Every music operator knows...

DECCA RECORDS get the play!
CAPITOL ARTISTS SALUTE THE OPERATORS!

Jo Stafford

riding

HIGHER THAN EVER

on the Nation's

Juke Boxes!

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

With The Starlighters
And Paul Weston And His Orchestra

78 rpm No. 824
45 rpm No. F824

Capitol

Records

Hollywood

Personal Management
M I C H A E L  N I D O R F
25 W. 54th Street
NEW YORK 19, N.Y.

WATCH CAPITOL FOR JUKE BOX HITS IN 1950!
RAY ANTHONY and HIS ORCHESTRA

Acclaimed America's Top Dance Band!

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

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

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

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

Capitol RECORDS
HOLLYWOOD

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

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

Margaret Whiting

CURRENTLY TERRIFIC!
"I SAID MY PAJAMAS"
"BE MINE"
Backed by
78 rpm No. 841 • 45 rpm No. F841

— AND, WATCH FOR
"DREAM PEDDLER'S SERENADE"
(Winner of Song from Capitol's Song Contest)

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

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

Jimmy Wakely

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

78 rpm No. 40283 • 45 rpm No. F40283

"BROKEN DOWN MERRY-GO-ROUND" with Margaret Whiting
backed by "THE GODS WERE ANGRY WITH ME"
78 rpm No. 800
45 rpm No. F800

"I'LL NEVER SLIP AROUND AGAIN" with Margaret Whiting
backed by "SIX TIMES A WEEK AND TWICE ON SUNDAY"
78 rpm No. 40246
45 rpm No. F40246

"YOU'RE ONLY IN MY ARMS (TO CRY ON MY SHOULDER)"
backed by "I DON'T KNOW WHY I LOVE YOU (BUT I DO DO DO)"
78 rpm No. 40252
45 rpm No. F40252

—And the great

"SLIPPING AROUND"
backed by "WEDDING BELLS"
with Margaret Whiting
78 rpm No. 40224
45 rpm No. F40224

Capitol RECORDS
HOLLYWOOD

WATCH CAPITOL FOR JUKE BOX HITS IN 1950!
Latest Rush Release

"I ALMOST LOST MY MIND"

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

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

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

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

"ID'VE BAKED A CAKE"

March 4, 1950
"THE BEES AND THE BIRDS"
backed by
"REAL GONE GALOOT"
78 rpm No. 816
45 rpm No. F816

"THE CRY OF THE WILD GOOSE"
backed by
"THE DONKEY SERENADE"
78 rpm No. 40280 • 45 rpm No. F40280
— still going strong
"ANTICIPATION BLUES"
78 rpm No. 40258 • 45 rpm No. F40258
"SMOKY MT. BOOGIE"
78 rpm No. 40212 • 45 rpm No. F40212

WATCH CAPITOL FOR JUKE BOX HITS IN 1950!
Tex Williams

"WITH MEN WHO KNOW TOBACCO BEST"

IT'S WOMEN TWO TO ONE!

TEX WILLIAMS AND TRIO
WITH ORCHESTRA

backed by
"THREE LITTLE GIRLS DRESSED IN BLUE"

CAPITOL RECORD
No. 40276
ON 45 RPM No. F40276

"Beechwood Pub. Co."
Capitol Artists Salute The Operators!

Peggy Lee
"Sunshine Cake"
backed by
"Goodbye, John"

"My Small Senor"
backed by
"When You Speak With Your Eyes"

Mel Torme
"There's an 'X' in the Middle of Texas"
backed by
"The Queen of Hearts is Missing"

Watch for this hit!
"I Hadn't Anyone Till You"
backed by
"Cross Your Heart"

Woody Herman
"Not Really the Blues"
backed by
"Detour Ahead"

Nellie Lutcher
"That's a Plenty"
backed by
"I'll Never Get Tired"

"For You My Love"
backed by
"Can I Come in for a Second"
(With Nat King Cole)

Nat "King" Cole
"Twisted Stockings"
backed by
"Calypso Blues"

Watch for this hit!
"It's Only a Paper Moon"
backed by
"Embraceable You"

Watch Capitol for Juke Box Hits in 1950!

March 4, 1950
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Kay Starr
Her latest
"I'M THE LONESOMEST GAL IN TOWN"
backed by
"YOU GOT TO SEE MAMA EVERY NIGHT"
78 rpm No. 854 • 45 rpm No. F854
"POOR, PAPA (He's Got Nothin' At All)"
and "FLOW GENTLY SWEET AFTON"
78 rpm No. 817 • 45 rpm No. F817
"A GAME OF BROKEN HEARTS"
and "TELL ME HOW LONG THE TRAIN'S BEEN GONE"
78 rpm No. 792 • 45 rpm No. F792

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

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

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

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March 4, 1950
CAPITOL ARTISTS SALUTE THE OPERATORS!

Hank Thompson

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

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

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

Jimmie Davis

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

“Gotta Have My Baby Back”
78 rpm No. 40251

“Don’t Lock Your Heart And Throw The Key Away”
78 rpm No. 40219

Capitol
RECORDS
HOLLYWOOD

Ramblin’ Jimmie Dolan

“America’s Cowboy Troubadour”

“I AIN’T GONNA BRING MY BACON HOME TO YOU”
78 rpm No. 40287 • 45 rpm No. F40287

“I’m Gonna Whistle You Down To Size”
78 rpm No. 40287

“Tennessee Baby”
78 rpm No. 40213

Roy Hogsed Trio

“RAG MOP” and “RAINEOW POLKA”
78 rpm No. 40286 • 45 rpm No. F40286

“Dill Pickles” and “Let’s Go Dancin’”
78 rpm No. 40220

“Don’t Lock Your Heart And Throw The Key Away”
78 rpm No. 40219

WATCH CAPITOL FOR JUKE BOX HITS IN 1950!
The Starlighters

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

Mickey Katz

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

The Jubilaires

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

Sugar Chile Robinson

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

March 4, 1950

The Billboard Juke Box Supplement Page 13
Thanks for all those spins —

LET'S TAKE AN OLD FASHIONED WALK

BIBBIDI-BOBBI-BOO

I WANNA GO HOME (With You)

FOREVER AND EVER

A DREAM IS A WISH YOUR HEART MAKES

PUSSY CAT SONG

A DREAMER'S HOLIDAY

SOME ENCHANTED EVENING

HUSH LITTLE DARLIN'

PERRY COMO

Latest Release —

DID ANYONE EVER TELL YOU, MRS. MURPHY?

Backed with

PLEASE BELIEVE ME

RCA VICTOR Records

Direction —

GENERAL ARTISTS CORPORATION

THOMAS G. ROCKWELL, President

NEW YORK • CHICAGO • HOLLYWOOD • CINCINNATI • LONDON

March 4, 1950
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ONLY "LONDON" HAS THE RECORDING FROM

THE ORIGINAL SOUND TRACK OF THE FILM

"THE 3RD MAN"

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

ANTON KARAS’ ZITHER SOLO
"THE 3RD MAN THEME"

LONDON RECORDS

NO. 536 (78 RPM)
78c plus tax
NO. 30005 (45 RPM)
75c plus tax

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DEMAND for new equipment and promotion in meeting payments for better-than-average practices in the jule box industry—true the music business has more confidence in its future in 1950 than it had at anytime since the luscious days of 1946.

The present optimism is based on a more realistic approach to the market on the part of all segments of the industry.

Production is closely geared to sales.

Equipment prices are steady and consistent with earnings.

Distributors and operators are in sound financial condition.

Operator buying, while not spectacular, is steady and the general consensus among manufacturers, distributors and finance companies is that the average operator has become more business-like in his route management.

New Sales Records

Manufacturers have not relaxed their sales efforts, but high-pressure tactics and sales without down payments have virtually disappeared. Despite this, manufacturers report that sales to the nation's 7,500 operators set new records in many plants at the end of 1949 and the first two months of 1950.

For one thing, the average operator, who bought heavily in 1946 and 1947, has had an opportunity to liquidate a major portion of his accounts and is in better financial condition to buy. Manufacturers report that distributors with monthly quotas which were impossible to meet with high-pressure tactics as sales without down money, have revamped their production goals and scrapped sales programs which pushed operators beyond their financial limits.

Bank Attitude Changed

This changing attitude, forced on the industry after two years of overproduction and nearly two years of leveling-off, is credited with putting the industry on its soundest footing since the end of the war. Even in commercial banking circles, where the jule box business was eyeing 1948 and 1947, the banks have advanced sizable amounts on a conservative, selective basis.

Colleagues on installment sales are better than ever, according to officials of finance companies who deal nationally and on a regional basis. Most equipment is being sold on time-payment plans, but the current average time is 18 months rather than 24-months periods common in 1944 and early 1945.

Better Business Practices

The fact that finance companies are being more selective in the type of deals they approve contributed to better business practices on the part of operators. Finance companies say they are building files on the operators with whom they do business.

Retail credit is checked, Dun and Bradstreet reports are used to a point, and all over-the-counter deals are established credit for new purchases in much the same manner as other businesses.

For the operator, this means keeping on record, distributed records which can be used to demonstrate his route's profit picture. The increase in production costs and the increase in production costs can be used to demonstrate his route's profit picture. The increase in production costs and the increase in production costs and further attention to the point of his equipment. (For further information on this factor see the feature on Programming elsewhere in this supplement).

Healthy Market

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

During the peak production years of 1946 and 1947, an estimated 200,000 phonographs came off the production line. Equipment prices and operating costs limited the number of locations in which this equipment could be placed profitably. During the 1939-1940 period, by way of comparison, jule box equipment was sold and an average of 60,000 boxes each year.

No one has been able to estimate the number of the 200,000 phonographs produced during 1946-47 changed hands in 1948, but manufacturers' inventories and distributors' showrooms held the overflow of this production until early 1949.

Supply and Demand

Over-production affected the operating picture in several ways. Because supply exceeded demand, and some distributors were pressed for cash, the price of phonographs was soft in a wide variety of prices. The price on new reconditioned records, already reduced, varied so greatly that the problem of trade-ins was complicated to a greater extent. Distributors shied away from trade deals.

Finance companies, which often had full control over their own equipment, were able to operate simply walked away when their unpaid balance on individual boxes was larger than the price of a new phonograph.

During the last half of 1949 and the first two months of 1950, these unhealthy conditions have cleared up. Operators indicated they would buy more boxes this year than last, but most had established the number of phonographs before they could profitably buy each year.

Juke Poll Yardstick

The Third Annual Juke Box Poll conducted by The Billboard among 5,619 of the country's top operators provided a yardstick for probable sales in 1950.

A total of 41 music operators participated in this year's poll. Of that group, 388 responded to a query as to the number of phonographs they actually operate. The questionnaire showed 388 operators owned 47,013 jule boxes, or an average of 72 phonographs per operator.

As asked how many of these machines they had purchased in 1948 and 1949, 421 operators said they bought 5,270 phonographs, an average of 16 new boxes per operator for the two years. In still another question, the operators were requested to write in the number of phonographs they expected to purchase in 1950. They indicated they would purchase, on the average, nine each. It should be noted that only 215 of the 410 operators filled in this particular question.

How Many in 1950?

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

Manufacturers estimate in off-the-record conversations that the industry can be expected to absorb approximately 75 per cent of the figure it reached in the 1948-49 period. In other words, the manufacturers conservatively estimate 1950 sales of new machines at 45,000 units.

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

Couple these factors with better commission arrangements—first money contracts especially for new boxes with higher earning capacity—and the outlook for 1950 adds up to what will probably be called the first normal year since the end of war.
ALL VISIBLE AT ONE TIME...
CATALOGED UNDER 5 BASIC MUSICAL
CLASSIFICATIONS FOR EASY SELECTION

PROGRAMMING—THE KEY TO SUCCESSFUL MUSIC MERCHANDISING. Just as a menu provides fast and adequate selection of a meal—to programming on the Selector Panel gives easy selection of music to suit any taste. By grouping record titles under the five basic musical classifications, you assure fast reference and accurate selection with a wide choice of titles under each classification. This is possible only with the Seeburg Select-O-Matic "100" which offers sufficient selections to permit constructive and varied musical programming.

Seeburg
DEPENDABLE MUSIC SYSTEMS SINCE 1902

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

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

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

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

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

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

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

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

On-the-spot plugging increases in importance as established ops prove value with upped grosses

By FRED AMANN

LOCATION PROMOTION, receiving greater emphasis by juk box operators in the past few years, has played an important part in the gradually rising grosses noticeable since the advent of play-stimulating activities and programs, directed specifically at increasing location profits, has been devised by operators in different parts of the country. A survey of operators by The Billboard resulted in the coming up with a number of ideas as to how most profitable and proven methods of play stimulation now being used (see accompanying chart).

Realizing that location promotion is a form of advertising, and that the right kind of advertising pays off, operators are using the plus-promo-
tive ideas with local disk jobs. While a juke box with good disks, clean cabinets, and a well-placed unit will draw considerable traffic, it takes a "little something extra" to earn extra profits.

Mystery Record

A play-stimulator that has added from 15 to 17 per cent to normal weekly grosses for locations where it has been used debuts today with Chicago. For the past year, the idea has paid steady extra dividends, as noted in reports.

In practice, Wilholt, or his service-
center man, selects a tune without a vocal and places a corresponding list strip on the selection panel with the words "Mystery Record" instead of the title of song and artist's name. The record is not placed in more than one location at a time, however. With the mystery sound recording good, Wilholt provides space for the customer's title guess, his name, and a check-box.

When the blind is filled to the mystery record, operators also receive a card with the information identifying the song will win a cash prize and an exact title guess. The mystery record is only left in one location four weeks, after which it is removed and another substitution is placed with the question being identified or not. The cash prize is increased from $1, the first week, to $2, $3 and up for the second and third weeks.

Each week, Wilholt's service laboratory will bring in a card and a winner or winners appear in the morning. The winner is then notified of his choice of blanks. Following is a sample: "Call in the mystery, and if a winner or winners appear, the proper award money is left with the location. The identity of the different tunes is a mystery to you, but whoever correctly identifies a tune gets a prize."

Disk Jockeys-Hit Tune Posters

On the association level, members of the Washington Music Guild (WMG) have placed a "Hit Tune Poster" on a weekly "top 10" selection. The jockey selects a feature picture on the hit tune, and the poster is used to plugging the hit tune, and also in a "Guess the Tune" game, where customers are asked to guess the song, with the winner receiving a prize.

Jukeboxopolis, a large juke box and record store in Chicago, is another example of a "Hit Tune Poster". They have used a "Hit Tune Poster" on a weekly "top 10" selection, and the winner receives a prize.

Hit-of-the-Week Selections

Another association-sponsored play-promo-program is now in effect in the Anheuser-Busch Machine Operators Association of Greater Baltimore (AMO). Each week, the organization selects a hit of the month that it believes will catch the public's eye. These selections are turned over to a panel of judges and they choose from approximately 700 titles to be played for the week. A disk jockey tie-in is also made with a local jockey plugging the hit for the week on his program and mentioning it as a juke box selection. The operators also use their own location promotion, consisting of placing the record in the No. 1 spot and placarding the location.

One of the operators reporting success with the weekly hit program is Mack Lepni, Musical Sales Company, Chicago. He says that play has increased 30 to 40 per cent during the past year, due partly to the hit of the week disk jockey tie-in. The program is being used to increase sales of the "Guess the Tune" game, and to featuring six plays for a quarter.

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**What About the Speeds?**

**RECORD OUTLOOK**

**JUKE BOX OUTLOOK**

*MUCH of the aggravation and tension which heretofore attached to the three-speed situation has been resolved in record production plans which are now under way, but is of a degree sufficient to permit some of the more refined customers to make an enduring choice.*

**Public Acceptance**

The acceptance of Columbia's LP record, of course, is an old story. But one of the major developments within recent months is the sudden consumer and dealer acceptance of RCA Victor's 45 system. Reasons for the acceptance of the new speeds are obvious: they contribute distinctive advantages to the dealer in terms of fidelity, wear, storage, etc., and the companies which introduced the disks have backed up the promotion with a means to disseminate wherever possible information to consumers and dealers who are likely to be interested.

These promotion campaigns are still going forward. RCA's recently announced new 45 push will carry into May. Meanwhile the disk is selling as well as ever, and one is left to wonder if one does not help sell the product, the disk is playing in much the same way as those of the past, with little or no memory of the type of the disk it was made from.

**Disk Advantage**

To the juke box trade, of course, the promotion of the new 7-inch microgroove as a competitive disk to Victor 45 is one of the more interesting facets of the speed wars. The new microgroove disks, from the standpoint of operation, have been compared with regulation 78. As of now, of course, 45 would have the advantage is much as the number of artists available on that disk include not only Victor talent but the best of all companies making 45. Thus far only Columbia makes the disk.

**Equipment**

On the equipment end, the problem of standardization is being handled by an additional source of difficulty in the form of the new automatic players. It is expected, however, that Decca, before many months will announce plans for adding 45s to its line. The disk industry has indicated that the new automatic players due to hit the market this spring will include a mechanism which will automatically handle a stack of varying-sized disks. Here-tofore, only expensive players could automatically handle varying-sized disks, and these expensive players did not handle the Columbia seven-inch disk automatically. The new model players, to be produced on a large scale, can be expected to be sold at a cost of less than $10, and will be used to any extent.

**Three-Speed Box**

Thus, on both the disk and equipment fronts, standardization is proceeding at a good clip. Currently the business is undoubtedly a three-speed one. Many traders expect 78s to continue to grow, but because the trend is so marked in that direction, it is expected to soon pass into the discard, but by now we shall see how this new situation is going to work out.

**Who's Pressing What Speeds**

**NEW YORK, Feb. 25—**Announced this week is a list of those record companies which are pressing, or have announced their intentions of pressing, the new three-speed records. This is a service, in order to apprise readers as to who is pressing what. It is also an indication of the new standardization. The listing is not to be construed as a complete list of the relative number of new disks. It is also noteworthy that some companies are pressing 45s and 78s on a relatively large scale, whereas others are at yet small operations.

**Results**

To date only one company has actually brought out a phonograph which can handle speeds other than the standard 78, and only one other has announced its specifications. This is the result of one company's intensive studies on the market conditions, and it is expected that new companies may begin to follow this trend soon. In the meantime, Columbia has announced its intentions of pressing 78, 45 or 33 1/3 R.P.M. on one disk.

**The Billboard Juke Box Supplement Page 21**
**Proper record selection can mean the difference between marginal and profitable juke operation**

By NORMAN WEISER

The Uphill Fight for survival waged by the music operator during the past few years has taught one lesson he will never forget. It proved programming the most important part of his job, unless he was careful about the records he offered the public. He learned that a phonograph is a talking piece and that the nickel is the shoe and the nickel is the sing along. He learned with two strikes against him from the start.

Programming was one factor in juke box operation which was, in many cases, completely overlooked by veteran operators who had entered the business when music machines offered as few as 12 or 16 selections. It was comparatively easy to pick a dozen best-selling records, establish a phonograph, sit back and wait for the nickels to roll in. Even when the machine was stepped up selectively to 20 and 24 numbers, programming remained a minor consideration to the average operator.

When music grosses hit bottom in the summer of '48, and it appeared they would return there unless something drastic was done, the selection of records began to take on new importance. Aply enough, it was the buying of disk records which brought the light to the operators. With their income sloughed from an abnormal post-war peak to an abnormal low in a matter of some 30 months, and with labor, quarters and interest rates higher than ever before, the buying of new platters had to be curtailed. And what better time to familiarize the first-liner of the importance of properly programmed juke boxes?

Multi-Selections Grow

While the buying of records for juke boxes took on added importance in the camps of the operators, the line and 2 cents there, the growth of multi-selections in new machines was making it imperative for the operators to offer the patron so much music he would not want to be without another nickel in order to hear all the disks he liked in a given week. As these machines are important to the operators in the western part of the country, they are destined to eventually supplant the old needle-in-a-haystack procedure to make a selection of the songs on its release.

There still are many problems facing the operators throughout the country. Many of the artists are anxious to keep an answer to their programming routine. Many of these are answered, however; and there seem to be indications that while programming is unquestionably the No. 1 factor in juke box operations today, only a handful of operators have made real progress in setting up a workable programming plan.

Programming covers a great deal of territory. It includes such widely separated factors as the music publishers in the artists who are selected to record certain numbers; the work of the engineers who are recording from the selection of the talent; the method of presenting the recordings to the public on one hand, and to the programs on the other. Also recording, in general, of the juke box patrons; timing of record placements; and finally, the wickling of all factors into a co-ordinating selection panel on a juke box in a given location.

Programming Key to Better Take

Also affecting the programming of juke boxes is the financial restriction placed on the purchase of records per machine, the methods in which the purchases are made and by whom they are made, etc.

The music publisher is important because he determines whether a song will be a hit. It is the promotion he puts into a song which makes it a hit and a tune will be one of the lucky 50 out of all the records published each year to hit the top.

Artist Preferences

Artists are equally important in determining the fate of a juke box. A juke box with the most popular favorites must be considered. This has been the case all along on Bing Crosby's recording of a tune may be the national favorite, a disk which has not sold at 25 cents by Frankie Laine may sell the Crosby disk in, for example, Cleveland, by as much as four to one.

Record quality has always been important from the economic viewpoint. Now it becomes equally important. A record that does not adequately reproduce a singer's voice, or an orchestra's sideman, no matter how big the song may be, the patron will not want to hear the distorted platter. The volume of records released by a disk, and the methods of promoting them (via the parade of posters, mailings, etc.) may well determine the success of the recording. He has the public favor on a large enough scale to make it a money winner for the operator.

Financials

Just as any successful business must carefully check its expenditures, so the juke box operator must keep within certain limits in his spending. Thus, he must have a grasp of business so that he can calculate the return on his investment, as a producer of records, which is a 10 per cent, as it does in the case of Hisa de la Vie, Washington, who will not risk to make money on a record, he must get at least 100 or $75 on a record, he must not make mistakes in selecting the records the 10 per cent figure buys, for the operators can get up to 90 per cent on its release. He must disregard personal feelings toward given record reps and artists and, instead, pick only those tunes which he knows will appeal to the patrons. He must consider whether or not the tune will bring in the return on the deal.

By following this rule, together with keeping close tabs on the upcoming "plug" tunes of the publishers and by using the Hit Parade record chart, he will have a safer policy. He says, operators buying disks in wholesale lots, so there is a chance in the record's cost—a worthwhile saving when it is realized that the average of the same songs approximately 150 records a week.

Regional Planning

An operator who has a widespread territory, however, will find that the circumstances of Mike Imig, Yankeetown, Fla., and Billboards in the Southeastern part of his State's section, will be the ones in order to properly program his machines. Imig made a personal study of his location, in which he determined the type of patron who frequented the spot, the musical taste of the area, and the artists most loved by the patrons. He then determined his psychological and the artists and bands which were most popular in the territory (via personal appearances, mailings, etc.).

Armed with this information, he was able to keep on top of upcoming hits and "hot" releases. In this regard he found The Billboard Juke Box Supplement a wonderful advertiser.

In the Eastern portion of his territory, Imig found a majority of the juke box customers were Scandinavians, who have a special taste, or are most exclusively to walls or hillbilly tunes. The Western section of the route, with many customers of Albanian descent reported, favored pop tunes cut by Perry Como, Bing Crosby and the like. Also, the local board charts are his most helpful assistant in determining the type of patron at the juke box.

As a result of this, it is easy for the operator to determine the type of the music they should purchase for their juke box.

Timing

Imig, like so many other operators throughout the country who are not immediately available to a distributor of records, has an important problem. He gets him 52 weeks a year. That is the timing of record placements.

Unless a "hit" disk can ride the full length of its cycle without being lost to an operator, Meule St. Clair was a perfect example. Skyrocketing to the top, many ops did not get the disk into their boxes until the tune had reached its maximum earning power and was nose-diving.

To overcome this problem, Imig carefully scans the record reviews in The Billboard Juke Box Supplement on their selection of disks in the releases column, and reads the reviews. He keeps close tabs on the disks being cut by those music publishers and companies who are especially popular in the territory.

**Programing Check List**

- Do you study locations to assure the proper records are installed to guarantee the greatest number of purchases?
- Do you make it a habit to determine patrons' musical tastes? Like music publishers and record companies will vary from location to the next. Determining those tastes means extra profit.
- Do you time your purchases? Potential hits should be placed where the public can see them, or the format of the juke box, and thus guarantee the maximum earning power per disk.
- Do you check record quality? A poor record which gives a distorted play can lose more nickels than you would believe possible.
- Do you include regional favorites? Established operators have learned that local and regional artists who record can deliver those 'extra' charges which mean extra profit.
- Do you check record and song promotions? The song publisher is a valuable tool in this field. He, if he is not promoting a new song, will not move. Promotion done by recording firms and publishers can easily "make" a hit, and a money-maker in the juke.
- Do you keep your juke boxes well equipped? It has been established as the most important source of record news, and guides to record buying available to the music machine operator today.
- Do you watch both sides of a record? With the new multi-selection machines now on the market which play both sides of a record, it is important to watch both the A and B sides of new releases to get the greatest value in your record purchases.
- Do your record expenditures pay off in profits? Every record you buy should be a money earner.

To overcome this problem, Imig carefully scans the record reviews in The Billboard Juke Box Supplement for their selection of disks in the releases column, and reads the reviews. He keeps close tabs on the disks being cut by those music publishers and companies who are especially popular in the territory.
## Top Hit Songs from 1900 to 1940

**Table: Records Available on TOP HIT SONGS**

<table>
<thead>
<tr>
<th>Year</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Record Label</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1912</td>
<td>Paddy Wagon</td>
<td>Al Jolson</td>
<td>Col 23115</td>
<td>Dec 2197</td>
</tr>
<tr>
<td>1913</td>
<td>Along the Rockies</td>
<td>Al Jolson</td>
<td>Col 23689</td>
<td>Dec 2403</td>
</tr>
<tr>
<td>1914</td>
<td>A Dream of You</td>
<td>Al Jolson</td>
<td>Col 23757</td>
<td>Dec 2407</td>
</tr>
<tr>
<td>1915</td>
<td>Over the River</td>
<td>Al Jolson</td>
<td>Col 23838</td>
<td>Dec 2409</td>
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<tr>
<td>1916</td>
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<td>Al Jolson</td>
<td>Col 23881</td>
<td>Dec 2411</td>
</tr>
<tr>
<td>1917</td>
<td>Goodnight</td>
<td>Al Jolson</td>
<td>Col 23929</td>
<td>Dec 2413</td>
</tr>
<tr>
<td>1918</td>
<td>Goodnight</td>
<td>Al Jolson</td>
<td>Col 23977</td>
<td>Dec 2415</td>
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<td>1919</td>
<td>Paddy Wagon</td>
<td>Al Jolson</td>
<td>Col 24024</td>
<td>Dec 2417</td>
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<tr>
<td>1920</td>
<td>Over the River</td>
<td>Al Jolson</td>
<td>Col 24098</td>
<td>Dec 2419</td>
</tr>
<tr>
<td>1921</td>
<td>A Dream of You</td>
<td>Al Jolson</td>
<td>Col 24166</td>
<td>Dec 2421</td>
</tr>
<tr>
<td>1922</td>
<td>Over the River</td>
<td>Al Jolson</td>
<td>Col 24234</td>
<td>Dec 2423</td>
</tr>
<tr>
<td>1923</td>
<td>Paddy Wagon</td>
<td>Al Jolson</td>
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<td>Dec 2425</td>
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<td>1924</td>
<td>Goodnight</td>
<td>Al Jolson</td>
<td>Col 24343</td>
<td>Dec 2427</td>
</tr>
<tr>
<td>1925</td>
<td>Over the River</td>
<td>Al Jolson</td>
<td>Col 24408</td>
<td>Dec 2429</td>
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<td>1926</td>
<td>Paddy Wagon</td>
<td>Al Jolson</td>
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<td>Dec 2431</td>
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<tr>
<td>1927</td>
<td>Goodnight</td>
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<td>Col 24513</td>
<td>Dec 2433</td>
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<td>Col 24569</td>
<td>Dec 2435</td>
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<td>Paddy Wagon</td>
<td>Al Jolson</td>
<td>Col 24626</td>
<td>Dec 2437</td>
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<td>1930</td>
<td>Goodnight</td>
<td>Al Jolson</td>
<td>Col 24683</td>
<td>Dec 2439</td>
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<tr>
<td>1931</td>
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<td>Al Jolson</td>
<td>Col 24739</td>
<td>Dec 2441</td>
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<td>1932</td>
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<td>Al Jolson</td>
<td>Col 24796</td>
<td>Dec 2443</td>
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<td>1933</td>
<td>Goodnight</td>
<td>Al Jolson</td>
<td>Col 24854</td>
<td>Dec 2445</td>
</tr>
<tr>
<td>1934</td>
<td>Over the River</td>
<td>Al Jolson</td>
<td>Col 24911</td>
<td>Dec 2447</td>
</tr>
<tr>
<td>1935</td>
<td>Paddy Wagon</td>
<td>Al Jolson</td>
<td>Col 24968</td>
<td>Dec 2449</td>
</tr>
</tbody>
</table>

*Note: The list continues with songs from 1900 onwards. Each entry includes the year, song title, artist(s), record label, and specific details such as the record number and release date.*
**Top 30 Standard Tunes at Juke Box Operators**

<table>
<thead>
<tr>
<th>TUNE</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stardust</td>
<td>256</td>
</tr>
<tr>
<td>Begin the Benguin</td>
<td>124</td>
</tr>
<tr>
<td>Boogie Woogie</td>
<td>113</td>
</tr>
<tr>
<td>South</td>
<td>37</td>
</tr>
<tr>
<td>Beer Barrel Polka</td>
<td>64</td>
</tr>
<tr>
<td>In the Mood</td>
<td>37</td>
</tr>
<tr>
<td>Josephine</td>
<td>37</td>
</tr>
<tr>
<td>Sunrise Serenade</td>
<td>21</td>
</tr>
<tr>
<td>Marie</td>
<td>21</td>
</tr>
<tr>
<td>Walts You Saved for Me, The</td>
<td>26</td>
</tr>
<tr>
<td>Sugar Blues</td>
<td>22</td>
</tr>
<tr>
<td>String of Pearls</td>
<td>22</td>
</tr>
<tr>
<td>Temptation</td>
<td>20</td>
</tr>
<tr>
<td>White Christmas</td>
<td>18</td>
</tr>
<tr>
<td>St. Louis Blues</td>
<td>18</td>
</tr>
<tr>
<td>Summit Ridge Drive</td>
<td>15</td>
</tr>
<tr>
<td>Missouri Waltz</td>
<td>14</td>
</tr>
<tr>
<td>I Can't Get Started</td>
<td>13</td>
</tr>
<tr>
<td>Peg o' My Heart</td>
<td>13</td>
</tr>
<tr>
<td>Workin' on a Boat</td>
<td>13</td>
</tr>
<tr>
<td>Coosanne Grove</td>
<td>11</td>
</tr>
<tr>
<td>Sentimental Journey</td>
<td>11</td>
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<tr>
<td>Green Eyes</td>
<td>10</td>
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<tr>
<td>Tuxedo Junction</td>
<td>10</td>
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<tr>
<td>Because</td>
<td>8</td>
</tr>
<tr>
<td>Deep Purple</td>
<td>8</td>
</tr>
<tr>
<td>Jalousie</td>
<td>8</td>
</tr>
<tr>
<td>Moonlight Serenade</td>
<td>8</td>
</tr>
<tr>
<td>Twelfth Street Rag</td>
<td>8</td>
</tr>
<tr>
<td>Who</td>
<td>8</td>
</tr>
</tbody>
</table>

**POPPULAR**

Juke Box Recap of Fourth Annual Music-Record Poll

**Top 30 Standard Tunes at Juke Box Operators**

1. Stardust 256
2. Begin the Benguin 124
3. Boogie Woogie 113
4. South 37
5. Beer Barrel Polka 64
6. In the Mood 37
7. Josephine 37
8. Sunrise Serenade 21
9. Marie 21
10. Walts You Saved for Me, The 26
11. Sugar Blues 22
12. String of Pearls 22
13. Temptation 20
14. White Christmas 18
15. St. Louis Blues 18
16. Summit Ridge Drive 15
17. Missouri Waltz 14
18. I Can't Get Started 13
19. Peg o' My Heart 13
20. Workin' on a Boat 13
21. Coosanne Grove 11
22. Sentimental Journey 11
23. Green Eyes 10
24. Tuxedo Junction 10
25. Because 8
26. Deep Purple 8
27. Jalousie 8
28. Moonlight Serenade 8
29. Twelfth Street Rag 8
30. Who 8
Hey, Louis Armstrong

Dig me being you on my latest Decca Record

"BASIN STREET BLUES"

Ella "SATCHMO" Fitzgerald

comes up with a masterpiece of mimicry on...

"BASIN STREET BLUES"
backed by

"I'm Waiting for the Junk Man"

Decca 24868

March 4, 1950
The Charleston's Back and Spike's Got It!

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

LOUELLA PARSONS
INS.

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

ERSKINE JOHNSON
NEA

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

HERB STEIN
Hollywood Reporter

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

JIMMY STARR
L. A. Herald-Express

"Jimmy Cagney and Barbara Stanwyck won the Charleston Contest"

SHEILA GRAHAM
AMA

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

FLORABEL MUIR
L. A. Mirror

By ALINE MOSBY

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

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

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

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

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

Now they "Hey Nonny Nonny," to such ditties as "The Charleston" and "Varsity Drag."

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

Mocambo Manager Charlie Morrison says he dug up the dance because he thinks the life of a busy "Broadway hobo" beck again.

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

Spike Jones and his City Slickers

"PLAY THE CHARLESTON"
an RCA VICTOR ALBUM
With Charleston instruction inside

"THE CHARLESTON"
"CHARLESTON-O-MIO"

"DOIN' THE NEW RACCOON"
"BLACK BOTTOM"

Vocals by Gil Bert and Sully Van

"I WONDER WHERE MY BABY IS TONIGHT"
"VARSITY DRAG"

Personal Management
ARENA STARS, INC.
RALPH WONDERS, Pres.

Direction
MUSIC CORPORATION
OF AMERICA

March 4, 1950
The Billboard Juke Box Supplement Page 27
Here's Red Foley's HONOR ROLL OF HITS for 1950 . . .
2 Hits on EVERY Record!

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

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

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

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

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

Management:
BILL ELLSWORTH

75 East Wacker Drive, Chicago, Illinois
Bubbling Over
WITH ACTIVITY

Lawrence WELK

and His
CHAMPAGNE MUSIC

And ANOTHER Renewal
on our Coast to Coast
ABC Radio Show
SPONSORED BY

HIGH LIFE
"The Champagne of Beer"
MILWAUKEE, WISCONSIN

EVERY
WEDNESDAY NITE
COAST TO COAST
10 TO 10:30 P.M.
E.S.T.

JUST CLOSED 21st ENGAGEMENT
TRIANON BALLROOM, CHICAGO
NOW ON TOUR!
WATCH FOR US IN YOUR TERRITORY.
OPENING
ROOSEVELT HOTEL, NEW YORK
MARCH 27th

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

Recording Exclusively for
MERCURY RECORDS

Exclusive Management
MUSIC CORPORATION OF AMERICA
Personal Direction
SAM LUTZ

March 4, 1950

The Billboard Juke Box Supplement  Page 31
worth repeating

worth re-reading

about the WURLITZER

Twelve Fifty

PLAYS 48 SELECTIONS ON 24 RECORDS

No increase in your record investment yet no question of enough tunes to satisfy any patron.

PLAYS ANY SPEED RECORD

Can be quickly, economically adapted to play 33 1/3 or 45 RPM records.

No danger of obsolescence.

DOESN'T OBSOLETE PRESENT REMOTE CONTROL EQUIPMENT

All current Wurlitzer Wall and Bar Boxes can be used with the Wurlitzer 1250. Wurlitzer has protected your investment in remote equipment.

AMAZING DYNATONE SOUND SYSTEM

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

ZE NITH CO B RA REC ORD E CONOMY

Twin Cobra Tone Arms assure finest tone with 50% saving in record and needle wear.

NEW EYE AND PLAY APPEAL

Sensational cabinet beauty. Maximum eye appeal at upper level where visible from entire location.

NEW SERVICE ACCESSIBILITY

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

DESIGNED AND PRICED FOR TODAY'S MARKET

New all the way through. Priced to produce a profit — the Wurlitzer Twelve Fifty is the culmination of Wurlitzer's long years of leadership.
PUT YOUR ARMS AROUND ME, HONEY (1910)
By Besarti Kay-Bichler Orch. & Guitar.

RAIN (1917)
By Frankie Carle. Col 37390.

RAINBOW (1910)
By Louis Prima. Col 32323.

RAMONA (1928)
By Bing Crosby. Col 25380.

THE RANGER'S SONG (1926)
By Rolf Kühne. Col 34349 (Med.-

MEMORY (1928)

RHYTHM IN BLUE (1924)
By Paul Whiteman. Col 3215.

THE RHYTHM HEAD (1924)
By Nat Srole. Col 32331.

RIVER, STAY WAY FROM MY DOOR (1931)
By Arthur Godfrey. Col 25066.

ROADS IN THE GLOAMIN' (1911)
By J. Lester. Dec 4660.

ROCK-A-BYE YOUR BABY WITH DIXIE MELODY (1918)

THE ROSARY (1926)
By Bing Crosby. Col 25423.

ROSE (1915)
By Orville French. 1924.

ROSE OF POMPEII (1918)
By Benny Carter. Dec 25055.

ROSE OF THE WASHINGTON SQUARE (1918)
By Frank F. Bull. Col 78.

ROSES IN THE RAIN (1937)
By Paul Whiteman. Col 368.

ROSES OF SICARDY (1948)
By Bing Crosby. Col 368.

PADDY, PLAY THE FIDDLE (1933)
By Paisley Boys. Col 24060.

PLAY THE BARBERSHOP CHORD (1910)
By G. W. Blythe. Col 3738.

POOR BUTTERFLY (1816)
By M. E. Jones. Col 3738.

PRETTY BABY (1918)
By Al Jolson. Col 368.

PRETTY GIRL IS LIKE A MELODY (1921)
Bob Grant. Dec 24061 (Med.-

PRIVATE'S SONG (1926)
By Bob Grant. Dec 24061 (Med.-

PUT ON YOUR OLD GREYBonnet (1905)
By Bob Grant. Col 36904.

PUT YOUR ARMS AROUND ME, HONEY (1910)
By Besarti Kay-Bichler Orch. & Guitar.

QUINTET'S SONG (1918)
By Bob Grant. Dec 24061 (Med.-

RICH MAN, POOR MAN (1907)
By Eddie Arnold. V 78 20-2400.

RIDING ON THE WOODEN SCHOONER (1927)
By Eddie Cantor. Col 5064.

RIPPLES (1914)
By Harry Barris. Col 32323.

RIVER, STAY WAY FROM MY DOOR (1931)
By Arthur Godfrey. Col 25066.

ROSES IN THE RAIN (1937)
By Paul Whiteman. Col 368.

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

WITH A SENSATIONAL VOCAL BY...

RCA VICTOR Records

78 rpm
20-3680
45 rpm
47-3203
Victor's Versatile Vibrant Voice...
Fran Warren
Does it again
By far her finest...

The Billboard Picks:

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

"I Almost Lost My Mind"... Fran Warren... RCA Victor 20-3686

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

"I Almost Lost My Mind"

backed by

"Who Cares"

RCA Victor Records
78 rpm 20-3686
45 rpm 47-3209
Built for the Operator!
AMI quality manufacture, AMI lightning-fast one door servicing, produce new pleasure and profits for "C" operators! The famous AMI 20 record, 40 selection mechanism reduces trouble to the vanishing point. The "C" has everything—it's an engineer's masterpiece, a mechanical showpiece.

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

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

See the AMI Exhibit, Room 736, Palmer House . . . MOA Convention, March 6, 7, 8
YOU AND THE NIGHT AND THE MUSIC (1934)
Buddy Cole . . . Cap 20051
Stanley Black Orch . . . London LPB 125
YOU ARE MY LUCKY STAR (1933)
Carmen Cavallaro . . . Dec 29795
Nat Brandwynne . . . Dec 29674
(Medley)
YOU BROUGHT A NEW KIND OF LOVE TO ME (1930)
Ted Straker . . . Dec 24505 (Medley)
Dec 24907 (Medley)
YOU DO SOMETHING TO ME (1934)
Bessie Smith . . . Col 20597
YOU MUST HAVE BEEN A BEAUTIFUL BABY (1928)
Bill Fields . . . Dec 24951 (Medley)
YOU' D OUGHTA BE IN PICTURES (1924)
Bob Grant . . . Dec 24006 (Medley)
Eddie Miller . . . Cap 6025
YOU TOOK ADVANTAGE OF ME (1939)
Bunny Berigan . . . Dec 2017
Billie Holiday . . . Dec 24095 (Medley)
Richard Rodgers Orch . Col 53715
Ray McKinley Orch . . . (78) 20-
3681 (45) 47-316
YOU TURNED THE TABLES ON ME (1938)
Ella Fitzgerald . . . Dec 24387
Gene Krupa . . . Col 2620
Benny Goodman . . . Cap 1604
YOU' D BE SURPRISED (1921)
Eddie Cantor . . . Dec 2898
YOUNG MAN'S FANCY (1930)
Nat Brandwynne . . . Dec 2013 (Medley)
YOU'RE AN OLD SMOOTHER (1930)
Elroy Wells . . . Dec 24000 (Medley)
Kath Smith . . . Col 2065
YOUR EYES HAVE TOLD ME SO (1925)
Bob Haggart . . . Dec 24006 (Medley)
Francois Signorelli . . . Cap 20697
YOU'RE A GRAND OLD FLAG (1935)
Gene Krupa . . . MOC 30137
Fred Waring . . . Dec 2456
Rudy Vallee . . . Dec 2459
Bing Crosby . . . Col 2384
YOU'RE A MILLION MILES FROM NOWHERE (1931)
Ted Straker . . . Dec 24005 (Medley)
YOU'RE DRIVING ME CRAY (1929)
Bob Haggart . . . Dec 24004 (Medley)
Guy Lombardo . . . Dec 2510
YOU'RE MY EVERYTHING (1937)
Carmen Cavallaro . . . Dec 29795
Ruth Morgan . . . Dec 29293
Ray Bawyer . . . Dec 24006 (Medley)
Eddy Duchin . . . Col 38743
Bob Haggart . . . Col 24912
YOU'RE THE CREAM IN MY COFFEE (1936)
Carmen Cavallaro . . . Dec 29795
Bessie Smith . . . Col 38908
Benny Goodman Orch . . . Col 24005
YOU'RE THE TOP (1934)
Bob Haggart . . . Dec 24000 (Medley)
Ethel Merman . . . Dec 24501
Z
ZIGUEUNER (1929)
Bessie Smith . . . Dec 2910
Judith South Orch . . . Col 3006
Lou White . . . MOI1 5016

AMERICA'S FASTEST SELLING RECORDS

DECCA RECORDS

Sensational Pop Hit! breaking big!

Peter Cotton Tail coupled with Mervin Shiner

both by Decca 46221

Gordon Jenkins

Decca 24830

Ethel Merman and Ray Bolger

GUY LOMBARDO

Decca 24873

MILLS BROTHERS

Decca 24889

America's Fastest Selling Records

March 4, 1950
Both Vocal with Chorus and Orchestra with VIC SCHOEN
DECCA 24905

America’s fastest selling records
1. CHATTANOOGA SHOE SHINE BOY
   By Storm and Stape
   Published by Acuff-Rose (BMI)
   Records available: Brookside A. Robinson, V78/30-5643, (313) 228-1; B. Crosby-V. Scione, (Dec. 23436); 1. Carson, Cap 785262, (876) 228-1; B. Ely, Cap 24328; B. Henderson, Cap 250; "TTT Team Tear"; 4 Star 1311; B. Evans, London 609; B. Daniel-H. Hills, Coral 6017; B. Harris, V 20-494; C. Stål, Cap 2740; L. McAlister, Col 26069; "The Popcorn-Horse Hustle, " Mage Held: MS 1022; Two-Ten Bass, Mar 25.
   Electrical transcription libraries: The Satishs, Associated; Jimmy Lytle-The Delta Eight, Turnaround; Harry Jeremer, Largo Worth.

2. RAG MOP
   By Wills and Anderson
   Published by Mill & Range Songs (BMI)
   Records available: Annis Bowerman, Coral 61311; Brookside A. Robinson, V78/30-5653, (414) 220-2; B. Crosby-V. Scione, (Dec. 23436); 1. Carson, Cap 785262, (876) 228-1; B. Ely, Cap 24328; B. Henderson, Cap 250; "TTT Team Tear"; 4 Star 1311; B. Evans, London 609; B. Daniel-H. Hills, Coral 6017; B. Harris, V 20-494; C. Stål, Cap 2740; L. McAlister, Col 26069; "The Popcorn-Horse Hustle, " Mage Held: MS 1022; Two-Ten Bass, Mar 25.
   Electrical transcription libraries: The Satishs, Associated; Jimmy Lytle-The Delta Eight, Turnaround; Harry Jeremer, Largo Worth.

3. DEAR HEARTS AND GENTLE PEOPLE
   By Bob Hilliard and Sammy Fain
   Published by E. H. Morris (ASCAP)
   Electrical transcription libraries: The Satishs, Associated; Jimmy Lytle-The Delta Eight, Turnaround; Harry Jeremer, Largo Worth.

4. MUSICIANS MUSICAL
   By Steven Weiss and Barrie Baskin
   Published by Comerwell (ASCAP)
   Records available: Annis Bowerman, Coral 61311; Brookside A. Robinson, V78/30-5653, (414) 220-2; B. Crosby-V. Scione, (Dec. 23436); 1. Carson, Cap 785262, (876) 228-1; B. Ely, Cap 24328; B. Henderson, Cap 250; "TTT Team Tear"; 4 Star 1311; B. Evans, London 609; B. Daniel-H. Hills, Coral 6017; B. Harris, V 20-494; C. Stål, Cap 2740; L. McAlister, Col 26069; "The Popcorn-Horse Hustle, " Mage Held: MS 1022; Two-Ten Bass, Mar 25.
   Electrical transcription libraries: The Satishs, Associated; Jimmy Lytle-The Delta Eight, Turnaround; Harry Jeremer, Largo Worth.

5. THERE'S NO TOMORROW
   By Hoffman, Cristy and Caine
   Published by Patons (ASCAP)
   Records available: A. Davis, London 609; T. Martin, V78/33-3532, (4349-3048); C. Martin, V78/32-5670, (5445-5510); E. Winterhalter, V78/30-5684, (6000-6050); D. Fenske, V78/30-5610, (5549-5599); S. Kline, Cap 27440; L. McAlister, Col 26069; "The Popcorn-Horse Hustle, " Mage Held: MS 1022; Two-Ten Bass, Mar 25.
   Electrical transcription libraries: The Satishs, Associated; Jimmy Lytle-The Delta Eight, Turnaround; Harry Jeremer, Largo Worth.

6. I SAID MY PAJAMAS
   By Eddy Pine and George Wyle
   Published by Leeds (ASCAP)
   Records available: H. Kellogg-P. E. Brown's Midway, Coral 61305; D. Davis, Cap (1922-1982); (4381-4979); B. Martin, Coral 785262, (876) 228-1; B. Evans, London 609; B. Daniel-H. Hills, Coral 6017; B. Harris, V 20-494; C. Stål, Cap 2740; L. McAlister, Col 26069; "The Popcorn-Horse Hustle, " Mage Held: MS 1022; Two-Ten Bass, Mar 25.
   Electrical transcription libraries: The Satishs, Associated; Jimmy Lytle-The Delta Eight, Turnaround; Harry Jeremer, Largo Worth.

7. CRY OF THE WILD GOOSE, THE
   By Terry Gilchrist
   Published by American (BMI)
   Electrical transcription libraries: The Satishs, Associated; Jimmy Lytle-The Delta Eight, Turnaround; Harry Jeremer, Largo Worth.

8. OLD MASTER PAINTER, THE
   By Bailey Smith and Heiner Giffen
   Published by Chesswell (ASCAP)
   Records available: P. Harris, Coral 785262, (876) 228-1; B. Ely, Cap 24328; B. Daniel-H. Hills, Coral 6017; B. Harris, V 20-494; C. Stål, Cap 2740; L. McAlister, Col 26069; "The Popcorn-Horse Hustle, " Mage Held: MS 1022; Two-Ten Bass, Mar 25.
   Electrical transcription libraries: The Satishs, Associated; Jimmy Lytle-The Delta Eight, Turnaround; Harry Jeremer, Largo Worth.

9. JOHNSON RAG
   By Hal, Kline and Lawrence
   Published by Miller (ASCAP)
   Electrical transcription libraries: The Satishs, Associated; Jimmy Lytle-The Delta Eight, Turnaround; Harry Jeremer, Largo Worth.

10. BIBBIDI-BOBBIDI-BOO
    By Mark David, Al Hoffman and Jerry Livingston
    Published by Walt Disney (ASCAP)
    Electrical transcription libraries: The Satishs, Associated; Jimmy Lytle-The Delta Eight, Turnaround; Harry Jeremer, Largo Worth.

WARNING
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This week's
New Releases
...on RCA Victor

RELEASE 54-8

POPULAR

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

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

RAY MCKINLEY
I Don't Wanna Be Kissed (By Anyone But You)
The 3rd Man Theme
(From the Carol Reed film production
"The 3rd Man")
(Presented by David O. Selznick and
Alexander Korda) 20-3709-(47-3212)*

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

WESTERN

ROY ROGERS (King of the Cowboys)
Peter Cootes Toll
Next to the X in Texas
21-0172-(48-0207)*

EDDIE ARNOLD'S FAVORITE SACRED SONGS
Eddy Arnold, The Tennessee Plowboy and
His Guitar
Evil Tempt Me Not
The Lilly of the Valley
21-0159-(48-0155)*

Beautiful Isle of Somewhere
When Jesus Brought Me Home
21-0160-(48-0156)*
(In the) Hills of Tomorrow
Softly and Tenderly 21-0161-(48-0157)*

COUNTRY

BILL BOYD
The Bandera Walks
Letters Have No Arms
21-0174-(48-0208)*

POP SPECIALTY

SIX FAT DUTCHMAN
Happy Go Lucky Polka
Moonbeam 25-1181-(31-0056)*

*As F.M. ready numbers.

NOTE: All records in this issue are listed alphabetically by song title.

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

$ Indicates that record is one of RCA Victor's "Certain Seven"—among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things!

Bamboo
Vaughn Monroe 20-3627-(47-3143)*

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

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

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

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

Marla
Tony Martin 20-3598-(47-3104)*

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

Old Master Painter
Phil Harris 20-3560-(47-3114)*

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

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

Candy and Cake
Mindy Carson 20-3671-(47-3204)*
(Stylist: 1 Billboard Operators Pick. Feb-
uary 26.)

Chattanooga Shoe Shine Boy
Bradford and Romano 20-3653-(47-3208)*
(Number 3 Billboard Jockeys Pick. Feb-
uary 26.)

Deerie
Frank Warren-Les Kirk
20-3686-(47-3230)*
("Vocal Record of the Week." Martin
Block, February 16.)

Did Anyone Ever Tell You, Mrs. Murphy?
Perry Como 20-3684-(47-3211)*
(Number 4 Billboard Retailers pick. Feb-
uary 25.)

I Almost Lost My Mind
Fran Warren 20-3686-(47-3209)*
(Stylist: Billboard Possibility, February 16. By far the
greatest achievement of the month. The record is to date, the
finest of the year in sales, and is being adviced as a hit. The
tune is an old favorite, arranged for a new audience by
top rated arranger, Jimmy Rowley.)

Please Believe Me
Perry Como 20-3684-(47-3211)*
(Number 5 Billboard Jockeys Pick. Feb-
uary 26.)

Quicksilver
Elton Britt-Rosalie Allen
21-0157-(48-0168)*
(Number 6 Billboard Most Played by Folk
and Western Jockeys, February 26.)

Roulette
Tony Martin 20-3565-(47-3319)*
(Male Vocal Record of the Week." Martin
Block, February 16.)

The stars who make the hits
are on RCA VICTOR Records

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

The April May June Swing's July Aug Sept to Oct Nov Dec '45

March 4, 1950
**Best-Selling Sheet Music**

Tunes listed are the national best sheet music sellers. List is based on reports received each week from all the nation's sheet music publishers. Scales are listed according to greatest number of sales. (F) indicates tune is in a film; (M) indicates tune is in legit musical; (R) indicates tune is available on record.

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**England's Top Twenty**

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March 4, 1950
It's A Bloomin' Smash!
The ORIGINAL version sung by the cockney that wrote it!

Ernie 'Iggins
AND THE COSTER MONGERS
“A Paper Full Of
FISH N' CHIP’S
(Have-A-Ba-Nah-Na)
Mercury 5379

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

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

TWO NATURALS!
The Singer
Richard Hayes

The Song
“IT ISN'T FAIR”
Flip Side
“THUNDER IN MY HEART”
Mercury 5382

Only Mercury has the Hits on NON BREAKABLE RECORDS

Available in Canada From MERCURY RECORDS OF CANADA, LTD., 477 Yonge Street, Toronto, Canada
Radio Popularity

RECORDS MOST PLAYED BY DISK JOCKEYS

Records listed here in numerical order are those played the greatest number of times for each records. List is based on reports from a panel of disk jockeys throughout the country. Unless shown otherwise, reports of records listed here were from the Friday, February 17, 1961, week ending February 24.

SONGS WITH GREATEST AUDIENCE RATING (ACD)

(Reproductions Friday, February 10, 8 a.m., and ending Monday, February 13, 8 a.m.)

Two lists have been compiled by the Billboards of record plays for each of the major radio stations. These lists are compiled upon a basis of radio logs made available to Paramount Music, Inc., by the American Federation of Musicians. The lists are based on the reports of the disk jockeys of the stations.

The format is approximately 1200. A record may be marked as follows: (K) indicates time from a legal record. (M) indicates time from a legal record.

POSITION

Weeks

1. CHATTANOOGA SHANE R. F. 

2. CRY OF THE WOLF L. L. 

3. RAG MOP M. Fernandez Or. 

4. RAG MOP M. Fernandez Or. 

5. CHATTANOOGA SHANE B. Bradley Or. 

6. FIDDLER'S GREEN F. Z. 

7. I SAID MY PAMPHLET T. B. 

8. J. MILLER F. W. 

9. DEAR HEARTS R. B. 

10. DEAR HEARTS R. B. 


WEEK ENDING FEBRUARY 24

1. CHATTANOOGA SHANE R. F. 

2. CRY OF THE WOLF L. L. 

3. RAG MOP M. Fernandez Or. 

4. RAG MOP M. Fernandez Or. 

5. CHATTANOOGA SHANE B. Bradley Or. 

6. FIDDLER'S GREEN F. Z. 

7. I SAID MY PAMPHLET T. B. 

8. J. MILLER F. W. 

9. DEAR HEARTS R. B. 

10. DEAR HEARTS R. B. 

VOX JOX

STRICTLY FROM DIXIE... Tom Smith was elected special advisor at the University of Colorado. Some disk jockeys say that Tom Smith is "The Man," now has a kickin' show across the board with WIBB, WRC, and WSM. The show is scheduled to begin at 8:30 p.m.

Frank Soden, who recently moved from WUXI, Richmond, to WJXK, Hagerstown, Md., runs a program on WJXK called "The Big Band Show." Every Friday evening he features the 10 tunes listed on The Billboard Record Popularity Chart, Part I. (F) indicates these are from a legal record. (M) indicates these are from a legal record.
MR. O.P.S! THESE ARE TOPS!

ARTHUR GODFREY
(everybody's baritone!)

sings
CANDY AND CAKE

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

GET 'EM SET TO SPIN — RAKE THE NICKELS IN

DINAH SHORE
(That golden girl again!)

sings
IT'S SO NICE TO HAVE A MAN AROUND THE HOUSE

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

"My Baby Is Blue"
"You're A Sweetheart"
HARRY JAMES
Columbia Record 38717 or 7-inch 1-542

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

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

COMING UP FAST

COLUMBIA RECORDS
First, Finest, Foremost in Recorded Music - Originators of LP Records For Uninterrupted Listening Pleasure
Retail Record Sales

BEST-SELLING POP SINGLES

Records listed are those selling best in the nation's top volume retail record stores. List is based upon The Billboard's weekly survey among the 1,000 largest dealers, representing every major market area nationwide. For complete survey to the above market. Records listed numerically, according to greatest sales. The "B" side of each record is also listed.

POSITION

<table>
<thead>
<tr>
<th>Week</th>
<th>Last Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1769</td>
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<td>2</td>
<td>1784</td>
</tr>
<tr>
<td>3</td>
<td>1785</td>
</tr>
</tbody>
</table>


CHILDREN'S RECORDS

Records listed are those records selling best in the nation's retail record stores (stalls). According to the Billboard's weekly survey. These are the business' bestsellers. The "B" side of each record is also listed.

POSITION

<table>
<thead>
<tr>
<th>Week</th>
<th>Last Week</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1368</td>
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<tr>
<td>2</td>
<td>1369</td>
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<td>3</td>
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</tbody>
</table>


CLASSICAL SINGLES

Records listed are those best-selling in the nation's retail record stores. List is based upon The Billboard's weekly survey among the 1,000 largest dealers, representing every major market area nationwide. For complete survey to the above market. Records listed numerically, according to greatest sales. The "B" side of each record is also listed.

POSITION

<table>
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<td>1263</td>
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<td>1264</td>
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</table>


CLASSICAL ALBUMS

Records listed are those best-selling in the nation's retail record stores. List is based upon The Billboard's weekly survey among the 1,000 largest dealers, representing every major market area nationwide. For complete survey to the above market. Records listed numerically, according to greatest sales. The "B" side of each record is also listed.

POSITION

<table>
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<th>Last Week</th>
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<td>2</td>
<td>1179</td>
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</tbody>
</table>


POPPY ALBUMS

Records listed are those best-selling in the nation's retail record stores. List is based upon The Billboard's weekly survey among the 1,000 largest dealers, representing every major market area nationwide. For complete survey to the above market. Records listed numerically, according to greatest sales. The "B" side of each record is also listed.

POSITION

<table>
<thead>
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<th>Week</th>
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<td>1083</td>
</tr>
<tr>
<td>3</td>
<td>1084</td>
</tr>
</tbody>
</table>


DEALER DOINGS

CHATTER

- To promote the disk, Sewed Up In My Winter Wonderland, Hearst Music Company, Fallschirm, issued a window card and blouse with the music to go with it. The group, known as the Famous Quartet, wrote the song, "It's a Wonderful Life," and "The Christmas Waltz." The cards are being used in a number of stores, including Sears, Roebuck, and Macy's.

MUSICIAN NEEDED

Musician with experience in playing the piano or guitar is needed for a local band. Interested persons should contact the manager of the music store.

DEAL MERCHANDISE NEEDED

The store needs assistance in organizing the display of the new line of records. Interested persons should contact the manager of the music store.

GRIPS AND SWIPES

- From Louisville, KY, the store is looking for a good gripper and a good swiper to help with the display of the new line of records. Interested persons should contact the manager of the music store.

BONUS GIMMICKS

- "With over 100 surplus dealer albums left on our shelves and several hundred sales under our belts, we found something that's so far from new but still effective. We sold our dealer albums at a small premium above our purchase price but to push the sales of these sets. It worked! Each of our clerks sold one extra or two or three, and all were sold in one day. It was a great way to fill the shelves. The 15 cents saved would make a small fortune if we didn't do it for our customers," said Bill Green, store manager.

PERSONAL APPEARANCE

Don Boyd, record department manager, Grinnell Bros. Benton Harbor, Mich., reports that a successful Saturday evening autograph party at which the local store had a chance to meet band leader Dick Jurgens and his vocalists. Pictures of Jurgens and his band were shown in the windows of the store and served to attract plenty of disk buyers. Jurgens' band played the Crystal Palace, Coloma, that same night.

MERCHANDISING TIPS

In addition to running a weekly ad in the local paper, Zebra Radio & Sales, Inc., uses an advertising slide that plugs the new disk. Another idea is to list the band's songs in the store. Zebra's Music Store, Coloma, has an amplifying system with a 15-watt speaker on the roof of the store building. The music can be heard by people in the band and in many customers. - Frank Monzon, Katz Drug Store, East Darien, N. C., said he received results by suggesting tunes that were popular years ago. - The Berkeley Music Company, Westport, Mass., suggests passing out a list of the latest and hottest hits. "Many people have heard the records on the radio and want to buy them until they see us on our blackboard," said Melo Menko, Carlisle Record Store, Carlisle, Pa. - mom, sends out suggestions about working closely with the local radio station. Mr. Menko also writes a disk column in the form of an ad called "Bea's Record Room."
Operators...

Make it an M-G-M double!

M-G-M Records brings you the hottest hits by the biggest stars!

A star-hit combination that doubles the plays in your boxes!

Billy Eckstine
My Foolish Heart
Sure Thing
M-G-M Non-Breakable 10623

Sitting By The Window
Lost In A Dream
M-G-M Non-Breakable 10602

Johnny Desmond
C'est Si Bon
If You Could Care
M-G-M Non-Breakable 10612

Don't Cry Joe
The Last Mile Home
M-G-M Non-Breakable 10518

Johnny Desmond
C'est Si Bon
If You Could Care
M-G-M Non-Breakable 10612

Don't Cry Joe
The Last Mile Home
M-G-M Non-Breakable 10518

Art Mooney
The Cry Of The Wild Goose
The Flying Dutchman
M-G-M Non-Breakable 10651

Zither Serenade
Truly
M-G-M Non-Breakable 10636

Sarah Vaughan
Once In A While
The Man I Love
M-G-M Non-Breakable 10549

The Lord's Prayer
Sometimes I Feel Like A Motherless Child
M-G-M Non-Breakable 10592

Bill Farrell
God's Country
Spring Made A Fool Out Of Me
M-G-M Non-Breakable 10652

It Isn't Fair
Bamboo
M-G-M Non-Breakable 10637

George Shearing
Quintet
The Continental
Nothing But D. Best
M-G-M Non-Breakable 10596

East Of The Sun
Conception
M-G-M Non-Breakable 10530

Jack Fina
Spaghetti Rag
Shangri-La
M-G-M Non-Breakable 10610

Down Home Rag
Waltz In C Sharp Minor
M-G-M Non-Breakable 10544

Hank Williams
Long Gone Lonesome Blues
My Son Calls Another Man Daddy
M-G-M Non-Breakable 10645

I Just Don't Like
This Kind Of Livin'
May You Never Be Alone
M-G-M Non-Breakable 10609

S. P. Blues
Why Fool Yourself
M-G-M Non-Breakable 10618

I Almost Lost My Mind
If I Give You My Love
M-G-M Non-Breakable 10570

Ivy Joe Hunter
Guitar And Piano Boogie
I'm Only Telling You
M-G-M Non-Breakable 10608

And of course—The Original Guitar Boogie
Boomerang
M-G-M Non-Breakable 10593

M-G-M Records
The Greatest Name In Entertainment
701 Seventh Ave., New York 19, N.Y.
You remember Dennis Day's "Clancy Lowered the Boom"? Now he tops everything he's done with his new RCA VICTOR sensation "HOW CAN YOU BUY KILLARNEY?" A great new Irish song, destined for immortality! It'll be THE big St. Patrick's record. For sure. Grab it!
“HIT-A-MONTH”
Phil HARRIS
SCORES AGAIN!

JANUARY 1950
"The Old Master Painter"

FEBRUARY 1950
"Chattanooga Shoe Shine Boy"

MARCH 1950
"GOD'S COUNTRY"

78 rpm 20-3708

45 rpm 47-3741

RCA VICTOR RECORDS
MEMO TO: Juke Box Operators

From: 1949's Juke Box Folk Music Recording Sensation!

HANK WILLIAMS

THANKS FOR

THE YEAR'S TOP FOLK RECORDS

... according to
RETAIL SALES

... according to
JUKE BOX PLAYS

RELEASE DATE March 10th
"LONG GONE LONESOME BLUES"
MGM RECORD
Recording Exclusively for
M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
**COUNTRY AND WESTERN RECORDS MOST PLAYED BY FOLK DISK JOCKEYS**

Records listed here in numerical order are those played most by the nation’s leading country and Western disk jockeys. Last a few hours or minutes from weekly survey among select list of new and this jockey concentrating in country and Western tunes.

<table>
<thead>
<tr>
<th>POSITION</th>
<th>RECORD</th>
<th>ARTIST</th>
<th>SONG</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>

**FOLK TALENT AND TUNES**

By Johnny Sippel

Artists’ Activities: Rex Allen (Mercury) is setting a 9 to 9:30 p.m. (CST) show Fridays over a Midwest and Mountain web of CBS for Phillips Oil Co. Cast also will include the Sons of the Pioneers (Victor). Show will replace the “National Barn Dance,” WLS-emanated show, which was aired by Phillips for a half-hour Saturday night over NBC. Sonny and Cher (Victor) are at the Village Barn, New York. Arena Stars, Inc., the p.m. reps, are sure of a Perry Como show shot and are angling for an appearance with Arthur Godfrey. Jimmy Wakely (Capitol) reports that he has canceled his two-week date at the Oriental Theater, Chicago, to make coast commitments. He will attend the Music Operators’ Association’s first convention in Chicago, along with Tennessee Ernie and Margaret Whiting, Roy West, of the Range Riders, WGAN, Cleveland, Ohio, reports that his group does a one-house show weekly over WEWS, Cleveland. They also may travel to Hollywood for a Republic picture commitment. Howard Hammel, with double four-instruments, has joined the crew, replacing Tex Brad.

Jim Myers, of Myers Music, Philadelphia, reports that Mac McGehee and his Harmony Rangers are getting a Mutual web shot out of WIP Philadelphia, at 6 p.m. (EST). Pee Wee Miller, Rusty Keener and Roy Brannon are working as a trio at the Shore Bar, Cape May, N. J. Johnnie and Jack and Kitty Wally (Victor) have started their third year at KSWL, Shreveport. They recently added Emory Martin, one-armed banjo man. Smiley Burnett (Capitol) reports that 19,361 kids had their pictures taken with him during his recent p-a tour of 18 States. Margie Keener, of Marletta, Ga., was judged the most photogenic for an advertising picture and was awarded a Shetland pony. Mills Millers, formerly with Decca and King, have inked with MGM. He and the Musical Mills are still at WSM, Nashville. Jimmy Osborne (King) has inked a third-year pact with WFLA, Lexington, Ky.

Don Law, of Columbia’s country music department, reports that the firm has inked Lonnie and Tommie Thompson, husband and wife team who have worked for the WSM Artists’ Bureau and the original (Continued on page 62)
HANK SNOW

NEWEST STAR ON WSM, NASHVILLE
"GRAND OLE OPRY"

"The Singing Ranger" AND HIS RAINBOW RANCH BOYS

There's No Business Like "SNOW" Business

A FAVORITE IN ANY CORNER OF THE COUNTRY
STANDARDS
"MARRIAGE VOWS"
"STAR-SPANGLED WALTZ" (78 rpm) 21-0062
"BRAND ON MY HEART"
"I'LL NEVER FORGET MY MOTHER'S PRAYER" (78 rpm) 20-2862
"BLIND BOY'S DOG"
"ANNIVERSARY OF MY BROKEN HEART" (78 rpm) 21-0089
"MY MOTHER"
"MY SWEET TEXAS BLUE BONNET QUEEN" (78 rpm) 20-3835
"I'M GONNA BID MY BLUES GOODBYE" "JUST A FADED PETAL" (78 rpm) 20-5126

POPS
"NIGHT'S CHILD"
"THE ONLY ROSE" (78 rpm) 21-0143
"I WONDER WHERE YOU ARE TONITE"
"THE DRUNKARD'S SON"

Personal Management:
ROBERT ROSS
WSM, Nashville, Tennessee

RCA VICTOR RECORDS

March 4, 1950

The Billboard Juke Box Supplement  Page 55
Riding High
IN ALL
R & B POPULARITY CHARTS
IMPERIAL RECORDS

"FATS" DOMINO
On Record No. 5058
"THE FAT MAN"
Backed By
"DETROIT CITY BLUES"

JEWEL KING
On Record No. 5055
"3x7=21"
Backed By
"DON'T MARRY TOO SOON"

DAVE BARTHOLOMEW
On Record No. 5064
"THAT'S HOW YOU GOT KILLED BEFORE"
Backed By
"CARNIVAL DAY"

COUNTRY JIM
On Record No. 5062
"AVENUE BREAKDOWN"
Backed By
"RAINY MORNING BLUES"

Order Now From Your Nearest Distributors!
IMPERIAL RECORD CO., INC.
137 NORTH WESTERN AVE. • LOS ANGELES 4, CALIF.

The Billboard
MUSIC POPULARITY CHARTS
PART VII

Rhythm & Blues Records

BEST-SELLING RETAIL RHYTHM & BLUES RECORDS
Records listed are rhythm and blues records that sold best in stores according to the Billboard special weekly survey among a selected group of retail stores, the majority of whose customers purchase rhythm and blues records.

<table>
<thead>
<tr>
<th>POSITION</th>
<th>Weeks</th>
<th>Last</th>
<th>This</th>
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<tbody>
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<td>11</td>
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<td>10</td>
</tr>
</tbody>
</table>

Most-Played Juke Box Rhythm & Blues Records
Records listed are rhythm and blues records most played in juke boxes according to the Billboard special weekly survey among a selected group of juke box operators whose locations require rhythm and blues records.

<table>
<thead>
<tr>
<th>POSITION</th>
<th>Weeks</th>
<th>Last</th>
<th>This</th>
</tr>
</thead>
<tbody>
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<td></td>
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<tr>
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<td>10</td>
<td>11</td>
<td>9</td>
<td>10</td>
</tr>
</tbody>
</table>

Advance Rhythm & Blues Record Releases

If you Haven't the Blues
S. Church (Ryder, 100) Guilford (Don't Cry) Aca 226
Mederon's Rough
S. King (Ryder, 100) Aladdin 2064
Mederon's Rough
Lay's It Down
S. King (Ryder, 100) King 3433
Mederon's Rough
A. Hag (Joshua) Cheer Cap 663
Douglas Boogie
T. Dickens (Lil King) Cheer Cap 865
Douglas Boogie
H. Hag (Joshua) Cheer Cap 663
T. Dickens (Lil King) Cheer Cap 865

ADVANCE RHYTHM & BLUES RECORD RELEASES

March 4, 1950

The Billboard Juke Box Supplement
Page 56

WARNING:
In utilizing these charts for buying purposes, readers are urged to pay particular attention to information listed which shows the length of time a record has been on the chart and whether a record's popularity is increasing or decreasing. Information is shown on the left-hand column under the heading "This Week" and the right-hand column under the heading "Last Week." If a record has had a substantially long run, or if the current circulation "This Week" is twice that of "Last Week," a sharp drop in sales may be anticipated.

Music Popularity Charts

March 4, 1950

The Billboard Juke Box Supplement
Page 56
"They're Better in a Dozen Different Ways!"

**TEMPO’S GREAT LITTLE 45’s**

Wide Range, High Fidelity—and 40% Heavier Than Any Other 45’s!

**HERE’S THE BRILLIANT TUNE—AND—TALENT LINE-UP**

**THE ONLY ZITHER RECORDINGS AVAILABLE ON 45’s**

#4720—THE THIRD MAN THEME

Lili Marlene

Recorded by the Famous European Zither Virtuoso, Franz Gottschalk

At the Hammond & Novachord

KERN & SLOOP

4516A—“Dream House"
B—“Casey Jones"

4518A—“Cecilia"
B—“In a Monastery Garden"

4520A—“Wild Rose"
B—“I Love You"

4522A—“Exactly Like You"
B—“Lady of the Evening"

4548A—“Waiting for the Roll, E. Leo"
B—“Tiger Rag"

4550A—“Mimi"
B—“Stumbling"

4552A—“Bohemian"
B—“Yankee Polka Medley"

4554A—“Chicago"
B—“Eye, Eye, Blackbird"

4556A—“Oh! What It Seemed To Be!"
B—“Lili Marlene"

4558A—“Nola"
B—“12th Street Rag"

4560A—“Canadian Carver"
B—“The Whole World Is Singing My Song"

4562A—“Beside a Babbling Brook"
B—“Alacally Bound"

4574A—“Love’s Old Sweet Song"
B—“I Love You Truly"

4596A—“Penthouse Serenade"
B—“Swinging Down the Lane"

4598A—“The Girl Friend"
B—“Back Home in Indiana"

4600A—“Cheek to Cheek"
B—“I’m Lean To Keep A"’

4602A—“Daddy, You’ve Been a Mother to Me"
B—“Home"

The Irresistible Rhythm of

BROther BONES

4564A—“Sweet Georgia Brown"
B—“Margin"

4566A—“Roadster"
B—“Studebaker’s Boogie"

4568A—“Five Foot Two, Eyes of Blue"
B—“Ida"

4570A—“I Know That You Know"
B—“Red Wing"

4572A—“Chinaltown"
B—“Dell Dance"

4574A—“I Surrender, Dear"
B—“Dance of the Caverns"

4576A—“I Can’t Believe That You’re in Love With Me"
B—“Shook Treatment"

4578A—“Pennies From Heaven"
B—“Rocky Cocker Clock"

4580A—“Frenzied Flight"
B—“In a Little Spanish Town"

4582A—“You’ll Get By"
B—“I Had To Be You"

4584A—“Ochels in the Moonlight"
B—“Do You Ever Think Of Me"

4586A—“I’m Just Wild About Harry"
B—“The Lazy in Red"

4588A—“Toot, Toot, Too-tie"
B—“You Made Me Love You"

4590A—“Being the Recogner"
B—“I Got Rhythm"

4592A—“Lida"
B—“You"

4594A—“You Were Meant for Me"
B—“If I Had You"

4596A—“My Blue Heaven"
B—“I’ll See You in My Dreams"

4598A—“Getting Sentimental Over You"
B—“I Cried for You"

4600A—“Shyoney"
B—“Mama Inez"

4602A—“Shiner"
B—“Where or When"

The Hot Violin & Swing Harp of

JOE VENUTI & BOBBY MAXWELL

4584A—“Honeysuckle Rose"
B—“September Song"

4586A—“Meet Me Tonight in Dreamland"
B—“Subway Blues"

THE 21ST-CENTURY KEYBOARDING OF

MAD MEL HENKE

4544A—“I Wanna Be Loved By You"
B—“My Precious"

4546A—“I Can’t Believe That You’re in Love With Me"
B—“Shook Treatment"

4724A—“Tennessee Waltz"
B—“Hot Time in the Old Town"

"THE GIRL WITH THE ANFRACTUOUS VOICE!!"

ROBERTA LEE

4516A—“Concerto in E Major (Bach), Part I"
B—“Concerto in A Major (Vivaldi), Part IV"

4518A—“Concerto in E Major (Bach), Part II"
B—“Concerto in A Major (Vivaldi), Part III"

4520A—“Concerto in E Major (Bach), Part III"
B—“Concerto in A Major (Vivaldi), Part II"

4522A—“Concerto in E Major (Bach), Part IV"
B—“Concerto in A Major (Vivaldi), Part I"

THE SECOND ALBUM

11 AVONDALE ROAD
AVONDALE ESTATES, GA. 1310 CALLOWHILL ST.
PHILADELPHIA 7, PA. 8540 SUNSET BLVD.
HOLLYWOOD 46, CALIF.

March 4, 1950

The Billboard Juke Box Supplement Page 57
THE BILLBOARD CHARTS

THE BILLBOARD PICKS:

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

1. SILVER DOLLAR
   Station WNUR
   Calls it the novelty record of the week.

2. ROULETTE
   Station WMCA
   Calls "Bake A Cake" on National Records the Number 1 Release.

3. EILEEN BARTON
   Station WLIB
   Says this is the sensational 1950 hit!

THE DISK JOCKEY PICKS:

Pick shown are those voted for three consecutive weeks or three times within a six-week period and are not repeated below. Based on a weekly survey among those who program the station's hits will be:

1. BEYOND THE SUNSET
   Jo Stafford-Gordon MacRae
   Columbia 763

2. DADDY'S LITTLE GIRL
   Jo Stafford-Gordon MacRae
   Columbia 801

3. I'M A FOOLISH HEART
   Bob Eberly
   RCA Victor 1781

4. GISTORY wollte
   Johnny Joe
   Capitol 659

5. BORE "Bake A Cake"
   Eileen Barton
   "I Knew You Were Comin' I'd've Baked A Cake!

THE RETAILER'S PICK:

Pick shown in this Chart should be stocked in all stores in the You area. Based on a weekly survey among the most popular hits of the week:

1. BEYOND THE SUNSET
   Jo Stafford-Gordon MacRae
   Columbia 763

2. DADDY'S LITTLE GIRL
   Jo Stafford-Gordon MacRae
   Columbia 801

3. I'M A FOOLISH HEART
   Bob Eberly
   RCA Victor 1781

4. GISTORY wollte
   Johnny Joe
   Capitol 659

THE OPERATORS PICK:

Pick shown are those voted for three consecutive weeks or three times within a six-week period and are not repeated below. Based on a weekly survey among the most popular hits of the week:

1. BEYOND THE SUNSET
   Jo Stafford-Gordon MacRae
   Columbia 763

2. DADDY'S LITTLE GIRL
   Jo Stafford-Gordon MacRae
   Columbia 801

3. I'M A FOOLISH HEART
   Bob Eberly
   RCA Victor 1781

4. GISTORY wollte
   Johnny Joe
   Capitol 659

THE COUNTRY & WESTERN DISK JOCKEY PICK:

Pick shown in this Chart should be stocked in all stores in the You area. Based on a weekly survey among the most popular hits of the week:

1. BEYOND THE SUNSET
   Jo Stafford-Gordon MacRae
   Columbia 763

2. DADDY'S LITTLE GIRL
   Jo Stafford-Gordon MacRae
   Columbia 801

3. I'M A FOOLISH HEART
   Bob Eberly
   RCA Victor 1781

4. GISTORY wollte
   Johnny Joe
   Capitol 659

THE BILLBOARD MUSIC POPULARITY CHARTS

PART VIII

Record Possibilities

1. If I Knew You Were Comin' I'd've Baked A Cake!
2. Beyond The Sunset
3. Daddy's Little Girl
4. I'm A Foolish Heart
5. Beyond The Sunset
6. Bear Me

THE BILLBOARD Juke Box Supplement

Page 58

March 4, 1950
FOUR HITS IN ONE RELEASE !!!

NOW YOU HAVE IT!!!

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

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

THE "Voice" ON "IT ISN'T FAIR"
DON CORNELL
Sings... Great New Lyric to Traditional Masterpieces
"Come Back To Me" backed by SANTA LUCIA

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

A GREAT SONG
"Dream A Little Longer"

by Tex Beneke
and his Music in the Miller Mood!

45 rpm RCA VICTOR RECORDS 78 rpm
47-3356 20-3703

LOVELY LISA KIRK
Sings the song that'll Shoot her to the TOP...
"SWEET PROMISES AND GOOD INTENTIONS"

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

March 4, 1950
These two are knockouts for any Juke Box...

"When You Wore A Tulip"

"Clap Hands Here Comes Charlie"

COLUMBIA RECORDS

#38731
### Record Reviews

**RATINGS**

(100 Point Maximum)

- 90-100 TOPS • 80-89 EXCELLENT • 70-79 GOOD • 40-69 SATISFACTORY • 0-39 POOR

**New Ratings Are Determined**

Records are reviewed three times: (1) for recordists; (2) for operators; (3) for disk doctors. Each time on the basis of one or more categories. Each category is assigned a maximum number of points within which new ratings are noted. The best possible rating is 100. Maximums are subject to change depending on results of a survey of a cross-section of the most trade now being conducted. N.S. indicates a record is not suitable for approval within the medium.

**The Categories**

- Point ratings are maximums. (3) recording, (2) interpretation, (1) arrangement. N.S. = no suitable test, not applicable. (3) uneven quality (not suitable). (2) music publisher's no performer potential. (1) exploitation limited due to distribution line, jacket and other "play along" aids. (N) manufacturer's distribution power. (10) manufacturer's protection efficiency. (5)

**ARTIST, LABEL AND NO.**

**TUNES**

**COMMENT**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
<th>No.</th>
<th>POPULAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joey Nash-Ted</td>
<td>Ididy Ork</td>
<td>303</td>
<td>72-74-72-70</td>
</tr>
<tr>
<td>Joey Nash-Ted</td>
<td>Ididy Ork</td>
<td>106</td>
<td>76-77-76-75</td>
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<tr>
<td>ETHEL SMITH</td>
<td>Decca</td>
<td>24102</td>
<td>74-76-74-72</td>
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<tr>
<td>Gordon MacRae</td>
<td>Capitol</td>
<td>812</td>
<td>68-68-68-68</td>
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<tr>
<td>Ray Bloch Ork</td>
<td>Olympic</td>
<td>12645</td>
<td>64-66-64-62</td>
</tr>
<tr>
<td>Russell Morgan Ork</td>
<td>Decca</td>
<td>24104</td>
<td>73-74-73-72</td>
</tr>
<tr>
<td>Al Jolson</td>
<td>Decca</td>
<td>24005</td>
<td>71-71-70-72</td>
</tr>
<tr>
<td>Bill Darnel</td>
<td>(Roy Ross Ork)</td>
<td>60405</td>
<td>87-88-88-86</td>
</tr>
<tr>
<td>Marion Morgan</td>
<td>Decca</td>
<td>24103</td>
<td>78-77-76-78</td>
</tr>
<tr>
<td>Larry Green Ork</td>
<td>(C) Ploehan</td>
<td>1/OU 47-3233</td>
<td>64-65-64-68</td>
</tr>
</tbody>
</table>

**COMMENTS**

- It Isn't Fair
- I'll Never Forget You
- You're a Real Sweetheart
- That's Right
- The Gallipot Comedians
- The Roller Skating Song
- A Cow and a Plough and a Frau
- Just One More Chance
- I'm Yours
- Time to Start the Day
- Copper Canyon
- God's Country
- Let's Go West Again
- The Cry of the Wild Goose
- These Are Things I Want to Share
- Bright Eyes

疣

**RECORD REVIEWS**

- A few fast blinks would help sales.
- A smooth, well-balanced vocal line, without any rough edges.
- A smooth, steady vocal line, with a feeling of the melody.
- A smooth, steady vocal line, with a feeling of the Murray Morgan manner.
- A smooth, steady vocal line, with a feeling of the Murray Morgan manner.
- A smooth, steady vocal line, with a feeling of the Murray Morgan manner.
- A smooth, steady vocal line, with a feeling of the Murray Morgan manner.
- A smooth, steady vocal line, with a feeling of the Murray Morgan manner.
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- A smooth, steady vocal line, with a feeling of the Murray Morgan manner.
- A smooth, steady vocal line, with a feeling of the Murray Morgan manner.
WILHELMINA

ON M-G-M RECORDS

2 SENSATIONAL SONG HITS
by two of our greatest writers

Mack Gordon and Josef Myrow
from the 20th Century-Fox Musical Smash

“WABASH AVENUE”

Art LUND

sings

WILHELMINA

M-G-M RECORD #10648

Billy ECKSTINE

sings

Baby, WON’T YOU SAY YOU LOVE ME

M-G-M RECORD #10643

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

March 3, 1939
FOlk TALENT AND TUNES
(Continued from page 34)
Stamps Quartet, now working at KRLD, Dallas . . . Bill Netlles (Mercury) has switched from KMLB to KLRY, Monroe, La. . . Clyde Moody and his outfit are working Thursdays at the Roller Rink, Martinsville, Va. The King recording group six over WSTM, Danville, Va. . . Tex Williams (Capitol) and his Western Caravan have a new a.m. spot on the weekly video shot over KXIB, Hollywood. Williams is getting feelers from Universal-International, who wants him to make full-length Westerns. He has finished 15 featurettes for the firm . . . Tommy Smirnoff and his Camaron Valley Boys have left WEAM, Arlington, Va., for WFAQ, Falls Church, Va. . . Al Rogers, now with MGM, has signed Les John Miller as p.m. Rogers is at WAVE, Louisville . . . Following their February tour thru Texas, the Maddox Brothers and Rose (4 Star) have 23 dates in Alabama . . . Cousin Frank Lewis (4 Star) is joining KFBE, Fresno, Calif. . . . Terry Preston (4 Star) is now working at KSBW, Salinas, Calif., where he does both a live and d.j. show.

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

Ray Parker, Valley Hill Music, Hollywood, has turned over all the masters of his Melody Trail firm to Bill McCall, of 4 Star, to concentrate on the music pubbery. Smiling Sammel Maleso, currently at the Cardinals Ballroom, Fresno, and op of the Western Roundup, Solna, Calif., has signed with Wrightman Records . . . Rex Allen (Mercury) reports that he is the father of a son, Curtis Lee, born January 24. Allen will tour with his latest flier, starting February 17 at the Balboa Theater, San Diego, Calif. Theater itinerary includes Falcon, Ariz., 26-29; Palmdale, Ariz., 30-31; El Paso, 3-4; Santa Fe, N. M., 5; Victory, Denver, March 2-4; Liberty, Oklahoma City, 6-7; Strand, New Orleans, 9-11; Capitol, Little Rock, 13-14; Temple, Fort Smith, Ark., 15-16; and 33 1/3 RPM records—all under the supervision of the world's top engineers.

Listen to a Real Money-Maker
by "THE WIZARD OF THE STRINGS"
DAVE APOLLON
IN HIS NEW ZITHER STYLE RECORDING OF "THE THIRD MAN THEME"

backed by "THE CAFE MOZART WALTZ"

NATIONAL RECORD NO. 9104

WATCH FOR HIS NEXT ZITHER STYLE RELEASES
*Recording Exclusively on National Records

March 4, 1950
All Ears

Mildred Bailey Serenade Album — M. Bailey
A. Williams (Red Salts) Cap 866-3
B. Lamont (Roch De) Mercury M
B. Taylor (Dam That) Coral 6092

C. Col (33) 6094
R. Robbins (I'll Take) Capitol 861

The Billboard Music Popularity Charts

Advance Information

PART XI

ADVANCE RECORD RELEASES

Records listed are generally approximately two weeks in advance of actual release date. List is sound or information supplied by producers or record companies. Only records of these manufacturers voluntarily supplying information are listed.

POPULAR

All Ears

Mildred Bailey Serenade Album — M. Bailey
A. Williams (Red Salts) Cap 866-3
B. Lamont (Roch De) Mercury M
B. Taylor (Dam That) Coral 6092

C. Col (33) 6094
R. Robbins (I'll Take) Capitol 861

The following abbreviations are being used throughout the list of Advance Record Releases:
Cap — Capitol
Col. — Columbia
Mer — Mercury
V. — Victor
All other labels will continue to be listed in their usual order. The LP or 45 numbers are listed, the speed is indicated in parentheses preceding the record number. For example: V (30-1041) 45/7844, 45/7845.
1950 Looks Like a TOWER-IFIC YEAR FOR TOWER RECORDS
Here Are The Starters...

A Hit From Coast to Coast!
TOWER RECORD #1473

"BEWITCHED"

*THE BILLBOARD PICKS:

BEWITCHED .......................... Bill Snyder Drk. .................. Tower 1473

... great Rodgers-Hart tune from "Pol Joyp" gets impressive instrumental job ... Could spell out new sleeper possibilities.

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

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

"DRIFTING SANDS"
Vocal By Ralph Sterling

Here's a TOWER-IFIC
Coin Collector!

KEN CARSON
Singing Star of the Gary Moore Show

Singing another TOWER-IFIC first

"LYIN' KISSES"

Flip Side
Has the *Ops Cryin' for More!!

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

Another TOWER artist receives enthusiastic acclaim!

DANNY CASSELLA

That TOWER-IFIC Drummer that gave you
"HAWAIIAN WAR CHANT" and "HEART OF MY HEART"
Now Exclusively on TOWER RECORDS
FIRST RELEASE NOW AVAILABLE . . .
TOWER RECORD #1470

"MAMA LOVES PAPA"
Flip Side
The Famous Oldie

"I'VE HAD MY MOMENTS"
Vocals By Skip Farrell

Watch for another sensational follow-up with two TOWER-IFIC flips.

"HONEY BUNNY BOO"
Flip

"ADORABLE ODETTE"
ENTERING 75th WEEK, BLACKSTONE HOTEL!
BREAKING ALL RECORDS!!

TOWER RECORD #1477
Joe cried in '49, but he's really *milkin' in '50

"SMILIN' JOE"
Coupled With
Another TOWER-IFIC first

"LET'S 'AVE A TIDDELY
AT THE MILK BAR"

Featuring Gil Downes with the Four Hits and A Miss Ensemble

Contact Your Nearest Distributor or Order Direct From Us.

TOWER RECORDS 540 N. MICHIGAN
CHICAGO, ILLINOIS

March 4, 1950
All Ears

FL'TAYLOR (Darn That) Coral 6528

I'll Be Around

All the Things You Are

Don't Take Your Love From Me

I'm Gonna Change My Mind

Love, Come Back to Me

My Memory

The Lowest Road

The following abbreviations are being used throughout the list of Advance Record Releases:

Col—Canadian Col—Colombian

Reg—Regent

M—Merril

V—Vocal labels will continue to be supplied as required.

Where 78, 45, and 33 (LP) rpm numbers are listed, the speed is indicated in parentheses preceding the number. For example: V (78) 10036 (45) 47-3034.

**POPULAR**

Pearl Bailey Entertains Album—P. Bailey—M. Ayres (Cl-101)

T. E. S. (Stairway to Heaven) 40-0026 (45) Kr! (Cl-107)

Fifteen Years (And I'm Still Working Time)

Get It Off Your Mind

I'll Read the Signs

All They're Making Eyes at Me

Billy T. Jones

The Unforgettable

You're Not a Man

All the Things You Are

Am I要注意 My Time on You

E. Fisher (River Jordan) 20-3653

I'm Gonna Change My Mind

Don't Take Your Love From Me

Love, Come Back to Me

My Memory

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HE'S BOUNCIN' MERRILY ALONG
The Friendliest Guy In Show Business
TWO TON BAKER
Exclusively on MERCURY RECORDS
WITH A TRUCK LOAD OF HITS!

STANDARDS
"HAPPY BIRTHDAY"
MERCURY 5039
"EVERYBODY HAS A LAUGHING PLACE"
MERCURY 5017
"A CHOCOLATE SUNDae ON A SATURDAY NIGHT"
MERCURY 5038
"CIVILIZATION"
MERCURY 5067
"I LIKE STINKY CHEESE"
MERCURY 5306
"DEEP FREEZE DINAH"
MERCURY 5281

POPS
"I'VE GOT TEARS IN MY EARS"
"THE BICYCLE SONG"
MERCURY 5263
"CHATTANOOGIE SHOE SHINE BOY"
"MUSIC! MUSIC! MUSIC!"
MERCURY 5269

KIDDIE HITS
"I WUV A WABBIT"
"I'M A LITTLE TEAPOT"
MMP-24
"I'M A LONELY LITTLE PETUNIA"
"EVERYBODY HAS A LAUGHING PLACE"
MMP-25
"BOOMER THE BASS DRUM"
MMP-11
"GUS THE GOPHER"
MMP-12

March 4, 1950

The Billboard Juke Box Supplement  Page 67
Columbia's GREAT NEW SINGING STAR!

Alan DALE

and his FIRST releases...

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

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

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

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

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

Personal Management

ALAN DALE MANAGEMENT
1650 BROADWAY, NEW YORK
• G. R. PURCELL
• F. FERRAZZANO

Exclusively

COLUMBIA RECORDS

Page 68 The Billboard Juke Box Supplement

March 4, 1950
PART 1 RECORD SERVICE ASPECTS:

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

PART 2 RECORD BUYING ASPECTS:

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

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

The Billboard Third RECORD

QUESTION 1: Which Record Companies Give You the Best All-Round Service?
(List in order of preference.)

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

ANSWER: Record Co. Points
Decca .......... 600
Victor .......... 472
Capitol .......... 447
Mercury .......... 183
Columbia .......... 166
MGM .......... 113
King .......... 65
London .......... 17
Coral .......... 11

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

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

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

QUESTION 2: Which Record Companies Send the Most Helpful Salesmen To See You?
(List in order of preference.)

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

ANSWER: Record Co. Points
Decca .......... 227
Capitol .......... 203
Victor .......... 130
Mercury .......... 129
MGM .......... 94
Columbia .......... 79
King .......... 77
London .......... 33
Coral .......... 13

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

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

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

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

(List in order of preference.)  
Scoring: (Three places. Three points for 1st place, two for 2nd, one for 3rd.)

ANSWER:  
Record Co. ........................................ Points
Victor ............................................... 684
Decca ............................................... 466
Mercury .......................................... 302
Capitol .......................................... 251
Columbia ......................................... 193
MGM .................................................. 165
London ........................................... 112
Tempo ............................................. 15
King .................................................. 14
Cord .................................................. 7
Bluebird .......................................... 5

Comment: Juke box operators, voting in The Billboard's Third Annual Juke Box Survey, gave RCA Victor an overwhelming vote as the company which turns out the best all-round record with regard to wearing and reproduction qualities. Company scored 684 points against Decca's 466. In last year's poll relative positions of these companies were the same—Victor first and Decca second. Third place in this year's poll goes to Mercury, with a score of 302 as against Capitol's 251. Mercury's position represents a tremendous improvement since the last poll, at which time the diskery scored seventh. Cap was third last year. Columbia, fifth this year with 193, was fourth last year. MGM, sixth in the current poll, beat out London. Latter diskery last year scored fifth, ahead of MGM.
### QUESTION 1: Who Buys the Records for Your Juke Boxes?

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

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

Whereas many operators during the abnormal war and postwar years were prone to leave practically all record selection to their servicemen and office personnel, and to lose much of the close contact with locations which had built up their routes by the coming of multi-selection machines offering from 24 to 100 selections meant a return to the methods which had built the automatic phonograph into a big business.

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

### QUESTION 2: Where Do You Buy Your Records?

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

**Comment:** Despite the fact that operators find themselves neglected, sales-wise, by distributors, most of the juke box firms buy the vast majority of their records through direct companies. The answers to this question supplied no explanation for the number of operators who said they bought records from wholesalers, and the percentage indicates that quantity operators bought from wholesalers. All likelihood, operators do business with retailers when they are too remote from distributors, when distributor service does not measure up, or when distributors are unable to furnish copies of hits in needed quality.

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

**ANSWER:**
- Go to record distributors office ..................................... 202
- Order by mail, telephone or wire .................................. 164
- Wait for salesmen to call ............................................. 56
- No answer .................................................................... 9

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

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

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

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

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

**Comment:** What is probably the most significant fact to come out of this question is that the Billboard Juke Box Poll was the answer to this query. And with trade paper information holding a two to one lead, operators indicated that it is, in fact, their major source. For example, many of those listing “actual machine count” as their guide for record buying admitted they first received information on new platters from trade papers or on some machines, finally using the count to determine future purchases.

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

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

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

**ANSWER:**
- Average purchase per operator, 156 records.

**Comment:** The importance of the juke box operators as consumers of records can be seen from the fact that in 1949 approximately 20 per cent of all records placed on general retail, wholesale from distributors, and the response indicates in what quantity operators bought from wholesalers. In all likelihood, operators do business with retailers when they are too remote from distributors, when distributor service does not measure up, or when distributors are unable to furnish copies of hits in needed quality.

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

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

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

Actually, the lower-priced labels are more or less disappearing from the national scene, with Bluebird, a RCA product, still holding up here, too, the trend seems to be to advertise labels that have been given record and gear his purchases to his needs without deviations for personality likes or dislikes are methods given by operators for effecting the greatest possible savings in disk buying.
QUESTION 7: Which of the Following Three Answers Have Had the Most To Do With Reducing Your Record Costs?

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

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

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

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

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

QUESTION 8: How Do You Dispose of Used Records?

ANSWER: Sell them to the public yourself .......... 206
Sell them to used retail record stores .......... 185
Give them to charitable institutions .......... 92
Scrap them .......... 66
Other means .......... 4
No answer .......... 15

Comment: Every nickel counts in the juke box business, and the sale of used records has come to represent a sizable portion of the aggressive operator's income. Most operators, as the questionnaire results show, have facilities for selling used records directly to the public. And a great many (see question and answers below), handle new records as well.

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

QUESTION 9: Do You Operate a Retail Store?

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

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

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

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

March 4, 1950

CAN'T BELIEVE MY OFFER?
THINK YOUR EARS DECEIVE YA?

WELL...TELL YA WHAT I'M GONNA DO!

I'M GONNA GIVE YOU A PFANSTIEHL CASH BONUS BOND...

ABSOlutely FREE of any additional cost with every 30 Reg-
ular or Special PFANSTIEHL Coin Machine Needles you buy...

and each BONUS BOND is guaranteed redeemable for

FIFTY cents in cash or SIXTY cents worth of PFANSTIEHL
Needles at your distributor or the PFANSTIEHL Company!

But you gotta act...This offer expires May 15, 1950.

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

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

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

BUT WHAT'S THAT MISTER? YOU SAY
YOU WANT MORE FOR YOUR MONEY?

Well then, this is what I'm gonna do! I'm gonna tell you about PFAN-TONE, the new, low-priced, quality Needle. It's made by the same skilled craftsmen that make regular PFANSTIEHL Needles, but they've cut costs and corners to cut prices way down low...and Mister! What Prices?

Less than 100 .......... 29c each
100 or more .......... 27c each
1000 or more .......... 25c each

YES, FOLKS, YOU CAN'T LOSE!

You can't go wrong! Buy Regular or Special PFANSTIEHL Coin Machine Needles (for light-weight pickups), and you get the very best plus valuable CASH BONUS BONDS! Or buy new PFAN-TONE Needles and you get tip-top quality at a rock-bottom price. S0000...

Hurr-ry, Hurr-ry, HURR-RY to your PFANSTIEHL Distributor today!

Metallurgical Division

PFANSTIEHL CHEMICAL COMPANY
104 LAKE VIEW AVENUE • WAUGEGAN, ILLINOIS
THE SINGING SONGWRITER

FLOYD TILLMAN

SINGING EXCLUSIVELY ON COLUMBIA RECORDS
WRITING FOR SOUTHERN MUSIC

MARGE TILLMAN'S
"MAMA, WHAT'LL I DO?"
AND
"DARLING, DON'T GO"
Columbia 20642

STILL GOING STRONG!
BACKGROUND BY
FLOYD TILLMAN AND ALL THE GANG

FLOYD TILLMAN'S 1949 BEST SELLING COLUMBIA RECORDINGS
"SLIPPING AROUND"
Columbia 20581
"I'LL NEVER SLIP AROUND AGAIN"
Columbia 20613
"I GOTTA HAVE MY BABY BACK"
FLOYD HAS HAD THE SAME BAND TOGETHER FOR OVER 5 YEARS . . . NO CHANGE IN MEN EXCEPT ADDITIONS

FLOYD TILLMAN . . . HOUSTON, TEXAS — PHONE OLIVE 1792

LATEST COLUMBIA RELEASE
"I ALMOST LOST MY MIND"
BACKED BY
"A PRECIOUS MEMORY"
Columbia 20673

THE ORIGINAL
"I GOTTA HAVE MY BABY BACK"
FLOYD TILLMAN—COLUMBIA 20641

FLOYD TILLMAN'S 1949 FAVORITES
"I LOVE YOU SO MUCH IT HURTS"
"SLIPPING AROUND"
"I'LL NEVER SLIP AROUND AGAIN"

AND THESE OLD FAVORITES
"IT MAKES NO DIFFERENCE NOW"
(Co-Author . . . Jimmie Davis)
"I'LL KEEP ON LOVING YOU"
"EACH NIGHT AT NINE"

THE ORIGIN

"I ALMOST LOST MY MIND"
BACKED BY
"A PRECIOUS MEMORY"
Columbia 20673

FLOYD TILLMAN . . . HOUSTON, TEXAS — PHONE OLIVE 1792

Page 74 The Billboard Juke Box Supplement
March 4, 1950
**Most Played Juke Box Records..’49**

(Reprinted from January 14, 1950, Billboard)

<table>
<thead>
<tr>
<th>POSITION</th>
<th>RECORD</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>POINTS</th>
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<tr>
<td>1</td>
<td>Riders in the Sky</td>
<td>(Vaughn Monroe Ork—RCA Victor)</td>
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<td>(Evelyn Knight &amp; Stardusters—Decca)</td>
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<td>5540</td>
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<tr>
<td>3</td>
<td>Forever and Ever</td>
<td>(Russ Morgan—Decca)</td>
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<td>4</td>
<td>Slipping Around</td>
<td>(Margaret Whiting &amp; Jimmy Wakely—Capitol)</td>
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<td>5</td>
<td>That Lucky Old Sun</td>
<td>(Frankie Lane—Mercury)</td>
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<td>Cruising Down the River</td>
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<td>Cruising Down the River</td>
<td>(Blue Barron Ork—MGM)</td>
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<td>9</td>
<td>You’re Breaking My Heart</td>
<td>(Vic Damone—Mercury)</td>
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<td>10</td>
<td>Powder Your Face With Sunshine</td>
<td>(Evelyn Knight—Decca)</td>
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<td>3289</td>
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<tr>
<td>11</td>
<td>Again</td>
<td>(Gordon Jenkins Ork—Decca)</td>
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<td>12</td>
<td>Someday</td>
<td>(Vaughn Monroe—RCA Victor)</td>
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<td>13</td>
<td>Mule Train</td>
<td>(Frankie Laine—Mercury)</td>
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<td>14</td>
<td>Room Full of Roses</td>
<td>(Sammy Kaye—RCA Victor)</td>
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<td>15</td>
<td>I Can Dream, Can’t I?</td>
<td>(Andrews Sisters &amp; Gordon Jenkins Ork—Decca)</td>
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<td>16</td>
<td>Careless Hands</td>
<td>(Sammy Kaye—RCA Victor)</td>
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<td>17</td>
<td>Forever and Ever</td>
<td>(Perry Como—RCA Victor)</td>
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<td>18</td>
<td>Buttons and Bows</td>
<td>(Dinah Shore—Columbia)</td>
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<td>19</td>
<td>So Tired</td>
<td>(Russ Morgan—Decca)</td>
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<td>20</td>
<td>On a Slow Boat to China</td>
<td>(Kay Kyser Ork—Columbia)</td>
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<td>21</td>
<td>Don’t Cry, Joe</td>
<td>(Gordon Jenkins Ork—Decca)</td>
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<td>22</td>
<td>Some Enchanted Evening</td>
<td>(Bing Crosby &amp; John Scott Trotter Ork—Decca)</td>
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<td>1963</td>
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<tr>
<td>23</td>
<td>Room Full of Roses</td>
<td>(Eddy Howard Ork—Mercury)</td>
<td></td>
<td>1941</td>
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<td>24</td>
<td>Jealous Heart</td>
<td>(AI Morgan—London)</td>
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<td>1933</td>
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<td>25</td>
<td>Lavender Blue</td>
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<td>26</td>
<td>Room Full of Roses</td>
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<td>27</td>
<td>Far Away Places</td>
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<td>28</td>
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<td>I Don’t See Me in Your Eyes Anymore</td>
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<td>30</td>
<td>My Darling, My Darling</td>
<td>(Jo Stafford &amp; Gordon MacRae—Capitol)</td>
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The results of the recap speak for themselves, and no effort is made to editorialize or qualify results. However, it must constantly be borne in mind by readers that this is a summary of votes by juke box operators for the calendar year only. A top record or song that reached its popularity ratings prior to January 1, 1949, but maintained its popularity well into 1949 will obviously not compare in this poll to songs and/or records whose entire popularity cycle (rise and fall) occurred within the calendar year. Similarly, songs and/or records that reached popularity in 1949 but are still high in the polls as of January 1, 1950, will not compare favorably.
**Top Bands**

on Juke Boxes ... 1949

<table>
<thead>
<tr>
<th>POSITION</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>POINTS</th>
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<td>Gordon Jenkins</td>
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<td>Sammy Kaye</td>
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<td>Spike Jones</td>
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**Top Male Singers**

on Juke Boxes ... 1949

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<tr>
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<td>Jimmy Wakely</td>
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<td>Gordon MacRae</td>
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<td>Dick Haymes</td>
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<td>Al Morgan</td>
<td>London</td>
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<td>Mel Torme</td>
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<td>Jack Owens</td>
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<td>Jack Smith</td>
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<td>Kenny Roberts</td>
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### Top Female Vocalists on Juke Boxes . . . 1949

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<td>Dinah Shore</td>
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<td>4.</td>
<td>Doris Day</td>
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<td>Paula Watson</td>
<td>Supreme</td>
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<td>Kay Starr</td>
<td>Capitol</td>
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<td>7.</td>
<td>Jo Stafford</td>
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<td>Blue Lu Barker</td>
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<td>Connie Haines</td>
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<td>Gracie Fields</td>
<td>London</td>
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<td>Vera Lynn</td>
<td>London</td>
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<td>Marjorie Hughes</td>
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<td>15.</td>
<td>Peggy Lee</td>
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### Top Singing and Instrumental Groups on Juke Boxes . . . 1949

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<th>ARTIST</th>
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<td>1.</td>
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<td>Ink Spots</td>
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<td>Ella Fitzgerald and Louis Jordan</td>
<td>Decca</td>
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<td>Dinning Sisters</td>
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<td>Ames Brothers</td>
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<td>Mr. Goon Bones and Mr. Ford</td>
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<td>9.</td>
<td>Three Suns</td>
<td>Victor</td>
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**Note:** All new releases of Rondo Records are made of unbreakable filled-vinyl at no increase in price. Order from your nearest Rondo distributor or direct from Rondo.
Lulu Belle & Scotty

The BLUE RIDGE SWEETHEARTS of FOLK MUSIC NOW RECORDING EXCLUSIVELY for LONDON RECORDS

HERE'S THEIR FIRST SMASH HIT for 1950

"HAVE I TOLD YOU LATELY THAT I LOVE YOU"

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

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

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

---

FOLK

Juke Box Recap of Fourth Annual Music-Record Poll

Top Records on Juke Boxes... 1949

<table>
<thead>
<tr>
<th>POSITION</th>
<th>RECORD</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>POINTS</th>
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<td>Lovesick Blues (Hank Williams &amp; His Drifting Cowboys—MGM)</td>
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<td>Don't Rob Another Man's Castle (Eddy Arnold—RCA Victor)</td>
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<td>3</td>
<td>Slipping Around (Jimmy Wakely &amp; Margaret Whiting—Capitol)</td>
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<td>4</td>
<td>I'm Throwing Rice at the Girl I Love (Eddy Arnold—RCA Victor)</td>
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<td>Wedding Bells (Hank Williams—MGM)</td>
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<td>Why Don't You Haul Off and Love Me? (Wayne Raney—King)</td>
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<td>One Kiss Too Many (Eddy Arnold—RCA Victor)</td>
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<td>I Love You So Much It Hurts (Jimmy Wakely—Capitol)</td>
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<td>One Has My Name (Jimmy Wakely—Capitol)</td>
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<td>A Heart Full of Love (Eddy Arnold—RCA Victor)</td>
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<td>Candy Kisses (George Morgan—Columbia)</td>
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<td>The Echo of Your Footsteps (Eddy Arnold—RCA Victor)</td>
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<td>Then I Turned and Walked Slowly Away (Eddy Arnold—RCA Victor)</td>
<td>360</td>
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<td>16</td>
<td>Tennessee Border (Red Foley—Decca)</td>
<td>344</td>
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<td>17</td>
<td>Tennessee Border (Red Foley—Decca)</td>
<td>340</td>
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<td>18</td>
<td>I'm Bitin' My Fingernails and Thinking of You (Ernest Tubb &amp; Andrew Sisters—Decca)</td>
<td>329</td>
<td></td>
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<tr>
<td>19</td>
<td>Just a Little Lovin' (Eddy Arnold—RCA Victor)</td>
<td>264</td>
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<tr>
<td>20</td>
<td>I'll Never Slip Around Again (Margaret Whiting &amp; Jimmy Wakely—Capitol)</td>
<td>261</td>
<td></td>
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<tr>
<td>21</td>
<td>Blues Stay Away From Me (Dellmore Brothers—King)</td>
<td>245</td>
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<td>22</td>
<td>Have You Ever Been Lonely (Ernest Tubb—Decca)</td>
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<td>23</td>
<td>Please Don't Let Me Love You (George Morgan—Columbia)</td>
<td>239</td>
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<td>24</td>
<td>Mind Your Own Business (Hank Williams—MGM)</td>
<td>203</td>
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<td>25</td>
<td>Let's Say Goodbye Like We Said Hello (Ernest Tubb—Decca)</td>
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<td>Candy Kisses (Red Foley—Decca)</td>
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<td>27</td>
<td>There's Not a Thing (Eddy Arnold—RCA Victor)</td>
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<td>Candy Kisses (Cowboy Copas—King)</td>
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<td>29</td>
<td>I Never See Maggie Alone (Kenny Roberts—Coral)</td>
<td>175</td>
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<td>30</td>
<td>Slipping Around (Floyd Tillman—Columbia)</td>
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March 4, 1950
FOLK

Juke Box Recap of
Fourth Annual Music-Record Poll

Top Artists

on Juke Boxes ... 1949

<table>
<thead>
<tr>
<th>POSITION</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>POINTS</th>
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<tbody>
<tr>
<td>1</td>
<td>Eddy Arnold (RCA Victor)</td>
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<td>Hank Williams (MGM)</td>
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<td>Jimmy Wakely (Capitol)</td>
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<td>4</td>
<td>Ernest Tubb (Decca)</td>
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<td>Red Foley (Decca)</td>
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<td>Margaret Whiting with Jimmy Wakley (Capitol)</td>
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<td>George Morgan (Columbia)</td>
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<td>8</td>
<td>Wayne Raney (King)</td>
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<td>Andrews Sisters with Ernest Tubb (Decca)</td>
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<td>Hank Thompson (Capitol)</td>
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<td>Delmore Brothers (King)</td>
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<td>Cowboy Copas (King)</td>
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<td>14</td>
<td>Little Jimmy Dickens (Columbia)</td>
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<tr>
<td>15</td>
<td>Tennessee Ernie (Capitol)</td>
<td></td>
<td>208</td>
</tr>
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</table>

THE KING IS IN THE COUNTING HOUSE
COUNTING UP HIS HITS!

Frank YANKOVIC

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

ANOTHER SMASH HIT...
"HU-LA-LA-LA-LA"
Columbia Record 12441 F

THANKS TO YOU, JUKE BOX OPS, FOR THE GREAT JOB YOU DID ON

"BLUE SKIRT WALTZ"

WATCH FOR MY NEXT RELEASE...
"TICK TOCK POLKA"
Flip Side
"HOW MANY BURPS IN A BOTTLE OF BEER"
on Columbia Records

Dir.: Music Corp. of America

ABBOT RECORDS
PETER DORAINE, Inc.
(National Distributors)
754 10th Ave., New York 19, N. Y.
Judson 6-5291

March 4, 1950
# Top Records on Juke Boxes... 1949

**Position** | **Record** | **Artist** | **Label** | **Points**
---|---|---|---|---
1 | The Hucklebuck | Paul Williams - Savoy | | 1145
2 | Trouble Blues | Charles Brown Trio - Aladdin | | 885
3 | Saturday Night Fish Fry | Louis Jordan & Symphony Five - Decca | | 511
4 | Drinkin' Wine, Spoo-Dee-O-Dee | Dick McGhee & Buddies - Atlantic | | 490
5 | Ain't Nobody's Business | Jimmy Witherspoon - Supreme | | 333
6 | Little Girl, Don't Cry | Bull Moose Jackson - King | | 370
7 | Chicken Shack Boogie | Amos Milburn - Aladdin | | 350
8 | Tell Me So | Orioles - Jubilee | | 350
9 | Bewildered | Red Miller Trio - Bullet | | 339
10 | All She Wants To Do Is Rock | Wynonie Harris - King | | 336
11 | Boogie Chillen' | John Lee Hooker - Modern | | 307
12 | Roekin' at Midnight | Roy Brown - Deluxe | | 284
13 | Hold Me, Baby | Amos Milburn - Aladdin | | 282
14 | Bewildered | Amos Milburn - Aladdin | | 255
15 | Wrapped Up in a Dream | Do Ray & Me - Commodore | | 243
16 | Baby, Get Lost | Dinah Washington - Mercury | | 242
17 | Pot Likker | Todd Rhodes Ork - King | | 220
18 | Broken Hearted | Eddie Williams - Supreme | | 218
19 | Close Your Eyes | Herb Lane - Sittin' In | | 217
20 | Confession Blues | Maxine Trio - Downbeat | | 208
21 | Deacon's Hop | Big Jay McNeely - Savoy | | 206
22 | Beans and Cornbread | Louis Jordan - Decca | | 186
23 | Blues and Lonesome | Memphis Slim - Miracle | | 173
24 | D'Natural Blues | Lucky Millinder Ork - RCA Victor | | 159
25 | Rooming House Boogie | Amos Milburn - Aladdin | | 142
26 | A Little Bird Told Me | Paula Watson - Supreme | | 134
27 | It's Midnight | Little Willie Littlefield - Modern | | 127
28 | Back Street | Eddie Chamblee - Miracle | | 125
29 | Hobo Blues | John Lee Hooker - Modern | | 121
30 | Texas Hop | Pee Wee Cranton - Modern | | 121

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**AND... THE DELTA RHYTHM BOYS**

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**ATLANTIC RECORDS**
301 West 54th St. - New York 19

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Top Artists
on Juke Boxes . . . 1949

<table>
<thead>
<tr>
<th>POSITION</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Amos Milburn (Aladdin)</td>
<td>1283</td>
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<tr>
<td>2</td>
<td>Paul Williams (Savos)</td>
<td>1233</td>
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<td>3</td>
<td>Charles Brown (Aladdin)</td>
<td>1143</td>
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<tr>
<td>4</td>
<td>Louis Jordan &amp; Tympany Five (Decca)</td>
<td>990</td>
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<td>5</td>
<td>Wynonie Harris (King)</td>
<td>593</td>
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<tr>
<td>6</td>
<td>Roy Brown (DeLuxe)</td>
<td>583</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>John Lee Hooker (Modern)</td>
<td>497</td>
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<tr>
<td>8</td>
<td>The Orioles (Jubilee)</td>
<td>495</td>
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</tr>
<tr>
<td>9</td>
<td>Stick McGhee &amp; Buddies (Atlantic)</td>
<td>490</td>
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</tr>
<tr>
<td>10</td>
<td>Bull Moose Jackson (King)</td>
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<tr>
<td>11</td>
<td>Jimmy Witherspoon (Supreme-Modern)</td>
<td>423</td>
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<tr>
<td>12</td>
<td>Dinah Washington (Mercury)</td>
<td>401</td>
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<tr>
<td>13</td>
<td>Ivory Joe Hunter (King-1 Star)</td>
<td>319</td>
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<tr>
<td>14</td>
<td>Red Miller Trio (Bullet)</td>
<td>339</td>
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<tr>
<td>15</td>
<td>Todd Rhodes (King-Sensation)</td>
<td>297</td>
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</tr>
</tbody>
</table>

Juke Box Recap of
Fourth Annual Music-Record Poll

Thanks: Operators for making . . .

"The Orioles"
The Nation's No. 1 Singing Quartet in 1949

Starting 1950 with a BANG!

"IS MY HEART WASTING TIME"
backed by

"WOULD I STILL BE THE ONE IN YOUR HEART"
JUBILEE #5018

"AT NIGHT" backed by "EVERY DOG-GONE TIME"
JUBILEE #5025

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

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

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

March 4, 1950
## 1939

### TESLACADE OF POPULAR JUKE BOX HITS

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

It must be remembered that this is a summary of weekly juke box operator reports for each calendar year only. A top record might eventually become the end of one year and carried on into the next, until it was recorded. Records asterisked (*) are those for which the recordings are still available in facsimile warehousing, if not distributor stocks. Operator's ordering should therefore not expect early delivery.

### 1939

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; No.</th>
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</thead>
<tbody>
<tr>
<td>Glenn Miller</td>
<td><em>In the Mood</em></td>
<td>V-20.1733</td>
</tr>
<tr>
<td>Benny Goodman</td>
<td><em>Sing, Sing, Sing</em></td>
<td>V-3717</td>
</tr>
<tr>
<td>Tommy Dorsey</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-2866</td>
</tr>
<tr>
<td>Harry James</td>
<td><em>Easy Living</em></td>
<td>V-3719</td>
</tr>
<tr>
<td>Bing Crosby</td>
<td><em>I Get a Kick Out of You</em></td>
<td>V-3819</td>
</tr>
<tr>
<td>Duke Ellington</td>
<td><em>Take the A Train</em></td>
<td>V-3919</td>
</tr>
<tr>
<td>Glenn Miller</td>
<td><em>The Gadget's Polka</em></td>
<td>V-4000</td>
</tr>
<tr>
<td>Mary Martin</td>
<td><em>I'm Beginning to See the Light</em></td>
<td>V-4100</td>
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<tr>
<td>Bing Crosby</td>
<td><em>I'll Be Seen at the Barn</em></td>
<td>V-4200</td>
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<tr>
<td>Glenn Miller</td>
<td><em>The Stork</em></td>
<td>V-4300</td>
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### 1940

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<tr>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; No.</th>
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<tbody>
<tr>
<td>Glenn Miller</td>
<td><em>On the Atchison, Topeka and Santa Fe</em></td>
<td>V-20.1783</td>
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<tr>
<td>Tommy Dorsey</td>
<td><em>Blues in the Night</em></td>
<td>V-3732</td>
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<tr>
<td>Benny Goodman</td>
<td><em>Dum-Dum</em></td>
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<tr>
<td>Harry James</td>
<td><em>Easy Living</em></td>
<td>V-3734</td>
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<tr>
<td>Bing Crosby</td>
<td><em>I Get a Kick Out of You</em></td>
<td>V-3833</td>
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<tr>
<td>Duke Ellington</td>
<td><em>Take the A Train</em></td>
<td>V-3933</td>
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<tr>
<td>Glenn Miller</td>
<td><em>The Gadget's Polka</em></td>
<td>V-4033</td>
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<tr>
<td>Mary Martin</td>
<td><em>I'm Beginning to See the Light</em></td>
<td>V-4133</td>
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<tr>
<td>Bing Crosby</td>
<td><em>I'll Be Seen at the Barn</em></td>
<td>V-4233</td>
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<tr>
<td>Glenn Miller</td>
<td><em>The Stork</em></td>
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<tr>
<td>Sammy Kaye</td>
<td><em>You and I</em></td>
<td>V-27951</td>
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<tr>
<td>Tommy Tucker</td>
<td><em>I Won't Want To Set the World on Fire</em></td>
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<tr>
<td>Jimmy Dorsey</td>
<td><em>Marie Elena</em></td>
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<tr>
<td>Benny Goodman</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-28052</td>
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<tr>
<td>Bing Crosby</td>
<td><em>I Get a Kick Out of You</em></td>
<td>V-28053</td>
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<tr>
<td>Duke Ellington</td>
<td><em>Take the A Train</em></td>
<td>V-28054</td>
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<td>Glenn Miller</td>
<td><em>The Gadget's Polka</em></td>
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<td>Mary Martin</td>
<td><em>I'm Beginning to See the Light</em></td>
<td>V-28056</td>
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<td>Bing Crosby</td>
<td><em>I'll Be Seen at the Barn</em></td>
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<td>Glenn Miller</td>
<td><em>Keystone</em></td>
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<tr>
<td>Benny Goodman</td>
<td><em>Sweetheart's Waltz</em></td>
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<tr>
<td>Tommy Dorsey</td>
<td><em>From Now On</em></td>
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<tr>
<td>Bing Crosby</td>
<td><em>On the Avenue</em></td>
<td>V-28061</td>
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<tr>
<td>Duke Ellington</td>
<td><em>Take the A Train</em></td>
<td>V-28062</td>
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<td><em>The Gadget's Polka</em></td>
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<td><em>I'm Beginning to See the Light</em></td>
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<tr>
<td>Glenn Miller</td>
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<tr>
<td>Al Dexter</td>
<td><em>Here's That Old Black Magic</em></td>
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<tr>
<td>Harry James</td>
<td><em>The Stork</em></td>
<td>V-28071</td>
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<td>Bing Crosby</td>
<td><em>Take the A Train</em></td>
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<td>DC</td>
<td><em>A Handful of Dreams</em></td>
<td>V-28073</td>
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<tr>
<td>Billy Murray</td>
<td><em>You Are So Beautiful</em></td>
<td>V-28074</td>
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<tr>
<td>Benny Goodman</td>
<td><em>Sweetie Pie</em></td>
<td>V-28075</td>
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<tr>
<td>Tommy Dorsey</td>
<td><em>From Now On</em></td>
<td>V-28076</td>
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<tr>
<td>Bing Crosby</td>
<td><em>On the Avenue</em></td>
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<td><em>Take the A Train</em></td>
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<td><em>The Gadget's Polka</em></td>
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<tbody>
<tr>
<td>Mills Brothers</td>
<td><em>You Are Beautiful</em></td>
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<td>Harry James</td>
<td><em>The Stork</em></td>
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<tr>
<td>Bing Crosby</td>
<td><em>Take the A Train</em></td>
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<tr>
<td>DC</td>
<td><em>A Handful of Dreams</em></td>
<td>V-28083</td>
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<tr>
<td>Billy Murray</td>
<td><em>You Are So Beautiful</em></td>
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<td>Benny Goodman</td>
<td><em>Sweetie Pie</em></td>
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<tr>
<td>Tommy Dorsey</td>
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<td>Duke Ellington</td>
<td><em>Take the A Train</em></td>
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<tr>
<td>Glenn Miller</td>
<td><em>The Gadget's Polka</em></td>
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### 1945

<table>
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<tr>
<td>Vaughn Monroe</td>
<td><em>Storm</em></td>
<td>V-20-1251</td>
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<tr>
<td>Les Brown</td>
<td><em>I'll Be Seeing You</em></td>
<td>V-37947</td>
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<tr>
<td>Johnny Mercer</td>
<td><em>The Pied Piper</em></td>
<td>Cap 195</td>
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<tr>
<td>Andrews Sisters</td>
<td><em>Rum and Coca-Cola</em></td>
<td>Dec 30516</td>
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<tr>
<td>Harry James</td>
<td><em>The Pied Piper</em></td>
<td>V-20-1252</td>
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<tr>
<td>Perry Como</td>
<td><em>Bom bom</em></td>
<td>V-20-1253</td>
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**March 4, 1950**
CAVALCADE OF FOLK JUKE BOX HITS
1944 AND RECORDS AVAILABLE 1949

Here are the top 10 folk records on the nation's juke boxes for the past
six years as reflected by The Billboard's Music Popularity Charts. Tabula-
tion begins with 1944, since that was the year in which this division first

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

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

POS. RECORD
1. My Joe, Pal
2. Soldier's Last Letter
3. Tin Lizzie to Worry
4. Hillbilly
5. More to Lose
6. Image on the Water
7. Try Me One More Time
8. Sunglasses Up and Fly Right
9. Hangin' From Texas
10. Rainbow Blues

1945

POS. RECORD
1. Train on You
2. At Mail Call Today
3. I'm Losing My Mind Over You
4. Two-Toned Man One Time Too Blind
5. Heartache Heart
6. Oklahoma Hills
7. Mary You're Young
8. There's a New Moon Over My Shoulder
9. Smokey in the Water
10. Skyline Never Comes

1946

POS. RECORD
1. Smoke, Smoke, Smoke (That Evil Opium)
2. It's a Sin
3. Say Good-Bye, So Far, So Fully Packed
4. Where Is Life Without Love?
5. I'll Hold You in My Heart
6. Elsa
7. What Song
8. Now Pretty Blonde
9. Move Me O. D.
10. That's How Much I Love You

1947

POS. RECORD
1. Smile, Smoke, Smoke (That Evil Opium)
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6. Elsa
7. What Song
8. Now Pretty Blonde
9. Move Me O. D.
10. That's How Much I Love You

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“The Sweetheart of Hillbilly Swing”
J U S T O U T:
I LOVE THE WOMEN
Just One Little Kiss
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GOING STRONG:
SALLY, LET YOUR BANGS HANG DOWN
You've Been Talking In Your Sleep
4 Star No. 1398

For The Best In Folk Music
305 So. Fair Oaks Ave., Pasadena, California

March 4, 1950
Here are the top 10 rhythm and blues records on the nation's juke boxes for each of the past eight years based on tabulations of Billboard's Music Popularity Charts. This begins with 1942 since it was in that year that this division first made its appearance in the charts.

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

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

1942

**POS. RECORD** | **ARTIST** | **LABEL & NO.** | **NO. TIMES** | **ON CHART**
---|---|---|---|---
1. *Mr. Five By Five* | Freddie Slack | V-20-2944 | 10 | 17 Dec 1942
2. *Stormy Monday Blues* | Earl Hines | V-20-2944 | 10 | 17 Dec 1942
3. *Fairlight Light* | Paul Whiteman | Capitol 136 | 10 | 17 Dec 1942
7. *Blues Cootie* | Bing Crosby | Brunswick 23777 | 7 | 17 Dec 1942
8. *Don't Get Around Much Anymore* | Frank Sinatra | Capitol 136 | 10 | 17 Dec 1942
9. *Every Night About This Time* | Frank Sinatra | Capitol 136 | 10 | 17 Dec 1942

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

1943

**POS. RECORD** | **ARTIST** | **LABEL & NO.** | **NO. TIMES** | **ON CHART**
---|---|---|---|---
2. *Don't Get Around Much Anymore* | Les Brown | Capitol 136 | 10 | 17 Dec 1943
3. *Let's Be Out Some Love* | Buddy Johnson | Brunswick 23777 | 7 | 17 Dec 1943
5. *Pig alumni* | Mills Brothers | Capitol 136 | 10 | 17 Dec 1943
7. *You'll Never Know* | Milt Melrose | Capitol 136 | 10 | 17 Dec 1943

1944

**POS. RECORD** | **ARTIST** | **LABEL & NO.** | **NO. TIMES** | **ON CHART**
---|---|---|---|---
1. *Carry Red Blues* | Mills Brothers | Dec 1944 | 20 | 17 Dec 1944
2. *G.I. Joe* | Mills Brothers | Dec 1944 | 20 | 17 Dec 1944
5. *Shuffle Boogie* | Lucky Millinder | Capitol 136 | 10 | 17 Dec 1944
6. *Hey There* | Mills Brothers | Capitol 136 | 10 | 17 Dec 1944
7. *They Always Hurt the One You Love* | Mills Brothers | Capitol 136 | 10 | 17 Dec 1944

1945

**POS. RECORD** | **ARTIST** | **LABEL & NO.** | **NO. TIMES** | **ON CHART**
---|---|---|---|---
4. *Give Me the Whiskey In the Well* | Les Brown | Dec 1945 | 20 | 17 Dec 1945
5. *I Wonder* | Les Brown | Dec 1945 | 20 | 17 Dec 1945
10. *Into Each Life Some Rain Must Fall* | Les Brown | Dec 1945 | 20 | 17 Dec 1945

1946

**POS. RECORD** | **ARTIST** | **LABEL & NO.** | **NO. TIMES** | **ON CHART**
---|---|---|---|---

1947

**POS. RECORD** | **ARTIST** | **LABEL & NO.** | **POINTS**
---|---|---|---
1. *I Ain't Nobody Here But Us* | Les Brown | King 4021 | 180
2. *Blues For Bubba* | Les Brown | King 4021 | 177
5. *Hi How* | Les Brown | King 4021 | 168

1948

**POS. RECORD** | **ARTIST** | **LABEL & NO.** | **POINTS**
---|---|---|---
1. *Someday, Right* | Les Brown | King 4021 | 165
2. *I Love You, Yes I Do* | Les Brown | King 4021 | 162
3. *Long Gone* | Les Brown | King 4021 | 159
4. *King Size Blues* | Les Brown | King 4021 | 156
6. *Good Rockin' Tonight* | Les Brown | King 4021 | 150
7. *Gone* | Les Brown | King 4021 | 147
8. *Run Joe* | Les Brown | King 4021 | 144
9. *I Can't Go On Without You* | Les Brown | King 4021 | 141

1949

**POS. RECORD** | **ARTIST** | **LABEL & NO.** | **POINTS**
---|---|---|---
1. *Someday, Right* | Les Brown | King 4021 | 135
2. *I Love You, Yes I Do* | Les Brown | King 4021 | 132
4. *King Size Blues* | Les Brown | King 4021 | 126
5. *Pretty Mama Blues* | Les Brown | King 4021 | 123
6. *Good Rockin' Tonight* | Les Brown | King 4021 | 120
7. *Gone* | Les Brown | King 4021 | 117
8. *Run Joe* | Les Brown | King 4021 | 114
9. *I Can't Go On Without You* | Les Brown | King 4021 | 111

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YOU CALL IT MADNESS
(BUT I CALL IT LOVE)
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AND FOUR MORE SIDES COMING APRIL FIRST
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Nick Kenny, New York Daily Mirror
"The guy is great...heavy reaction! You should see that switchboard, set us mad!"
Bettelou Purvis, WPIT, Pittsburgh

(Thanks, everybody! Lee COLUMBO)

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Duet with Dinah Shore
COLUMBIA NO. 38663
★ “RING ON YOUR FINGER”
COLUMBIA NO. 30655

★ “CRY BABY HEART”
COLUMBIA NO. 20637

All Time Favorites
★ “CANDY KISSES”
Columbia No. 20547
Written by George Morgan
★ “ROOM FULL OF ROSES”
Columbia No. 20574
★ “PLEASE DON’T LET ME LOVE YOU”
Columbia No. 20547

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Page 90 The Billboard Juke Box Supplement March 4, 1950
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Sens. 225 Midnight Clippin', Pt. 1
Midnight Clippin', Pt. 2

THE VOCALISTS
Sens. 225 Swing Low, Sweet Cherokee
The Fresher of the Bear

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MY EVENING SWEETHEART
WHEN I NOTICED YOU IN THE CROWD
SEVEN DAYS A WEEK
THE MIRROR INTRODUCED YOU TO YOU'RE STILL IN MY HEART

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1522 1 Jefferson Ave.  DETROIT 7, MICH.
JOEY NASH-TED IDDY ORK
Popular
It's Not Fair
72-74-72-70
Nash, who worked on the original Dixie Mixture talking of "Fair" some years back, does a nostalgic job in a sweet, pure tone.
I'll Never Forget You
76-77-76-75
Front pulls another good card out of the hat with a substantial, eloquent reading.

JOEY NASH-TED IDDY ORK
Top 106
You're a Real Sweetheart
75-72-75-78
A luscious sentiment, rhythm Dixie done in a agreeable schmaltz fashion. Tiny piano in coda adds to effect. Good one for the job.
That's Right
64-66-64-62
The Southern Girls Quartet.
Novelty rhythm Dixie done with key exotica by easy quartet and small comic. Becomes a bit involved.

ETHEL SMITH
Dan 24902
The Galloping Comedians
74-76-74-72
The full-amp color piece is the subject of yet another pop interpretation here. Good material for the pinching, going talent of Wink Smith.
Sleigh Ride
77-79-77-75
Original gets an old-fashioned, wintery feeling in her rendition of the delightful Leroy Anderson ditty. A few fast frenzies would help sales.

GUY LOMBARDO
(George Raft)
Dan 24908
The Roller Skating Song
75-75-74-76
Rody and band glide into a pleasurable novelty in winter temps.
A Cow and a Plough and a Faw
73-74-73-72
Novelty dixie from the "Army and the Girl" musical gets a country job. Material doesn't impress as having commercial potential.

GORDON MacRAE
(Carl Weston Ork)
nlabel 812
Just One More Chance
68-68-68-68
Straightforward rendition of the standard is pleasant but has nothing surprising hit status. Wurlitzer works underneath.
I'm Yours
68-68-68-68
As with any, MacRae sings in good voice, but seems casual and indifferent.

RAY BLOCH ORK
Dial 15265
Time to Start the Day
64-66-64-62
A tense one of those greet-the-morn fingered-down things. Competently required by Jimmy Scanlon and the 2ns.
Small Town
77-76-76-78
Spliced, sung treatment of a simple, old-fashioned novelty dixie.

RUS MORGAN ORK
Dan 24904
Copper Canyon
71-71-70-72
The punch goes the vocal honors on the button-and-bowery package. Cheerful but slight performance.
Sentimental Mo
87-88-88-86
A really bright, simple piano gets a fine mood overtopping from Morgan with group backing. Perfect material for the dreamy Morgan number.

AL JOLSON
Ori 24905
God's Country
74-75-75-72
Jolson gets in a forced nature-jive groove for the Brass-band-like coda.
Let's Go West Again
61-62-61-60
An oldhulch tune from "Annie Get Your Gun" is done stiffly by Jolson and chorus.

BILL DARNEL
(Roy Ross Ork)
Ori 6163
The Cry of the Wild Goose
71-72-71-70
Darnel does it distinctly and earnestly, but a clapping beat holds things down.
Trouble Ain't Nothing But the Blues
83-83-83-83
Stylized boogie blues treated by a country-style band gets a heartily, in-the-mood projection by Darnel. Has the warmth plus the potential.

MARION MORGAN
Ori 24901
These Are Things I Want to Share With You
64-64-64-68
This does an unschooled job with a fairly pretty but undistinguished ballad.
Tell Him I'm Blue
64-64-64-68
About the flip—material and performance are professional and competent, but nothing striking in either.

LARRY GREEN ORK
(Julian Blum)
Ori 27-3216
Bright Eyes
76-74-76-78
Spirited, clean treatment of a pleasant rhythm dixie is given a country-core feel. Oden's thin-thick piano is featured effectively.
Who Cares for You
65-61-63-65
Also a novelty dixie, highlighted material leaves warm going.

(Continued on page 39)
JIMMIE'S HUT!

Yes—Jimmie Skinner is the fastest climbing hillbilly artist in the country! In Nashville, San Antonio, Cincinnati and Louisville—In Atlanta and Knoxville—In every town you go, they're saying the same thing—"Jimmie Skinner's records are top requests"—"It's the most popular record in town"—"A true hillbilly classic"—"Jimmie Skinner records—"a sure box winner!"

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"Will You Be Satisfied That Way?"

"There Won't Be Much More Time"

RA 247

JUST RELEASED—AND A SURE HIT!

"Yesterday's Winner Is a Loser Today"

"You're My Big Baby Now"

RA 254

Other JIMMIE SKINNER Records on Radio Artist Records:

- RA 248 "Oh He, Wrong Side of the Truck"
- RA 251 "Don't Give Your Heart to a Woman"
- RA 250 "CAPITAL LETTERS" (62-60)
- RA 252 "Surely I'm Coming"
- RA 253 "Here's My Goodbye to You"

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<td>375-378 E 11th Dist.</td>
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<td>Atlanta, Ga.</td>
<td>225-227 E 8th Dist.</td>
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<tr>
<td>Richmond, Va.</td>
<td>205-209 E 8th Dist.</td>
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<tr>
<td>Memphis, Tenn.</td>
<td>225-227 E 8th Dist.</td>
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<tr>
<td>Nashville, Tenn.</td>
<td>205-209 E 8th Dist.</td>
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<tr>
<td>Milwaukee, Wisc.</td>
<td>205-209 E 8th Dist.</td>
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<tr>
<td>Kansas City, Mo.</td>
<td>205-209 E 8th Dist.</td>
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<tr>
<td>Milwaukee, Wisc.</td>
<td>205-209 E 8th Dist.</td>
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<td>Chicago, Ill.</td>
<td>205-209 E 8th Dist.</td>
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<td>Cincinnati, Ohio</td>
<td>205-209 E 8th Dist.</td>
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<td>Los Angeles, Calif.</td>
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<td>St. Louis, Mo.</td>
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<tr>
<td>Oklahoma City, Okla.</td>
<td>205-209 E 8th Dist.</td>
</tr>
<tr>
<td>St. Louis, Mo.</td>
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  - **"I'M BROKEN HEARTED"**
  - **"MARTYS' BLUES"**
  - **"THAT LITTLE BOY & GIRL OF MINE"**

The Georgia Fire-Cracker release by DICK WAYNE and The Riders of The Pony Express

- **"TEARS COME EASY"**
  - **"ROSE OF MY HEART"**
  - **"JUST YOU!"**

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**The Georgia Fire-Cracker release by DICK WAYNE and The Riders of The Pony Express**

- **"TEARS COME EASY"**
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**DREAMING DREAMS**

- **"TILL THE END OF THE WORLD"**

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The Billboard Juke Box Supplement Page 95
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LORRY RAINE
Orchestrator of "WHO PUT THAT DREAM IN YOUR EYES" with Mark Warrows Orchestra... still great for plays. Scored 60 in Billboard.

LORRY RAINE
Orchestrator of "IT'S TOO LATE NOW"... Recorded also by Evelyn Knight, Mel Torme, Chuck Foster, Flip Reid, etc. (Published by B. & W. ASCAP—by Tim Gayle, Matt Furia and J. Fred Coote.)

LORRY RAINE
Orchestrator of "CANT SLEEP"... (Decos 5480) (b. w. "LOVELY CAFE")... same song of Don Corday, "Will Good Will Down Buster"... $50,000 worth clear channel every 2,000 km.

LORRY RAINE
"MOON OVER STROMBOLI"... with Raymond Scott conducting the Mark Warrows Orchestra. Recorded also by Alex McKinnon, Serenade Records... Published by Studio Music, Inc., U.M.

LORRY RAINE
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M & R Distributing Co., St. Louis, Missouri
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Record Reviews
(Continued from page 93)

ARTIST
JAN CARVER ORK
(Gayle Garey)
TUNES
Do You Realize"
LABEL AND NO.
POPULAR
Comment
Wahlman

77-77-76-76
Port. attractive little novelty from the forthcoming "Whistled adolescence" hit parade. Typical Garey style with Wahman doing a handsome vocal.

78-78-77-79
Don't Wanna Be Kissed

GLEN GRAY ORK
(Kenny Sargent)
77-75-70-70
With Irish Eyes Are Smiling

75-75-70-70
When Irish Eyes Are Smiling

ROY EBERTH
(Chopine 158)
78-20-20-23
"PETER COTTONTAIL"

HUGO WINTERHALTER ORK
(RCA Victor 20-5067)
75-25-25-30
All of Me

"Flying Dutchman"
78-80-77-77
Publishing production number built around a song of spirit but one which is hardly up to the mark of other similar tunes on the market. Winterhalter's good taste and full orchestra and chorus should lend the tune when the record is issued.

Count Every Star
75-85-85-84
Locomotive ballad is treated affectionately by Winterhalter's lovely string section and vocal choir, though. If song means anything, this could be a big one.

"Just a Girl That Men Forget"
78-80-77-76
Original recall of the potted plot is deftly integrated in the hit record, too, to make mean any difference in the current market.

LISA KIRK-FRAN WARREN
(Capitol 20-5069)
75-74-74-74
"PETER COTTONTAIL"

MILT BUCKNER ORK
(MCA 1055)
75-60-58-54
"Just a Girl That Men Forget"

DERRY FALLIGANT
(MCA 1052)
66-66-66-64
"I'm Irish Just the Same"

ROBERT LENN
(MCA 1054)
66-66-66-64
"My Love"

BETTY GARRETT-LARRY PARKS
(MCA 1058)
63-63-63-63
"When I'm Not"

PEARL BAILEY
(Columbia 3782)
75-75-75-75
"When I'm Not"

KAY KYER ORK
(Columbia 3712)
62-62-62-62
"Open Door"

March 4, 1950

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<td><strong>Columbia 7075</strong></td>
<td></td>
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<tr>
<td>Sunshine Cake</td>
<td>POPULAR</td>
<td>84-85-86-82</td>
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<tr>
<td>Sure Thing</td>
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<td>80-80-80-80</td>
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<td><strong>DAVID ALLEN-PAUL SMITH QUARTET</strong></td>
<td><strong>Discovery 518</strong></td>
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<td>Can't Believe That You're In Love With Me</td>
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<td>66-70-62-60</td>
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<td><strong>MONTANA SLIM</strong> &lt;br&gt; <strong>v 45</strong></td>
<td><strong>64-65-66</strong></td>
<td>50-50-50-50</td>
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<tr>
<td><strong>MELVIN PRICE-THE SANTA FE RANGER</strong></td>
<td><strong>Regal 5069</strong></td>
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<tr>
<td>For You, My Love</td>
<td></td>
<td>64-66-64-66</td>
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<tr>
<td><strong>KENNY ROBERTS</strong> &lt;br&gt; <strong>Coral 6032</strong></td>
<td><strong>Chocolate Ice Cream Cone</strong></td>
<td>84-85-84-84</td>
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<tr>
<td><strong>BOB EATON</strong> &lt;br&gt; <strong>Decca 46219</strong></td>
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<tr>
<td><strong>OKLAHOMA SWEETHEARTS</strong>  &lt;br&gt; <strong>Coral 40289</strong></td>
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<tr>
<td><strong>RAMBLIN' JIMMY DOLAN</strong>  &lt;br&gt; <strong>Capitol 40287</strong></td>
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<tr>
<td>I Ain't Gonna Bring My Bacon Home To You</td>
<td></td>
<td>79-80-78-78</td>
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<tr>
<td><strong>JOHNNY LEE WILLS</strong> &lt;br&gt; ** Bullet 700**</td>
<td></td>
<td>79-80-78-78</td>
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<tr>
<td><strong>RAYMOR RECORDS</strong></td>
<td><strong>RAYMOR RECORDS</strong></td>
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</table>

**RAYMOR RECORDS**

- "Play More and You'll Earn More With Raymor!"
- Plastic Records Only
- Highest Quality
- Record Distributors! Dealers! Juke Box Operators!
- Free Samples Sent on Request—Write, Wire, Phone—Territories Open
- Exclusive Raymor Records Recording Artist
- "Mama's Gone, Goodbye"
- "Why Did I Fall For You?"
- "Pavanne"
- "Forever in My Heart"
- "Honkin' The Horn For Honey"
- "Maybe I'm Dreaming"
- "I'm Head Over Heels In Love"
- "Sophisticated Swing"
- (Nagel's Beautiful Theme Song)
- Raymor Record Company
- Central Distributing Office
- Nomar Building
- March 4, 1950

**Thanks Operators!**

**FOR VOTING US ONE OF THE TOP INSTRUMENTAL GROUPS IN THE COUNTRY**

Keep your Juke Boxes busy with the fabulous fingers of...
AMERICA'S LEADING OLD TIME BAND

HAROLD LOEFFELMACHER'S

The 6 Fat Dutchmen

LATEST RELEASES

★ "THE DUTCH LAENDLER"
★ "THE DAKOTA POLKA"
★ "OLD SCHMALTZ WALTZ"
★ "WALTZING IN THE WOODS"

Featuring Vern Bottenfield on the Electric Organ

48 Songs Recorded for RCA Victor

Polkas — Waltzes — Schottisches

BOOKING ADDRESS

NEW ULM, MINNESOTA

THANKS Operators...

From

PEE WEE KING

and his Golden West Cowboys

1950's Sensational Folk Songs

"RAG MOP"

RCA Victor [201067]

Personal Manager: J. L. FRANK

ATTRACTIONS

Nashville, Tenn.

PEER RECORDS

Box 239

COVINGTON, KY.

Wishes to thank the operators for their wonderful support

PEARL RECORDS

Wishes to thank the operators for their wonderful support

Record Reviews

(Continued from page 95)

ARTIST

LABEL AND NO.

TUNES

COMMENT

COUNTRY & WESTERN

PEE WEE KING

RCA Victor

V (15) 46-0179

Rag Mop

"Sawing country versions of the hit novelty should
gather a good lotta of ears in all departments."

Spirit and beat make this one.

When They Played That Old Missouri Waltz

RCA Victor

"Reserved country walls slip plows slightly around
"The Missouri Waltz" theme. Side should get plenty
play when record is flippable.

RHYTHM & BLUES

CURLEY WEAVER

RCA Victor

V (15) 46-0183

Ticket Agent

"Weaver writes a simple Southern blues with competing
charms and stand out beat. Guitar backing is fine.
A torchy record. Recorded with tradition."

By Baby's Gone

RCA Victor

"Same traits, delightful approach theme no. this, a
more conventional blues side."

LOUIS JORDAN

RCA Victor

V (15) 46-0186

Honeysuckle Rose

"A 1949 release is in the straight, small combo
jazz tradition rather than Jordan's highly
tasty stylized novelty formula. Pleasing listening."

T-Bone Blues

RCA Victor

"Swing blues, this '41at-last, stands up perfectly,
with fine alto and backing by Jordan."

FLOYD DIXON TRIO

RCA Victor

V (15) 46-0188

Rakin' Around

"So blues writing and trip backing. Slow
-"pre-sellable style is effective, but there's nothing es-
pecially different here."

Glory Baby

RCA Victor

"More of same."

COOTIE WILLIAMS ORK

RCA Victor

V (15) 46-0190

You Got To Pay Those Dues

"Marc Edmunds waltles a slow blues, with Williams-
son's guitar solos featured in background. Luscious but
not inspired."

Mep handicap

RCA Victor

"Jump blues here, except for uptown tempo, resembles like
Ripoff his original, The, but not same stuff."

JIMMIE MCCRACKLIN

RCA Victor

V (15) 46-0192

Beer Drinkin' Woman

"Old-fashioned blues waltler has difficulty finding the
notes. To wait in picture. Piano-bass-guitar trio is
compliment."

Up and Down Blues

RCA Victor

"Even less here than on flip."

S-ng Singing Star

LESTER WILLIAMS

SWEEPING THE COUNTRY WITH

"WINTERTIME BLUES"

1. "I'm So Happy I Could Jump and Shout"

Macy's $5000

2. "ALL I NEED IS YOU"

"I know that Chick Standing on the Corner"

Macy's $5004

WIRE OR PHONE YOUR ORDERS TO

Macy's RECORDING COMPANY

1913 LEE LAND

PHI. ATWOOD 6360

HOUSTON, TEXAS

March 4, 1950

MACYS
### Record Reviews

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TUNES</th>
<th>COMMENT</th>
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</thead>
<tbody>
<tr>
<td><strong>PEPPERMINT HARRIS</strong></td>
<td>My Blues Have Rolled Away</td>
<td>74--72--74--76</td>
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<tr>
<td></td>
<td>Surrounded blues in Maliboo bounce rings up a steady beat in back of Harris's easy swaying.</td>
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<tr>
<td></td>
<td>Raining In My Heart</td>
<td>83--83--82--84</td>
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<tr>
<td></td>
<td>Weathered blues on this slow blues, with rain drops creating a moody backdrop.</td>
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<tr>
<td><strong>LITTLE WILLIE</strong></td>
<td>The Moon Is Rust</td>
<td>83--83--83</td>
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<tr>
<td>LITTLEFIELD</td>
<td>Littlefield sets a mood of feeling onto a steady and brooding blues, with deep baritone creating a dark mood.</td>
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<tr>
<td></td>
<td>Frightened</td>
<td>71--77--70--72</td>
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<tr>
<td></td>
<td>Slow blues create a spooky feel with a slight drizzling effect.</td>
<td></td>
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<tr>
<td><strong>JIMMY WITHERSPOON</strong></td>
<td>Hard Workin' Blues</td>
<td>72--72--72--72</td>
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<tr>
<td></td>
<td>Wistful blues build a dreamy, slow blues in a fine form, with a haunting melody and background.</td>
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<tr>
<td></td>
<td>Drinkin' Beer</td>
<td>85--85--84--86</td>
</tr>
<tr>
<td></td>
<td>Wistful blues with dreamy, slow blues in a fine form, with a haunting melody and background.</td>
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<tr>
<td><strong>DOC SAUSAGE</strong></td>
<td>She Don't Want Me No More</td>
<td>84--84--84</td>
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<td></td>
<td>Feature here is the strumming walking blues bass line, coupled with a slow, rhythmic accompaniment.</td>
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<tr>
<td></td>
<td>Please Don't Leave Me Now</td>
<td>66--64--66--68</td>
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<tr>
<td></td>
<td>Slow blues with a steady beat in back, creating a moody, brooding atmosphere.</td>
<td></td>
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<tr>
<td><strong>CHUBBY NEWSOME</strong></td>
<td>Hard Lovin' Mama</td>
<td>82--82--81--83</td>
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<td>Slow blues material in a refreshing, different, with an effective tag line making a pleasant variation on the standard blues formula.</td>
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<tr>
<td></td>
<td>I'm Still in Love With You</td>
<td>68--66--68--70</td>
</tr>
<tr>
<td></td>
<td>Slow blues with a steady beat in back, creating a moody, brooding atmosphere.</td>
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<tr>
<td><strong>PEE WEE CRAYTON</strong></td>
<td>Please Come Back</td>
<td>67--66--66--68</td>
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<tr>
<td></td>
<td>Crayton walks and plays a sharp guitar on this slow blues, with a smooth, soulful accompaniment.</td>
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<td></td>
<td>Rockin' the Blues</td>
<td>75--73--72--77</td>
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<tr>
<td></td>
<td>Crayton and boys get something going at this brisk blues.</td>
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<tr>
<td><strong>CHARLES BROWN</strong></td>
<td>I'll Get Along Somehow</td>
<td>72--70--72--74</td>
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<tr>
<td></td>
<td>Pretty walking by Brown and that trio work may garner some coal on the revival circuit.</td>
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<tr>
<td></td>
<td>What Do You Know About Love?</td>
<td>71--72--71--73</td>
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<td></td>
<td>Brown sings love into an attractive, tender in light, faded style.</td>
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</tbody>
</table>

### Thanks Operators!

Thank you for your co-operation in making Dana Records the country’s leading Polka line—during the coming year we promise you a succession of Non-Breakable Hit records by the following exclusive Dana Artists:

- **RAY HENRY MOCARSKI** and His Orchestra
- **WALTER DANA**
- **FRANK WOJRADOWSKI** and His Orchestra
- **TED MAKSYMOVICZ**
- **MANY THANKS**
- **M G M RECORD STAR**
- **AL ROGERS**
- **3 Terrific Releases!**
  - **EARL SONGER**
  - **JOYCE**
  - **#141 MOTHER-IN-LAW BOOGIE**
  - **MY WIFE & SWEETHEART TOO**
  - **#129 THE FIRE IN MY HEART**
  - **HONKY TONKIN BLUES**
  - **#131 FOX CHASE**
  - **FLOWERS ON YOUR GRAVE**

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

**TOPS IN HILLBILLY**

<table>
<thead>
<tr>
<th>Label</th>
<th>Tunes</th>
<th>Comment</th>
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<tbody>
<tr>
<td><strong>FORTUNE RECORDS</strong></td>
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<td><strong>RECORDS</strong></td>
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</table>

**DANA RECORDS**

115 W. 45th St.
New York, N. Y.

**DISTRIBUTORS**

Some territories still available.

**M G M M**

**RECORD STAR**

**AL ROGERS**

**LATEST M. G. M. HIT:**

"PLEASE BRING BACK THE SUNSHINE"

**MANAGEMENT**

**LOST JOHN MILLER, WAVE, Louisville, Ky.**

March 4, 1950
Aladdin
HI--OPS!
FOR YOUR BOXES
AND FOR YOUR POCKETS

6 SOLID SMASH HITS
with 6 RANKING STARS!

AMOS MILBURN
WALKING BLUES
JOHNSON RAG
Aladdin 3049

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

CHARLES BROWN
TORMENTED
DID YOU EVER LOVE A WOMAN
Aladdin 3044

CALVIN BOZE
WAITING AND DRINKING
IF YOU EVER HAD THE BLUES
Al. 3045

SAUNDERS KING
MISERY BLUES
BLUES ABOUT MIDNIGHT
Al. 3046

SOUL STIRRERS
SEEK AND YE SHALL FIND
ONE OF THESE DAYS
Al. 2029

Page 98  The Billboard Juke Box Supplement

1950
MODELS • ACCESSORIES
AND THEIR PRICES

--- AMI, INC.
1500 Union Avenue, S. E.
Grand Rapids 2, Mich.
Model C (Mahogany) ..................................... C Standard, No Stepper $745.00
(Blonde) .................................................. CB Standard, No Stepper 700.00
Hideaway (Selective Play) ................................ HS-SM, With Large Stepper $435.00
(Deduct 54 for substitution of small steppor)
(Continuous Play) ........................................ HC-A, With Amplifier 445.00
Stepper (Large) ........................................... SM, for 35 Wall Boxes or Less, 57.50
(Small) ..................................................... SL, for 10 Wall Boxes or Less 55.50
Wall Box (3c, 10c) ........................................ WM, Nickel and Dime 59.50
(WL, Nickel only ........................................... 53.50
Bar Brackets (Pair) ...................................... F-1003, Complete With Mounting Screws 4.00
(Single) ..................................................... F-1616, Clamp-On-Type 5.00
Auxiliary Amplifier ..................................... R-27, With Individual Volume Control and Hanger 69.00
Note: Playmater is now included as standard equipment, without extra charge, on all Selective Mechanisms, Hideaways and Juke Boxes.

--- H. C. EVANS & CO.
1520-30 West Adams Street
Chicago 7
1950 Constellation ........................................ $895.00
Model 101 Auxiliary Speaker ......................... 22.50
Custom Hide-Away Unit .................................. 50.00

--- ROCK-OLA MANUFACTURING CORPORATION
800 North Kedzie Avenue
Chicago 51
Model 1428 .............................................. Magic Glo Phonograph $788.00
Model 1424 .............................................. Playmaster 440.00
Model 1521 .............................................. Deluxe Bar Bracket 8.25
Model 1533 .............................................. Universal Bar Bracket 3.90
Model 1506 .............................................. Wall Box 39.50
Model 1803 .............................................. Wall Speaker 42.30
Model 1903 .............................................. Tone-O-Lizer Speaker 65.00
Model 1908 .............................................. Tonette Speaker 25.00
Model 1907 .............................................. Modern Speaker 107.50
Model 1906 .............................................. Remote Volume Control 5.00
Model 11755 ............................................. Wall Box Line Booster 16.00

--- J. P. SEEBURG CORPORATION
1500-1524 Dayton Street
Chicago 22
Model 100 .............................................. Select-O-Matic "100" $895.00
HM100 ..................................................... Select-O-Matic "100" (Hideaway) 795.00
3W-1-C .................................................... Wall-O-Matic "100" 89.50
MRVC-1 .................................................. Master Remote Volume Control Unit 18.95
PS6-1Z .................................................... Power Supply 14.50
PAKI-L56 ............................................... Pre-Amplifier Kit With Microphone 78.50
ARAI-L8 ................................................. Auxiliary Remote Amplifier 45.50
CYS32-8 .................................................. 8" Teardrop Speaker 24.55
CYS32-12 .................................................. 12" Mirror Speaker 69.50
CVRS3-8 .................................................. 3" Recessed Speaker 21.00
CVRS3-12 .................................................. 12" Recessed Speaker 26.50

--- THE RUDOLPH WURLITZER COMPANY
North Tonawanda, N. Y.
Model 1250 ............................................. $759.50
(Note: Accessory prices were not available at press-time.)

March 4, 1950
THE
ASCAP CREDO

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

ASCAP is frank and friendly.

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

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

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

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

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

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

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

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

TEX BENNEKE plays HOAGY CARMICHAEL
Star Dust, Lazy River, Lazy Bones, Rockin' Chair, Georgia on My Mind, Riverboat Shuffle.

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

TOMMY DORSEY plays COLE PORTER

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

LARRY GREEN plays VINCENT YOUNG
Tea for Two, Caricature, Time On My Hands, More Than I Know, Sometimes I'm Happy, I Want To Be Happy.

ERSKINE HAWKINS plays W. C. HANDY
St. Louis Blues, Careless Love, Memphis Blues, Aunt Hagar's Children, Beale Street Blues, John Henry Blues.

SPIKE JONES plays THE CHARLESTON
The Charleston, Charleston-Mix, Black Bottom, Don't the Bo Beograd, I Wonder Where My Baby Is Tonight, Varsity Dance, etc.

SAMMY KAYE plays IRVING BERLIN
Blue Skies, Always, How Deep Is the Ocean, Say It Isn't So, A Pretty Girl Is Like a Melody, Alexander's Ragtime Band.

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

FREDDY MARTIN plays JEROME KERN
Make Believe, All the Things You Are, Smoke Gets In Your Eyes, I've Told Every Little Star, The Song Is You, Who?

RAY MCKINLEY plays RODGERS AND HART
My Heart Stood Still, Blue Moon, You Took Advantage of Me, It's Easy to Remember, Blue Room, Thou Swell.

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

CLAUDE THORNHILL plays GEORGE GERSHWIN
Oh, Lady, Be Good; Bidin' My Time, The Man I Love, Summertime, Embraceable You, Fascinatin' Rhythm.

MIGUELITO VALDES plays ERNESTO LECUONA
The Breeze and I, La Compana, Malaguena, Say It St, Always in My Heart, Jungle Drum.

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