

THE BILLBOARD Music Popularity Charts

• Most Played Juke Box Rhythm & Blues Records

... Based on reports received October 24, 25 and 26

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

POSITION	Weeks Last This	Record	Artist	Label
Weeks Last This	to date Week Week			
14	2	1.	"T" 99 BLUES	J. Nelson
				RPM 325—BMI
6	5	2.	I GOT LOADED	Peppermint Harris
				Aladdin(78)3097; (45)45-3097—BMI
7	1	3.	GLORY OF LOVE	Five Keys
				Aladdin(78)3099; (45)45-3099—ASCAP
24	3	4.	SIXTY MINUTE MAN	Dominoes
				Federal(78)12022; (45)45-12022—BMI
8	4	5.	SMOOTH SAILING	E. Fitzgerald
				Dec(78)27693; (45)9-27693—BMI
3	8	6.	HEY, LITTLE GIRL	J. Godfrey Trio
				Chess 1478—BMI
1	—	7.	I'M IN THE MOOD	J. L. Hooker
				Modern 836—BMI
1	—	8.	SEVEN LONG DAYS	Charles Brown
				Aladdin(78)3092; (45)45-3092—BMI
1	—	9.	PRAYIN' FOR YOUR RETURN	P. Mayfield
				Specialty 408—BMI
1	—	9.	COLD, COLD HEART	D. Washington
				Mercury(78)5728; (45)5728X45—BMI

• Rhythm & Blues Record Reviews

ARTIST	TUNES	REVIEW
LABEL AND NO.	COMMENT	

Each of the records reviewed here expresses the opinion of the members of The Billboard music staff who reviewed the record.

BUDDY JOHNSON ORK (Arthur Prysock) Ever Since the One I Love's Been Gone DECCA 27814—Prysock delivers a fine reading of a somewhat eerie piece of blues material written by the orkster. Excellent wax for the r.&b. market.	85--86--85--85
Be Careful Johnson himself handles the lyric on a routine rhythm ditty. It's okay terp wax.	75--76--73--75
DINAH WASHINGTON (Nook Schreier Ork) Baby, Did You Hear? MERCURY 5736—Dinah tackles something stirringly different and exotic here. She chants an unusual blues with heavy echo. Combo puts down a liquid-sounding walking figure, broken up by 'ad lib breaks. Has to be heard to be appreciated.	85--85--85--85
Just One More Chance Thrush hands the torch standard a heartfelt reading in her inimitable style.	78--78--78--78
JOE PULLUM (With Trio) My Woman (Parts 1 & 2) SWING TIME 267—Beautiful two-sider blues grips attention from note one. Pullum chants with a catch in his voice and a cool intensity; combo puts down a swinging, medium-slow beat. Material has a story line and much character.	85--85--85--85
BILLY WRIGHT New Kind of Lovin' SAVOY 819—Powerful material and a rocking delivery by Wright and the ruffing combo tab this one as a potential biggie.	84--84--84--84
When the Wagon Comes Jivey, jumping novelty with a recurring tag gets a rock-solid job from Wright and the ork.	80--80--80--80
JOE FRITZ ORK I'm Not Suspicious, But PEACOCK 1581—Warbler does a fine job with an excellent up-tempo novelty. Band performs superbly, with tight ensemble work and drive, and fine sax solos.	83--83--83--83
Make Her See Things My Way Moodful slow blues with a penetrating lyric gets a great vocal from Fritz and sturdy combo support.	83--83--83--83
GOOD LEWIS Shady Lane DECCA 48252—Southern-style blues shouter and a smart, urban combo, combine for a sock slow blues. Lewis has a penetrating, hard-fitting style. Lyric is startling. Band is strong.	80--80--80--80
Mixed Up Jive Instrumental on a riff original swings beautifully—combo is tight-knit, relaxed, and rhythm drives.	77--79--77--75
MEL WALKER (Johnny Otis Ork) Feel Like Cryin', Again SAVOY 821—Riff-rocker with a provocative melody pattern and series of breaks moves hard and fast under Walker's chanting and the combo's sock playing.	80--80--80--80
Sunset to Dawn Walker belts a slow, after-hours blues with feeling, with vibes and guitar featured in the tight-playing combo.	75--75--75--75
MARION ABERNATHY Undecided KING 4490—Thrush really beats out a tasty rhythm treatment of the great Charlie Shavers jazz tune. Combo weighs in with a swinging, light-as-air backing.	78--78--78--78
Love Me Or Please Let Me Be Gal does an intense job on this slow bluesy ballad. Modern trumpet obligato highlights backing.	70--70--70--70
SMILIN' SMOKEY LYNN (Bill Harvey Ork) Leave My Girl Alone PEACOCK 1579—Novelty blues with a repeating tag gets a lively go from Lynn, with combo joining on refrain.	76--76--76--76
Straighten Up, Pretty Baby Slow blues is a routine entry.	67--67--67--67
LITTLE ESTHER (Earl Warren Ork) Cryin' and Singin' the Blues FEDERAL 12042—Esther pices a medium blues with feeling and drive.	75--75--75--75
Tell Him That I Need Him So Medium beat blues ballad gets an okay go.	71--71--71--71
WILLIE BROWN Cadillac Boogie DECCA 48248—Brown sells the lyric on this novelty blues, with the band swinging up a small storm in back.	75--75--74--76
Korea Blues Warbler does a medium-beat topical blues which is not likely to arouse much interest. Combo work is good.	60--60--60--60

Sales Training

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clude Marion Ehemann, Dallas salesman; George Gerkin, salesman at the Chicago branch, and Bob Carroll, St. Louis branch salesman.

Plan was first tried with Bill Talent, Los Angeles branch salesman, who was brought into Cap's executive offices for training preparatory to replacing Gene Becker as Seattle branch manager. Becker was transferred to Hollywood, joining Cap's sales promotion staff. Max Luthey, Atlanta branch manager, similarly was switched recently to the Hollywood headquarters for a training course preparing him toward becoming a divisional sales manager.

Training consists of the individual spending a given period of time working in (and thereby observing the operations) various key departments at the Hollywood headquarters. Training course also includes spending some time at Capitol's Scranton, Pa., branch. Period of training time varies with the job promotion involved. Salesman preparing for branch manager devotes three weeks to the course, while a branch manager aiming for divisional sales managerial post spends six weeks in training.

Plan has a twofold purpose: (1) Providing promising personnel with an opportunity for promotion within the company's ranks, and (2) provides the company with a continuing pool of trained manpower from which it can draw replacements for responsible posts as they become available.

Record Week Takes

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Eight local d.j.'s including Lounsbury, WIND; Miller, free-lancer; Eddie Hubbard, free-lancer; Mal Bellairs, free-lancer; Larry Burrell, WIND; Bill Evans, free-lancer; Fred Reynolds, WGN, with another as yet unselected, will introduce the disk stars. The program committee intends to introduce all other local jockeys from the stage during the evening.

The eight distributors have agreed to purchase 150 ducats each at \$1.50 (including tax), with the remaining 5,800 to be sold thru local retail stores and at the Aragon Ballroom the night of the event. Each distributor salesman is being delegated to see about ticket sales thru individual store accounts. Chicago's 400 retailers will feature window displays and counter cards. Juke ops have agreed to place a large sticker on every box in the territory, calling attention to the big night.

Because of the co-operation and interest that has already resulted from this first co-ordinated venture, the distributors are planning on similar promotion efforts, spaced about four times per year, to continually create attention for local disk business.

Pubbers Puzzle

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hits. The situation for the pop publisher, then, is one of considerable challenge. The Richmond pubbery feels that disk exploitation of a pop is, of course, necessary in order to start the tune on its way. The second step is the radio commercial. TV must be integrated into the picture more strongly than at present.

Again, the establishment of a pattern of TV exploitation is not necessary to round out the cycle which starts with the AM disk jockey. TV is envisaged as the proper medium on which many songs may receive their initial impetus. An example of such a tune would be the novelty "I Like the Wide Open Spaces." Started via disks, without initial TV motivation, it would have been meaningless.

TV people queried by Richmond have already indicated certain preferences in a pubber's TV service. They want, chiefly, ideas whereby songs can be presented inexpensively. Al Jarvis asked for strong ideas to open a show. The Steeles advised regarding camera and prop problems.

It all shakes down to the fact that the pop publisher must, of necessity, become very show minded, as he was in the days of circuit vaudeville.

• Rhythm & Blues Record Releases

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New Kind of Feelin'—Clay Braddy (Royal) Dec 48247	Sugar Bounce—Red Saunders Ork—Joe Williams (Week Day) Okeh 6834
New Kind of Lovin'—Billy Wright (When the Savoy 819	Sunset to Dawn—Mel Walker—Johnny Otis Ork (Feel) Savoy 821
Now Ride "D" Train—Al Sears Ork (Baltimore) King 4489	"T" 99 Blues—Jimmie Nelson—Rabbitt Trio (Rain Drop) RPM (45) 325X45
Rain Drop Blues—Jimmie Nelson—Peter Rabbitt Trio ("T" 99) RPM (45) 325X45	Tell Tim That I Need Him So—Little Esther—Earl Warren Ork (Cryin') Federal 12042
Roll 'Em, Boys—Joe Turner—Pete Johnson (Kansas City Blues) RPM (45) 331X45	Too Much Jelly Roll—Little Brother Brown (Little) Okeh 6835
Royal Peacock Boogie—Clay Braddy (New Kind) Dec 48247	Undecided—Marion Abernathy (Love Me) King 4490
Shady Lane—Good Lewis (Mixed Up) Dec 48252	Week Day Blues—Red Saunders Ork—Joe Williams (Sugar) Okeh 6834
She's on the Ball—Ray Charles (Honey) Swing Time 218	When the Wagon Comes—Billy Wright (New Kind) Savoy 819
Straighten Up, Pretty Baby—Smokey Lynn—Bill Harvey—Ork (Leave My) Peacock 1579	You Gonna Need Me—Monister Parker (Black Snake) Nucraft 100

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