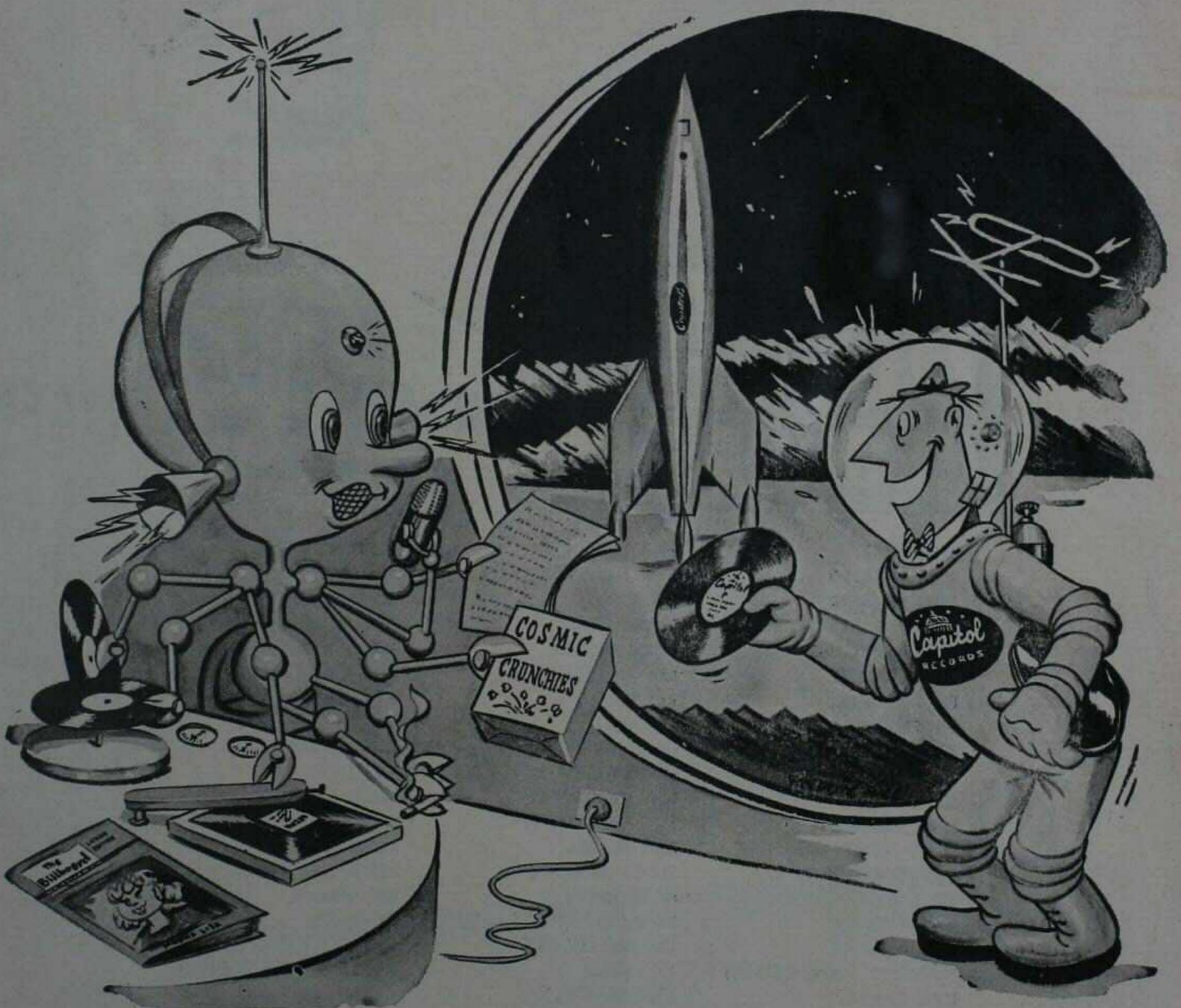


The Billboard

DISK JOCKEY SUPPLEMENT

SECTION II

OCTOBER 7, 1950



DISC JOCKEYS SAY CAPITOL SERVICE IS OUT OF THIS WORLD!

DECCA

SALUTES THE DISC JOCKEYS OF AMERICA

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



LOOK TO

**DECCA
RECORDS**

FOR AMERICA'S
GREATEST ARTISTS

BING CROSBY
GUY LOMBARDO
MILLS BROTHERS
RUSS MORGAN
LOUIS ARMSTRONG
TOMMY DORSEY
ETHEL MERMAN
ERNEST TUBB
JERRY GRAY
ETHEL SMITH
SONNY BURKE
PETER LIND HAYES
SISTER ROSETTA THARPE
EILEEN WILSON
THE WEAVERS
MERVIN SHINER
NORO MORALES
"WHOOPEE" JOHN WILFAHRT
EDDIE CROSBY
BOB HANNON & JOHNNY RYAN
CASS COUNTY BOYS

AL JOLSON
FRED WARING
INK SPOTS
DANNY KAYE
LOUIS JORDAN
CARMEN CAVALLARO
RAY BOLGER
RED FOLEY
LIONEL HAMPTON
VICTOR YOUNG
DON CHERRY
JACK OWENS
MIMI BENZELL
GLORIA DE HAVEN
MARIE KNIGHT
HANK "SUGARFOOT" GARLAND
TED MAKSYMOWICZ
JOE PRINCIE
THE RAY-O-VACS
THE CATS & THE FIDDLE
THE BLENDERS

ANDREWS SISTERS
DICK HAYMES
GORDON JENKINS
ELLA FITZGERALD
EVELYN KNIGHT
HOAGY CARMICHAEL
ARTIE SHAW
SY OLIVER
BUDDY JOHNSON
VIC SCHOEN
FRANK LUTHER
ALFRED DRAKE
ELLIOT LAWRENCE
MEREDITH WILLSON
BILL MONROE
LENNY DEE
FRANK FROBA
STUBBY & THE BUCCANEERS
VIVIAN GREENE
LES "CARROT TOP" ANDERSON
EDDIE HABAT

≡ AMERICA'S ≡ FASTEST ≡ SELLING ≡ RECORDS





Hi fellas:

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

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

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

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

Sincerely,

*Maureen
Dorothy
Loretta*

The Andrews Sisters

6223 selma avenue, hollywood 28, calif

Management - LOU LEVY

meet COLUMBIA'S 3

america's ace conductor-arranger - stylists

mitch miller

"IN MY ARMS" and "AU REVOIR AGAIN"
Columbia Record 38964 or 7-inch LP 1-789

"AUTUMN LEAVES" and "SONG OF DELILAH"
Columbia Record 38971 or 7-inch LP 1-796

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paul weston

"SO LONG SALLY" and "THESE FOOLISH THINGS"
Columbia Record 39000 or 7-inch LP 1-827

"BELOVED, BE FAITHFUL" and "NEVERTHELESS"
Columbia Record 38982 or 7-inch LP 1-813

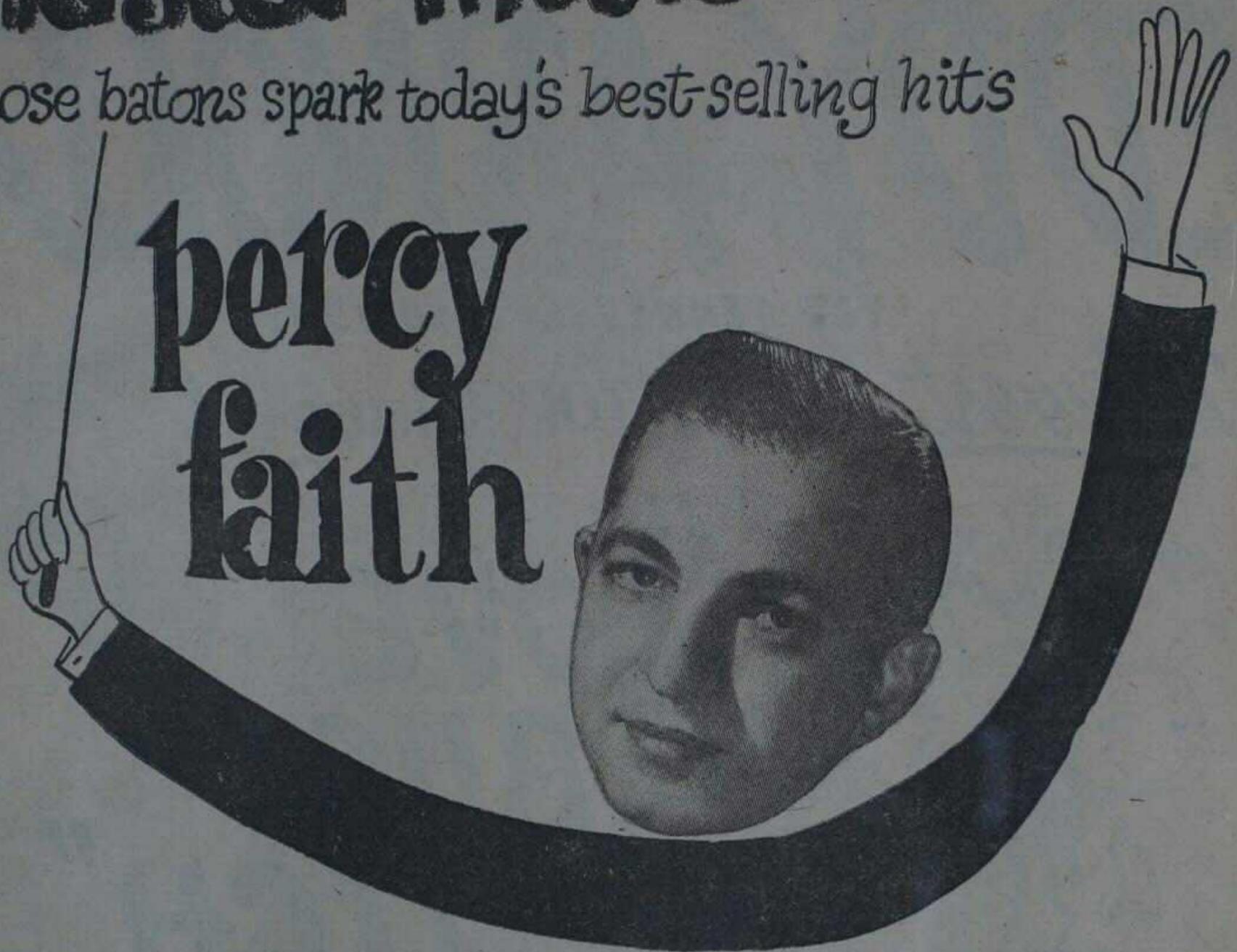


Columbia

October 7, 1950

Master Music Makers

whose batons spark today's best-selling hits



percy
faith

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

... NOW his greatest and best for Columbia

In the middle of a riddle

and "GREEN GRASS AND PEACEFUL PASTURES"

Columbia Record 39005 or 7-inch LP 1-835

records

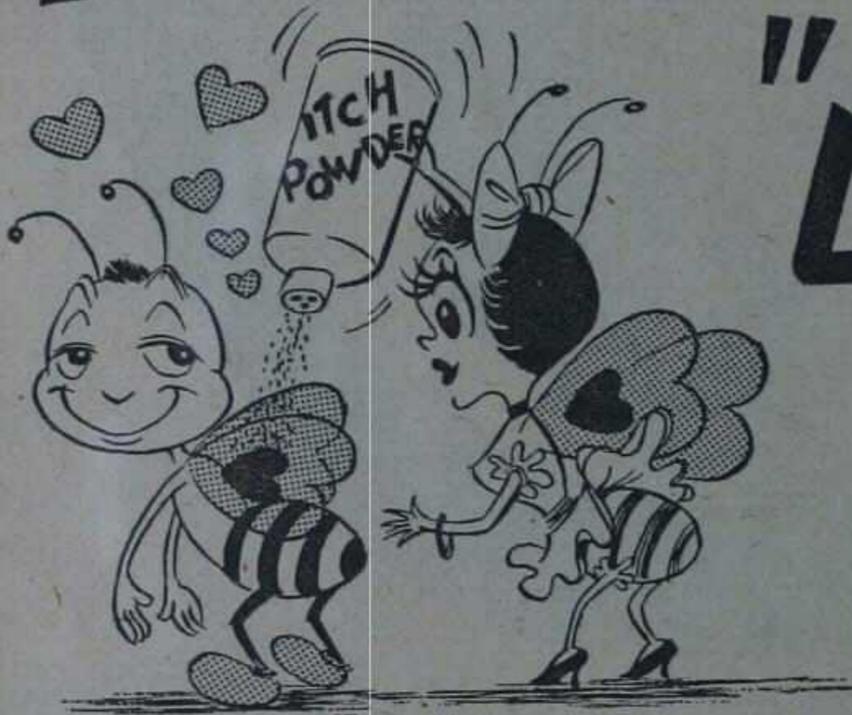


Originator of
3 1/2 LP Records For
Uninterrupted
Listening Pleasure

CASH IN... with
EDDY ARNOLD

THE TENNESSEE PLOWBOY

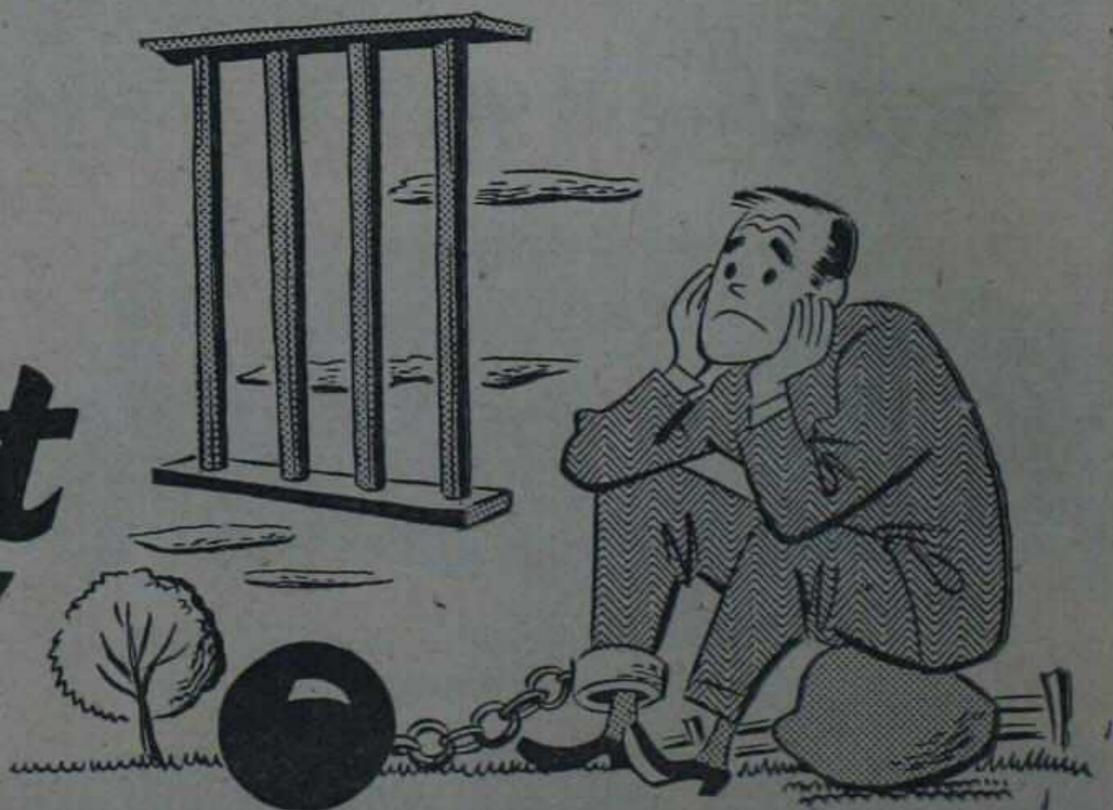
his Newest RCA VICTOR Release



"**LOVE
BUG
ITCH**"

Two More HILL & RANGE HITS!

"**Prison
Without
Walls**"



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

Exclusive Management: **THOMAS A. PARKER** • Box 417 • Madison, Tenn.

Thanks for everything—



RCA VICTOR Records

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

The first two releases on top songs from Irving Berlin's "CALL ME MADAM"

MARRYING FOR LOVE • THE BEST THING FOR YOU
20-3922 78rpm 47-3922 45rpm

Just Released—

Two new sides with BETTY HUTTON

A BUSHEL AND A PECK • SHE'S A LADY
20-3920 78rpm 47-3920 45rpm

Also just out

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

Television—

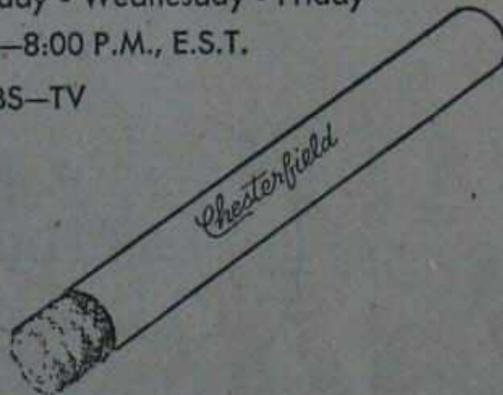
"THE PERRY COMO SHOW"

FOR CHESTERFIELD

Monday - Wednesday - Friday

7:45—8:00 P.M., E.S.T.

WCBS-TV



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THOMAS G. ROCKWELL, President

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Merci

Skladac dzieki

Ringraziare

Gracias

Gragas

Hsieh Yen

Dankzegging

Okagesama

Danke

Gracias



Peggy Lee

Dave Barbour

Gee, MOMMY and DADDY
Talk Funny! What they are
Trying to Say is -
"THANK YOU!"



Nicki



Personal Management
CARLOS GASTEL



GENERAL ARTISTS CORPORATION

THANKS
EVERYONE
from
That Lucky Old "Son"
FRANKIE
LAINE

Mercury
RECORDS

Personal Management
Gabbe, Lutz and Heller



Direction —
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Billy Eckstine



"CARAVAN"
"BEWILDERED"
"FOOLISH HEART"
"MY DESTINY"
"YOU'VE GOT ME CRYING AGAIN"

"THE SHOW MUST GO ON"

"ONLY A MOMENT AGO"

"BE MY LOVE"

Thanks
Fellas

Personal Management
MILT EBBINS
Direction
WILLIAM MORRIS AGENCY

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
1212 AVENUE OF THE STARS, NEW YORK 20, N.Y.

October 7, 1950

Sammy KAYE

LATEST RELEASES
ON
COLUMBIA
RECORDS



"STRANGERS"

VOCAL CHORUS BY TONY ALAMO AND GLEE CLUB

AND

"THE ONE ROSE"

VOCAL CHORUS BY THE KAYDETS

COLUMBIA RECORD 39007 OR

7-INCH LP 1-837

"HARBOR LIGHTS"

AND

"SUGAR SWEET"

VOCAL CHORUS BY TONY ALAMO AND THE KAYDETS

COLUMBIA RECORD 38963 OR 7-INCH LP 1-784

45 RPM-6-784

COLUMBIA  **RECORDS**

Originator of 33 $\frac{1}{3}$ LP Records for Uninterrupted Listening Pleasure

GET READY WITH *Freddy*...
for late Summer and Early Fall
Record Sales...

Solid Singles...

MEM'RY ISLAND
JAZZ PIZZACATO

RCA Victor No. (78) 20-3841 (45) 47-3841

DID-EE, DO RIGHT BY YOU

RUMBALERO

RCA Victor No. (78) 20-3892 (45) 47-3892

SAM'S SONG

MAMBO JAMBO

RCA Victor No. (78) 20-3798 (45) 47-3798

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

FREDDY MARTIN plays
JEROME KERN

RCA Victor WP 265

Freddy MARTIN

and his Orchestra

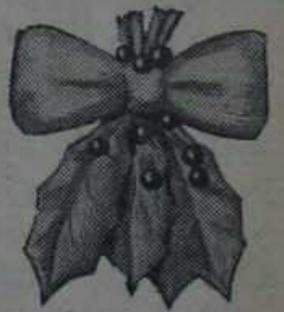
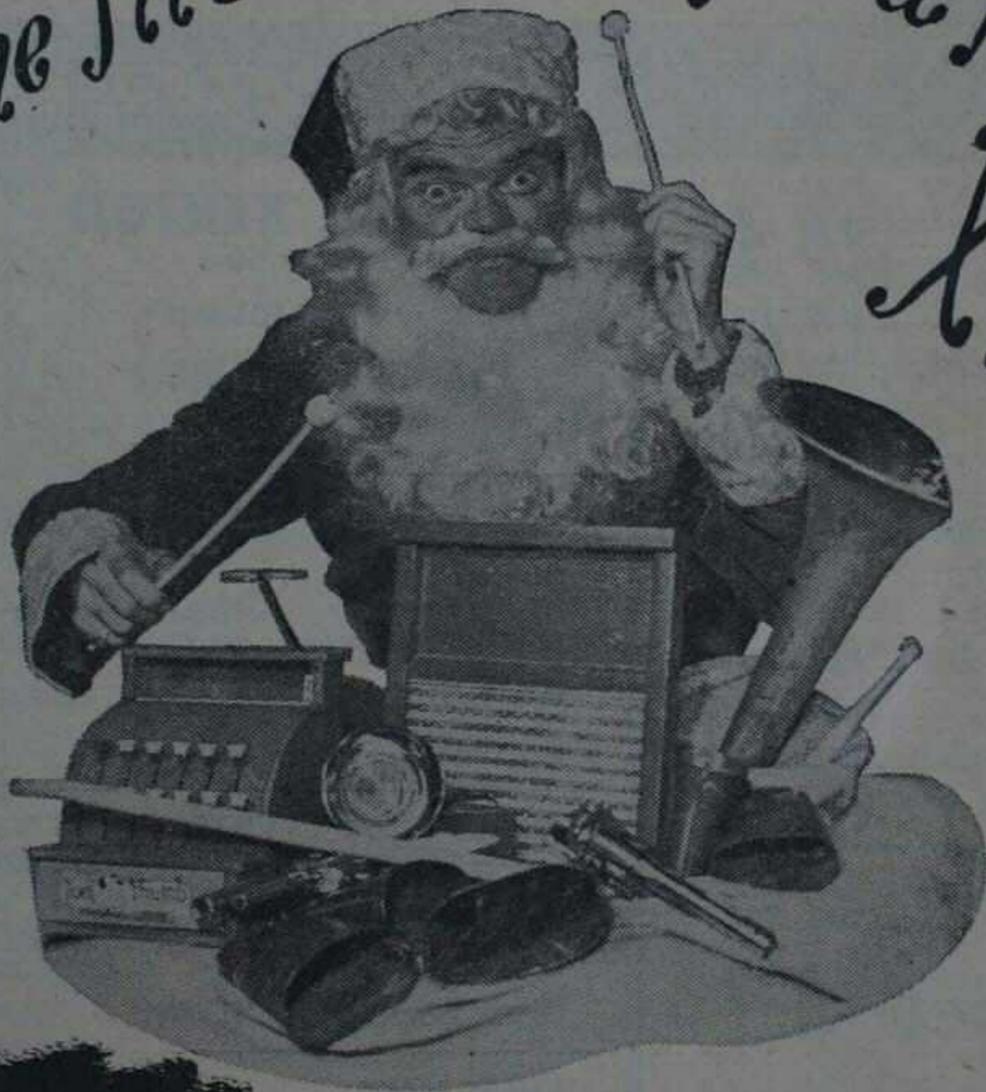


Thanks A Million Guys and Gals ...

Spike Jones

and his City Slickers

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



RCA
Victor
Records

MOMMY, WON'T YOU BUY A BABY BROTHER
(Or Sister For Me) Vocals by George Rock and
the Bob Mitchell Boys Choir
RUDOLPH THE RED NOSED REINDEER
Vocals by Rudolph (Himself), Santa Claus
and the 4 Rein Deers
RCA Victor No. (78) 20-3934 (45) 47-3934

YES! WE HAVE NO BANANAS
Vocals by Joe Siracusa, Freddy Morgan
and Sir Frederick Gas
YAAKA HULA HICKEY DULA
Ukelele Solos by Freddy Morgan
RCA Victor No. (78) 20-3912 (45) 47-3912

MOLASSES
Vocals by George Rock, Henrietta Pootwaddle
and Ingrid Blast
BABY BUGGY BOOGIE
RCA Victor No. (78) 20-3939 (45) 47-3939

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

Dealers! Operators! Disc Jockeys!

HERE IS CAPITOL BUYERS' GUIDE

Week Ending October 7th
"Hot Sellers" based on actual sales reports.



Margaret Whiting - Jimmy Wakely

"BUSHEL AND A PECK"

From N.Y. Musical "Guys and Dolls"

coupled with "BEYOND THE REEF"

on 78 rpm No. 1234 On 45 rpm No. F1234

THE
BIG
ONE
TO
WATCH!

HOT SELLERS!

NEW RELEASES ON Capitol

POPULAR

78 45
RPM RPM

- "MONA LISA" Nat "King" Cole.....1010 F1010
- "BONAPARTE'S RETREAT" Kay Starr.....936 F936
- "NO OTHER LOVE," "SOMETIME"
Jo Stafford1053 F1053
- "AIN'T NOBODY'S BUSINESS,"
"I'LL NEVER BE FREE" Starr-Ernie.....1124 F1124
- "ORANGE COLORED SKY," "JAM-BO"
Nat Cole, Stan Kenton.....1184 F1184
- "GOOFUS," "SUGAR SWEET" Les Paul.....1192 F1192
- "NOLA," "JEALOUS" Les Paul.....1014 F1014
- "I'LL ALWAYS LOVE YOU" Dean Martin.....1028 F1028
- "GOODNIGHT IRENE," "OUR VERY OWN"
Jo Stafford1142 F1142
- "HARBOR LIGHTS," "NEVERTHELESS"
Ray Anthony1190 F1190

WESTERN & COUNTRY

- HANK THOMPSON
"Humpty Dumpty Boogie".....1198 F1198
- STATESMEN QUARTET
"Led Out Of Bondage".....1189 F1189
- TEX RITTER
"Coal Smoke, Valve Oil, and Steam".....1188 F1188
- TENNESSEE ERNIE
"Cincinnati Dancing Pig".....1174 F1174
- TEX WILLIAMS
"Wild Card"1166 F1166
- LEON PAYNE
"Did I Forget To Tell You".....1164 F1164
- HANK THOMPSON
"When God Calls His Children Home".....1163 F1163
- JIMMY WAKELY
"Mona Lisa".....1151 F1151
- RAMBLIN' JIMMIE DOLAN
"Wham! Bam! Thank You Mam!".....1150 F1150
- RAMBLIN' JIMMIE DOLAN
"I'll Sail My Ship Alone".....952 F952



STAN KENTON

And His Orchestra

"LOVE FOR SALE"

"BE EASY, BE TENDER"

78 rpm 1236 45 rpm F1236

POPULAR

PEGGY LEE

with Dave Barbour and His Orchestra

"ONCE IN A LIFETIME
(ONLY ONCE)"

"LIFE IS SO PECULIAR"

78 rpm 1244 45 rpm F1244



FRANK DeVOL
JAN GARBER

"JING-A-LING, JING-A-LING" and "SWEETHEARTS ON PARADE" 1247 F1247

JO STAFFORD
& GORDON MacRAE

"SO LONG SALLY" and "RAINY DAY REFRAIN" 1246 F1246

MEL TORME
PETE DAILY

"YESTERDAY (WALTZ SONG)" and "I'LL SEE YOU AFTER CHURCH ON SUNDAY MORNIN'" 1235 F1235

JOHNNY PECON

"I KNEW FROM THE START" and "DONNIE POLKA" 1239 F1239

JIMMY WAKELY
JIMMIE DOLAN
MERLE TRAVIS

"POT O' GOLD" and "BANDERA WALTZ" 1240 F1240

RANDY BLAKE
GOLDIA HAYNES

"I'VE GOT THE CRAZIEST FEELING" and "A LOAD OF TROUBLE (AND A WORRIED MIND)" 1245 F1245

"EL RENO" and "TROUBLE, TROUBLE" 1241 F1241

NEW MUSICAL ALBUMS



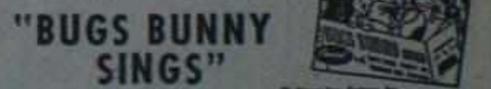
EDDIE GRANT
AT THE
HAMMOND ORGAN
"FANCY FINGERS"

Novelties, ballads, and rhythm numbers performed with a good strong beat. Titles include "Carolina In The Morning," "Penthouse Serenade," "The Continental," "Mexican Hat Dance," "Cumana" and "Ramona."

78 rpm CC-243 \$2.00 45 rpm CCF-243 \$2.40 33 1/3 rpm H-243 \$2.85

NEW CHILDREN'S ALBUMS

FIVE HILARIOUS
Warner Bros. Cartoon characters
in colorful picture-folder



"BUGS BUNNY SINGS"

Two records (four sides) packed with entertainment. Bugs Bunny singing "I'm Glad That I'm Bugs Bunny," Daffy Duck singing his "Daffy Duck Rhapsody," Tweety Pie & Sylvester do "I Taw a Puddy Tat," and Yosemite Sam gives out with a special song of his own.

78 rpm DBS-3077 \$2.25 45 rpm CBSF-3077 \$1.70

COMING UP FAST!

- "HONEYMOON," "NOBODY'S SWEETHEART" Kay Starr.....1194 F1194
- "HONESTLY I LOVE YOU," "JUST THE WAY YOU ARE" Gordon MacRae.....1193 F1193
- "HARBOR LIGHTS," "NEVERTHELESS" Ray Anthony.....1190 F1190



1950 Disk Jockey Supplement

October 7, 1950

EDITORIAL:

Integrity the Key to Top Level Disk Whirling

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

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

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

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

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

(Continued on page 98)

FEATURES:

Part 1:	Page	Part 2:	Page
Top Records of the Year (All Categories)	17	Best-Selling Popular Record Albums	54
Top Bands of the Year (All Categories)	19	Most-Played Juke Box Records	56
Top Male Vocalists of the Year	20	Best-Selling LP Classical Titles	58
Top Female Vocalists of the Year	21	Best-Selling 54 R.P.M. Classical Titles	58
Top Small Singing Groups of the Year	23	Advance Classical Record Releases	58
Top Small Instrumental Groups of the Year	23	Classical Record Reviews	58
Top "Sweet" Bands of the Year	23	Best-Selling Retail Rhythm and Blues Records	59
Top "Swing" Bands of the Year	23	Most-Played Juke Box Rhythm and Blues Records	59
Most-Promising Newer Bands	25	Advance Rhythm and Blues Record Releases	59
Top Latin-American Bands of the Year	25	Rhythm and Blues Record Reviews	59
Top Corn Bands of the Year	25	Most-Played Juke Box (Country and Western) Records	59
Favorite Standard Tunes	25	Best-Selling Retail Folk (Country and Western) Records	59
Most-Promising "Newer" Male Vocalists	27	Advance Folk (Country and Western) Record Releases	59
Most-Promising "Newer" Female Vocalists	27	Country and Western Records Most Played by Folk Disk Jockeys	60
Top Pop Albums of the Year	27	The Billboard Picks	62
Top Pop Records of the Year	27	The Disk Jockeys Pick	62
Top Rhythm and Blues Records of the Year	27	The Retailers Pick	62
Top Country Tunes of 1950	29	The Operators Pick	62
Favorite Folk Recording Artists	31	The Country and Western Disk Jockeys Pick	62
Favorite Folk Disk Jockeys	31	Folk Talent and Tunes	60
Top Country and Western Records of the Year	31	Record Reviews	63
Part 2:		Advance Record Releases	66
Trade Aspects	36	Following the Elephants	69
Music Popularity Charts	46-66	125,000 Records a Year	68
Honor Roll of Hits	46	Art Ford's P's and Q's for Video Jocks	69
Best-Selling Sheet Music	48	TV: The New Home for Disk Jockeys	70
England's Top Twenty	48	Spinners of Disks—Movers of Merchandise	71
Records Most Played by Disk Jockeys	52	Chronological List of Recording Artists' Birthdays	72
Vox Jox	52	Pop Theme Songs of Artists, Orks	73
Songs With Greatest Radio Audiences (ACI)	53	College Football Marching Songs	74
Songs With Most TV Performances (RH Tele-Log)	53	The Great Songwriters and Records of Their Greatest Songs	75-96
Best-Selling Pop Singles	54	Nitery DeeJays—Solid Big Town Gimick	97
Dealer Doings	54		
Children's Records	54		



Thanks, everyone, for being
so nice to our Daddy.
We hope you will be as nice
to us on our first Decca release . . .

"FROSTY THE SNOWMAN"
and

"RUDOLPH THE RED-NOSED REINDEER"

DECCA RECORD No. 46267

Shirley, Julie and Jenny Foley

P. S.: Our Daddy sings on this one, too

POPULARITY

Top Records of the Year

(ALL CATEGORIES)

Question . . .

Without qualification, which was the greatest record of the past twelve months in your opinion?

Scoring

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

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Mona Lisa—K. Cole	Capitol	199
2.	Goodnight, Irene—G. Jenkins	Decca	114
3.	Mule Train—F. Laine	Mercury	112
4.	Third Man Theme, The—A. Karas	London	108
5.	That Lucky Old Sun—F. Laine	Mercury	100
6.	My Foolish Heart—G. Jenkins	Decca	85
7.	Chattanooga Shoe Shine Boy—R. Foley	Decca	81
8.	Sentimental Me—Ames Bros.	Coral	67
9.	I Wanna Be Loved—G. Jenkins and Andrews Sisters	Decca	61
10.	There's No Tomorrow—T. Martin	Victor	58
11.	Third Man Theme, The—G. Lombardo	Decca	57
12.	Simple Melody—Bing and Gary Crosby	Decca	52
13.	My Foolish Heart—B. Eckstine	MGM	41
14.	Riders in the Sky—V. Monroe	Victor	39
15.	It Isn't Fair—S. Kaye	Victor	38
16.	Count Every Star—H. Winterhalter	Victor	37
17.	My Foolish Heart—M. Carson	Victor	36
18.	I Can Dream Can't I?—Andrews Sisters and G. Jenkins	Decca	35
19.	Bewitched—B. Snyder	Tower	33
20.	Are You Lonesome Tonight?—B. Barron	MGM	30
20.	Cry of the Wild Goose, The—F. Laine	Mercury	30
22.	Bewitched—D. Day	Columbia	26
23.	Wanderin'—S. Kaye	Victor	25
24.	If I Knew You Were Coming I'd've Baked a Cake—E. Barton	National	22
24.	I Love You Because—L. Payne	Capitol	22
24.	Tzena, Tzena, Tzena—G. Jenkins	Decca	22
27.	Bonaparte's Retreat—K. Starr	Capitol	21
28.	Joshua—R. Flanagan	Victor	20
29.	Tenderly—R. Anthony	Capitol	19
29.	Bewitched—J. August and Harmonicats	Mercury	19
29.	Vie En Rose, La—P. Weston	Capitol	19
29.	I'll Sail My Ship Alone—M. Mullican	King	19
29.	No Other Love—J. Stafford	Capitol	19

RED CABOOSE



DISK
 JOCKEYS....
 take a ride on my
 "LITTLE RED CABOOSE"



Management
GENERAL ARTISTS CORPORATION
 *THOMAS G. ROCKWELL, Pres.
 NEW YORK • CHICAGO • HOLLYWOOD • CINCINNATI • LONDON

Thanks for
 the great plays on my
 records this past year...

POPULARITY

Top Bands of the Year

(ALL CATEGORIES)

Question . . .

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

Scoring

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

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Ralph Flanagan	Victor	661
2.	Ray Anthony	Capitol	399
3.	Tommy Dorsey	Victor (Now Decca)	184
4.	Sammy Kaye	Victor (Now Columbia)	159
5.	Les Brown	Columbia	139
6.	Gordon Jenkins	Decca	136
7.	Jerry Gray	Decca	134
8.	Paul Weston	Capitol (Now Columbia)	103
9.	Hugo Winterhalter	Victor	102
10.	Harry James	Columbia	94
11.	Stan Kenton	Capitol	91
12.	Woody Herman	Columbia	86
13.	Vaughn Monroe	Victor	85
14.	Guy Lombardo	Decca	78
15.	Freddy Martin	Victor	56
16.	Tex Beneke	Victor	45
17.	Jimmy Dorsey	Decca	40
18.	Percy Faith	Columbia	32
19.	Eddy Howard	Mercury	31
20.	Gene Krupa	Victor	30
21.	Johnny Long	King	28
22.	Frank DeVol	Capitol	26
23.	Russ Morgan	Decca	24
23.	Spade Cooley	Victor	24
25.	Duke Ellington	Victor	23
26.	C. Spivak	London	22
27.	Blue Barron	MGM	19
27.	Benny Goodman	Columbia	19
29.	Glenn Miller	Victor	18
29.	Benny Strong	Capitol	18

POPULARITY

Top Male Vocalists of the Year

Question . . .

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

Scoring

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

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Perry Como	Victor	430
2.	Bing Crosby	Decca	347
3.	Billy Eckstine	MGM	298
4.	Tony Martin	Victor	295
5.	Vic Damone	Mercury	199
6.	Frank Sinatra	Columbia	142
7.	Dick Haymes	Decca	129
8.	Frankie Laine	Mercury	112
9.	Gordon MacRae	Capitol	84
10.	Mel Torme	Capitol	74
11.	Herb Jeffries	Columbia	70
12.	Don Cornell	Victor	68
13.	Bill Farrell	MGM	60
14.	Vaughn Monroe	Victor	59
15.	Nat (King) Cole	Capitol	56
16.	Johnny Desmond	MGM	54
16.	Red Foley	Decca	54
18.	Eddy Arnold	Victor	50
19.	Jack Owens	Decca	36
20.	Harry Prime	Victor	34
21.	Dennis Day	Victor	32
22.	Bill Lawrence	Victor (Now Columbia)	30
23.	Tony Alamo	Victor	27
23.	Ronnie Deauville	Capitol	27
25.	Richard Hayes	Mercury	26
26.	Buddy Clark	Columbia	25
26.	Eddie Fisher	Victor	25
28.	Hank Williams	MGM	24
29.	Dean Martin	Capitol	22
30.	Eddy Howard	Mercury	21

POPULARITY

Top Female Vocalists of the Year

Question . . .

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

Scoring . . .

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

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Doris Day	Columbia	489
2.	Jo Stafford	Capitol (now Columbia)	305
3.	Sarah Vaughan	Columbia	295
4.	Kay Starr	Capitol	294
5.	Fran Warren	Victor	282
6.	Mindy Carson	Victor	249
7.	Dinah Shore	Columbia	240
8.	Margaret Whiting	Capitol	207
9.	Peggy Lee	Capitol	156
10.	Patti Page	Mercury	132
11.	Ella Fitzgerald	Decca	84
12.	Rosemary Clooney	Columbia	61
13.	June Christy	Capitol	52
14.	Connie Haines	Coral	48
15.	Lisa Kirk	Victor	37
16.	Eileen Barton	Mercury & National	31
17.	Vera Lynn	London	28
17.	Toni Arden	Victor	28
19.	Billie Holiday	Decca	27
20.	Rosalie Allen	Victor	25
20.	Evelyn Knight	Decca	25
22.	Helen Forrest	MGM	23
23.	Marjorie Hughes	Columbia	20
23.	Lucy Ann Polk	Bluebird	20
25.	Anne Shelton	London	19
25.	Monica Lewis	MGM	19
27.	Mildred Bailey	Decca	17
28.	Claire Shanty Hogan	London	16
28.	Georgia Gibbs	Coral	16
30.	Ginny Jackson	?	15

Start Another Gold Rush With...

POT OF GOLD

and

THE BANDERA WALTZ

Capitol No. 1240 (45) F 1240

*Jimmy
Wakely*



The Best Wakely Hit Since
"I Love You So Much It Hurts"

ON BOTH
78 RPM
and
45 RPM



Top Small Singing Groups of the Year

Question . . .

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

Scoring . . .

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

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Andrews Sisters	Decca	332
2.	Ames Brothers	Coral	288
3.	Mills Brothers	Decca	261
4.	King Cole Trio	Capitol	226
5.	Ink Spots	Decca	194
6.	Fontane Sisters	Victor	187
7.	Honeydreamers	Victor	168
8.	Starlighters	Capitol	161
9.	Pied Pipers	Capitol	147
10.	Modernaires	Columbia	135
11.	Dinning Sisters	Capitol	74
12.	Page Cavanaugh Trio	Victor	67
13.	Mariners	Columbia	48
14.	Deep River Boys	Victor	40
15.	Sons of the Pioneers	Victor	36
16.	Four Tunes	Victor	28
17.	King Sisters	Mercury	25
18.	Chuck Wagon Gang	Columbia	20

Top Small Instrumental Groups of the Year

Question . . .

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

Scoring . . .

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

PLACE	WINNER	RECORD COMPANY	POINTS
1.	King Cole Trio	Capitol	457
2.	George Shearing Quintet	MGM	281
3.	Three Suns	Victor	258
4.	Art Van Damme Quintet	Capitol	202
5.	Page Cavanaugh Trio	Victor	121
6.	Benny Goodman Sextet	Capitol	92
7.	Les Paul Trio	Capitol	88
8.	Frank Petty Trio	MGM	80
9.	Harmonicats	Mercury	68
10.	Owen Bradley Quintet	Coral	57
11.	Lenny Herman Quintet	Coral	37
12.	Irving Fields Trio	Victor	34
13.	Dell Trio	Columbia	30
14.	Milt Herth	Decca	26
14.	Firehouse Five Plus Two	Good Time Jazz	26
16.	Illinois Jacquet	Victor	25
17.	Louis Jordan's Tympany Five	Decca	24
18.	Louis Armstrong	Columbia	22
18.	Ernie Felice	Capitol	22
20.	Buddy Weed Trio	MGM	16
20.	J. Bushkin Trio	MGM	16

Top "Sweet" Bands of the Year

Question . . .

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

Scoring . . .

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

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Sammy Kaye	Victor (now Columbia)	452
2.	Ralph Flanagan	Victor	263
3.	Guy Lombardo	Decca	247
4.	Ray Anthony	Capitol	168
5.	Hugo Winterhalter	Victor	166
6.	Paul Weston	Capitol	128
7.	Gordon Jenkins	Decca	123
8.	Tommy Dorsey	Victor (now Decca)	99
9.	Freddy Martin	Victor	98
10.	Vaughn Monroe	Victor	78

Top "Swing" Bands of the Year

Question . . .

Which band on records in the "Swing" category do you like the most currently?

Scoring . . .

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

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Ralph Flanagan	Victor	510
2.	Tommy Dorsey	Victor (now Decca)	248
3.	Ray Anthony	Capitol	238
4.	Les Brown	Columbia	206
5.	Harry James	Columbia	156
6.	Woody Herman	Columbia	141
7.	Stan Kenton	Capitol	121
8.	Gene Krupa	Victor	102
9.	Jerry Gray	Decca	92
10.	Benny Goodman	Capitol	90

ANOTHER SKY-HIGH HIT!



ROSEMARY CLOONEY singing

"Where do I go from You"
Orchestra Under the direction of Percy Faith
and "REMEMBER ME"

I'm the one who loves who"
Orchestra and Male Quartet under the direction of Norman Leyden
Columbia Record 38983 or 7-inch LP 1-814

COLUMBIA RECORDS

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

Most Promising "Newer" Bands

Question . . .

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

Scoring . . .

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

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Ralph Flanagan	Victor	679
2.	Ray Anthony	Capitol	529
3.	Jerry Grey	Decca	240
4.	Hugo Winterhalter	Victor	86
5.	Frank De Vol	Capitol	65
5.	Buddy Williams	Rainbow	65
7.	Benny Strong	Capitol	44
8.	Gene Williams	Mercury	35
9.	R. Martiere	Mercury	31
10.	Buddy Johnson	Decca	22
11.	California Commanders	Capitol	20
12.	Larry Fotine	Decca	19
12.	Roy Stevens	London	19
14.	Henry Jerome	Red Barn	16
14.	Mitch Miller	Columbia	16
14.	Sy Oliver	Decca	16
17.	Larry Green	Victor	13
18.	Johnny Long	King	12
19.	Sonny Burke	Decca	10
19.	Harry Geller	Mercury	10
19.	Elliot Lawrence	Decca	10
19.	Charlie Ventura	Columbia	10

Favorite Standard Tunes

Question . . .

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

PLACE	WINNER	POINTS
1.	Stardust	422
2.	Body and Soul	80
3.	Begin the Beguine	77
4.	Night and Day	60
5.	Goodnight, Irene	55
6.	Bewitched	48
7.	Mona Lisa	46
8.	How High the Moon	35
8.	Temptation	35
10.	I'm in the Mood for Love	34
11.	Laura	30
11.	Tea for Two	30
13.	All the Things You Are	29
14.	Smoke Gets in Your Eyes	26
15.	Dancing in the Dark	25
16.	Penthouse Serenade	24
16.	Lover	24
18.	I Wanna Be Loved	23
18.	My Foolish Heart	23
20.	Sam's Song	21
20.	September Song	21
22.	Blue Moon	20
23.	Always	19
23.	La Vie En Rose	19
23.	Stormy Weather	19
26.	My Blue Heaven	17
26.	Because	17
26.	You're Mine You	17
26.	I Can't Get Started	17
30.	Blue Champagne	16
30.	I'll Remember April	16

Top Latin-American Bands of the Year

Question . . .

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

Scoring . . .

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

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Xavier Cugat	Columbia	734
2.	Perez Prado	Victor	177
3.	Desi Arnez	Victor	162
4.	Miguelito Valdez	Victor	102
5.	Machito	Decca	90
6.	Chuy Reyes	Capitol	78
7.	Noro Morales	MGM	67
8.	Enric Madriguera	Decca	52
9.	Esy Morales	Rainbow	33

Top Corn Bands of the Year

Question . . .

Which band on records in the "Corn" category do you like the most currently?

Scoring . . .

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

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Spike Jones	Victor	755
2.	Red Ingle	Capitol	274
3.	Guy Lombardo	Decca	144
4.	Mickey Katz	Capitol	122
5.	Korn Kobblers	MGM	73
6.	Al Trace	Columbia	54
7.	Bob Wills	Columbia	35
8.	Art Mooney	MGM	34
10.	Spade Cooley	Victor	28
10.	Sammy Kaye	Columbia	28

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KAY

SINGING

"MOLASSES, MOLASSES"

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PAIRED WITH

(Ev'rybody) CLAP HANDS"

BEATRICE KAY and her Kayjammers Orchestra under the direction of Newman Leyden

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COLUMBIA RECORDS!



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



Most Promising "Newer" Male Vocalists

Question . . .

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

Scoring . . .

Five positions: Five points for 1st; Four for 2nd; etc.

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Eddie Fisher	Victor	226
2.	Richard Hayes	Mercury	180
3.	Guy Mitchell	Columbia	165
4.	Tony Alamo	Victor	149
5.	Don Cornell	Victor	138
6.	Don Cherry	Decca	120
7.	Ronnie Deauville	Capitol	97
8.	Bill Farrell	MGM	84
9.	Tony Bennett	Columbia	73
9.	Harry Prime	Victor	73
11.	Bill Darnell	Coral	53
12.	Bill Lawrence	Victor	47
13.	Dean Martin	Capitol	43
13.	Gary Crosby	Decca	43
15.	Alan Dale	Columbia	38
16.	Art Morton	Capitol	36
17.	Johnny Desmond	MGM	34
18.	Johnny Amoroso	Decca	19
19.	Jack Owens	Decca	18

Most Promising "Newer" Female Vocalists

Question . . .

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

Scoring . . .

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

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Mindy Carson	Victor	207
2.	Rosemary Clooney	Columbia	179
3.	Eileen Barton	Mercury & National	154
4.	Fran Warren	Victor	112
5.	Toni Arden	Columbia	105
6.	Kay Brown	Deluxe	99
7.	Patti Page	Mercury	92
8.	Teresa Brewer	London	77
9.	Lisa Kirk	Victor	62
10.	Kay Starr	Capitol	56
11.	Lucy Ann Polk	Bluebird	45
12.	Lorry Raine	London	44
13.	Betty Brewer	Decca	43
14.	Sarah Vaughn	MGM	35
15.	Betty Chapel	Mercury	32
15.	Kitty Kallen	Mercury	32
17.	Claire Hogan	London	31
18.	Kay Armen	London	27
19.	Connie Haines	Coral	25
20.	Dottie O'Brien	Capitol	25

Top Pop Albums of the Year

Question . . .

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

Scoring . . .

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

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Ralph Flanagan Plays Rodgers & Hammerstein—Ralph Flanagan Ork.	Victor	171
2.	Tommy Dorsey Plays Cole Porter—T. Dorsey Ork.	Victor	162
3.	South Pacific—Original Cast	Columbia	126
4.	Young Man With a Horn—Harry James Ork & D. Day	Columbia	102
5.	Innovations in Modern Music—S. Kenton Ork.	Capitol	91
6.	Annie Get Your Gun—Original Movie Cast	MGM	82
7.	Kiss Me Kate—Original Cast	Columbia	62
8.	Three Little Words—Original Cast	MGM	43
9.	Hugo Winterhalter Plays Isham Jones—H. Winterhalter Ork.	Victor	42
10.	Dixie by Dorsey—J. Dorsey Ork.	Columbia	36
11.	Freddy Martin Plays Jerome Kern—F. Martin Ork.	Victor	35
12.	Charlie Parker With Strings—Charlie Parker	Mercury	31
13.	Music for Romancing—Paul Weston Ork.	Capitol	29
13.	Claude Thornhill Plays George Gershwin—C. Thornhill Ork.	Victor	29
15.	Peter Dinklage's Dixieland Band—P. Dinklage Band	Capitol	27
15.	Vaughn Monroe Plays Victor Herbert—V. Monroe Ork.	Victor	27

Top Pop Records of the Year

Question . . .

Which single record in the Popular category did you like most during the past 12 months?

Scoring . . .

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

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Mona Lisa—K. Cole	Capitol	173
2.	Goodnight, Irene—G. Jenkins & the Weavers	Decca	93
2.	That Lucky Old Sun—F. Laine	Mercury	93
4.	My Foolish Heart—G. Jenkins	Decca	81
5.	Third Man Theme, The—A. Karas	London	79
6.	I Wanna Be Loved—G. Jenkins & Andrews Sisters	Decca	74
7.	Sentimental Me—Ames Brothers	Coral	59
8.	My Foolish Heart—M. Carson	Victor	54
9.	There's No Tomorrow—T. Martin	Victor	50
10.	Simple Melody—Bing & Cary Crosby	Decca	44

Top Rhythm & Blues Records of the Year

Question . . .

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

Scoring . . .

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

PLACE	WINNER	RECORD COMPANY	POINTS
1.	Pink Champagne—Joe Liggins	Specialty	107
2.	Saturday Night Fish Fry—Louis Jordan	Decca	49
3.	I Almost Lost My Mind—Ivory Joe Hunter	MGM	48
4.	I Need You So—Ivory Joe Hunter	MGM	43
5.	I Wanna Be Loved—Dinah Washington	Mercury	30
6.	Mona Lisa—King Cole Trio	Capitol	27
6.	Rag Mop—L. Hampton	Decca	27
8.	Double Crossing Blues—Little Esther	Savoy	26
8.	Well Oh Well—T. Braddshaw	King	26
10.	I'm Tired Crying Over You—Buddy Johnson	Decca	21

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AMERICA'S FAVORITE
FOLK BALLADIER!

★ A Sensational
Two-Sided Hit!!

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NEVER CHANGE"

and

"DON'T BE AFRAID TO LOVE ME"

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"YOU WIN THE BRIDE"

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"SO FAR"

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GEORGE MORGAN'S ROBIN HOOD
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Nashville, Tenn.

Affiliated With

HILL and RANGE
Songs

Exclusive on

COLUMBIA
Records

POPULARITY

Top Country Tunes of 1950

Question . . .

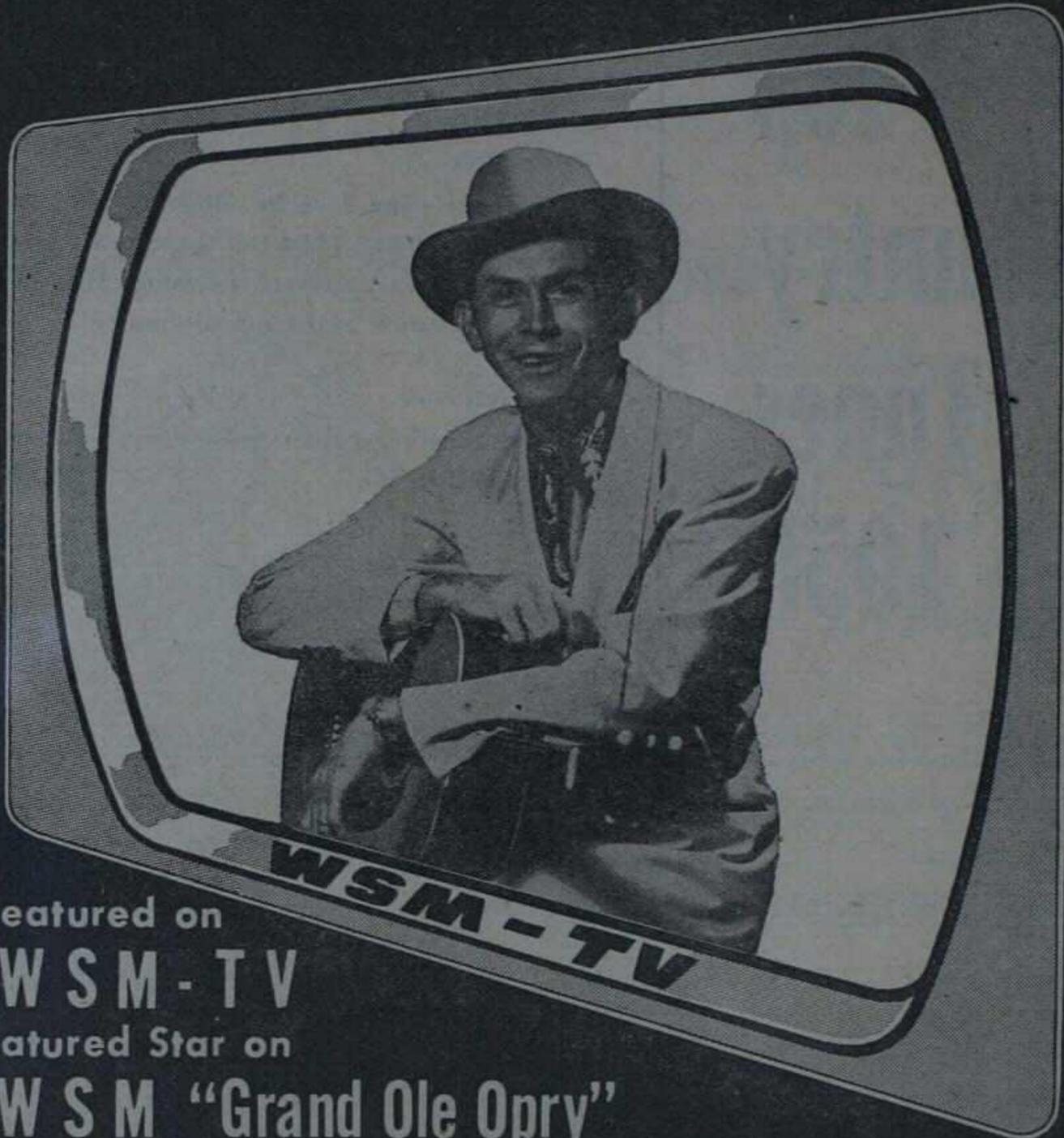
What are your favorite Hillbilly or Western tunes for 1949? (List top three preferences.) This question appeared on both disk jockey and folk music artist questionnaires.

Scoring

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

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

HANK WILLIAMS



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

THANKS, DISK JOCKEYS,.... for Giving These Songs a
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"I JUST DON'T LIKE THIS KIND OF LIVIN'"
M-G-M RECORD #10609

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

"WHY DON'T YOU LOVE ME?"
M-G-M RECORD #10696

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

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

Direction: James Denny W S M ARTISTS BUREAU Nashville, Tennessee

POPULARITY

Favorite Folk Recording Artists

Question . . .

Who are your favorite Hillbilly or Western recording artists? (List your top three preferences, including artist and label.)

This question was answered by 148 country music disk jockeys only.

Scoring . . .

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

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

Top Country & Western Records of the Year

Question . . .

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

Scoring . . .

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

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

Favorite Folk Disk Jockeys

Question . . .

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

Scoring . . .

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

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

SIGNS OF THE TIMES

HANK SNOW

The
"Singing Ranger"
and His
Rainbow Ranch
Boys



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Thanks,
Disk Jockeys
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GOODBYE"
"BRAND ON MY HEART"
"NOBODY'S CHILD"
"MARRIAGE VOW"

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ON 45's and 78's!

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"HANK SNOW FAVORITES"**
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"Wasted Love" "Somewhere Along Life's Highway"
"No Golden Tomorrow Ahead" "My Two-Timin' Woman"
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Ask for RCA VICTOR ALBUM No. WP-295-45RPM
P-295-78RPM

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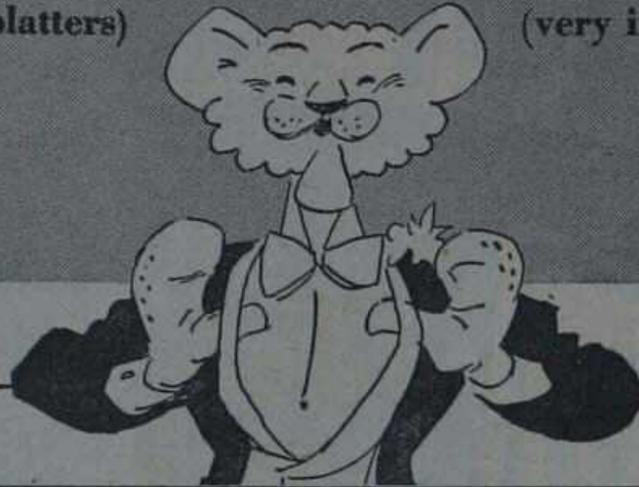
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(very important programs)



BILLY ECKSTINE *Sings*

BE MY LOVE
ONLY A MOMENT AGO

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BLUE BARRON *Plays*

YOU ARE THE IDEAL OF MY DREAMS
THAT'S THE WAY IT GOES WITH LOVE

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DAVID ROSE *Plays*

WONDERFUL ONE
THE TINA LINA

78 RPM — MGM 30279 • 45 RPM — MGM K30279



JIMMY DURANTE with
EDDIE JACKSON *Sing*

BILL BAILEY, WON'T YOU PLEASE COME HOME?
WHAT YOU GOIN' TO DO WHEN THE RENT COMES 'ROUND?

78 RPM — MGM 30255 • 45 RPM — MGM K30255



JOHNNY DESMOND *Sings*

A BUSHEL AND A PECK
SO LONG SALLY

78 RPM — MGM 10800 • 45 RPM — MGM K10800



ZIGGY ELMAN *Plays*

PAGAN LOVE SONG
MY BLUE HEAVEN

MGM Non-Breakable 10815



BILL FARRELL *Sings*

FOUR-TWENTY A. M.
THERE YOU ARE

78 RPM — MGM 10790 • 45 RPM — MGM K10790



IVORY JOE HUNTER *Plays*

IT'S A SIN
DON'T YOU BELIEVE HER

78 RPM — MGM 10818 • 45 RPM — MGM K10818



GEORGE SHEARING *Plays*

You're Hearing
GEORGE SHEARING

78 RPM — Album MGM 55 • 45 RPM — Album MGM K55
33 1/2 RPM — MGM Long-Playing Record E-518



ARTHUR Guitar Boogie **SMITH**
Sings and Plays

CONVERSATION WITH A MULE
MANDOLIN BOOGIE

78 RPM — MGM 10791 • 45 RPM — MGM K10791



FRANK PETTY TRIO *Play*

I TORE UP YOUR PICTURE WHEN YOU SAID GOOD-BYE
SAVE YOUR SORROW

78 RPM — MGM 10793 • 45 RPM — MGM K10793



HANK WILLIAMS *Sings*

THEY'LL NEVER TAKE HER LOVE FROM ME
WHY SHOULD WE TRY ANYMORE

78 RPM — MGM 10760 • 45 RPM — MGM K10760

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Trade Aspects



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

"(EVERYWHERE I LOOK)
THERE YOU ARE"

MGM Records 10790

Bill Farrell

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

Question:

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

WINNER	POINTS
Trade Papers—Reviews, recommendations, advertising, popularity polls	1355
Listeners' requests	824
Record company promotion	489
Distributor promotion	397
Press agents or record promotion specialists	285
Music publisher promotion	285
<i>Any Other Sources</i>	
My own tastes in music	46
Other disk jockey shows	8
Record shop sales	7

Comment:

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

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

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

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

TRADE ASPECTS

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

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

Question:

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

Scoring:

One point for each (✓), (o), or (x).

WINNER **POINTS**

RCA Victor	824
Capitol	814
Mercury	513
Columbia	459
Decca	422
MGM	282
King	205
Coral	132
Four Star	101
London	73
National	25
Apollo	13
Bullet	12
Aladdin	11
Rainbow	9
Macy's	8
Savoy	7
Specialty	7
Wheeling	6
Tempo	6
Millner Record Co.	5
Modern	4
Discovery	4
Signature	4
Radio Artists	3
Dana	3
Crystalette	3
Talent	3
Rondo	3
Premium	2

Comment:

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

RECORD COMPANIES LISTED ALPHABETICALLY

Company	Consistency			Arrival Time			Company	Consistency			Arrival Time		
	✓	O	X	✓	O	X		✓	O	X	✓	O	X
Abbey	1	5	3	1	4	2	Kem	—	3	3	—	4	1
Acme	—	2	—	1	1	—	Key Board	—	—	1	—	—	1
Admiral	—	2	—	—	2	—	King	72	30	14	48	47	20
Aladdin	5	4	3	4	6	1	Lee	—	—	1	—	—	1
Apollo	3	1	—	3	—	1	Life Music	—	1	—	—	—	1
ARA	1	—	—	—	1	—	Lincoln	1	—	1	—	2	—
Arco	—	—	1	1	—	—	Linden	—	1	1	—	—	—
Atlantic	2	1	3	3	1	2	London	38	32	19	25	42	19
Bamba	—	1	—	—	1	—	Lotus	1	—	—	1	—	—
Blu-White	—	1	—	—	1	—	MacGregor	1	—	1	1	1	1
BMI-Canada	—	—	2	—	—	1	Macy's	6	2	—	5	4	—
Box Office	—	—	1	—	—	1	Mercury	144	41	18	94	72	31
Brunswick	2	—	—	1	1	1	MGM	74	44	33	62	53	46
Bullet	6	10	3	8	8	2	Miracle	—	1	—	1	—	—
Capitol	162	35	24	104	76	32	Modern	3	2	2	1	3	3
Centinela	—	1	—	—	1	—	Modern Hollywood	—	1	—	1	—	—
Chicker	—	—	1	—	1	—	Mutual	1	—	—	—	1	—
Chess	1	2	—	1	2	—	Muzicon	—	1	—	—	1	—
Clipper	—	—	1	1	—	—	National	10	11	10	10	14	6
Cobra	—	1	—	—	1	—	Neptune	—	1	—	—	1	—
Columbia	107	42	39	74	62	40	New Jazz Records	—	1	1	—	—	2
Command	—	—	1	—	—	1	Pavilion	—	1	—	—	1	—
Commodore	—	1	—	—	4	—	Phoenix	—	1	—	—	1	—
Continental	—	1	1	—	2	—	Polo	—	1	—	—	1	—
Coral	62	28	15	39	44	19	Premium	1	—	—	1	—	—
Cozy	—	—	1	1	—	—	Prestige	—	1	—	—	1	—
Crown	—	1	—	—	1	—	Radio Artists	3	—	1	3	1	—
Crystal	—	1	—	—	—	—	Rainbow	7	16	6	9	14	3
Crystalette	—	1	1	—	1	1	Record Sales Co.	—	1	—	—	—	1
Damon	1	—	—	1	—	—	Redeant	—	1	—	1	—	—
Dana	1	3	4	—	9	—	Red Bird	1	—	—	1	—	—
Dancetone	2	1	—	1	1	—	Regal	1	1	—	2	—	—
Decca	108	43	28	62	66	46	Regent	1	4	1	2	3	—
Deluxe	3	—	—	1	2	—	Request	1	—	1	—	1	1
Discovery	4	7	4	3	8	3	Rialto	—	—	—	—	1	—
Dixie	1	—	—	1	—	—	Rich-R-Tone	1	—	—	1	—	—
Domino	—	2	1	2	1	—	Riviera	—	2	—	1	1	—
Dot	2	1	—	2	1	—	Rondo	2	5	3	2	5	1
Essex	—	2	—	2	—	—	Savoy	5	3	4	5	3	4
Exclusive	—	3	—	—	2	—	Sayor	—	1	—	1	—	—
Fantasy	—	1	—	1	—	—	Score	2	—	—	2	—	—
FM Records	—	—	2	—	—	1	Select	—	1	—	1	—	—
Fortune	—	1	—	—	—	1	Signature	1	5	9	3	7	4
Four Star	38	24	10	35	25	11	Sittin' In	3	—	1	3	1	—
Freedom	1	—	—	1	—	—	Specialty	9	8	—	3	11	2
Good Time Jazz	1	1	—	1	—	1	Spire	—	—	—	1	—	—
Gotham	2	1	2	3	—	2	Supreme	—	1	—	—	—	1
Hart-Van	—	1	—	—	1	—	Talent	2	1	—	—	3	—
Horace Heidt Hit	1	—	—	1	—	—	Tempo	—	3	4	—	2	2
Hum	—	1	—	—	1	—	Top Tune	—	1	—	—	1	—
Imperial	1	4	—	—	4	—	Tower	1	2	3	—	4	1
Intor	1	1	—	2	—	—	United Artist	1	—	—	1	—	—
Jubilee	—	4	—	2	2	—	Varsity	—	—	1	—	—	1
							Victor	162	32	33	124	64	33

Comment:

Fastest outfit with a free disk is Victor, according to the biggest number of the nation's spinners . . . still another indication of the diskery's ascendance in the field of spinner servicing during the past year. Outfit's policy of supplying the jocks before general release is apparently pursued by the other majors as well, with the sometimes exception of Decca. The latter, ac-

ording to a majority of the jocks, still prefers to time its jock samples with general release dates. Columbia, last year's Derby winner, slipped to No. 4 this session, giving way to minute-conscious Capitol and Mercury, No. 2 and No. 3 respectively. The consistency of policy in all cases would indicate that the diskeries still recognize the deejays' dominance as hit-makers.

TRADE ASPECTS

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

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

WINNER	POINTS
Victor	914
Capitol	795
Columbia	453
Mercury	424
Decca	331
MGM	221
King	126
Coral	103
Four Star	85
London	69
National Records	15
Apollo	12
Macy's	8
Specialty	8
Savoy	7
Talent	6
Millner Record Co	5
Discovery	4
Freedom	4
Rainbow	4
Aladdin	3
Wheeling	3
Admiral	2
Bullet Records	2
Radio Artists	2
Rondo	2
Tennessee	2
Dance	1
Good Time Jazz	1

Comment:

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

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

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

PLACE	WINNER	POINTS
1.	Ralph Flanagan	229
2.	Perry Como	55
3.	Frankie Laine	49
4.	Fran Warren	46
5.	Spike Jones	42
6.	Jan August	36
7.	Vaughn Monroe	34
8.	Ray Anthony	31
9.	Stan Kenton	30
10.	Art Mooney	21
11.	Mindy Carson	19
11.	Tony Martin	19
13.	Jimmie Skinner	16
13.	Paul Weston	16
15.	Al Rogers	14
16.	Bill Darnell	12
16.	Red Foley	12
18.	Jerry Gray	11
18.	Ernest Tubb	11
20.	Eddy Arnold	10
20.	Vic Damone	10
20.	Patti Page	10
20.	Charlie Spivak	10

Comment:

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

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

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

PLACE	WINNER	POINTS
1.	Ralph Flanagan	35
2.	Stan Kenton	32
3.	Ray Anthony	27
4.	Vaughn Monroe	24
5.	Patti Page	22
6.	Frankie Laine	20
7.	Eddy Arnold	17
7.	Ernest Tubb	17
9.	Johnny Long	15
10.	"Little" Jimmy Dickens	12
11.	Spike Jones	11
12.	Hank Williams	10
12.	Bill Darnell	10
12.	Sammy Kaye	10
12.	Vic Damone	10
12.	Tex Ritter	10
17.	Hal McIntyre	9
18.	Tommy Dorsey	8
19.	Tex Beneke	7
19.	Gordon Jenkins	7
19.	Charlie Spivak	7

Comment:

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



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all-time great version of
THE ONE ROSE
(That's Left In My Heart)
coupled with
Moonlight and Shadows
with Orchestra Directed by
VICTOR YOUNG
DECCA 25367



TRADE ASPECTS

Question: In the category of free-lance record promotion specialists and press agents, which individuals do the best job in helping you?

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

PLACE	WINNER	POINTS
1.	Jim McCarthy	167
2.	Marvin Drager	21
3.	Kappi Jordan	17
4.	Jack Egan	13
5.	Howard Richmond	11
6.	Saxie Dowel	10
7.	Diana Bartlett	9
7.	Doc Berger	9
7.	Ralph Flanagan (flack man)	9
7.	Gene Howard	9
7.	Virginia Wicks	9
12.	Nat Shapiro	8
12.	Henry Okum	8
14.	Acuff Rose	7
14.	Milton Karle	7
14.	Ruder & Finn	7
14.	Lucky Carle	7

Comment:

McCarthy, a three-time winner in the dee-jay poll this year, captures the kudos in the free lance spinner flack stakes for the fourth consecutive year. He currently represents such talents as Paul Weston, Ray Anthony, Illinois Jacquet, Jo Stafford, Buddy Johnson, and others. Drager primarily is noted for his work with Vaughn Monroe. Miss Jordan has handled a number of clients including Vic Damone while Egan has worked for Spike Jones and Gene Krupa. Richmond, now a music publisher of considerable success, formerly flacked for Dinah Shore and Frank Sinatra.

Question: In the category of artists' personal managers which do the best job of helping you?

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

PLACE	WINNER	POINTS
1.	Jim McCarthy	50
2.	Barbara Belle	47
3.	Herb Hendler & Bernie Woods	28
4.	Fred Benson	20
5.	Gabbe Lutz & Heller	19
6.	Tom Parker-Eddy Arnold	14
7.	Eddie Joy	12
8.	Kappi Jordan	10
9.	Jack Egan	9
10.	Dee Belline	8
11.	Lou Epstein (Jimmie Skinner)	7
11.	Marvin Drager	7
11.	Jan August's Mgr.	7
14.	Stan Kenton's	7
14.	Gene Howard	6
14.	Vince Markee-Louis Prima	6

Comment:

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

Question: In the category of music publishers' representatives and contact men, which individuals do the best job of helping you?

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

PLACE	WINNER	POINTS
1.	Deanna Bartlett	35
2.	Fred Rose-Acuff Rose-Nashville	19
3.	BMI	15
4.	Lucky Carle	14
5.	Henry Okun	13
6.	Doc Berger	12
6.	Danny Engel (Chappell)	12
6.	Jim McCarthy	12
9.	Ray Evans & Jay Livingston	9
10.	Irwin Berke	8
11.	Acuff Rose Publications	7
11.	Hal Fein	7
11.	Leo Talent Mutual Music	7
11.	Leonard Wilson	7
15.	Jack Conn (GVC)	6
15.	Benny Albert	6

Comment:

The results to this question, a "first" on the Disk Jockey Poll, reflects considerable significance in that the major publishers apparently have thus far missed the boat in the spinner field. Only one top publisher deejay promoter and/or contact man was in the top five, while only a handful landed runner up votes. These included Leeds Music (Doc Berger), Chappell Music (Danny Engel), Shapiro-Bernstein (Leonard Wilson), Bregman, Vocco, Conn (Jackie Conn), and Robbins Music (Bennie Albert). The spinners' favorite music gal and guys were representatives of medium and small sized pubbers—Rytvoc and Cherlo (Deanna Bartlett), Fred Rose (writer and co-owner of the Acuff-Rose pubbery), Broadcast Music, Inc. (under the leadership of professional manager Julie Stearns) and Henry Okun (who works on a song to song basis for individual pubbers and who currently is working for J. J. Robbins). Fourth place winner, "Lucky" Carle, who represents the Ralph Peer pubber interests on the road, was the only major pubbery deejay contact man to place in the top circle.

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A-TISKET-A-TASKET"
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DOES IT AGAIN!**

MOLASSES, MOLASSES

(It's Icky Sticky Goo)

Coupled with **Santa Claus Got Stuck**
(In My Chimney)

Sung by

ELLA FITZGERALD

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

**AMERICA'S FASTEST
SELLING RECORDS**



TRADE ASPECTS

Question:

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

Scoring:

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

WINNER	PLACE	POINTS
Jim McCarthy	1.	118
Deanna Bartlett	2.	19
Ralph Flanagan	2.	19
Fred Rose	4.	14
RCA Victor	5.	15
Capitol	6.	13
Danny Engel	7.	11
Jack Eigan	8.	10
Barbara Belle	9.	9
Fred Benson	9.	9
Joe Delaney	9.	9
Sam Wallace	9.	9
Selma Williams	9.	9
Saxie Dowell	14.	7
Kappi Jordan	14.	7
Murray Nash	14.	7
Barbara Ruthe	14.	7
Tom Brady	18.	6
Bob Broz	18.	6
Columbia Records Staff	18.	6
Harold Howig	18.	6
Jerry Johnson	18.	6
King Record Salesman	18.	6
Bob Smith	18.	6
Leonard Wilson	18.	6

Comment:

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

Question:

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

Comment:

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

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

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

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

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

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

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

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

Question:

Is your station equipped to play the new speed records? Please write "yes" or "no," (a) 45 r.p.m.; (b) 33 1/3 r.p.m. (exclusive of transcriptions). If the answer is "yes" in either case, how often do you make use of this equipment?

Is your station equipped to play the speed records?

	POINTS
45 r.p.m. (Yes)	76
45 r.p.m. (No)	172
No Answers	42
33 1/3 r.p.m. (Yes)	177
33 1/3 r.p.m. (No)	94
No Answers	19

If the answer is "yes" in either case, how often do you make use of this equipment?

	POINTS
45 r.p.m. Occasionally	42
45 r.p.m. Never	57
45 r.p.m. Frequently	28
No Answers	163
33 1/3 r.p.m. Occasionally	91
33 1/3 r.p.m. Never	20
33 1/3 r.p.m. Frequently	80
No Answers	99

Comment:

The acceptance of 33 1/3 as standard speed for transcriptions, and the availability of 33 1/3 tables at stations has made the LP conversion a simple matter in most instances. RCA Victor's 45 r.p.m. system has evidently been having a harder haul, altho positive inroads are indicated in the survey. At present the number of LP-equipped stations is nearly double that without. The converse is true of 45. The principal advantage of 45 over 78 would be quality and some ease in operation, altho neither advantage has perpetrated a major revolution in the stations to date. Now, with a greater repertoire available on 45, installations may be accelerated, however.

Question:

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

POINTS

168	Artists' biographies
168	Information re tunes
116	Information re orchestra sidemen
17	Information concerning whereabouts of artists
12	Composers' biographies and inspirations for songs
12	Would like to see some of the major companies send disk jockeys more free records of their new releases
8	Original release date of tunes printed on record label
6	Anything pertaining to folk tunes for good programming
6	Interviews on wax with open spaces for local announcers to talk back to artist
4	Accurate timing on records
4	Popularity listing of songs from years back

Comment:

Artists' biographies and full information about the songs they program form the nucleus for the type of information which the deays can use to greatest advantage in working up the between-platter spiels. Tho the greatest number of votes were cast for the general artists' and tunes' categories, a large spread of also-ran suggestions covered the same type of requests but carried them to finer details. For example, deejays show an apparent interest in learning the case history of a song, the background of its writers, sources of the song, and the inspiration for the song. The desire for information about sidemen extended to include arrangers, listing of soloists on all types of recordings and backgrounds on the individuals. Other requests, mainly from all-night platter spinners, sought human interest sidelights on individual recordings to help keep the verbiage flowing.

THERE'S NO **T**OMORROW

NEW JOHANNESBURG

*sizzling on
best-seller charts*

LA VIE **E**N ROSE

I SAID **M**Y PAJAMAS

20-3941

47-3941

MUSIC, **M**AESTRO, PLEASE

*going
strong*

NEW FASCINATION

TAKE A LETTER **R** MISS SMITH

I STILL GET A **T**HRILL THINKING OF YOU

VALENCIA

TE**N**EMENT SYMPHONY



Till We Meet Again

Oh You Beautiful Doll

Night and Day

You and the Night and the Music

Marta

Ah, But It Happens

Roulette

Tonight

I Don't Care If the Sun Don't Shine

Night Was Made for Love

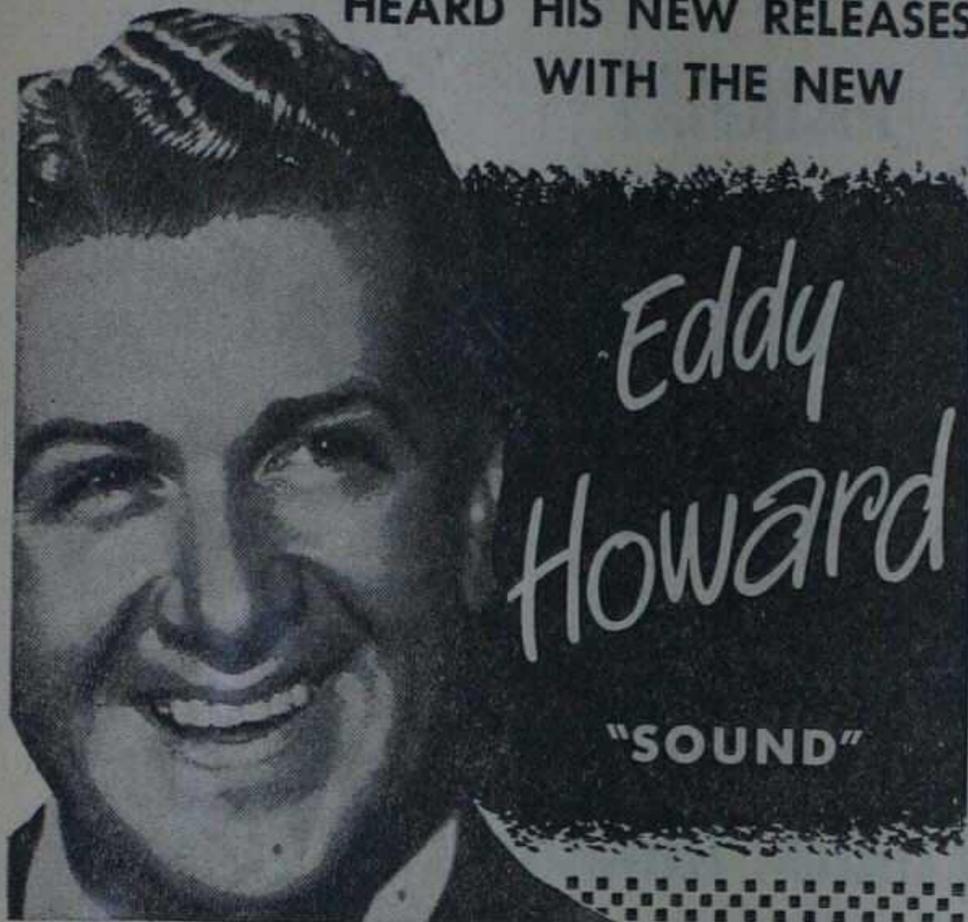


RCA VICTOR Records



SOUNDS GREAT!

THE CONSENSUS OF OPINION
FROM DJ'S, OP'S AND DEALERS FROM
COAST TO COAST WHEN THEY
HEARD HIS NEW RELEASES
WITH THE NEW



SHOOTING STRAIGHT UP
WITH THESE TWO PLUG TUNES!

"PATRICIA"

AND

"SO LONG SALLY"

WITH NEW SOUND ORCHESTRA AND VOCAL GROUP
MERCURY 5491 45 RPM • 5491X45

ONLY *Mercury* HAS THE HITS ON NON-BREAKABLE RECORDS

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

P.S. ALSO RIDING HIGH: "I'M FOREVER BLOWING BUBBLES"
"THE RED WE WANT"

MERCURY 5490 45 RPM • 5490X45

The Billboard 4th Annual Disk Jockey Poll - Part Trade Aspects

Question:

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

Scoring:

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

WINNER	PLACE	POINTS
Bob Poole	1.	130
Dave Garroway	2.	121
Martin Block	3.	67
Gene Norman	4.	35
John McCormick	5.	31
Steve Allen	6.	30
Nelson King—WCKY	7.	28
Symphony Syd	8.	22
Art Ford	9.	19
Arthur Godfrey—CBS	10.	18
Rayburn and Finch	10.	18.
Eddie Dunn	12.	16
Jimmy Lyons—KNBC, San Francisco	12.	16
Fred Robbins	14.	15
Randy Blake—Chicago	15.	14
Dick Martin—WWL	15.	14
Norm Prescott—WHDH	17.	13
Peter Potter	17.	13
Don Farmer	19.	12
Jack, the Bellboy	19.	12
Eddie Hubbard	19.	12
Gene Klavan—WTOP	19.	12

Comment:

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

EXTRA!



EXTRA! EXTRA! EXTRA!



SENSATIONAL NEW
BOB DEWEY

ORK CLICKS WITH
FIRST TWO RELEASES



EXTRA!

EXTRA!

**"SOMEBODY'S
CRYING"**

EXTRA!

EXTRA!

backed by

GET HAPPY

78 rpm	RCA Victor
45 rpm	20-3927
	47-3927

BELOVED, BE FAITHFUL

backed by

HOME

RCA Victor 78 rpm 20-3928
45 rpm 47-3928

and

RCA VICTOR Records

THE
HIT RECORD!
OF THE
HIT SONG!

TERESA
BREWER
SINGING...

"Molasses,
Molasses"

(IT'S ICKY STICKY GOO)

Teresa Brewer with The All-Stars

NO. 794

78 RPM

75c plus tax

NO. 30290

45 RPM

75c plus tax

WATCH FOR TERESA'S NEXT NEW RELEASE.

backed by "GRIZZLY BEAR"

LONDON
RECORDS

The Billboard
MUSIC POPULARITY CHARTS
PART I

The Nation's Top Tunes

Based on reports received last three days of Week Ending September 29
The nation's 10-top tunes, THE HONOR ROLL OF HITS, is determined by a scientific tabulation of various degrees of each song's popularity as measured by survey features of The Billboard's Music Popularity Charts.

HONOR ROLL OF HITS

(Trade Mark Reg.)

This Week

Last Week

1. GOODNIGHT, IRENE

By Huddle Ledbetter and John Lomas
Published by Spencer (BMI)

Records available: J. Allison, Cap 1122; Alexander Brothers, Mer 5448; R. Foley-E. Tubb, Dec 46255; Gunter Lee Carr, Dec 48167; J. Shook-D. Dillard-O. Bradley Quintet, Coral 60261; G. Jenkins-The Weavers, Dec 27077; F. Sinatra, Col(78)38892, (33)10718; D. Day-C. Dant, V(78)20-3670, (45)47-3870; L. Dee, Dec 46258; J. Stafford, Cap 7142; C. Steward, Coral 60266; Leadbelly, Atlantic 917; M. Mullican, King 886; G. Aultry, Col(78)20738, (33)2-767; E. Grant, Cap(78)1158, (45)F-1158; Harmony Bells Ork, Dana 705; Mad Man Maxwell, Discovery 524; P. Gayten, Regal 3281.
Electrical transcription libraries: Ray Anthony, Lang-Worth.

2. MONA LISA

By Jay Livingston and Ray Evans
Published by Famous (ASCAP)
From the Paramount film, "Captain Carey, U. S. A."

Records available: Dennis Day-H. Rene Ork, V 20-3753; H. James Ork, Col(78)38768, (33)1-588; N. "King" Cole-L. Baxter Chorus & Ork, Cap 1010; A. Lund-L. Holmes Ork, MGM 10689; C. Spivak Ork, London 619; V. Young Ork, Dec 27048; B. Cole, Capitol 1104; L. Noble, Coral 60250; Alexander Brothers, Mercury 54457; M. Mullican, King 886; J. Wakely, Cap 1151; R. Flanagan, V 20-3888; "T" Texas Tyler, 4 Star 1514; F. Culley Ork, Atlantic 918.
Electrical transcription libraries: Norman Cloutier's Ork, Thesaurus; Dean Hudson, Lang-Worth; Dick Jurgens, Associated.

3. PLAY A SIMPLE MELODY

By Irving Berlin
Published by Irving Berlin (ASCAP)

Records available: G. & B. Crosby-M. Matlock's All Stars, Dec 27112; G. Gibbs-B. Crosby Ork, Coral 60227; P. Harris-W. Scharf Ork, V(45)47-3781; D. Shore-H. Zimmermann Ork, Col(78)38837, (33)1-656; J. Stafford-The Starlighters-P. Weston's Dixie Eight, Cap 1039; R. Paige-J. Cortez Ork-R. Charles Quartet, Admiral 1016.
Electrical transcription libraries: Dean Hudson, Lang-Worth; Chuck Foster, Lang-Worth.

4. ALL MY LOVE

By Paul Durand, Mitchell Parrish and Henri Contet
Published by Mills (ASCAP)

Records available: H. Babbitt, Coral 60290; B. Crosby-J. Alexander Chorus-V. Young Ork, Dec 27117; X. Cugat Ork, Col 38913; D. Day-C. Dant Ork, V(78)20-3670, (45)47-3870; P. Faith, Col 38918; E. Grant, Cap 1183; G. Lombardo, Dec 27118; P. Page-H. Geller Ork, Mer 5455; R. Case Ork, MGM 10792.
Electrical transcription libraries: Allan Holmes-Johnny Corvo, Associated; Betty Chappell, Thesaurus; Joe Reichman, Standard; Guy Lombardo, Ziv; Ralph Norman Muzak; Henry Jerome, Lang-Worth.

5. SAM'S SONG

By Jack Elliot and Lew Quadling
Published by Sam Weiss (ASCAP)

Records available: J. "Fingers" Carr, Cap 962; G. & B. Crosby-M. Matlock's All Stars, Dec 27112; H. Geller Ork-The Tune-Timers, Mer 5450; T. Harper-M. Klein's Dixieland Band-Four Hits and a Miss, Col(78)38876, (33)1-695; C. "Shanty" Hogan-B. Wayne-J. Pizis Ork, London 693; F. Martin Ork, V(45)47-3798; Melodeons, MGM 19743; L. Noble, Coral 60250; V. Young Ork, Dec 27033.
Electrical transcription libraries: Bob Crosby, Standard; Dick Jurgens, Associated; Chuck Foster, Lang-Worth.

6. CAN ANYONE EXPLAIN?

By Bennie Benjamin and George Weiss
Published by Valando (ASCAP)

Records available: R. Anthony Ork, Cap 1131; Amies Brothers, Coral 60253; S. Churchill, Arco 1259; V. Damone, Mer 5474; L. Green-The Honeydreamers, V 20-3902; D. Haymes, Dec 27161; A. Morgan, London 766; H. Ranch Ork, MGM 10777; D. Shore-H. Zimmermann Ork, Col(78)38927, (33)1-759; Soft Notes, Mer 5464; E. Fitzgerald-L. Armstrong, Dec 27209.
Electrical transcription libraries: Ray Anthony Ork, Lang-Worth.

7. BONAPARTE'S RETREAT

By Pee Wee King
Published by Acuff-Rose (BMI)

Records available: G. Krupa, V(78)20-3766, (45)47-3766; L. McAuliffe, Col(78)20708, (33)2-664; P. Napoleon, Col 38891; K. Starr, Cap(78)936, (45)F-936; B. Butler, Dec 46209; Pee Wee King, V(78)21-0111, (45)48-0114; E. Grant, Cap(78)1158, (45)1158.
Electrical transcription libraries: Jack Rivers, Standard.

8. HARBOR LIGHTS

By Jimmy Kennedy and Hugh Williams
Published by Chappell (ASCAP)

Records available: R. Anthony Ork, Cap 1190; J. Byrd-J. Murad, Mer 5461; R. Flanagan Ork, V 20-3911; K. Griffin, Col 38889; S. Kaye, Col 38963; B. Crosby-L. Murray Ork, Dec 27219; G. Lombardo, Dec 27208; L. Raine-G. Parman Ork, London 761; D. Washington-J. Carroll Ork, Mer 5488.
Electrical transcriptions: Teddy Powell, Lang-Worth.

9. LA VIE EN ROSE

By Pierre Louiguy and Mack David
Published by Harms, Inc. (ASCAP)

Records available: L. Armstrong, Dec 27113; O. Bradley, Coral 60241; B. Crosby, Dec 27111; R. Flanagan Ork, V 20-3889; G. Haines, Coral 60260; H. James Ork, Col(78)38768, (33)1-588; G. Lombardo, Dec 27127; M. Marrow, MGM 30227; T. Martin, V 20-3819; Melachroino Strings, V 20-3739; N. Morales, Dec 21313; E. Piaf, Col(78)38912, (33)1-743; J. Stafford-P. Weston Ork, Cap(78)1153, (45)F-1153; P. Weston Ork, Cap(78)890, (45)F-890; V. Young, Dec 24816.
Electrical transcription libraries: Skinny Ennis, Standard.

10. I'LL NEVER BE FREE

By Bennie Benjamin and George Weiss
Published by Laurel (ASCAP)

Records available: O. Bradley, Coral 60293; P. Gayten Ork, Regal 3258; L. Hampton Ork, Dec 24911; E. Fitzgerald-L. Jordan, Dec 27200; J. Indig-J. Pielis Ork, London 654; K. Starr-Tennessee Ernie, Cap(78)1124, (45)F-1124; D. Washington, Mer 5187.
(No information on electrical transcription libraries available as The Billboard goes to press.)

WARNING!

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This week's

New Releases

... on RCA Victor

Release 50-40

Ships Coast to Coast, Week of October 8

POPULAR

PERRY COMO, with Orchestra and Chorus conducted by Mitchell Ayres

There Is No Christmas Like a Home Christmas

20-3933—(47-3933)*

SPIKE JONES and His City Slickers

Mommy, Won't You Buy a Baby Brother (Or Sister for Me)

Rudolph, the Red-Nosed Reindeer

20-3934—(47-3934)*

FREDDY MARTIN ork, Merv Griffin and the Marlin Man

Sleigh Ride

Christmas Time 20-3935—(47-3935)*

PHIL REGAN with Lee Arnaud and his orchestra

Christmas Story

(Oh-lee, Oh-lay, Oh-loo-loo, My Darlin')

Leprechaun Lullaby

20-3936—(47-3936)*

HUGO WINTERHALTER, Orchestra and Chorus

Blue Christmas

White Christmas 20-3937—(47-3937)*

FRAN ALLISON, with Orchestra conducted by Dewey Bergman

(Sweet Angie) The Christmas Tree Angel

Christmas in My Heart

20-3938—(47-3938)*

COUNTRY

EDDY ARNOLD

White Christmas

Santa Claus Is Comin' to Town

21-0390—(48-0390)*

WESTERN

MONTANA SLIM

Rudolph, the Red-Nosed Reindeer

Jolly Old St. Nicholas

21-0392—(48-0392)*

POP-SPECIALTY

ERNIE BENEDICT

The Little Toy Village

The Merry Christmas Polka

25-1176—(51-1176)*

NEW ALBUM

DENNIS DAY with Mitchell Boy Choir, Male Choir and Organ Accompaniment

Dennis Day Sings Favorite

Christmas Songs P-297—(WP-297)*

MUGGSY SPANIER and His Ragtime Band

Muggsy Spanier Favorites

P-301—(WP-301)*

AL GOODMAN ork with the Guild Choristers and All Star Cast

The Mikado

K-23—(WK-23)*

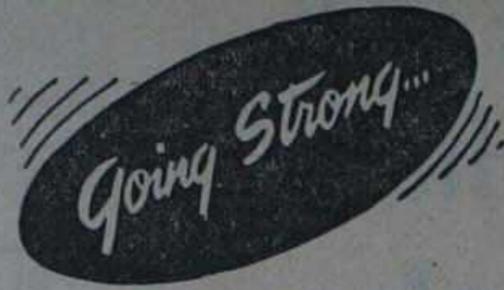
(5-Record Show Album, 20 Selections)

AL GOODMAN ork with the Guild Choristers and All Star Cast

H. M. S. Pinafore K-24—(WK-24)*

(5-Record Show Album, 21 Selections)

*45 r.p.m. Nos.



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

7 ... designates that record is one of RCA Victor's "Certain Seven" — among the leading numbers on the trade paper best selling retail sale charts (week of Sept. 30). Obviously, sure things!

- Patricia
Perry Como 20-3905—(47-3905)* 7
- Love Bug Itch
Eddy Arnold 21-0382—(48-0382)* 7
- I'm Movin' On
Hank Snow 21-0328—(48-0328)* 7
- Harbor Lights
Ralph Flanagan's Ork 20-3911—(47-3911)*
- Goodnight, Irene
Dennis Day 20-3870—(47-3870)* 7
- Thinking of You
Eddie Fisher with Hugo Winterhalter Ork 20-3901—(47-3901)*
- I Need You So
Don Cornell with Hugo Winterhalter Ork and Chorus 20-3884—(47-3884)* 7
- A Rainy Day Refrain
Mindy Carson 20-3921—(47-3921)*
- Orange Colored Sky
Betty Hutton 20-3908—(47-3908)*
- Bonaparte's Retreat
Gene Krupa 20-3766—(47-3766)* 7
Pee Wee King 21-0379—(48-0379)*
- Mr. Touchdown, U. S. A.
Hugo Winterhalter 20-3913—(47-3913)*
- La Vie En Rose
Tony Martin 20-3819—(47-3819)* 7
Ralph Flanagan 20-3889—(47-3889)*
Melachrino Strings 20-3739—(47-3739)*



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

- ★ Lady of Fatima
Phil Spitalny 20-3920—(47-3920)*
Billboard Picks, September 30.
- ★ Let's Do It Again
Frankie Carle 20-3899—(47-3899)*
No. 8 Retailers Pick, Billboard, September 23; No. 4 Operators' Pick, Billboard, September 30.
- ★ Prison Without Walls
Eddy Arnold 21-0382—(48-0382)*
No. 2 Country & Western Disk Jockeys Pick, Billboard, September 30.
- ★ My Silent Love
Fran Warren 20-3916—(47-3916)*
No. 9 Disk Jockeys Pick, Billboard, September 30.

TIPS MARRYING FOR LOVE THE BEST THING FOR YOU

PERRY COMO
Getting terrific play coast-to-coast. Big coupling of two big tunes from Irving Berlin's CALL ME MADAM.

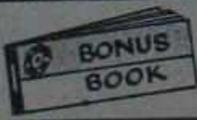
The stars who make the hits are on

RCA VICTOR Records

RCA VICTOR DIVISION

RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

SUPER VALUE!



RCA VICTOR 45 R.P.M. RECORD BONUS OFFER

Victrola attachment plus 6 one-a-month Bonus Records, plus 6 months' subscription to "Picture Record Review"—\$12.95. Everybody's going "45."

The Greatest Smash of All Since His "To Each His Own"

★

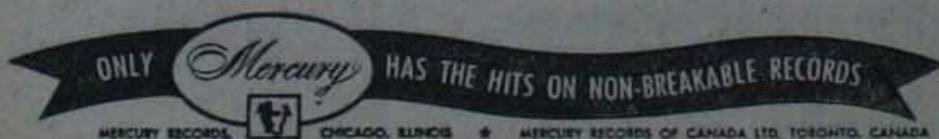
EDDY HOWARD

and His Orchestra
first with

"To Think You've Chosen Me"

★

Watch for it!
It's Terrific!



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 jobbers. Songs 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 records.

POSITION		Weeks Last This		Song	Publisher
to date	Week	Week	Week		
12	1	1		1. GOODNIGHT, IRENE (R)	Spencer
17	2	2		2. MONA LISA (F) (R)	Famous
5	6	3		3. ALL MY LOVE (R)	Mills
14	3	4		4. PLAY A SIMPLE MELODY (R)	Berlin
10	4	5		5. LA VIE EN ROSE (R)	Harms
5	7	6		6. CAN ANYONE EXPLAIN IT (R)	Valando
13	5	7		7. SAM'S SONG (R)	Sam Weiss
2	12	8		8. OUR LADY OF FATIMA (R)	Robbins
1	—	9		9. HARBOR LIGHTS (R)	Chappell
3	8	10		10. THINKING OF YOU (F) (R)	Remick
7	10	11		11. BONAPARTE'S RETREAT (R)	Acuff-Rose
10	13	11		11. TZENA, TZENA, TZENA (R)	Copyright in dispute
28	11	13		13. THIRD MAN THEME, THE (F) (R)	Chappell
1	—	14		14. MUSIC, MAESTRO, PLEASE (R)	Bourne
1	—	15		15. I'LL ALWAYS LOVE YOU (F) (R)	Famous

ENGLAND'S TOP TWENTY

POSITION		Weeks Last This		Song	English	American
to date	Week	Week	Week			
10	1	1		1. SILVER DOLLAR	Pic Music, Ltd.	Hampshire House
16	2	2		2. BEWITCHED	Chappell	Chappell
4	7	3		3. MONA LISA	New World	Famous
8	3	4		4. HAVE I TOLD YOU LATELY?	Leeds	Duchess
6	4	5		5. SAM'S SONG	Sterling	Sam Weiss
7	5	6		6. IF I WERE A BLACKBIRD	Box & Cox	Leeds
7	9	7		7. ONCE IN A WHILE	Magna	Miller
8	8	8		8. SENTIMENTAL ME	Cinephonic	Knickerbocker
17	6	9		9. DADDY'S LITTLE GIRL	Yale	Beacon
25	10	10		10. MY FOOLISH HEART	Sun	Santly-Joy
12	12	11		11. IF I LOVED YOU	Williamson	*
3	16	12		12. ASHES OF ROSES	Campbell-Connelly	*
2	—	13		13. TZENA, TZENA, TZENA	Leeds	Copyright in dispute
21	15	14		14. QUICKSILVER	W. H. Morris	W. H. Morris
20	11	15		15. DEARIE	Campbell-Connelly	Laurel
1	—	16		16. GOODNIGHT, IRENE	Leeds	Spencer
17	14	17		17. I REMEMBER MY FIRST LOVE	Arcadia	Leeds
2	19	18		18. I ONLY HAVE EYES FOR YOU	Feldman	Remick
10	13	19		19. CANDY AND CAKE	Irwin Dash	Oxford Music
1	—	20		20. COUNT EVERY STAR	Imperial	Paxton

*Publisher not available as The Billboard goes to press.

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City Zone State

Profession or business



Dept. 10-7-PC

"All my love"

Patti Page.

ATTENTION HIT PARADE! WE'RE COMING YOUR WAY!

**"THE MEANING OF A
LONELY HEART"**

AND

**"BENEATH THE
CHINABERRY TREE"**

PRESENTED BY

LEW DOUGLAS

AND HIS ORCHESTRA

AND INTRODUCING THE VOICE OF

TONY  **FONTAINE**

MERCURY 5505 • 45 RPM 5505X45

ONLY

Mercury

HAS THE HITS ON NON-BREAKABLE RECORDS

MERCURY RECORDS,



CHICAGO, ILLINOIS



MERCURY RECORDS OF CANADA LTD, TORONTO, CANADA

LONELY HEART AND CHINABERRY TREE PUBLISHED BY BELASCO MUSIC

NEW Mercury HITS

Current BEST Sellers



Frankie Laine
"If I Were A Bell"

From "Guys and Dolls"

AND ON THE FLIP

"Sleepy Ol' River"

Another Laine "Great"

CARL FISCHER PIANO—HARRY GELLER'S ORCHESTRA
MERCURY 5500 45 RPM • 5500X45



Vic Damone

Yes! Another Big One!

"Marshmallow World"

AND

"When the Lights Are Low"

MERCURY 5496 45 RPM • 5496X45

The New Hit Combination

RICHARD HAYES

AND PRETTY

KITTY KALLEN

"Dream Awhile"

AND

"Halls of Ivy"

Harry Geller Orchestra

MERCURY 5499 45 RPM • 5499X45

Billboard Picks This Nitwit Hit!

"Molasses, Molasses"

FLIP SIDE

"Orange Colored Sky"

By Two Great Stars



Jan August • Roberta Quinlan

Harry Geller Orchestra

MERCURY 5504 45 RPM • 5504X45



Back Again Bigger Than Ever

Tiny Hill

and His Orchestra

"Back in Your Own Back Yard"

AND

"I'll Sail My Ship Alone"

MERCURY 5508 45 RPM • 5508X45

Born for the Horn



Ralph Martiere

and His Orchestra

"I'll Never Smile Again"

AND

"I Only Have Eyes for You"

WITH CHORAL GROUP

MERCURY 5507 45 RPM • 5507X45

Another Smash from "Guys and Dolls"

KITTY KALLEN & RICHARD HAYES



"A Bushel and A Peck"

AND A XMAS SPECIAL

"Silver Bells"

Harry Geller Orchestra

MERCURY 5501 45 RPM • 5501X45

Introducing A New Voice



Joyce Indig

"Ev'rybody Clap Hands"

AND

"The Black Rose"

Harry Geller Orchestra

MERCURY 5509 45 RPM • 5509X45

The Trio With the New Twist



GOON BONES and BARNEY LANTZ

"Crazy Bone Rag"

AND

"I'm Forever Blowing Bubbles"

MERCURY 5498 45 RPM • 5498X45

At The Pianola



Jan August

And The Bay Rum Boys

"Down by The Old Mill Stream"

"Meet Me Tonight in Dreamland"

MERCURY 5497 45 RPM • 5497X45



Richard Hayes

Watch This Great Record of

"Can't Seem to Laugh Anymore"

AND

"Jing-A-Ling Jing-A-Ling"

MERCURY 5492 45 RPM • 5492X45

June Winters

"Christmas in My Heart"

AND

"Charms for Sale"

MERCURY 5502 45 RPM • 5502X45

MUSIC MAESTRO, PLEASE

DREAM A LITTLE DREAM

MERCURY 5458 45 RPM • 5458X45

FRANKIE LAINE
Harry Geller Orchestra
Carl Fischer, Piano

CINCINNATI DANCING PIG

FORBIDDEN LOVE

MERCURY 5477 45 RPM • 5477X45

VIC DAMONE

SO LONG SALLY

PATRICIA

MERCURY 5491 45 RPM • 5491X45

EDDY HOWARD
with Orchestra and
Vocal Group

OUR LADY OF FATIMA

HONESTLY I LOVE YOU

MERCURY 5466 45 RPM • 5466X45

KITTY KALLEN
RICHARD HAYES

JUST SAY I LOVE HER

CAN ANYONE EXPLAIN

MERCURY 5474 45 RPM • 5474X45

VIC DAMONE

I'M FOREVER BLOWING BUBBLES

THE RED WE WANT

MERCURY 5490 45 RPM • 5490X45

EDDY HOWARD
with Orchestra and
Vocal Group

BELOVED BE FAITHFUL

TAKE ME IN YOUR ARMS

MERCURY 5486 45 RPM • 5486X45

VIC DAMONE

VAGABOND SHOES

I HADN'T ANYONE TILL YOU

MERCURY 5429 45 RPM • 5429X45

VIC DAMONE

PETITE WALTZ

WARSAW WALTZ

MERCURY 5493 45 RPM • 5493X45

HARMONICATS
featuring David Le Winter
at the Piano

PETITE WALTZ

I'M IN THE MIDDLE OF A RIDDLE

MERCURY 5487 45 RPM • 5487X45

LAWRENCE WELK
and His Champagne
Orchestra

HARBOR LIGHTS

AT SUNDOWN

MERCURY 5461 45 RPM • 5461X45

HARMONICATS
with Jerry Byrd

HARBOR LIGHTS

I CROSS MY FINGERS

MERCURY 5488 45 RPM • 5488X45

DINAH WASHINGTON
with Orchestra

NEVERTHELESS

I WAS DANCING WITH SOMEONE

MERCURY 5495 45 RPM • 5495X45

FRANKIE LAINE
Harry Geller Orch.
Carl Fischer, Piano

IT'S A LONG, LONG WAY TO TIPPERARY

HOME

MERCURY 5494 45 RPM • 5494X45

MUGGSY SPANIER
and Dixieland Band

TEA FOR TWO

THAT OLD BLACK MAGIC

MERCURY 5489 45 RPM • 5489X45

TONY MARTIN

ALL MY LOVE

ROSES REMIND ME OF YOU

MERCURY 5455 45 RPM • 5455X45

PATTI PAGE
Harry Geller Orchestra

BACK IN YOUR OWN BACKYARD

THE RIGHT KIND OF LOVE

MERCURY 5463 45 RPM • 5463X45

PATTI PAGE
Harry Geller Orchestra

GOD BLESS THE CHILD

DON'T CRY LITTLE CHILDREN

MERCURY 5355 45 RPM • 5355X45

FRANKIE LAINE

I LOVE THE GIRL

TZENA, TZENA, TZENA

MERCURY 5454 45 RPM • 5454X45

VIC DAMONE

YOU'VE GOT ME CRYING AGAIN

MY SILENT LOVE

MERCURY 5478 45 RPM • 5478X45

JAN AUGUST

ONLY

Mercury

HAS THE HITS ON NON-BREAKABLE RECORDS

MERCURY RECORDS,



CHICAGO, ILLINOIS



MERCURY RECORDS OF CANADA LTD, TORONTO, CANADA

The Billboard MUSIC POPULARITY CHARTS

Radio Popularity

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

PART III

Billboard
TRADE SERVICE FEATURE

RECORDS MOST PLAYED BY DISK JOCKEYS

Records listed here in numerical order are those played over the greatest number of record shows. List is based on replies from weekly survey among disk jockeys throughout the country. Unless shown in this chart, other available records of tunes listed here will be found in the Honor Roll of Hits, Music Popularity Chart, Part 1. (F) Indicates tune is from a film; (M) indicates tune is from a legit musical.

POSITION	Weeks Last This	to date Week Week	RECORDS MOST PLAYED BY DISK JOCKEYS
13	1	1	GOODNIGHT, IRENE . . . G. Jenkins-Weavers . . . Dec(78)27077; (45)9-27077—BMI
18	2	2	MONA LISA . . . Nat "King" Cole . . . Cap(78)1010; (45)F-1010—ASCAP
11	3	3	SIMPLE MELODY . . . Gary-Bing Crosby . . . Dec(78)27112; (45)9-27112—ASCAP
7	5	4	ALL MY LOVE . . . P. Page . . . Mercury(78)5455; (45)5455X45—ASCAP
11	6	5	SAM'S SONG . . . Gary-Bing Crosby . . . Dec(78)27112; (45)9-27112—ASCAP
16	4	6	BONAPARTE'S RETREAT . . . K. Starr . . . Cap(78)936; (45)F-936—BMI
6	7	7	CAN ANYONE EXPLAIN? . . . R. Anthony . . . Cap(78)1131; (45)F-1131—ASCAP
7	8	8	CAN ANYONE EXPLAIN? . . . Ames Bros. . . Coral(78)60253; (45)9-60253—ASCAP
3	27	9	HARBOR LIGHTS . . . S. Kaye . . . Col(78)38963; (33)1-784—ASCAP
1	—	9	MR. TOUCHDOWN, U.S.A. . . H. Winterhalter . . . V(78)20-3913; (45)47-3913—ASCAP
1	—	11	NEVERTHELESS . . . P. Weston . . . Col(78)38982; (33)1-813—ASCAP
3	14	12	ALL MY LOVE . . . P. Faith . . . Col(78)38860; (33)1-752—ASCAP
4	10	13	I LOVE THE GUY . . . S. Vaughan . . . Col(78)38925; (33)1-757—ASCAP
3	11	14	I'LL NEVER BE FREE . . . K. Starr-Tennessee Ernie . . . Cap(78)1124; (45)F-1124—ASCAP
2	22	15	ORANGE COLORED SKY . . . "King" Cole Trio-S. Kenton . . . Cap(78)1184; (45)F-1184—ASCAP
10	15	16	BONAPARTE'S RETREAT . . . G. Krupa . . . V(78)20-3766; (45)47-3766—BMI
8	18	16	NO OTHER LOVE . . . J. Stafford . . . Cap(78)1053; (45)F-1053—ASCAP
5	19	18	DREAM A LITTLE DREAM OF ME . . . J. Owens . . . Dec(78)27096—ASCAP
3	13	19	RED WE WANT IS THE RED WE'VE GOT . . . R. Flanagan . . . V(78)20-3904; (45)47-3904—ASCAP
20	11	20	COUNT EVERY STAR . . . R. Anthony . . . Cap(78)979; (45)F-979; Cap(78)859; (45)F-859—ASCAP
3	16	21	I'M FOREVER BLOWING BUBBLES . . . G. Jenkins-A. Shaw . . . Dec(78)27186; (45)9-27186—ASCAP
2	29	21	HARBOR LIGHTS . . . R. Anthony . . . Cap(78)1190; (45)F-1190—ASCAP
6	—	21	GOODNIGHT, IRENE . . . Dennis Day . . . V(78)20-3870; (45)47-3870—BMI
10	9	24	GOODNIGHT, IRENE . . . F. Sinatra . . . Col(78)38892; (33)1-718—BMI
14	19	25	TZENA, TZENA, TZENA . . . G. Jenkins-Weavers . . . Dec(78)27077; (45)9-27077—ASCAP
7	22	26	MUSIC, MAESTRO, PLEASE . . . F. Laine . . . Mercury(78)5458; (45)5458X45—ASCAP
5	—	26	MONA LISA . . . C. Spivak . . . London(78)619; (45)30073—ASCAP
8	—	28	NOLA . . . L. Paul . . . Cap(78)1014; (45)F-1014—ASCAP
2	—	29	I'LL ALWAYS LOVE YOU . . . D. Martin . . . Cap(78)1028; (45)F-1028—ASCAP
3	25	30	STRANGERS . . . L. Raine . . . London(78)753; (45)30178
1	—	30	HARBOR LIGHTS . . . R. Flanagan . . . V(78)20-3911; (45)47-3911
1	—	30	PATRICIA . . . P. Como . . . V(78)20-3905; (45)47-3905—ASCAP

Vox Jox

GIMMIX . . . The d. j.'s at WTVN, St. Johnsbury, Vt., raised \$356 for the National Guard Emergency Fund last month via a four-hour joint-spin session to solicit contributions from listeners. . . **Mel Fine**, WERC, Erie, Pa., keeps his record dealer sponsor happy by taping interviews with customers in the platter store for re-airing on his show. Mel asks the disk buyers to name their favorite record. Then the dealer gifts them with the platter and Mel plays the request on the show that night. . . **Don Westen**, WHKK, Akron, is currently spinning records for an admission-free local teen-age dance every other Thursday. The jockey tapes interviews with the teen terpers during intermissions and plays them on his "Star Spotlight" show the following afternoon. . . **Art Brown**, WWDC, Washington, airs daily instructions to members of school traffic safety patrols as part of his morning show. Sessions include safety information, patrol assignments and citations for excellent work.

PREEMS . . . Jimmie Neill, KVOG, Ogden, Utah, has been named chief announcer for the station in addition to his regular d. j. chores. . . **Herbert R. Liebeck**, KWAK, Stuttgart, Ark., is temporarily filling in for chief announcer **John Peterson**, who has been drafted. . . **Larry Parker**, ex-WSWN, Belle Glade, Fla., replaces **Jim Burke** on "Melody Matinee," WIRK, West Palm Beach, Fla. The latter reports for active duty in the navy shortly. . . **Art Pechon**, WJMR, New Orleans, is skedded to join the army soon. . . **Roy Kirven** and **Vernon McCarthy** are spinning 'em every Saturday night now on WGCD, Chester, S. C. . . **Norman Drevatte**, WTIK, Durham, N. C., has replaced **Charlie Cash** on the station's "Cat's Rat Race" show. . . **Scott Douglass**, KFMB, San Diego, Calif., is awaiting army orders. . . **Lyle Allen** and **Don Schladerman** have joined WIRE, Indianapolis, Ind. . . **Ed Case**, WFAX, Falls Church, Va., has switched from a.m. spinning to a daily afternoon spot, "Let's Dance." . . **John Begue**, WTAX, Springfield, Ill., has snagged another daily airtime "Juke Box Serenade." . . **Cliff Miller**, KBUC, Corona, Calif., teed off an afternoon show, "Matinee With Miller," this month after two years of strictly nighttime spinning. . . **Jack Hall** has moved from KSGN, Sanger, Calif., to KMJ, Fresno, Calif. . . **Dana Adams**, ex-KFDX, Wichita Falls, Tex., has returned to KTBB, Tyler, Tex., as production manager and d.j. . . **Jack Reavley**, who emceed "Club 600" for KTBB, has been called back into the army. . . **Ray Sigda** has replaced **Art Grunewald** at WNSA, Norton, Va. Latter has joined the air force. . . **Bob Burton** is new staffer at KWAK, Stuttgart Ark. . . **Bud Wendell**, WJMO, Cleveland, has teamed up with nitery comic **Joe Berg** on a new morning d. j. show. . . **Paul Brenson**, ex-CBS, Chicago, added to announcing staff at WQXR, New York. . . **WFTR**, Front Royal, Va., has lined up two new record sessions, "The Tom Gibson Boy Idiot" show and **Chuck Joliffe's** "1450 Club." . . **Bob Bertrand**, KXXX, Colby, Kan., has changed his platter program "Disk Derby" time to 1:30-2:30 p.m., CST. . . **Frann Weigle** will preem a video d. j. show, "Stop the Record," December 2.

GAB BAG . . . "Hooray!" pens **Bob Respass**, WHOK, Lancaster, O. "After a letter that didn't exactly express love and kisses, we got our first Columbia shipment since before Christmas, '49." . . In line with the yule time theme, **D. M. Dwelley**, KSUE, Susanville, Calif., writes, "Congrats to the orks getting on the winter Christmas bandwagon. Gives us indies a running start on our holiday time programs without having to rely on the old standards from sign-on to sign-off." **Ralph Miller**, WHBO, Tampa, says, "You could pass on to some of the recording companies the news that jockeys don't have time to sit and ride 'gain' on every disk. Their engineering could be a little more attentive. It isn't just the little outfits that are at fault. Some of the big timers are really needle benders." . . **Jeff Evans**, WLDY, Ladysmith, Wis., requests a correction on his station's call letters, which were misspelled as WKDY in recent Jox column. Evans is using The Billboard's "Honor Roll of Hits" as the basis for one of his daily two-hour programs a week.

SONGS WITH GREATEST RADIO AUDIENCES (ACD)

Tunes listed have the greatest audiences on programs heard on network stations in New York, Chicago and Los Angeles. List is based upon John G. Patman's Audience Coverage Index. The index is projected upon radio logs made available to Patman's ACI by the Accurate Reporting Service in New York, Radio Checking Service in Chicago, Radio Checking Service in Los Angeles. Listed are the top 30 (more in the case of ties) tunes alphabetically. This music checked is preponderantly over 60 per cent alive.

(F) Indicates tune from a film; (M) indicates tune is from a legitimate musical; (R) indicates tune is available on records. In each instance the licensing agency controlling performance rights on the tune is indicated.

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(Beginning Friday, Sept. 22, 8 a.m., and ending Friday, Sept. 29, 8 a.m.)

All My Love (R)	Mills—ASCAP
Best Thing for You (R)	Berlin—ASCAP
Bonaparte's Retreat (R)	Acuff-Rose—BMI
Can Anyone Explain? (R)	Valando—ASCAP
Can't We Talk It Over? (R)	Advanced—ASCAP
Cincinnati Dancing Pig (R)	Old Hickory—ASCAP
Count Every Star (R)	Paxton—ASCAP
Daddy's Little Boy (R)	Beacon—BMI
Do I Worry? (R)	Melody Lane—BMI
Dream a Little Dream of Me (R)	Words & Music—ASCAP
Friendly Star (F) (R)	Felst—ASCAP
Goodnight, Irene (R)	Spencer—BMI
Harbor Lights (R)	Chappell—ASCAP
I Didn't Slip, I Wasn't Pushed, I Fell (R)	Remick—ASCAP
I Don't Care if the Sun Don't Shine (R)	Famous—ASCAP
I Love the Guy (I Love the Girl) (R)	Shapiro-Bernstein—ASCAP
If You Were My Girl (R)	Duchess—BMI
I'll Always Love You (F) (R)	Famous—ASCAP
La Vie En Rose (R)	Harms—ASCAP
Let's Do It Again (R)	Robbins—ASCAP
Mona Lisa (F) (R)	Paramount—ASCAP
Nevertheless (F) (R)	Chappell—ASCAP
Our Very Own (F) (R)	Spitzer—ASCAP
Play a Simple Melody (R)	Berlin—ASCAP
Rainy Day Refrain, A (R)	Leeds—ASCAP
Rudolph the Red-Nosed Reindeer (R)	St. Nicholas—ASCAP
Sam's Song (R)	Sam Weiss—ASCAP
Sometime (R)	Witmark—ASCAP
Thinking of You (F) (R)	Remick—ASCAP
Tonight Be Tender To Me (R)	Life Music—BMI
Tzena, Tzena, Tzena (R)	Copyright in dispute
You Wonderful You (F) (R)	Miller—ASCAP

SONGS WITH MOST TV PERFORMANCES (RH TELE-LOG)

The Richard Himber (RH) Tele-Log is based on the monitoring of all programs telecast by the American Broadcasting Company, Columbia Broadcasting System, DuMont and National Broadcasting Company network stations in New York and Chicago. Point totals are derived in the following manner: Every time a song is performed on a sustaining show, instrumentally, it receives a credit of 5 points; when performed vocally on a sustainer it receives 10 points, when done instrumentally on a commercial show it receives 15 points and, when done vocally on a commercial show it gets 20 points.

Week of September 21 to 27

	Tot. Pts.
1. I Love the Guy—Shapiro	115
2. La Vie En Rose—Harms	115
3. Orange Colored Sky—Frank	105
4. Friendly Star—Felst	100
5. Goodnight, Irene—Spencer	75
6. Can Anyone Explain—Valando	70
7. Count Every Star—Paxton	70
8. Dream a Little Dream of Me—Words & Music	65
9. Tzena, Tzena, Tzena—Copyright in dispute	65
10. I Wanna Be Loved—Supramt	60
11. I Didn't Slip, I Wasn't Pushed, I Fell—Remick	55
12. Bewitched—Chappell	50
13. Mona Lisa—Paramount	50
14. Nevertheless—Crawford	50
15. Hoop-Dee-Do—Morris	40
16. Mambo Jumbo—Peer	35
17. If You Were My Girl—Duchess	30
18. Sam's Song—Sam Weiss	30
19. Why Fight the Feeling?—Paramount	30
20. Teasin'—Leeds	25
21. All My Love—Mills	20
22. At Sundown—Felst	20
23. I Didn't Know What Time It Was—Chappell	20
24. I Don't Care If the Sun Don't Shine—Famous	20
25. Just Say I Love Her—A. B. C.	20
26. Let's Do It Again—Robbins	20
27. Molasses, Molasses—Cromwell	20
28. Play a Simple Melody—Berlin	20
29. Sometime—Witmark	20
30. Thinking of You—Remick	20

. . . In view of recent flurry of label changing among recording artists, **Don Lefebre**, WINA, Charlottesville, Va., would like publishers "to list artists and changes made during past few months and list their whereabouts and activities." . . "We are receiving RCA Victor records, the best, now. It dates from the time you printed my gripe. One line in Vox Jox accomplished what many months, letters and calls failed to do. Thanks," writes **Hal Fisher**, WFMJ, Youngstown, O. . . **Frank White**, KMYR, Denver, posts, (Continued on page 54)

Look Out Sister, Here Comes...

MR. TOUCHDOWN U.S.A.

The All-American football song!

by
HUGO WINTERHALTER
Orchestra and Chorus

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

RCA VICTOR Records



Retail Record Sales

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

PART IV



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 1,400 largest dealers, representing every important market area. Survey returns are weighed according to size of market area. Records listed numerically, according to greatest sales. The "B" side of each record is also listed.

POSITION	Weeks Last	This to date	Record Title	Artist	Label
14	1	1	GOODNIGHT, IRENE	G. Jenkins-Weavers	Dec(78)27077; (45)9-27077—BMI
18	2	2	MONA LISA	Nat "King" Cole	Cap(78)1010; (45)F-1010—ASCAP
11	3	3	SIMPLE MELODY	Gary-Bing Crosby	Dec(78)27112; (45)9-27112—ASCAP
11	4	4	SAM'S SONG	Gary-Bing Crosby	Dec(78)27112; (45)9-27112—ASCAP
7	11	5	I'LL NEVER BE FREE	K. Starr-Tennessee Ernie	Cap(78)1124; (45)F-1124—ASCAP
17	5	6	BONAPARTE'S RETREAT	K. Starr	Cap(78)936; (45)F-936—BMI
6	7	7	ALL MY LOVE	P. Page	Mercury(78)5455; (45)5455X45—ASCAP
5	9	8	HARBOR LIGHTS	S. Kaye	Col(78)35963; (33)1-784—ASCAP
9	8	9	CAN ANYONE EXPLAIN?	Ames Bros.	Coral(78)60253; (45)9-60253—ASCAP
15	6	10	TZENA, TZENA, TZENA	G. Jenkins-Weavers	Dec(78)27077; (45)9-27077
5	12	10	OUR LADY OF FATIMA	R. Hayes-K. Kallen	Mercury(78)5466; (45)5466X45—ASCAP
7	13	12	NO OTHER LOVE	J. Stafford	Cap(78)1053; (45)F-1053—ASCAP
15	13	13	NOLA	L. Paul	Cap(78)1014; (45)F-1014—ASCAP
6	17	14	I'LL ALWAYS LOVE YOU	D. Martin	Cap(78)1028; (45)F-1028—ASCAP
2	23	14	PATRICIA	P. Como	V(78)20-3905; (45)47-3905—ASCAP
3	18	16	I'M FOREVER BLOWING BUBBLES	G. Jenkins-A. Shaw	Dec(78)27186; (45)9-27186
6	15	17	MUSIC, MAESTRO, PLEASE	F. Laine	Mercury(78)5458; (45)5458X45—ASCAP
10	10	16	LA VIE EN ROSE	T. Martin	V(78)20-3819; (45)47-3819—ASCAP
1	—	19	ALL MY LOVE	P. Faith	Col(78)38918; (33)1-752—ASCAP
3	28	20	THINKING OF YOU	D. Cherry	Dec(78)27128; (45)9-27128—ASCAP
1	—	21	GOOFUS	L. Paul	Cap(78)1192; (45)F-1192
14	21	22	MONA LISA	V. Young	Dec(78)27048; (45)9-27048—ASCAP
3	26	23	LA VIE EN ROSE	Bing Crosby	Dec(78)27111; (45)9-27111—ASCAP
2	30	23	ORANGE COLORED SKY	"King" Cole Trio-S. Kenton	Cap(78)1184; (45)F-1184—ASCAP
2	23	25	DREAM A LITTLE DREAM OF ME	F. Laine	Mercury(78)5458; (45)5458X45—ASCAP
7	16	26	BONAPARTE'S RETREAT	G. Krupa	V(78)20-3766; (45)47-3766—BMI
10	30	27	SOMETIME	The Mariners	Col(78)36781; (33)1-600—ASCAP
1	—	27	CAN ANYONE EXPLAIN?	R. Anthony	Cap(78)1131; (45)F-1131—ASCAP
1	—	27	PETITE WALTZ	G. Lombardo	Dec(78)27208; (45)9-27208
3	21	30	OUR LADY OF FATIMA	R. Foley	Dec(78)14526; (48)9-14526—ASCAP

Dealer Doings

FOLK TRADE TALK . . . "We give away one free record with the purchase of three others, but the free disk is strictly our choice and from our overstock."—Louis Epstein, Jimmy Skinner's Record Shop, Cincinnati. . . "We're very disappointed in our Capitol distributor. He doesn't seem to have any of Capitol's sacred or hillbilly hits in stock. He's "tops" on back orders."—Prichard Music & Appliance, Prichard, Ala. . . "There are so many hits on Western and hillbilly tunes these days that we've had to revise our buying schedules in order to take full advantage of the hits."—Bill Kelly, The Disc, Troy, N. Y. . . "Our Western disk sales have increased considerably with the influx of farm labor for crop harvesting. We still do 99 per cent of our business on 78 r.p.m. records and hope the companies don't cut 78 catalogs too drastically."—House of Music, Stockton, Calif.

MERCHANDISING TIPS . . . Home Appliance Company, Galion, O., runs a regular newspaper ad titled "Nipper Suggests" and featuring the RCA Victor dog trademark. Shop reports that customers call up to ask for Nipper's suggestions on the rare weeks when the ad doesn't appear. . . Betty Sparkes, Joske's, Houston, reports that the department store disk section has set up a special rack of 45 r.p.m. disks arranged according to popularity. Large title signs make the rack a self server. . . While business has slowed down somewhat, Archie's Record Shop, Richmond, Va., claims that continued radio advertising brings customers back into the store. "I owe my success to disk jockeys." . . Atlas Radio Company, Cleveland, cut down on overstock of the Joe Liggins "Miss You" disk by handing a copy to each customer to take into the listening booths. . . Just setting up counter cards plugging his disks and suggestion selling has upped business at the Woolworth record counter, Memphis.

PREVIEW KITS . . . "At our own request, we receive preview kits from RCA Victor at a cost of \$1 per kit. The two 45 r.p.m. disks in the kit have a good portion of four new releases on each side. The kits get to us at least a week before the regular release sheet. We are now able to get the jump on some other dealers by listening to these preview numbers. It's really worth the few dollars we spend. If other record companies would offer the same service it would be a boon to most record dealers."—Richards Music Company, Safford, Ariz.

DEEJAY DEALER . . . H. H. Roth, Variety Record Shop, Louisville, uses steady newspaper ads and a 4:30-4:45 p.m. daily record show from his store window over WKLO to hype sales. He does the deejaying himself. Picks customers from crowd and gives them gift of orchids and records. Roth predicts three speeds will be around for five years, "unless material shortages interfere with 45 or 33 production, or manufacturers create an artificial obsolescence." Says 45 outselling 33 on pop albums; 33 outselling anything else 10 to 1 on classics. Has a special 45 counter in the store. Has five clerks on duty at all times, seven on Saturdays. Besides records, Roth handles phono attachments and small radios.

VOX JOX

(Continued from page 52)

"I've never written your trade paper before, but, brother, after reading some of the choice 'tid-bits' from other d. j.'s, I'd like to get my word in too. Why don't the waxing companies give us more instrumentals, less vocals? If they had any idea of programming a record show they'd certainly realize that you can't cushion your shows with vocals 'front' and back. Darn poor programming I say, when you have to close your shows with a warbler giving out with lyrics against the announcer's closing. So what happens? We dig the old jazz instrumentals from years back, which are darn good stuff, and use them for our "cushions." Another thing—three cheers to Capitol, Mercury, Decca, Victor, Coral, Rainbow and MGM, but phooey on Columbia. Absolutely no service at all."

CHILDREN'S RECORDS

Records listed are those records selling best in the nation's retail record stores (dealers), according to The Billboard's weekly dealer survey. Records are listed according to greatest sales.

POSITION	Weeks Last	This to date	Record Title	Artist	Label
34	1	1	CINDERELLA	(Two Records)	I. Woods and Others...V(78)Y-399; (45)WY-399
30	2	2	HOPALONG CASSIDY AND THE SINGING BANDIT	(Two Records)	B. Boyd-A. Clyde-R. Brooks...Cap(78)CBX-3058; (45)CBXF-3058; (33)HX-3059
7	3	3	TREASURE ISLAND	(Two Records)	B. Driscoll...V(78)Y-416; (45)WY-416
4	7	4	BUGS BUNNY MEETS HIAWATHA	(One Record)	M. Blanc-B. May...Cap(78)CAS-3072; (45)CASF-3072
121	5	5	BOZO AT THE CIRCUS	(Two Records)	Alan Livingston-Vance "Pinto" Colvig...Cap BBX-34; DBX-114
45	8	6	BOZO AND THE BIRDS	(Two Records)	P. Colvig-B. May...Cap(78)DBX-3033; (45)CBXF-3033
120	4	7	LITTLE TOOT	(One Record)	Don Wilson-The Starlighters...Cap(78)DAS-80; (45)CASF-3001
56	6	8	BUGS BUNNY IN STORYLAND	(Two Records)	Mel Blanc-A. Livingston...Cap DBX-3021
1	—	9	DAFFY DUCK MEETS YOSEMITE SAM	(One Record)	M. Blanc-B. May...Cap(78)CAS-3073; (45)CASF-3073
50	9	10	WOODY WOODPECKER AND HIS TALENT SHOW	(Two Records)	M. Blanc-B. May...Cap(78)DBX-3032; (45)CBXF-3032
43	9	10	PECOS BILL	(Three Records)	Roy Rogers-Sons of the Pioneers...V Y-375
40	13	12	HOWDY DODDY AND THE AIR-O-DOODLE	(Two Records)	Bob Smith-H. Rene...V(78)Y-397; (45)WY-397
56	12	13	BAMBI	(One Record)	S. Temple-Chorus; P. Smith, director...V Y-395
1	—	14	TWEETIE PIE	(One Record)	M. Blanc-B. May...Cap(78)CAS-3074; (45)CASF-3074
107	—	15	BUGS BUNNY	(Three Records)	Mel Blanc...Cap(78)CC-84; (45)CCF-3004

POP ALBUMS

Because all labels are not issued on all speeds it is difficult to conduct a pop album survey that is statistically accurate. Furthermore, separate inventory systems make it almost impossible for the average large dealer to fill out The Billboard's pop chart questionnaire; so a comparison may be drawn between their 33 pop album sales and their 45 pop album sales. Therefore, The Billboard is no longer attempting to show comparative sales volume between 45 and 33 pop albums.

Best Selling 33 1/3 R.P.M.

Last Week	This Week	Record Title	Artist	Label
3	1	THREE LITTLE WORDS	Original Cast	MGM(78)53; (33)E-516
2	2	SOUTH PACIFIC	Mary Martin-Ezio Pinza	Col(78)MM-850; (33)ML-4180
1	3	YOUNG MAN WITH A HORN	Doris Day-H. James	Col(78)C-198; (33)CL-6106
4	4	ANNIE GET YOUR GUN	B. Hutton-H. Keel	MGM(78)50; (33)E-509
5	5	GUY LOMBARDO TWIN PIANO, VOL. II	G. Lombardo	Dec(78)A-753; (33)DL-5193
7	6	GUY LOMBARDO AND HIS ROYAL CANADIANS	SILVER JUBILEE	G. Lombardo...Dec(78)A-762; (33)DL-5235
9	7	SUMMER STOCK	Original Cast	MGM(78)MGM 56; (33)E-519
8	8	DANCE DATE WITH LES BROWN	Les Brown	Col(33)CL-6123
5	9	HARMONY TIME	The Chordettes	Col(78)C-201; (33)CL-6111
10	10	GUY LOMBARDO WALTZES	G. Lombardo Ork.	Dec(78)A-509; (33)DL-5003

Best Selling 45 R.P.M.

Last Week	This Week	Record Title	Artist	Label
1	1	THREE LITTLE WORDS	(Four Records)	Original Cast...MGM(78)53; (45)K-53
2	2	ANNIE GET YOUR GUN	(Four Records)	B. Hutton-H. Keel...MGM(78)50; (45)G-1001
3	3	RALPH FLANAGAN PLAYS RODGERS AND HAMMERSTEIN	(Three Records)	R. Flanagan...V(78)P-268; (45)WP-268
6	4	THREE LITTLE WORDS	(Three Records)	A. Previn-B. Bain-L. Pratt-R. Collier...V(78)P-291; (45)WP-291
—	4	SUMMER STOCK	(Four Records)	J. Garland-G. Kelly...MGM(78)MGM-56; (45)K-56
9	6	THEME SONGS	(Four Records)	S. Kaye-T. Dorsey-T. Bencke-L. Green-V. Monroe-F. Martin-Three Suns-W. King...V(78)P-217; (45)WP-217
4	7	TOMMY DORSEY PLAYS COLE PORTER	(Three Records)	T. Dorsey...V(78)P-263; (45)WP-263
5	7	SAMMY KAYE PLAYS IRVING BERLIN	(Three Records)	S. Kaye...V(78)P-266; (45)WP-266
8	9	GLENN MILLER	(Four Records)	Glenn Miller...V(78)P-148; (45)WP-148
—	10	JOLSON SINGS AGAIN	(Four Records)	A. Jolson...Dec(78)716; (33)DLP-5006

Thanks Disc Jockey...

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

*Paul
Lombardo
and his royal Canadians*



Latest DECCA releases . . .

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

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

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

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

DECCA
RECORDS

D.J.'s Watch
NATIONAL'S NEWST HITS!



The **GALLI SISTERS**

Exclusively on NATIONAL Records

BRING YOU THE HIT VERSION OF

MOLASSES-MOLASSES

IT'S ICKY STICKY GOO

backed by

"CHILDHOOD DAYS"

NATIONAL #9127

by George Nolan

Danny SCHOLL

"I'M GONNA LIVE
TILL I DIE"

backed by

"MY DREAM WORLD"

★ ★ ★ ★ ★ ★ ★ ★

Chris COLUMBO

BENNY PENNYWHISTLE

BROWN EYES

Johnny SPARROW

SERENADE TO TWINS
MICHAEL'S CYCLE

NATIONAL #9119

NATIONAL #9116

NATIONAL #9121

DISTRIBUTORS-TERRITORIES STILL AVAILABLE-WRITE, WIRE OR PHONE

ORDER FROM YOUR NEAREST DISTRIBUTOR OR WRITE TO

NATIONAL *Coast-to-Coast* **RECORDS**

1841 BROADWAY

NEW YORK 23, N. Y.

The **Billboard**

MUSIC POPULARITY CHARTS

PART
V

Juke Box Record Plays

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

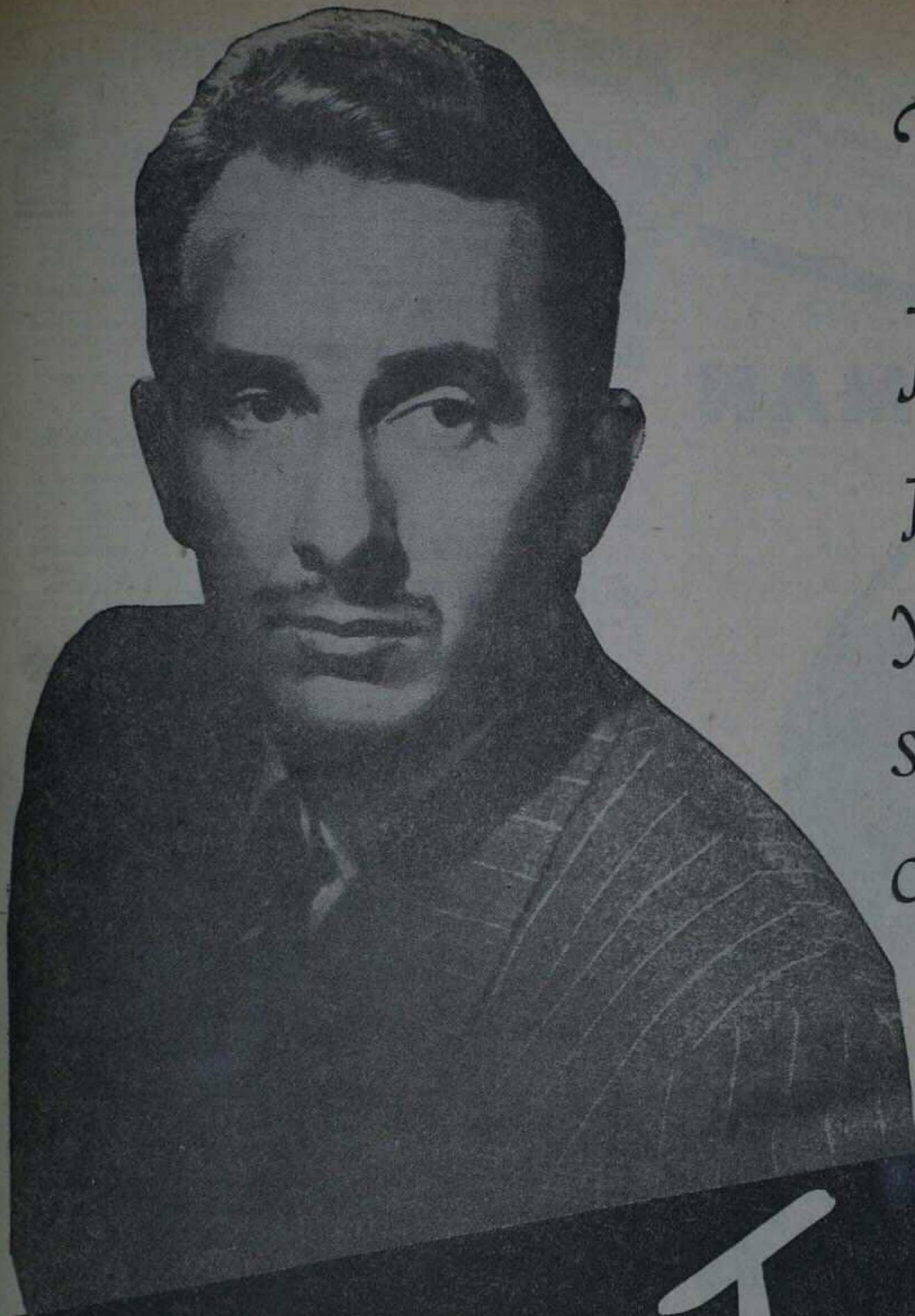
MOST-PLAYED JUKE BOX RECORDS

Records listed are those receiving the greatest play in the nation's juke boxes. List is based on The Billboard's weekly survey among 3,558 operators in all sections of the country. Listed under the title of each of the most played records are other available recordings of the same tune. Unless shown in this chart other available records of tunes listed here will be found in the Honor Roll of Hits Music Popularity Chart, Part 1.

POSITION		Weeks Last This to date Week Week		TITLE		ARTIST		RECORDING	
13	1	1		GOODNIGHT, IRENE	G. Jenkins-Weavers	Dec(78)27077	(45)9-27077—BMI		
11	3	2		SIMPLE MELODY	Gary-Bing Crosby	Dec(78)27112	(45)9-27112—ASCAP		
17	2	3		MONA LISA	Nat. "King" Cole	Cap(78)1010	(45)F-1010—ASCAP		
11	4	4		SAM'S SONG	Gary-Bing Crosby	Dec(78)27112	(45)9-27112—ASCAP		
19	5	5		BONAPARTE'S RETREAT	K. Starr	Cap(78)936	(45)F-936—BMI		
7	7	6		I'LL NEVER BE FREE	K. Starr-Tennessee Ernie	Cap(78)1124	(45)F-1124—ASCAP		
5	11	7		HARBOR LIGHTS	S. Kaye	Col(78)38963	(33)1-784—ASCAP		
9	6	8		CAN ANYONE EXPLAIN?	Ames Bros.	Coral(78)60253	(45)9-60253—ASCAP		
6	7	9		ALL MY LOVE	P. Page	Mercury(78)5455	(45)5455X45—ASCAP		
4	13	10		I'M FOREVER BLOWING BUBBLES	G. Jenkins-A. Shaw	Dec(78)27186	(45)9-27186—ASCAP	(J. Lee, Cap 1149; The Palmers, Tone 502; E. Howard Ork, Mer 5490)	
6	7	11		CINCINNATI DANCING PIG	R. Foley	Dec(78)46261	(45)9-46261—ASCAP	(T. Brewer, London 768; V. Damone, Mer 5477; L. Dee, Dec 46263; E. Grant, 1183; G. Krupa Ork, V 20-3906; H. Carmichael-J. Gray, Dec 27201; D. Jurgens Ork, Col 38965; The Melodeans, MGM 10805)	
2	14	12		PATRICIA	P. Como	V(78)20-3905	(45)47-3905—ASCAP	(D. Jurgens Ork, Col 38965; E. Howard Ork, Mer 5491)	
13	16	13		NOLA	L. Paul	Cap(78)1014	(45)F-1014—ASCAP	(G. Lombardo, Dec 27178; C. Walter-S. Freeman, MGM 10802)	
11	7	14		MONA LISA	V. Young	Dec(78)27048	(45)9-27048—ASCAP		
15	12	14		TZENA, TZENA, TZENA	G. Jenkins-Weavers	Dec(78)27077	(45)9-27077—ASCAP	(A. Blank-Harmonica Trio, Riviera 116; G. Cates Ork, Coral 60261; V. Damone, Mer 5454; Cantor S. Malavsky-Family Choir, Star of David 1505; M. Miller Ork and Chorus, Col 38865; W. Solek Ork, Col 12473-F; T. Maksymowicz, Dec 45109; R. Flanagan Ork, V(78)20-3847; (45)47-3847; Weavers, Dec 27053)	
7	—	16		LA VIE EN ROSE	T. Martin	V(78)20-3819	(45)47-3819—ASCAP		
1	—	17		ALL MY LOVE	B. Crosby	Dec(78)27117	(45)9-27117—ASCAP		
21	—	18		I WANNA BE LOVED	Andrews Sisters-G. Jenkins	Dec(78)27007	(45)9-27007—ASCAP	(Fontane Sisters-H. Winterhalter Ork and Chorus, V(78)20-3772; (45)47-3772; G. Ammons, Prestige 717; O. Bradley, Coral 60241; D. Washington, Mer 8181; B. Eckstine, MGM 10716; B. Clark, Col 38491; T. Bennett-M. Manning, Col(78)38825; (33)1-646)	
9	16	19		GOODNIGHT, IRENE	R. Foley-E. Tubb	Dec(78)46255	(45)9-46255—BMI		
2	23	19		HARBOR LIGHTS	K. Griffin	Col(78)38889	(33)1-710—ASCAP		
3	29	19		HARBOR LIGHTS	J. Byrd-Harmonicals	Mercury(78)5461	(45)5461X45—ASCAP		
11	—	22		COUNT EVERY STAR	D. Haymes-A. Shaw	Dec(78)27042	(45)9-27042—ASCAP	(H. Jeffries, Col(78)38732; (33)1-555; R. Anthony, Cap 859 and 979; S. Stitt, Prestige 718; Blenders, Dec 48158; H. Babbitt, Coral 60214; H. Winterhalter Ork, V(78)20-3697; (45)47-3221)	
9	14	23		GOODNIGHT, IRENE	F. Sinatra	Col(78)38892	(33)1-718—BMI		
3	—	23		MUSIC, MAESTRO, PLEASE	F. Laine	Mercury(78)5458	(45)5458X45—ASCAP	(L. Raine-C. Parman Ork, London 781; T. Martin-H. Rene, V(78)20-3883; (45)47-3883; L. Raine, Universal U-194)	
1	—	23		JUST SAY I LOVE HER	V. Damone	Mercury(78)5474	(45)5474X45—ASCAP	(E. Fisher-H. Winterhalter Ork, V(78)20-3829; (45)47-3829; T. Bennett, Col 38926; K. Armen, London 764; A. Shaw Ork, Dec 27085; J. Desmond, MGM 10758)	
1	—	23		BACK IN YOUR OWN BACK YARD	P. Page	Mercury(78)5463	(45)5463X45		
1	—	23		ALL MY LOVE	G. Lombardo	Dec(78)27118	(45)9-27118—ASCAP		
13	20	28		BONAPARTE'S RETREAT	G. Krupa	V(78)20-3766	(45)47-3766—BMI		
7	20	28		MONA LISA	C. Spivak	London(78)619	(45)30073—ASCAP		
1	—	28		BELOVED BE FAITHFUL	R. Morgan	Dec(78)27006	—ASCAP	(S. Lanson-E. Young, London 751; G. Cates, Coral 60291; V. Damone, Mer 5486; P. Weston Ork, Col 38982; Frankie Yankovic and His Yanks, Col 38984; L. Duchow Ork, V(45)51-1174; (78)25-1174)	
1	—	28		ORANGE COLORED SKY	King Cole-S. Kenton	Cap(78)1184	(45)F-1184—ASCAP	(Janet Brace-M. DeLugg Ork, King 15063; Daris Day-Page Cavanaugh Trio, Col 38950; B. Hutton, V 20-3908)	

WARNING!

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



Thanks
fellas
for
your
swell
co-operation

Gordon Jenkins



Classical Records

Because all classical labels are not recorded on all speeds it is difficult at present to conduct a classical record survey statistically accurate. Therefore, the Billboard is presently conducting its weekly classical record telephone survey in a manner to divide LP and 45 RPM classical reports. Records in each category are arranged according to sales volume, but no attempt is made to show sales comparisons between LP and 45 titles. It will be noted titles are stressed and no division is made between singles and albums.

Best Selling LP Classical Titles

Last Week	This Week	Title	Label
1	1	Bernstein: Peter Pan, J. Arthur, B. Karloff, M. Henderson, P. Hillias, J. Marks	Col(33)ML-4312
—	1	Heart of the Ballet.....L. Stokowski Symphony Ork, V(33)LM-1083	
2	3	Rachmaninoff Concerto for Piano and Ork, No. 2 in C Minor, A. Rubinstein, NBC Symphony Ork, V. Golschmann.....V(33)LM-1005	
3	4	Beethoven: Concerto No. 1 in C Minor for Piano and Ork, W. Gieseking, Philharmonic Ork.....Col(33)ML-4307	
4	5	Tchaikovsky: Swan Lake Ballet Music, A. Kostelanetz Ork.....Col(33)ML-4308	

Best Selling 45 RPM Classical Titles

Last Week	This Week	Title	Label
1	1	Rimsky-Korsakov: Scheherazade, San Francisco Symphony Ork, Pierre Monteaux, conductor.....V(45)WDM-920	
2	2	Strauss: Music of Johann Strauss, Minneapolis Symphony Ork, E. Ormandy, conductor.....V(45)WDM-262	
4	3	Brahms: Concerto in D Opus 77, Y. Menuhin, Lucerne Festival Ork, W. Furtwangler, director.....V(45)WDM-1351	
—	3	Luigini: Ballet Egyptian Suite, BBC Theatre Ork, Robinson, conductor...London(45)LGF-24	
—	5	Puccini: Highlights from Madame Butterfly, L. Albanese, L. Browning, J. Melton, RCA Victor Ork, Weissmann, conductor.....V(45)WDM-1068	

Advance Classical Record Releases (Includes Semi-Classics)

Beethoven: Sonata No. 12 in A Flat Major & Sonata No. 21 in C Major, Op. 53—"The Waldstein" Album W. Backhaus (1-12") London(33)LLP-265
 Chopin Ballades Album—R. Casadesu (1-10") Col(33)ML-2137
 Schubert: Fantasia Op 15 in C Major Album—O. Frugoni (Four Impromptus) Vol(33)VL-6690
 Schubert: Four Impromptus Album—O Frugoni (Schubert: Fantasia) Vox VL(33)6690
 Schubert: Petite Concert Album—N. Boulanger (1-12") Polydor(33)6380
 Richard Strauss: "Don Juan" Tone Poem & "Till Eulenspiegel's Lustige Striche" Rondo Album—The Vienna Philharmonic Ork—C. Krauss, Dir. (1-12") London(33)LLP-233
 Tales From the Vienna Woods and Other Lily Pons Favorites Album (1-10")—L. Pons—A. Kostelanetz Ork—Col(33)ML-2138

Classical Record Reviews

The rating, shown by the large boldface number, is an indication of sale potential. Popularity of the composition; strength and availability of competitive versions; name value of the talent; interpretation and recording technique, and disk quality are carefully considered in determining the rating. Other factors are distribution and manufacturer's exploitation power. A score of 90-100 is given to an outstanding performance whose commercial potential is supported by the aforementioned values; 80-89 indicates an excellent disk, using the same values as a yardstick; 70-90, good; 60-69, satisfactory; 0-59, poor.

MOZART: IDOMENEO—Vienna Symphony Ork. Soloists and Chorus of the Vienna State Opera; Von Zallinger, conductor (4-12") Album The Haydn Society LP-2020 **72**

Here's one more reason the discophiles have flocked to the LP banner! This "opera seria," a major Mozart work in a somewhat outdated form, is rarely performed (which is unfortunate, for it makes fine listening). Perhaps, due to its static dramatic style-unfolding most of the action in lengthy recitatives—it is just as enjoyable via disks as it is visually. Unquestionably it taxes the singers (most of whom are excellent in this waxing), what with the long passages and technically formidable arias. There is some fine choral and orchestral scoring here, much of which presages Wagner in its dramatic function. The interplay of voices so frequent in Mozart's better known comic operas is virtually missing here, but this work has its own interesting devices. One side is given to the complete set of ballet music used at various times in performances of the work. Recording is tops, and this should be a welcome, commercially successful addition to the recorded opera repertoire.

WAGNER: Tannhauser Overture and Venusberg Music and Five Songs (Poems by Mathilde Wesendonck)—Leopold Stokowski and his Symphony Orchestra with Women's Chorus—Eileen Farrell Victor (33 1/3) 1066 **82**

The overture to "Tannhauser" stands as one of the best accepted excerpts from Wagner and it also stands as Stokowski's meat for many years. This current slicing is every bit as lucid and majestic as were previous renditions. Employing a female chorus, as called for by Wagner and often by-passed in actual performance, Stokowski has fashioned an effective and affecting recording of the overture and the appended Venusberg Music. The coupling is a transfer from 78s of a richly poetic Wagnerian song cycle handed a glowingly sympathetic treatment by Stokowski, whose in-

terpreting powers inspired young American soprano Eileen Farrell to magnificent heights in her singing of these five songs. This is a top-drawer coupling for Wagnerians.

PAGANINI: CONCERTO NO. 1 IN D MAJOR and SAINT-SAENS: Concerto No. 3 in B Minor—Zino Francescatti, Violin—Philharmonic Orchestra of New York—Dimitri Mitropoulos, and Eugene Ormandy, conductor (1-12") Columbia (33) ML-4315 **74**

Here's a real buy for lovers of virtuoso fiddling! Coupling the celebrated Paganini and the less familiar but nevertheless lush and brilliant Saint-Saens concerti, the waxing offers large slabs of dynamic virtuosity in the verile violin performances of the constantly increasing talents of Zino Francescatti. While the Paganini is rather thin work, its cadenzas are cause for its popularity and the French violinist demonstrates they're his most with strength, spirit and persuasion. The Saint-Saens, tho not one of that composer's major orchestral efforts, has been finding favor in the past decade for its rich melodic yield and the brilliance of its orchestration. Mitropoulos extracts the most from the Saint-Saens score while Ormandy acquits himself handsomely in his reading of the Paganini. Both recordings are top drawer and make a welcome entry in the recorded concert literature.

STRAUSS: POLKAS—The Vienna Symphony Ork—WALTZES—The Vienna Radio Ork—Robert Stolz, conductor (1-10") Remington (33) RLP-149-B **72**

Strauss polkas on one side of this 10-inch LP and Strauss waltzes on the other make a congenial pairing and a nice light-classic buy at \$1.49. The symphony ork playing the polkas sounded more like a sinfonietta, and could have used a little more brio. The ork playing the waltzes is more vigorous.

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

AL HOFFMAN

- ★ IF I KNEW YOU WERE COMIN' I'D HAVE BAKED A CAKE
- ★ THERE'S NO TOMORROW
- ★ BIBBIDY BOBBIDY BOO
- ★ A DREAM IS A WISH YOUR HEART MAKES



Thanks, FELLOWS...
 FOR SPINNING OUR MGM DISKS



★ Arthur Smith
 "GUITAR BOOGIE"
 AND THE CRACKER-JACKS

NEWEST MGM RELEASE

"Conversation With a Mule" and "Mandolin Boogie" MGM #10791

STILL RIDIN' HIGH

"Guitar Boogie" MGM #10293
 "FOOLISH QUESTIONS" MGM #10333
 "I'm Afraid of Wimmen" MGM #10714
 "Banjo Boogie" MGM #10299

WATCH FOR OUR SPECIAL OCTOBER RELEASE

BEN K. MCKINNON

PERSONAL MANAGEMENT: 507 WILDER BUILDING CHARLOTTE, N. C.

Heard daily over
WBT
 Charlotte, N. C.

Heard Sundays over
CBS NETWORK

The Billboard MUSIC POPULARITY CHARTS

Rhythm & Blues Records

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

PART VII
Billboard TRADE SERVICE FEATURE

BEST-SELLING RETAIL RHYTHM & BLUES RECORDS

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

Weeks to date	Last Week	This Week	Record	Artist	Label
9	1	1	BLUE LIGHT BOOGIE (Parts I and II)	L. Jordan	Dec(23)27114, (45)9-27114
7	6	2	BLUE SHADOWS	L. Fulson	Swingtime 226
1	—	3	I'LL NEVER BE FREE	D. Washington	Big Deal
4	4	4	DECEIVIN' BLUES	J. Otis-Little Esther-M. Walker	Mercury(78)16167, (45)8187X45
16	2	5	HARD LUCK BLUES	R. Brown	DeLuxe 3304—BMI
19	6	6	WELL, OH, WELL	Tiny Bradshaw	King 4357—BMI
3	7	6	LOVE DON'T LOVE NOBODY	R. Brown	DeLuxe 3306
21	—	6	I NEED YOU SO	Ivory Joe Hunter	MGM 10663
1	—	9	ANYTIME, ANYPLACE, ANYWHERE	J. Morris	Atlantic 914
15	—	9	EVERYDAY I HAVE THE BLUES	L. Fulson	Swingtime 196

MOST-PLAYED JUKE BOX RHYTHM & BLUES RECORDS

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

Weeks to date	Last Week	This Week	Record	Artist	Label
7	1	1	BLUE LIGHT BOOGIE (Parts I and II)	L. Jordan	Dec(78)27114, (45)9-27114
9	5	2	BLUE SHADOWS	L. Fulson	Swingtime 226
14	2	3	MONA LISA	Nat "King" Cole	Cap(78)1010, (45)F-1010—ASCAP
1	—	3	LOVE DON'T LOVE NOBODY	R. Brown	DeLuxe 3306
22	7	5	PINK CHAMPAGNE	J. Liggins	Specialty 335—BMI
19	3	6	EVERYDAY I HAVE THE BLUES	L. Fulson	Swingtime 196
8	4	6	I'LL NEVER BE FREE	P. Gayten-A. Laurie	Regal 3258—ASCAP
10	5	8	HARD LUCK BLUES	Roy Brown	DeLuxe 3304—BMI
1	—	9	ANYTIME, ANYPLACE, ANYWHERE	J. Morris	Atlantic 914
17	10	10	CUPID'S BOOGIE	Little Esther	Savoy 750
2	10	10	DECEIVIN' BLUES	J. Otis-Little Esther-M. Walker	Savoy 759

ADVANCE RHYTHM & BLUES RECORD RELEASES

Blues for Cuba—E. Williams & Brown Buddies (Meandering) Discovery 526
 Hi-Yo—H. Burrage-R. Henderson Ork (I Need) Dec 48175
 I Need My Baby—H. Burrage-H. Henderson Ork (Hi-Yo) Dec 48175
 Meandering—E. Williams & His Brown Buddies (Blues for) Discovery 526

RHYTHM & BLUES RECORD REVIEWS

ALMA MONDY Mercury 8190	Miss Lollipop's Confession Poorly balanced recording detracts from what could have been an attracting jump blues by a new shoutin' miss.	63--60--60--70
	Street Walkin' Daddy A fine new blues which is picking up action via a Dot recording is shouted effectively by this new thrush. But not up to the original in feeling or performance.	71--71--71--71
ROY BROWN AND HIS MIGHTY-MIGHTY MEN De Luxe 3308	Cadillac Baby Brown shouts fine and strong on a moving good-rocker with a shuffle beat—and a mild double-entendre lyric.	83--NS--83--83
	Long About Sundown Brown shows just about the subtlest blues feeling in the business on this relaxed slow blues. Fine tenor & rhythm backing.	84--84--84--84
EARL BOSTICK ORK Gotham 248	The Man I Love Bostick blows a mess of alto, recorded to excellent effect in heavy echo. Could be his biggest in years.	85--85--85--85
	Apollo Theatre Jump Cleanly executed fast jump instrumental with little commercial pull.	70--72--69--68
LEE RICHARDSON De Luxe 3307	That Old Feeling Richardson warbles the fine standard with plenty of that old feeling, well supported by ork with strings.	76--76--76--76
	Bottomless Blues Not a blues, but a rather tedious slow ballad.	50--50--50--50
TINY BRADSHAW King 4397	I'm Going To Have Myself a Ball Tiny and the cats work up a froth on a superb rhythm rocker; has the ingredients to follow "Well, Oh Well."	85--85--84--86
	Butterfly Tho on the arty side, this pash ballad job could rouse interest. Wordless soprano obbligato backs smooth vocal Bradshaw.	81--81--81--81
WYNONIE HARRIS King 4389	Be Mine, My Love Jump blues variation on "For You, My Love" is well warbled by Mr. Blues and spots a tenor go against a rocking ork backdrop. Good but not up to Wynonie's top standards.	78--78--76--80
	Rock Mr. Blues This one's a sure-fire winner! It's a fast blues spotting a quartet working against Wynonie with a jumping ork accompaniment.	84--84--84--84

The Billboard MUSIC POPULARITY CHARTS

Folk (Country & Western) Record Section

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

PART VIII
Billboard TRADE SERVICE FEATURE

MOST-PLAYED JUKE BOX (COUNTRY & WESTERN) RECORDS

Records listed are country and Western 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 country and Western records.

Weeks to date	Last Week	This Week	Record	Artist	Label
12	1	1	I'M MOVIN' ON	Hank Snow	V(78)21-0328, (45)48-0328—BMI
9	2	2	GOODNIGHT, IRENE	R. Foley-E. Tubb	Dec(78)46255, (45)9-46255—BMI
5	3	3	CINCINNATI DANCING PIG	R. Foley	Dec(78)46261, (45)9-46261—ASCAP
7	4	4	MONA LISA	M. Mullican	King 886—ASCAP
4	7	5	GOODNIGHT, IRENE	M. Mullican	King 886—BMI
19	6	6	WHY DON'T YOU LOVE ME?	H. Williams	MGM 10696—BMI
27	5	7	I'LL SAIL MY SHIP ALONE	M. Mullican	King 830—BMI
1	—	7	LOVEBUG ITCH	E. Arnold	V(78)21-0382, (45)48-0382—BMI
13	9	9	CUDDLE BUGGIN' BABY	E. Arnold	V(78)21-0342, (45)48-0342—BMI
4	10	10	(REMEMBER ME) I'M THE ONE WHO LOVES YOU	S. Hamblen	Col(78)20714, (33)2-692—BMI

BEST-SELLING RETAIL FOLK (COUNTRY & WESTERN) RECORDS

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

Weeks to date	Last Week	This Week	Record	Artist	Label
14	1	1	I'M MOVIN' ON	H. Snow	V(78)21-0328; (45)48-0328—BMI
5	3	2	CINCINNATI DANCING PIG	R. Foley	Dec(78)46261; (45)9-46261—ASCAP
9	2	3	GOODNIGHT, IRENE	E. Tubb and R. Foley	Dec(78)46255; (45)9-46255—BMI
15	6	4	CUDDLE BUGGIN' BABY	E. Arnold	V(78)21-0342; (45)48-0342—BMI
2	9	5	LOVEBUG ITCH	E. Arnold	V(78)21-0382; (45)48-0382—BMI
30	5	6	I'LL SAIL MY SHIP ALONE	M. Mullican	King 830—BMI
19	4	7	WHY DON'T YOU LOVE ME?	H. Williams	MGM 10696—BMI
3	8	8	I'LL NEVER BE FREE	K. Starr-Tennessee Ernie	Cap(78)1124; (45)F-1124—ASCAP
6	7	9	(REMEMBER ME) I'M THE ONE WHO LOVES YOU	S. Hamblen	Col(78)20714; (33)2-692—BMI
5	10	10	MONA LISA	Moon Mullican	King 886—ASCAP

ADVANCE FOLK (COUNTRY & WESTERN) RECORD RELEASES

Beautiful Morning Glory—Stubby & Buccaneers (Helegged, Hilegged) Dec 46265
 Big Parade Polka—Pinetoppers (Mockin' Bird) Coral 64061
 Boo Hoo Blues—Carolina Cotton (Lovin' Ducky) MGM 10789
 Cackle, Cackle Song, The—J. Davis (Poodle Dog) Cap 1210
 Columbus, G. A.—Tommy Sosebee (Dream Baby) Coral 64062
 Dixieland Boogie—J. Boyd & Men of the West (I Got) V(45)48-0383, (78)21-0383
 Dream Baby—Tommy Sosebee (Columbus, G. A.) Coral 64062
 Hawaiian Echoes—Webb Pierce (I've Loved) 4 Star 1517
 Helegged, Hilegged—Stubby & Buccaneers (Beautiful Morning) Dec 46265
 Help Me Understand—Luke the Drifter (No, No) MGM 10806
 I Can Fool the World—J. Rogers & His '49-ers (Plain Old) V(45)48-0389, (78)0389
 I Got Along Without You Before I Met You—J. Boyd & His Men of the West (Dixieland) V(45)48-0383, (78)21-0383
 Is It Too Late To Say I'm Sorry?—M. Lindsay (Stealin' Sugar) MGM 10795
 I've Got the Craziest Feeling—W. Carter-Hoedown Boys (Runnin' Round) Lucky 7-1002
 I've Loved You Forever It Seems—Webb Pierce & Southern Valley Boys (Hawaiian Echoes) 4 Star 1517
 Lose Your Blues—Smokey Rogers String Band (Tamburitza Boogie) Coral 16463
 Lovin' Ducky Daddy—Carolina Cotton (Boo Hoo) MGM 10798
 My Mother and Dad—D. Reinhart-Oklahoma Roundup Gang (Why Should I) Hill & Country 11
 Mockin' Bird Hill—Pinetoppers (Big Parade) Coral 64061
 No, No, Joe—Luke the Drifter (Help Me) MGM 10806
 Plain Old Lovin'—J. Rogers & His '49-ers (I Can) V(45)48-0389, (78)21-0389
 Poodle Dog Song, The—J. Davis (Cackle Cackle) Cap 1210
 Runnin' Round—W. Carter-Hoedown Boys (I've Got) Lucky 7-1002
 Stealin' Sugar—M. Lindsay (Is It) MGM 10795
 Tamburitza Boogie—S. Rogers String Band (Lose Your) Coral 64063
 There Won't Be Much More Time—J. Skinner (Will You) Cap 1209
 Why Should I Worry Over You—D. Reinhart-Oklahoma Will You Be Satisfied That Way?—J. Skinner (There Won't) Cap 1209

THE NEWEST STAR ON
WSM "GRAND OLE OPRY"

**Audrey
Williams**



Sings

**"TIGHTWAD
DADDY"**

backed with

**"I LIKE THAT
KIND OF LOVIN'"**

on

DECCA RECORD #46264

DIRECTION

**WSM ARTISTS SERVICE BUREAU
NASHVILLE, TENNESSEE**

The Billboard
MUSIC POPULARITY CHARTS
PART VIII
Folk (Country & Western)
Record Section

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

**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. List is based on replies from weekly survey among a select list of over 400 disk jockeys specializing in Country and Western tunes.

POSITION	Weeks to date	Last Week	This Week	Record	Label
15	1	1	1	I'M MOVIN' ON	H. Snow-V(78)21-0328; (45)48-0328—BMI
10	2	2	2	(REMEMBER ME) I'M THE ONE WHO LOVES YOU	S. Hamblen-Coll(78)20714; (33)2-692—BMI
4	4	3	3	I'LL NEVER BE FREE	K. Starr-Tennessee Ernie-Cap(78)1124; (45)F-1124—ASCAP
8	3	4	4	GOODNIGHT, IRENE	R. Foley-E. Tubbs-Dec(78)46255; (45)9-46255—BMI
2	6	5	5	LOVEBUG ITCH	E. Arnold-V(78)21-0382; (45)48-0382—BMI
20	5	6	6	WHY DON'T YOU LOVE ME?	H. Williams-MGM 10696—BMI
2	7	7	7	MONA LISA	M. Mullican-King 886—ASCAP
3	8	7	7	CINCINNATI DANCING PIG	R. Foley-Dec(78)46261; (45)9-46261—ASCAP
5	—	9	9	AIN'T NOBODY'S BUSINESS BUT MY OWN	Tennessee Ernie-K. Starr-Cap(78)1124; (45)F-1124—ASCAP
1	—	10	10	THEY'LL NEVER TAKE HER LOVE FROM ME	H. Williams-MGM(78)10760; (45)K-10760—BMI
1	—	10	10	GOD, PLEASE PROTECT AMERICA	J. Osborne-King 893—BMI

FOLK TALENT AND TUNES

By Johnny Sippel

ARTISTS' ACTIVITIES

Fred Kirby, once with MGM, and now disk jockeying at WBT, Charlotte, N. C., has inked with Columbia. . . Bradley Kincaid, who operates WWSO, Springfield, O., where he does a d.j. shot daily, may go with a major diskery soon.

Ben McKinnon, p. m. of Arthur (Guitar) Smith (MGM), has Smith and the Cracker Jacks set to go into New York from WBT, Charlotte, N. C., for an October appearance on one of Arthur Godfrey's shows. The Smith combo will again work the International Harvester circuit, starting October 30 and running until February. . . Fred's Skateland, Martinsville, Va., is playing traveling h. b. names. It opened September 8 with Little Jimmy Dickens, who pulled heaviest h. b. audience of any venture in that territory in some years. Hank Williams set for October 2. . . Pat Buttram suffered serious injuries last week during the filming of a Gene Autry TV show. Buttram is expected back in action in about six weeks.

Claudie Ham (4 Star) is appearing in Galveston, Tex. . . Webb Pierce (4 Star) has started a d. j. show at KWKH, Shreveport, La., in addition to his regular live shows. . . Bill Morgan, brother of George Morgan (Columbia), is confined to Veterans' Hospital, Hines, Ill. . . Pat Gerow's Western Gang, CKNW, West Minister, B. C., won the Western band competition at the recent Pacific National Exhibition, Vancouver, B. C. . . Speedy Joe Clark has joined Smokey Ward, Little Eller and the Barrelhead Gang at WPFB, Middletown, O. . . Pappy Howard, once in the Cleveland territory, now at WAAB, Worcester, Mass.

Lulu Bell and Scotty (London), WLS, Chicago set the year's record recently at Shady Acres Ranch, Mulberry, Ind. Park is managed by Curly Myers, formerly with Captain Stubby and the Buccaneers. Myers plans to keep the park open this winter, with wrestling the weekly attraction. . . Bill Cason and his Arkansas Troupers resume at WWL, New Orleans, following a short vacation. . . John D. Finch, Grayville, Ill., reports that the Sons of the Pioneers did closer to 28,000 than the 10,000 persons previously reported as seeing them, at a recent Tri-State Oil Celebration in his town. . . Maddox Brothers and Rose (4 Star) did the following grosses on their North-western one-night junket: Eugene, Ore., 1,312 persons; Redmond, 1,054; Coquille, 1,538, and Klamath Falls, 1,514. The first three figures shattered house records, while the last figure was the second highest gross ever registered there. Ducats went at a straight \$1.50 (including tax). Tour was set by Steve Stebbins, Americana Corporation.

Kenny Anderson and his band from Billings, Mont., will be featured in the forthcoming Paramount flicker, "Warpath," which was shot in Billings. . . Helen Roakes reports that Smokey Graves and his Blue Star Boys, formerly at WDBJ, Roanoke, Va., are at WLVA, Lynchburg, Va. Station is using traveling names as guests on the Saturday night jamboree. . . Cecil Lively, WLOH, Princeton, W. Va., and WHIS, Bluefield, W. Va., has signed with Cozy label and is writing for Valley Hill Music. . . Ray Melton, of Warner Robins, Ga., has inked with Bullet and will cut his first session in two weeks. . . Roy Hall and the Cohutta Mountain Boys are back at Caravan Gardens, Detroit, following a tour of the Great Lakes region. . . Marty Landau, op of Riverside Rancho, Los Angeles, reports that Pee Wee King and the Golden West Cowboys upped his biz 500 people per week during the six weeks the band worked. Hank Penny is currently working the dancery. Hank Thompson has postponed his tour of the Coast until early next year.

Please address all communications to Johnny Sippel, The Billboard, 188 W. Randolph St., Chicago 1, Ill.

....I'm Gonna Stick My Neck Out....
AND BET ON THIS ONE!!



3.6

I'VE GOT THE CRAZIEST FEELING
 Words and Music by
FLOYD TILLMAN

Slowly

I'VE GOT THE CRA- - ZI-EST FEEL-ING, - I guess it's caused in los-ing you;
 There's noth-ing left for me to do, - But make the rounds,
 get in jams; I'VE GOT THE CRA- - ZI-EST FEEL-ING, - I
 I guess I'm gon-na lose my mind, - May-be if I lost my mind, - Then
 may-be I'd learn to for-get. - Be-fore I was born, - I
 nev-er had cares, - An' I won't have cares - when I'm gone; - But
 un-til that day - they take me a-way, - I'll do my best, but it's hard to go on; -
 I'VE GOT THE CRA- - ZI-EST FEEL-ING, - I wish it would leave me a-
 lone, - But it just goes on - and on, - That Cra-zi-est feel-ing you've gone.

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WATCH FOR
 FLOYD'S COLUMBIA RECORD
 of
"I'VE GOT THE CRAZIEST FEELING"

BACKED BY

"THE GRANDEST PRIZE"

Columbia Record #20746

FLOYD TILLMAN

c/o RADIO STATION KNUZ
 HOUSTON, TEXAS



Available in
45 and 78 RPM

Breaking
FOR A BIG HIT!

THE
ORIGINAL
VERSION



THIRSTY FOR YOUR KISSES

coupled with

I DON'T MIND
BEING ALL ALONE
(When I'm All Alone With You)

Sung by

THE AMES BROTHERS

Orchestra Directed by ROY ROSS
CORAL 60300 (78 rpm) 9-60300 (45 rpm)

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The Billboard MUSIC POPULARITY CHARTS PART IX TRADE SERVICE FEATURE

Record Possibilities

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.

IN THE MIDDLE OF A RIDDLE.....Percy Faith Ork and Chorus.....Columbia 39005

A lilting waltz, written by the cleffer of "Forever and Ever," here is accorded a truly infectious slicing set in perfect tempo with a rich choral vocal.

COULD BE.....Dick Haymes.....Decca 27217
Vaughn Monroe Ork.....Victor 20-3915

A highly attractive and hummable ballad is sung with intense warmth by Haymes, whose brother, Bob, is co-author of the tune. Monroe hands the tune one of his richest recent ballad efforts in a neat dance setting.

DADDY'S LITTLE BOY.....Mills Brothers.....Decca 27256

The freres Mills should have a sock sequel to their hit dinking of "Daddy's Little Girl" in this one. In some ways, this one's a more attractive tune and the boys accord it an old-fashioned Mills' treatment right down to the hummed instrument routine.

LUCKY, LUCKY, LUCKY ME.....Evelyn Knight.....Decca 27182

Bright tarantella adaptation is treated to a gay, swingy dinking which could ring up plenty of Midwestern coin.

BEYOND THE REEF.....Bing Crosby.....Decca 27219

Margaret Whiting and Jimmy Wakely.....Capitol 1234

Tune is a dreamy, retentive Hawaiian type ballad with strong pop appeal, and both Bing and the Whiting-Wakely team project with their special brands of charm. Flip of the Capitol dinking is the happy "Bushel and a Peck" novelty from "Guys and Dolls." Bing's is the previously picked "Harbor Lights."

A RAINY DAY REFRAIN.....Andrews Sisters-Guy Lombardo Ork.....Decca 27202

Mindy Carson.....RCA Victor 20-3921

The gals and guys take this catchy tagged novelty at a neat bounce, with "Third-Mannish" guitar for extra flavor; Miss Carson does it at slower tempo and with warmth and feeling. Both are winning renditions of a lively number.

THE DISK JOCKEYS PICK:

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

1. MARSHMALLOW WORLD.....Ray Anthony Ork.....Capitol 1196
2. WHERE DO I GO FROM YOU?.....Ray Anthony Ork.....Capitol 1196
3. GOOFUS.....Les Paul.....Capitol 1192
4. BACK IN YOUR OWN BACK YARD.....Patti Page.....Mercury 5463
5. CAN'T SEEM TO LAUGH ANYMORE.....Johnny Parker.....Capitol 1162
6. MARRYING FOR LOVE.....Perry Como.....Victor 20-3922
7. LOOKS LIKE A COLD, COLD WINTER.....Mindy Carson.....Victor 20-3921
8. MY SILENT LOVE.....Fran Warren.....Victor 20-3916

THE RETAILERS PICK:

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

1. JUST THE WAY YOU ARE.....Gordon MacRae.....Capitol 1193
2. AU REVOIR AGAIN.....Mitch Miller Ork.....Columbia 38964
3. I'M IN THE MIDDLE OF A RIDDLE.....Kay Armen-Anton Karas.....London 750
4. MR. TOUCHDOWN, U. S. A.....Hugo Winterhalter Ork.....Victor 20-3913
5. NEVERTHELESS.....Ralph Flanagan Ork.....Victor 20-3904
6. PETITE WALTZ.....Larry Green-Three Suns.....Victor 20-3834
7. IN MY ARMS.....Mitch Miller Ork.....Columbia 38964
8. BEYOND THE REEF.....Margaret Whiting-Jimmy Wakely.....Capitol 1234

THE OPERATORS PICK:

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

1. PETITE WALTZ.....Guy Lombardo Ork.....Decca 27208
2. LOVEBUG ITCH.....Eddy Arnold.....Victor 21-0332
3. DREAM A LITTLE DREAM OF ME.....Ella Fitzgerald-Louis Armstrong.....Decca 27209
4. HARBOR LIGHTS.....Guy Lombardo Ork.....Decca 27208
5. LET'S DO IT AGAIN.....Frankie Carle Ork.....Victor 20-3899
6. MY SILENT LOVE.....Bill Snyder Ork.....Tower 1482
7. NEVERTHELESS.....Paul Weston Ork.....Columbia 38912
8. THINKING OF YOU.....Eddie Fisher-Hugo Winterhalter Ork.....Victor 20-3901
9. DON'T EVER LEAVE ME.....Toni Arden.....Columbia 38905

THE COUNTRY & WESTERN DISK JOCKEYS PICK:

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

1. FADED LOVE.....Bob Wills.....MGM 10786
2. FEELIN' SORRY.....Skeets Yanney.....MGM 10773
3. HADACOL BOUNCE.....Bill Nottles.....Mercury 6275
4. I FINALLY GOT MAGGIE ALONE.....Kenny Roberts.....Coral 64059
5. I OVERLOOKED AN ORCHID.....Carl Smith.....Columbia 20741
6. WHEN THE LOVE BUG BITES YOU.....Jimmy Dickens.....Columbia 20744

MAIL IT NOW! If you have not yet mailed this week's pop chart questionnaire, please do it now.

The **Billboard** MUSIC POPULARITY CHARTS
PART X
Record Reviews

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

How Ratings Are Determined Records are reviewed three times (1) for retailers, (2) for operators, (3) for disk jockeys. Each time on the basis of nine key categories. Each category is assigned a maximum number of points within which new releases are rated. The best possible rating is 100. Maximums are subject to change depending on results of a survey of the music now being conducted. N. S. indicates a record is not suitable for approval within the market.

The Categories Point listings are maximums. Song caliber, 15; interpretations, 15; arrangement, 15; name value, 15; record quality (surface, etc.), 5; music publisher's air performance potential, 10; exploitation (record adv./l's-promotion film, legit and other "plug" aids), 10; manufacturer's distribution power, 10; manufacturer's production efficiency, 5.

ARTIST LABEL AND NO. **TUNES COMMENT**

RATINGS
OVER-ALL
DISK JOCKEY
RETAILER
OPERATOR

ARTIST LABEL AND NO.	TUNES COMMENT	RATINGS
JIMMY DORSEY ORK Columbia 38968	In a Little Spanish Town Swing instrumental treatment of this fine standard emphasizes melody and J.D.'s horn. Could score moderately well in spinner and operator circles.	74--75--71--77
	Let a Smile Be Your Umbrella (Claire "Shanty" Hogan) Dorsey gives out with another live helping of his ersatz Dixieland on this oldie, which Claire Hogan sings with bounce and buoyancy. Should please the new two-beat generation.	76--77--74--77
PHIL BRITO (with the Girlfriends) Russ Case Ork) MGM 10788	It's Love (Amour) Zestful opener-type tune in the "Big, Wide, Wonderful World" vein is handled pleasantly by the competent Brito.	72--72--72--73
	It All Begins and Ends With You Another warm ballad side for the many Brito regulars.	71--71--72--71
FRAN WARREN (H. Winterhalter Ork) V 20-3916	My Silent Love Rich, virtuosic rendition of the standard. Should serve to round out Fran Warren spinner segs neatly.	79--82--78--78
	Look to the Rainbow Pretty "Finlan's Rainbow" song meant little commercially when the show was riding. Strictly material, serving to show Miss W. deserved her recent role in summer stock.	70--75--70--65

ARTIST LABEL AND NO.	TUNES COMMENT	RATINGS
PAUL WESTON ORK (Norman Luboff Choir) Columbia 38962	Nevertheless A fine mood dance dishing in the T. D. "I'll Never Smile Again" tradition makes an impressive debut for Weston on Columbia. Ditty is the oldie being revived via the "Three Little Words" flicker. Could score for Weston.	87--88--86--86
	Beloved, Be Faithful Weston turns in a pleasant rundown of this growing waltz which will pick up a sizable share if the song connects.	80--80--80--80
DORIS DAY-THE PAGE CAVANAUGH TRIO Columbia 38980	A Load of Hay A delightful dishing of a rather silly idea lyrically put down to the lilting and always familiar melody of Ethelbert Nevin's "Narcissus." Could pick up big coin on strength of the familiarity of the tune.	83--84--83--83
	Orange Colored Sky Soft-pedal subtle treatment of this cleverly turned rhythm novelty could pick up the coin of the song scores.	85--85--85--85
ROY SMECK (H. Volpe-J. Hobsey) Gotham 805	Ukulele Dream Waltz Smeck, the veteran wizard of the strings, returns to wax with a uke instrumental of a pleasant waltz. Could pick some action among uke enthusiasts.	63--65--65--60
	Song of India Smeck runs down this evergreen at a rapid Latinesque tempo on his uke. It doesn't come off as more than an exercise for the instrument.	60--62--60--58
VIC DAMONE (Ralph Martiere Ork) Mercury 5486	Beloved Be Faithful Damone, a hot disk entity at the moment, does a good job which is hampered by over-balanced ork and chorus on this ascending waltz ditty. Damone's name could carry this version if song scores.	81--81--80--81
	Take Me in Your Arms This standard is right down Vic's schmaltz alley and he belts it out in forthright style in spite of another poorly balanced etching. His followers will want this.	83--84--82--83
LISA KIRK (Henri Rene Ork) V 20-3914	Life Is So Peculiar Burke-Van Heusen "philosophical" ditty from "Mr. Music" gets one of Miss K.'s best efforts, tho the Bing-Andrews competition is likely to be pretty heavy.	77--77--77--76
	I'm Gonna Hang Your Picture in the Post Office Bright, infectious novelty makes for an entertaining pseudo-hillbilly side by the thrush.	73--76--73--72
VERA LYNN (Bob Farnon Ork) London 742	They're Playing Our Song Rich song in the "Music, Maestro, Please" vein is chirped, as usual, with much feeling by the British thrush, who has yet to catch on here.	71--73--70--70
	It Was Nice While It Lasted Another beautiful, overly pure rendition of a fair-enough ballad.	68--69--68--67

(Continued on page 64)

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

Eddie Hubbard Jim Hamilton Jim Loundsbury Howard Miller Ted Travers Carl Nelson Lenny Kaye Fran Weigle Don McCarty Don Lavery Bill Evans
Marty Hogan Tom Shanahan Bob Story Bob Larsen Gil Newsome Bill Anson Al Jarvis Peter Potter Eddie Gallaher Ted Steele Art Ford Rayburne & Finch
Jack Lacy Martin Block Ted Husing Paul Brenner Hal Tunis Larry Gentile
Sherm Feller Howard Malcolm Fred Robbins
Sid Dickler Bill Brant Larry Doyle
Bud Wendell Bill Silbert Mori Nussbaum
Don McCarty Don Lavery Bill Evans
Ted Steele Art Ford Rayburne & Finch
Hugh Cherry Francis Craig Johnny Slagle
Sammy Taylor Ted Conner John McEnaney
Jackson Lowe Ira Cook Don Bell Maurice Hart
Ted Travers Carl Nelson Lenny Kaye Fran Weigle
Bill Anson Al Jarvis Peter Potter Eddie Gallaher
Larry Gentile Ed McKenzie Stu Wayne Doug Arthur
Bud Randle Howie Lund Nelson King Paul Dixon
Dirk Coleman Maurice Hart Ray Perkins
Jim Hamilton Jim Loundsbury Howard Miller
Tom Shanahan Bob Story Bob Larsen Gil Newsome
Martin Block Ted Husing Paul Brenner Hal Tunis
Eddie Gallaher Ted Steele Art Ford Rayburne & Finch Jack Lacy
Larry Gentile Ed McKenzie Stu Wayne Doug Arthur Hugh Cherry Francis Craig

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Sides Soon To Be Released

BOOKING ADDRESS: **NEW ULM, MINNESOTA**

Record Reviews

(Continued from page 63)

RATINGS
OVER-ALL
DISK JOCKEY
RETAILER
OPERATOR

ARTIST LABEL AND NO.	TUNES COMMENT	
VAUGHN MONROE ORK V 20-3915	POPULAR Frosty, the Snow Man If this tune lives up to its pre-season bally, this buoyant and substantial rendition should break out all over the kidisk and pop fields. Could Be Pretty new ballad gets an unusually warm reading by Vaughn. Could be if "Could Be" makes the grade.	89--90--90--88 83--83--83--83
SPIKE JONES and HIS CITY SLICKERS (The Rhythmaires) V 20-3912	Yes! We Have No Bananas Jones' strongest hunk of homily in some time creeps up via slushy poetry, then breaks out into screwy dialect choruses. Should click with Jones' collectors. Yaaka Hula Hickey Dula Fine take-off on the doo-wacky, ukey style of the '20s, with gal trio and virtuosic uke solo by Freddy Morgan.	84--86--84--82 79--80--78--78
RUSS CASE ORK (Jack Carroll) MGM 10792	All My Love (Bolero) Case, tho somewhat late with this release, delivers one of his vibrant, richly orchestrated jobs with heavy emphasis on the bolero beat. Carroll warbles with warmth and close presence. Could Be A promising new ballad gets a handsome, intimate showcasing from Carroll and the ork.	81--82--81--80 82--83--82--82
CLAIRE "SHANTY" HOGAN (Gil Evans Ork) London 779	I Need You So Thrush delivers a warm, sympathetic vocal on the Ivory Joe ballad—the type of tune for which she has a natural affinity. My Heart Is Out of Town A smart, sophisticated bluesy ballad on the order of Johnny Mercer's great "One for My Baby" is admirably done by Miss Hogan for what will probably be a prestige record.	73--73--73--73 72--74--72--70
STAN KENTON ORK Cap 1191	Easy Go The Kenton dance conception produces a subdued medium jump piece with a catchy tune which should score heavily with Stan's large following and could likely prove a popular item with collegian crowds as well as terpers. But Then You Kissed Me A new Kenton warbler, Jay Johnson, makes an impressive debut in his singing of this heavy ballad. Johnson, sounding much like a cross between Eckstine and Jeffries, should please the loyal Kentonites.	80--83--80--78 79--83--78--75

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

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Record Reviews

ARTIST
TUNES
LABEL AND NO.
COMMENT

RATINGS
OVER-ALL
DISK
JOCKEY
RETAILER
OPERATOR

ARTIST	TUNES	COMMENT	RATINGS
THE THREE SUNS (P. Hanley) V 20-3924	Sleigh Ride Charming job of the colorful Leroy Anderson ditty, with well-integrated sound effects. Slew of diskings, most with vocal, are coming out on the tune, but this well-conceived instrumental should get its share, especially on jukes.	POPULAR	82--81--80--85
	I'll Find You Pete Hanley warbles the ballad in an attractive bary.		71--71--70--72
MINDY CARSON (A. Ackers Ork) V(45)47-3921 (78)20-3921	A Rainy Day Refrain Delicate, refreshing orking enhances this completely delightful disk of an infectious new ballad import; Mindy hasn't come off better on record. Could score with proper promotion aids.		86--87--86--85
	Looks Like a Cold, Cold Winter A light, frothy bit of bounce ballad is rendered without frills by Mindy. Lombardo-ish orking gives the disk the properly fluffy air.		83--83--82--84
ROSEMARY CLOONEY (Tony Mattola Ork) Columbia 38972	Punky Punkin If the Halloween tune catches, this snappy, cleverly orked version should do okay.		80--82--81--70
	The Wobblin' Goblin Very cute hunk of material rounds out a Halloween coupling with special kiddie appeal.		77--80--81--70
KAY ARMEN (Earl Sheldon Ork) London 776	I'm Afraid To Love You Miss Armen, whose voice is purer, warmer, bigger and more vibrant than her better known competitors at last gets a commercial ballad and commercial orking that could mean a foothold in the disk biz.		85--85--85--85
	St. Louis Blues A stunning side, released some months ago and reissued here. With strong flip, could get the play it rates.		82--84--80--82
HARRY BABBITT Coral 60272	Here Comes Santa Claus Babbitt gives the perennial a gentle, subdued treatment, with organ featured in back. Okay job to meet the competition.		73--74--73--72
	My Two Front Teeth Tune, a click two seasons ago via the Spike Jones disk, went virtually unnoticed last Noel. This duet job is adequate, but won't re-establish the tune.		65--65--65--65

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

R. U. A. D. J.?

IF you spin Blues & Rhythm or Gospel Records by artists like ROY MILTON, JOE LIGGINS, CAMILLE HOWARD, THE PILGRIM TRAVELERS, BROTHER JOE MAY, etc. . . .

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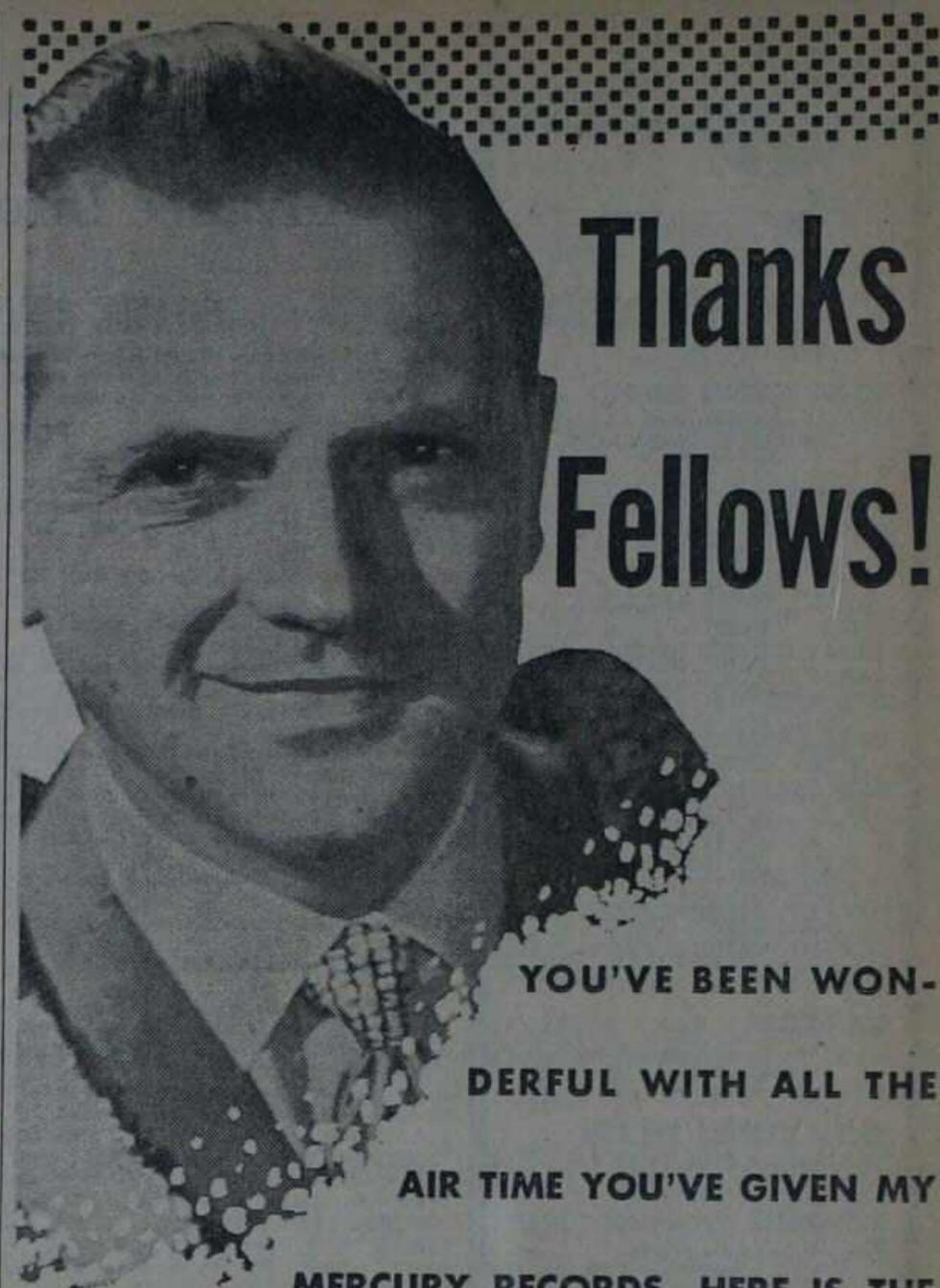
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"Who's the Lucky One"
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"I'M DOIN' A PEACH OF A JOB"
"It Could Be a Wonderful World"
4 Star No. 1532

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DERFUL WITH ALL THE

AIR TIME YOU'VE GIVEN MY

MERCURY RECORDS. HERE IS THE

ONE THING I HAVE ALWAYS WANTED

TO DO—AND IT'S DEDICATED TO YOU!

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I REGRET TO SAY ALOHA
KAIMANA HILA
MAKALAPUA
KAULANA O HILO HANAKAHI
BE MINE, SWEETHEART, BE MINE
LITTLE LANI JO
HILO MARCH

MERCURY ALBUM A-83
45 RPM A-83-45

THANKS AGAIN

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CACTUS PRYOR

1529—(In Again, Out Again) PACKING UP MY BARRACKS BAGS BLUES EXCUSES

MADDOX BROTHERS AND ROSE

1527—IT'S ONLY HUMAN NATURE OKLAHOMA SWEETHEART SALLY ANNE

HANK LOCKLIN

1530—NO ONE IS SWEETER THAN YOU THOUGH I'VE LOST



TOP TEN SELLERS

JESSE JAMES

1520—THE CRAZIEST FEELING JOAQUIN SPECIAL

TERRY PRESTON

1516—GUILTY FEELING ROAD TO HEAVEN

T. TEXAS TYLER

1514—TROUBLE THEN SATISFACTION MONA LISA
1501—WRONG SIDE OF TOWN YOU'LL NEVER BREAK MY TRUSTING HEART AGAIN

DON WHITNEY

1512—I'M GOING TO LOVE YOU (Like I Used To Do) DIXIE STEEL RAG

MADDOX BROTHERS AND ROSE

1507—WATER BABY BLUES CHILL IN MY HEART

WEBB PIERCE

1517—HAWAIIAN ECHOES I'VE LOVED YOU FOREVER IT SEEMS

1479—GEORGIA RAG I SAW YOUR FACE IN THE MOON

CACTUS PRYOR

1498—IF I KNOW'D YOUSE A COMIN' I'D CUT MY THROAT CAN'T YODEL BLUES

HANK LOCKLIN

1466—PINBALL MILLIONAIRE PAPER FACE



NEW COUNTRY SACRED RELEASES

HANK LOCKLIN

1521—THE HOLY TRAIN IS THERE ROOM FOR ME?

TERRY PRESTON

1518—THE SABBATH (Not Over the Weekend) LET'S KEEP THE COMMUNISTS OUT

WILLIAM MOORE

1487—BUGLE CALL FROM HEAVEN PAYDAY IN HEAVEN

MADDOX BROTHERS AND ROSE

1473—WE ARE CLIMBING JACOB'S LADDER HE WILL SET YOUR FIELDS ON FIRE



RHYTHM AND BLUES

HAPPY JOE LEWIS

1528—PARTY LINE (not recommended for radio broadcast) MEAN MEAN MAN

CECIL GANT

1526—MY BABY'S CHANGED CAN'T GET YOU OFF MY MIND

"FOR THE BEST IN FOLK MUSIC"



305 SOUTH FAIR OAKS AVENUE PASADENA 1, CALIFORNIA

The Billboard

MUSIC POPULARITY CHARTS

PART XI

Advance Information

ADVANCE RECORD RELEASES

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

POPULAR

- Always You—J. Fina Ork (Once in) MGM 10801
Autumn Leaves—M. Miller and Chorus (Song) Col 38971
Baby Me—E. Barton-L. Pines Ork (What) National 9123
Beloved, Be Faithful—L. Duchow Ork (Cry) V(45)51-1174, (78)25-1174
Be My Love—B. Eckstine-R. Case Ork (Only) MGM 10799
Benny Pennywhistle—C. Columbo-B. Maxted Ork (Brown) National 9116
Best Idea You Had, The—Una Mae Carlisle-B. Ork (I Bought) Col 38974
Birth of the Blues, The—D. Brown-S. Bass Ork (Love) Jubilee 4007
Black and White Rag—R. Sutton (Frog) Down Home 9
Bless This House—R. Clooney (Christmas) Col 38988
Body and Soul—F. Gardner (Valse) Col 38975
Brazilian Sleigh Bells—P. Faith Ork (What) Col 38986
Brown Eyes—C. Columbo-B. Maxted Ork (Benny) National 9116
Bushel and a Peck, A—J. Desmond-T. Mottola Ork (So Long) MGM 10800
But Then You Kissed Me—S. Kenton Ork (Easy) Cap 1191
Call of the Shepherd—R. Ross Ork (Heaven) Coral 60303
Can't Get You Off My Mind—C. Gant (My Baby's) 4 Star 1526
Can't Seem To Laugh Anymore—R. Hayes-J. Murad's Harmonicats (Jing) Mer 5492
Cascades, The—R. Sutton (Grace) Down Home 10
Cataract Rag—R. Sutton (Villain) Down Home 7
C'est Tout—M. Martin-A. Godfrey-A. Bleyer Ork (Rainy) Col 38991
Christmas—R. Clooney (Bless) Col 38988
Christmas Tree Angel, The—A. Godfrey-The Chordettes (Marshmallow) Col 38990
Chromatic Rag—R. Sutton (Climax) Down Home 8
Cincinnati Dancing Pig—The Melodeons (Swinging) MGM 10805
Climax Rag—R. Sutton (Chromatic) Down Home 8
Cocktail Sketches Album—C. Magnante (1-10")—Col(33)CL-6135—Blues Skies; Continental, The; I Can't Get Started; I Never Knew; It Had To Be You; Laura; Sweet Sue—Just You; This Can't Be Love
College Prom Album—E. Lawrence Ork (1-10")—Dec(33)DL-5274—Deep Purple; East of the Sun; I Can't Get Started; I'm in the Mood for Love; I've Got a Crush on You; Laura; Once in a While; Star Dust
Come Dance With Me—C. Walter-S. Freeman (Nola) MGM 10802
Could Be—D. Haymes-V. Young Ork (Home) Decca 27217
Cry Baby Polka—L. Duchow Ork (Beloved, Be) V(45)51-1174; (78)25-1174
Cuban Mambo—Xavier Cugat Ork (Gudalajara) Col 38976
Daddy's Little Boy—Mills Brothers (I Still) Dec 27236
Dancing on the Ceiling—Barbara Carroll Trio (Puppet) Discovery 130
Do-Do-Do—Mel Torme-S. Burke Ork (Recipe) Cap 1177
Do That To Me—C. Hogan-G. Evans Ork (Everybody) London 782
Don't Be Araid To Love Me—G. Morgan (I Know) Col 20747
Don't Ever Say I Love You—A. Morton (You) Cap 1206
Down San Bernardino Way—Three Keyboards (Yucca) Wrightman 1038
Dream a Little Dream of Me—V. Monroe-Moon Maids (Dream) V(45)47-3929; (78)20-3929
Dream a While—V. Monroe Ork-Moon Maids (Dream) V(45)47-3929; (78)20-3929
Easy Go—S. Kenton Ork (But Then) Cap 1191
Everybody Clap Hands—L. Carson (Molasses) Discovery 531
Everybody Clap Hands—C. Hogan-G. Evans Ork (Do That) London 782
Everybody Knows You by Your First Name—C. Haines (Swingin') Coral 60308
Flight of the Bumble Bee Bumble Boogie—J. Molinari (Valse) Accordia 1955
Frenzy—Una Mae Carlisle-B. Chester Ork (Mad) Col 38973
Frog Legs Rag—R. Sutton (Black) Down Home 9
Frosty the Snow Man—Nat (King) Cole (Little) Cap 1203
Grace and Beauty—R. Sutton (Cascades) Down Home 10
Guadalajara—X. Cugat Ork-C. Castillo (Cuban) Col 38976
Hawaiian Nights Album—L. McIntire Ork (4-10")—MGM 57—Aloha Eyes, 30261; Hawaiian Sky, 30261; Happy Hula Isles, 30262; Holiday Island, 30260; Ke Kall Nei Au, 30263; Kaulana O Hilo Hanakaki, 30263; Puanani, 30262; Hawaiian Nights, 30260
Heaven Drops Her Curtain Down—R. Ross Ork (Call) Coral 60303
He Can Come Back Anytime He Wants To—J. Christy (Mile) Cap 1207
Home—D. Haymes-The Song Spinners (Could) Decca 27217
Hula Blues—J. Maddox-The Rhythmasters (I Get) Dot 1012
I Bought Myself a Book—Una Mae Carlisle-B. Chester Ork (Best) Col 38974

- I Get the Blues When It Rains—J. Maddox Rhythmasters (Hula) Dot 1012
I Know You'll Never Change—G. Morgan (Don't) Col 20747
I Still Love You—Mills Brothers (Daddy's) Dec 27236
I'll Wait—H. Coleman-J. Jerome Ork (Teasin') Apollo 1169
I'll Find You—Three Suns (Sleigh) V 20-3924
I'll Never Love You—T. Richards-J. Lipman Ork (Somewhere) MGM 10804
I'll See You in My Dreams—G. Davis (St. Louis) Organ Rhythms 504
I'm Forever Blowing Bubbles—E. Howard Ork (Red) Mer 5490
I'm the One Who Loves You—R. Clooney-H. Leyden Ork and Chorus (Where) Col 38983
I'm Yours—Mary Ann McCall-P. Moore Ork (Nice) Discovery 512
It May Be on Sunday—M. Tilton-H. Babbitt (Only) Coral 60306
Jing-a-Jing-Jing-a-Ling—R. Hayes-J. Murad's Harmonicats (Can't) Mer 5492
Jingle Bells—T. Harper-M. Miller Ork (Snowy) Col 38977
Kiss You—T. Bennett-M. Manning Ork (Sing) Col 38989
Lena, the Queen at the Uptown Arena—Ziggy Talent (Please) V 20-3925
Let's Go Out to the Movies—S. Fritts-The Korn Kobblers (Wang) MGM 10803
Life Is So Peculiar—L. Armstrong-L. Jordan (You) Dec 27212
Life Is So Peculiar—Peggy Lee (Once) Cap 1244
Little Christmas Tree—Nat (King) Cole (Frosty) Cap 1203
Love Letters—V. Della Rocca-N. Black Ork (River) Nome 6715
Love Like Yours, A—D. Brown-S. Bass Ork (Birth) Jubilee 4007
Mad About Love—Una Mae Carlisle-B. Chester Ork (Frenzy) Col 38973

- Mama Goes Where Papa Goes—Kay Starr (Please) Cap 1205
Marcheta—P. Como (So Long) V(45)47-3913, (78)20-3931
Marshmallow World, A—A. Godfrey-The Chordettes-The Cherry Sisters-A. Bleyer Ork (Christmas) Col 38990
Mile Down the Highway There's a Toll Bridge, A—J. Christy (He Can) Cap 1207
Molasses, Molasses—L. Carson (Everybody) Discovery 531
My Baby's Chased—C. Gant (Can't) 4 Star 1526
My Mother's Birthday—Danny Payne-A. Haig Trio (Old Man) Discovery 529
Nice Work If You Can Get It—Mary Ann McCall-P. Moore Ork (I'm) Discovery 512
Nightingale—J. Hartman-G. Williams Ork (Six) Apollo 1168
Nola—C. Walter-S. Freeman (Come) MGM 10802
Old Man Atom—J. Hilborn (My) Discovery 529
Once in a Lifetime—J. Fina Ork (Always) MGM 10801
Once in a Lifetime—Peggy Lee (Life) Cap 1244
Only a Moment Ago—B. Eckstine-R. Case Ork (Be My) MGM 10799
Only a Mother Could Love You—H. Babbitt-M. Tilton (It May) Coral 60306
Patricia—E. Howard Ork (So Long) Mer 5491
Petite Waltz, The—D. Le Winter-J. Murad's Harmonicats (Warsaw) Mer 5493
Please Love Me—Kay Starr (Mama) Cap 1205
Please Say Goodnight to the Guy, Irene—Ziggy Talent (Lena) V 20-3925
Puppet That Dances Be-Bop—Barbara Carroll Trio (Dancing) Discovery 130
Rainy Day Refrain, A—M. Martin-A. Godfrey-A. Bleyer Ork (C'est) Col 38991
Recipe for Romance—Mel Torme-P. Pugolo Ork (Do-Do) Cap 1177
Red We Want Is the Red We've Got, The—E. Howard Ork (I'm) Mer 5490
Right About Now—Ink Spots (Way) Dec 27214
River of Dreams—M. Andrews (Love) Nome 6715
St. Louis Blues—G. Davis (I'll) Organ Rhythms 504
Sing Your Sinners—T. Bennett-M. Manning Ork (Kiss) Col 38989
Six P. M.—J. Hartman-G. Williams Ork (Nightingale) Apollo 1168
Sleigh Ride—G. Gates Ork (Tubby) Coral 60302
Sleigh Ride—Three Suns (I'll) V 20-3924
Hank Snow Favorites Album—H. Snow (3-7")—V(45)48-0362, (78)21-3062—My Two Timin' Woman; No Golden Tomorrow Ahead; Somewhere Along Life's Highway; Wasted Love; Within This Broken Heart of Mine; You Broke the Chain That Held Our Hearts
Snowy White Snow and Jingle Bells—T. Harper-M. Miller Ork (Jingle) Col 38977
So Long, Sally—P. Como-M. Ayres Ork (Marcheta) V(45)47-3931, (78)20-3931
So Long, Sally—J. Desmond-T. Mottola Ork (Bushel) MGM 10800
So Long, Sally—E. Howard Ork (Patricia) Mer 5491

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with... STREET WALKIN' DADDY and with Margie Day RIFFIN' WITH GRIFFIN with the Griffin Bros. DOT 1010
and... ST. LOUIS TICKLE and CRAZY BONE RAG with Johnny Maddox DOT 1005
Hot in Washington... CRAZY FOR LOVE and CRAZY ABOUT HONEY DIP with the Cap-Tans DOT 1009
Both Blazin'... JUKE BOX BOOGIE and YOU TALK IN YOUR SLEEP with Big Jeff and the Radio Playboys DOT 1004
New Releases... IN THE WILDERNESS and LET ME TELL YOU ABOUT JESUS with the Fairfield Four DOT 1011
HULA BLUES and I GET THE BLUES WHEN IT RAINS with John Maddox DOT 1012
DOT RECORDS Gallatin, Tennessee



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An NBC Transcription—
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"MUSIC FROM HOLLYWOOD"—NBC
Every Saturday Night
with Robert Armbruster's Orchestra



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

Jack Owens

. . . and
● Making New
Decca Records
with
Sunny Burke and Orchestra



**YOU WERE ALSO SWELL
TO PICK MY CURRENT RELEASE
"DREAM A LITTLE DREAM OF ME"**

Decca Record No. 27096

*Two weeks in a row . . . as your
No. 1 Disk Jockey Pick in The Billboard*
WATCH FOR . . . "JACK OWENS SINGS"

Decca Album—To Be Released October 9

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JIM McCARTHY

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Publicity
JERRY CONWAY

Following the Elephants

By AL JARVIS

Hollywood's pioneer disk jockey
drops a few whimsical words of wisdom
from the vantage point
of the spinner who doubles between
AM radio and TV

IN A recent UP interview, a reporter asked me precisely when my "career" started. (The quotations are mine.)

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

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

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

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

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

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

disk company can give is to make better records!

So, when on November 7, 1949, my boss, Don Fedderson, gave me the challenge of a lifetime, to conduct a five-hour daily television show without records on KLAC-TV, I jumped out of my nice soft chair and plunked it down again on a much harder, swivel variety with a "thing" called *Hollywood on Television*.

H.O.T. is that "house by the side of the road," the observer of the Hollywood scene. And if you read your newspapers, you know that Hollywood has a lot to be seen. On that show, we not only interview that one guy in a thousand who made it, but the other 999 as well.

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

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

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

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

125,000 Records a Year

By AL TRILLING

WNEW's record librarian
on the objectives and techniques
of keeping the disks flowing
at one of the country's
leading indie stations

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

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

But we take no time out for this kind of idle tho interesting pursuit. We're too busy, three assistants and myself, in hearing, timing, filing and cataloging our records, which come in at the rate of some 50 a week. Which is a necessary routine, and a helpful one in the later building of WNEW programs.

Our filing system is simple. The records are filed alphabetically, by artist. We have a key for each artist, composed of the first initial in his last name, plus a number. For example, Bing Crosby is 9-C, Tommy Dorsey 2-D, Benny Goodman 3-G, Dinah Shore 70-S, and so on. As each new artist is added to our files, he is given the next number under his initial. In this way the records of each individual artist are kept together, which makes for easy block programming by artist.

The key is followed by another number in our system. That number is a simple 1-2-3-4 listing of records. Dinah Shore's latest disk, for example, is titled *Easy To Remember* (backed by *Don't Rock the Boat, Dear*) and numbered 70-S-127.

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

WNEW prides itself on bringing new artists and music before the public. We have been instrumental in starting the careers of such stars as Dinah Shore, Frank Sinatra, Helen Forrest, Bary Wood and others. Thru the medium of recordings, Martin Block had more than a hand in establishing such bands as Tommy Dorsey, Benny Goodman, Vaughn Monroe, the late Glenn Miller and many, many others. We have not stopped

with popular music alone. We were one of the first stations to put on a hillbilly program, starring Zeke Manners, Elton Britt and others.

We further serve our popular audience by bringing to them music in the classical vein, with such programs as *Music 'Til Midnight*, *Music You Want* and *Orchestras of the World*. We hope our serving the public in this way makes for a better appreciation of more music by more people.

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

As a former music contact man (working for Shapiro-Bernstein, Robbins Music and Santly-Joy) I gained invaluable experience before I joined WNEW in 1940. I like to believe that all representatives—from record companies, music publishers and artists—feel they are welcome to come up to WNEW at any time to talk shop. Their tips and suggestions are most helpful.

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

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

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

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

Art Ford's P's and Q's for Video Jocks

As told to June Bundy

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

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

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

In line with this Ford thinks a jockey can be seen too much on TV, and recommends that platter spinners stay in both media, devoting the bulk of their airtime to radio, and reserving their best stuff for a few TV appearances. "A guy like Ted Steele can afford to be on TV 18 hours a week," explains Ford, "but he's an unusually talented and versatile performer, and therefore an exception."

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

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

The Art Ford show on WPIX utilizes live talent rather than disks, but

the spinner doesn't handle the talent angle himself. "I leave that to the station and concentrate on the commercials." Ford, who has been in TV since he made his video bow on DuMont in 1947, has some definite and constructive ideas on how a d.j. should handle a commercial on TV.

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

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

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

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

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

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

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

From "two" through "eighty-two"
They're All Asking For
the new

Fran Allison RCA VICTOR

RELEASE

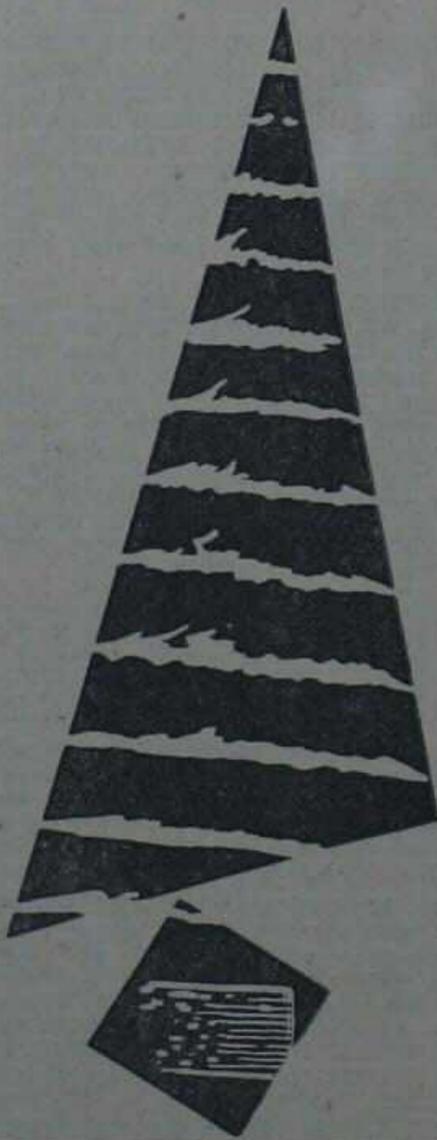
(SWEET ANGIE)

"THE CHRISTMAS TREE ANGEL"

RCA VICTOR RECORD No.

45-5287 (78)

47-0256 (45)



A CHRISTMAS MUST FOR
JUKE BOXES, DISK JOCKEYS AND DEALERS

TV: THE NEW HOME FOR DISK JOCKEYS

By JUNE BUNDY

A survey of spinners
retreaded for sight work;
their routines and programing ideas
in the new medium

THE entire industry laughed when the first deejay sat down in front of a video camera, and even today the success of radio-trained platter spinners on TV is still considered something of a miracle among broadcasters. Sales-wise, the inexpensive deejay format has evolved into a financial bonanza for local TV stations.

Trained in the rigorous regime of marathon radio broadcasting, the disk jockey finds it comparatively easy to adapt himself to the even more demanding routine of staging a TV show on a shoestring. He needs little or no rehearsal; has access to "name" recording talent as gratis guest material, and his ready-made audience (via his radio background) carries a lot of weight with potential sponsors. The latter is probably the most important single factor in putting the jockey across on television. Most platter pilots are past masters in the art of the gentle pitch, and the spiel has proved to be the most effective sales argument on local TV.

Practically all of the video jockey shows are set up on a participating sponsor basis, but the formats vary to some degree. In making the transition from radio to TV, some spinners have converted completely into talent emcees; others hew to the recorded line, and still others utilize a combination of both. Here's a list of some of the disk jockeys who are making the grade in television, along with capsule descriptions of their shows and personal comments by station personnel and the platter guys themselves about the problems confronting the video deejay today:

GEORGE SKINNER, WPTZ, Philadelphia: *The Whirligig Show* (Mon. thru Fri., 5:30 p.m. Participation sponsorship. Format: Combination records and live talent, teen-age studio audience): "In my opinion the disk jockey is the long hope for effective local video programing within the limits of economic sanity. The elements of a successful show are extremely simple—good music, an effective personality, complete naturalness in the presentation of the show and complete frankness in all its approaches. The TV jockey must accept the premise that his viewers will not sit in front of their sets with both feet glued to the floor. In all probability, they are random watchers and constant listeners—meaning, of course, that all TV disk jockey programs must be constructed with a solid audio foundation. Of course, before this development is completed the spinner will be laboring thru the adolescent stages, wherein great effort is expended to complicate the program and destroy its intimate appeal. Records will be accompanied by elaborate and meaningless dances, endless complicated art work and horrible pictures of local talent or the recording artists themselves trying to lip-sync their singing.

"The ultimate TV picture—and this is only one man's opinion—will be a combination of appropriate titles, and a series of abstract moving patterns co-ordinated with the music. As a start in that direction the *Whirligig Show* features a combination electronic and optical device which transforms musical sounds instantaneously into myriads of constantly moving geometric patterns of light. The sound actually stimulates the device and the movement is in sync with the music."

ALAN FREED, WXEL, Cleveland: *The Alan Freed Show* (Across-the-board, 11-midnight. Format: Live

platter show with eight participating spots): "After spinning 'em for six months before two cameras every night at WXEL, my feeling is that the jockey in radio has a rude awakening coming to him, especially those who ride the tables at night. With thousands of set owners lining up in the Cleveland market every month, his audience is going to fade away by leaps and bounds. The daytime AM boys will stagger along for a while until the day comes when TV will take over in the daytime as it has at night. Then they, too, had better be looking for new fields to conquer. I have found that one must place less and less emphasis on records in a TV show. Soundies, slides and artwork are not enough while records are playing. Other, more interesting means must be found to bring about visual satisfaction. There is a great future for the disk jockey in television if the guy can get out from under all the soft years and create!"

BARBARA SNYDER, publicity director, WXEL, Cleveland: "The Freed show is the No. 1 show two days per week (with competition from two other stations). It has a pulse rating as high as 17, and consistently tops a competing tele show. Mail order items sold on the show have rolled most successfully. For example, over a 10-week period, Freed has sold 150 to 200 \$1 vegetable slicers nightly."

JOHNNY SLAGLE and PAT TOBIN, WXYZ, Detroit: *Pat 'n Johnny Show* (across-the-board 2:30-4 p.m.—11-midnight. Participation sponsorship. Format: Records, interviews, information on household subjects. Cameras focus on parakeets, canaries, hamsters, rabbits, guinea pigs, tropical fish and other animals while records spin).

JAMES G. RIDDEL, general manager, WXYZ, Detroit: "This program has proved the disk jockey a success on television. The show is built to be good listening, without necessarily viewing, so a housewife can go about her duties. The program has pulled as many as 54,500 letters in a five-day contest, and it has received a 90 per cent share of audience on coincidental checks with 30 per cent of Detroit's 160,000 sets in use."

JOHNNY GRISWOLD and DICK BILLS, KOB-TV, Albuquerque, N. M. GEORGE S. JOHNSON, manager, KOB-TV: "Both Griswold and Bills are KOB disk jockeys who double on TV as live performers. There are no strictly platter shows on KOB-TV. They are excellent salesmen for both AM and TV. By keeping them on good television shows we believe their value is enhanced as AM disk jockeys in the daytime."

ED McMAHON, WCAU-TV, Philadelphia: *Off the Record Show* (11-midnight. Format: Record, live talent, interviews. "Pay Off Platter" contest gimmick with listeners sending cards, and McMahon phoning contestants while on air): "A TV disk jockey show can afford real relaxation to viewers with its informal air and lesser amount of heavy visual material. The ideal time for such shows is late at night for people who are tired of watching video extravaganzas, but don't want to turn off the set and go to bed. The deejay should not attempt to compete with big shows, but should fill the role of a change-of-pace."

Video Jocks? KPHO Again 'Em

IN SPITE OF the wide-spread acceptance of the deejay in TV, some video stations are dead set against 'em. For instance, KPHO-TV, Phoenix, Ariz., the State's sole four-network TV outlet, writes, "Producers here look westward to the Coast, and eastward to Chicago and New York, where disk jockeys are taking over and wonder who is supposed to be in the sticks.

"Arizona's 80,000 odd televiewers have expressed no desire for TV disk jockeys and, working on the obvious theory that TV is entirely visual, and as such, should have as much movement as possible, producers here feel that the wax spinners should stick to AM and vice versa. If a housewife cannot do her housework and view TV at the same time (which seems to be the main excuse for the video disk jockey) she should turn on the radio. TV will still monopolize the average person's listening and viewing time, but we here do not feel that it should or will entirely eliminate radio."

BUD (FRANK J. JR.) ABBOTT, WHAS, Louisville: *The Abbott Show* (7-7:30 p.m. Monday and Tuesday. Format: Records with trick camera gimmicks, guests. Participating sponsorship): "It's difficult to get enough action in a one-man show. Another obstacle is what to do while the record is on, but on this show that problem is solved partially by pantomime and by a sketch gimmick on the balop. A video jockey has to be an actor, pantomimic and vaudevillian. Maybe a lot of them will turn into out-and-out emcees and night club acts."

RICHARD W. HUGHES, promotion manager, WHAS, AM, FM and TV: "This show has been very successful, mostly because of the colorful personality of Abbott and producer Bill Loader, who is constantly dreaming up new stunts and ideas for the show. Together, they've made the show successful—commercially as well as artistically. One night they did the show from the roof of the building in a 20-mile-an-hour wind. Abbott's tongue-in-cheek lectures on the technical side of television are also popular. For the 'sketch gimmick' Loader sketches drawings to accompany a record, drawing them on a roll of paper for the baloptican. When Abbott went on vacation recently, a sub announcer was heckled by Abbott's recorded snide remarks. The following day the viewing audience saw a pair of ghost-like hands going thru the familiar Abbott mannerisms, while a record spied commercials and all. From the sponsor's point of view, the show is outstanding because Abbott will go to great lengths to put over a commercial. For one sponsor he eats potato chips, for another he dons coveralls, imprinted with the advertisers name, and once he even

bounced up and down on a mattress to demonstrate its softness."

LES MALLOY, KGO-TV, San Francisco (Tues. thru Fri., 5-6:30 p.m., participation sponsorship basis. Format: Records, interviews. Latter has included everything from a boa constrictor to a "cross section of visiting and hometown citizenry from every walk of life").

ART GREEN, WTVJ, Miami: *The Art Green Show* (Mon. thru Fri., 3-3:45 p.m., participation sponsorship, limited to five sponsors per telecast. Format: Records, contest gimmicks. Two gals assist on Whozit, Whatzit, Where'zit and Jigsaw puzzle quizzes, with viewers asked to assemble a complete answer from pieces of a picture-flashed on screen. In the "Mystery Guest" gimmick, the guest is screened in silhouette and viewers are given clues to his identity, with prizes for first phone identification.)

ALEC GIBSON, WTVJ, Miami: (3:45-4:30 p.m., Mon. thru Fri., participating sponsorship. Format: Records, guests, contest gimmicks—old-time record quizzes, "Spin-To-Win," with Gibson spinning disks manually so viewers can guess at identity of pictured artist on platter. Gibson's specialty is a comedy characterization, tagged Mrs. McFudge, who speaks in a falsetto, wears zany hats, and appears twice a week to give advice to the lovelorn.)

BURT TOPPAN, publicity director, WTVJ, Miami: "The station feels that d.j. shows like Gibson's and Green's will prove to be the backbone of afternoon programing and viewer interest and sponsor acceptance seems to bear this out."

GOMER R. LESCH, WFMY, Greensboro, N. C.: *Musical Mardi Gras*. (Tues., 8:30-9 p.m. Format: Records, chatter, quizzes and other gimmicks; a high school cartoonist, Bert Wade, sketches to match disks.)

VIC CAMPBELL and MEL QUINN, Thurs., 7:30-7:45 p.m. Participation sponsorship. Format: Records, film clips, interviews, disk quizzes.

KAY CUSKEY, WGAL-TV, Lancaster, Pa.: *Variety Time* (Mon. thru Fri., 4:45-5:15 p.m. Spot participation. Format: Plays records on portable turntable, reads mail from listeners. Cameras flash no names of viewers requesting record, while disk plays, plus pictures of vocalists and ork leaders).

JOHNNY WINTERS, WBNS-TV, Columbus, O.: *Petticoat Pals* (Mon. thru Fri., 1:30. Spot participation. Format: Records, interviews, impersonations).

GERRY STURM, WHEN, Syracuse: *Sketch-A-Tune* (Tues., 3:45-4 p.m. Format: Artist Sturm spins disk to tie in with sketches he prepares "on-the-air").

BOB MILLS, WSAZ-TV, Huntington, W. Va.: *Music Shop* (three nights a week. Full sponsorship. Format:

Live talent, with phantom tune contest, via phone. After inter-connection, show becomes a disk jockey simulcast with station's AM department).

BOB MURPHY, WJBK-TV, Detroit: *Matinee With Murphy* (Mon. thru Fri., 4-5 p.m. Participating sponsors. Format: Live talent variety show with mail pull gimmicks. Murphy also emcees an evening video variety program).

NEW YORK

TED STEELE, WPIX, New York: *The Ted Steele Show* (Mon. thru Sat., 2:30-5:30 p.m. Participation sponsorship. Format: Live talent show, with Steele vocalizing and performing on several instruments, ork numbers, guests, news and sports round-ups, contest gimmicks).

ZEKE MANNERS, WJZ-TV, New York. (Across-the-board, 3-5 p.m. Spot participation. Format: Records, live talent, interviews, news and sports roundup.

FREDDIE ROBBINS, WPIX. (15-minute show with Laraine Day before ball games. Format: Interview, chat-ter.)

ART FORD, WPIX, New York. (Tues., 10-11 p.m.; Fri., 9:30-11 p.m. Participating sponsors. Format: Live talent, variety acts. See Art Ford story elsewhere in this issue.)

CHICAGO

BILL EVANS, WBKB. (Across-the-board, noon-13:30 p.m. Format: Records, interviews.)

ERNIE SIMON, WBKB. (10-10:15 p.m. Format: Sidewalk interviews.)

LINN BURTON, WBKB. (Interviews patrons at ballpark; 10-minute spots before and after games.)

EDDIE HUBBARD, WBKB (Weekly half hour show. Format: Variety, guests, small ork.)

FRAN WEIGLE, WGN-TV. (20-30-minute show before ball games, *Stop the Record*. Format: Telephone quiz game.)

HOWARD MILLER, WNBQ. (Five-minute show three times a week. Format: Records, interviews.)

HOLLYWOOD

AL JARVIS, KLAC-TV. (1-5:30 p.m. across-the-board. Participation sponsorship. Format: Records, interviews, guests, race results, religious periods.)

JIM HAWTHORNE, KLAC-TV. (Tues. thru Fri., 6-6:30 p.m. and 10:10-1:10 p.m. Participating sponsorship. Format: Records, interviews.)

BILL ANSON, KLAC-TV. (Across-the-board, 11:10-12:10 and Sun., 9:30 a.m.-2:30 p.m. Participation sponsorship. Format: Records, public service feature tagged "Helping Hand," which brings needy people on the air to tell their woes and enlist help from viewers. Anson is particularly strong for video's sales impact, via visual demonstration of products.)

BOB McLAUGHLIN, KLAC-TV. (Sat. and Sun., 4:30-6 p.m. Participation sponsorship. Format: Live talent show, interviews.)

BILL LEYDEN, KTTV: Club Eleven (Participation sponsorship. Format: Live talent and "soundies").

PETER POTTER, KLAC-TV. (Across-the-board, 11-midnight. Participation sponsorship. Format: Panel and studio audience review new record releases.) Potter: "A video jockey show takes five times the work and preparation necessary for a similar stint on radio, and increases chances of a dull program. With good record programming a radio jockey can't go wrong, but in TV the show hangs entirely on the jockey's personality.

Spinners of Disks— Movers of Merchandise

By JOE MARTIN

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

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

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

Advertisers and agency execs who have had long experience in the employment of disk jockeys to sell their products are in agreement on one point—"the guy has to be the Fuller brush man type." That's the type of radio salesman who can get his listeners to make 1,000 telephone call orders within 10 minutes. It was the well-known Martin Block who did just that some years ago. More, he got the calls divided among the five boroughs of New York City.

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

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

- (1) He must understand selling.
- (2) He must have a loyal audience.
- (3) He must be able to talk to his listeners on their own level and as a personal friend.
- (4) He must be able to inject his

own personality into any piece of ad copy he is reading.

That the jockey with the biggest name, biggest audience and best time is not always a good salesman has been proved time and again. It is generally known that some of the best-known platter spinners are considered "hopeless" as salesmen. In trying to sell a \$2.98 item, one such "name" wound up the week with having cost the advertiser \$10 for every \$2.98 item sold. Advertisers and agencies both agree that the selling cost must remain at one-third of the retail price or less. A top disk jockey salesman can often get the selling cost of a \$2.98 item down to 40 cents per item.

On the subject of whether or not disk jockeys should be given free rein in handling ad copy, one of the top agency execs insists that reading from scripts has proved the best method of selling. He points to the specific example of a Midwest station jockey who had been selling one item at the rate of 300 per week. When orders suddenly dropped off to 75 or 100 a week, the agency made frantic calls and soon discovered that the jock had decided to ad lib the commercials. Switching back to script raised the orders to their former level within three days.

Further proof that disk jockeys with the basic qualifications and a desire to sell can move plenty of merchandise lies in the recent experience of an ad agency in New York which was promoting the sale of pass books. The books contained various coupons for free or reduced price admissions or purchases to a string of places in and around the city. Cost to the listener was \$1. A broad campaign in the New York area came up with 10,000 phoned in orders in one day and a total two-week sales of 125,000 pass books.

On the subject of price, most execs agree that disk jockeys on AM radio can sell items that cost \$7.95 or less, but that similar shows on TV can sell items priced as high as \$19.95. On the topic of time, most agree that the 5 to 7:30 and 10 to 12:30 periods in the evening usually pay out best.

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

In all, it is agreed that buying time on a disk jockey program is usually the safest buy of all, that disk jockeys have proven themselves the best mail and phone salesmen, and that the "names" are not always the best merchandisers. Most people, it seems, don't know the name of the local Fuller brush man—but they continue to buy from him.



best sellers



- ★ **JANET BRACE**
15061 AN ORANGE COLORED SKY
OCEANA ROLL
- ★ **TERRY SHAND**
15064 DUST OFF THE OLD PIANO ROLLS
I WOULDN'T TOUCH YOU WITH A
TEN FOOT POLE
- ★ **JOHNNY LONG**
15060 THE B-I-EE-I-E
JUST FRIENDS
- ★ **GEORGE WRIGHT**
15065 TENDERLY
TIMES SQUARE BOOGIE



- ★ **JIMMIE OSBORNE**
893 GOD, PLEASE PROTECT AMERICA
THE MOON IS WEEPING OVER YOU
- ★ **MOON MULLICAN**
830 I'LL SAIL MY SHIP ALONE
MOON'S TUNE
905 MONA LISA
THINK IT OVER
- ★ **SHORTY LONG**
889 FOOLISH PRIDE
CALM, COOL AND COLLECTED
- ★ **AL DEXTER**
884 HI DE HO BOOGIE
WALKING WITH THE BLUES
- ★ **YORK BROTHERS**
901 ROAD OF SADNESS
KILL HER WITH KINDNESS



- ★ **WYNONIE HARRIS**
4380 ROCK MR. BLUES
BE MINE, MY LOVE
4378 GOOD MORNING, JUDGE
STORMY NIGHT BLUES
- ★ **TINY BRADSHAW**
4397 I'M GOING TO HAVE MYSELF A BALL
BUTTERFLY
4357 WELL OH WELL
I HATE YOU
4376 BOODIE GREEN
AFTER YOU'VE GONE
- ★ **LUCKY MILLINDER**
4398 WHO SAID SHORTY WASN'T COMING
BACK
CLAP YOUR HANDS

- LEE RICHARDSON**
DeLuxe 3307 THAT OLD FEELING
BOTTOMLESS BLUES
- ROY BROWN**
DeLuxe 3308 'LONG ABOUT SUNDOWN
CADILLAC BABY
DeLuxe 3306 DREAMING BLUES
LOVE DON'T LOVE NOBODY

KING
Records

CHRONOLOGICAL LIST RECORDING ARTISTS' BIRTHDAYS

JANUARY

JANUARY 3
Maxine Andrews
(Andrews Sisters) Decca
Francis Scott (Modernaires) .. Columbia

JANUARY 7
Dick Contino Magnolia

JANUARY 9
Miranda Decca

JANUARY 10
Buddy Johnson Decca
Jackie Joslin
(Pepperettes) Horace Heidt

JANUARY 12
Tex Ritter Capitol

JANUARY 14
Billy Butterfield Capitol

JANUARY 15
Gene Krupa Columbia

JANUARY 17
Jayne Dinning
(Dinning Sisters) Capitol

JANUARY 18
Danny Kaye Decca

JANUARY 21
Martin Karl (Mariners) Columbia

JANUARY 23
Eddie Miller
Max Smith (Sportsmen) Capitol

JANUARY 27
Skitch Henderson Capitol

FEBRUARY

FEBRUARY 1
Hildegard Decca

FEBRUARY 2
Joe (Joseph J.) Pittello
(Philharmonica Trio) Capitol

FEBRUARY 9
Ernest Tubb Decca

FEBRUARY 10
Larry Adler Decca

FEBRUARY 11
John Mills (Mills Brothers) ... Decca
Josh White Decca

FEBRUARY 13
Tex Beneke RCA Victor

FEBRUARY 13
Gene Ames (Ames Brothers) ... Coral
Lois Butler Capitol
Artie Wayne Capitol

FEBRUARY 14
Joan Edwards
Elliot Lawrence Columbia

FEBRUARY 15
Wally Fowler Capitol

FEBRUARY 16
Patty Andrews
(Andrews Sisters) Decca
Wayne King RCA Victor
Jimmy Wakely Capitol

FEBRUARY 17
Enric Madriguera Decca

FEBRUARY 19
Stan Kenton Capitol

FEBRUARY 26
Betty Hutton Capitol

FEBRUARY 29
Jimmy Dorsey Columbia

MARCH

MARCH 1
Dinah Shore Columbia
Evelyn Weatherford
(Pepperettes) Horace Heidt

MARCH 8
Sam Donahue Capitol
Mitch Mitchell

MARCH 10
Marion Hutton MGM

MARCH 12
Gordon MacRae Capitol
Paul Weston Capitol

MARCH 13
Sammy Kaye RCA Victor

MARCH 14
Les Brown Columbia

MARCH 15
Randy Brooks Decca
Harry James Columbia

MARCH 16
Jerry Lewis
(Martin & Lewis) Capitol

MARCH 17
King Cole Capitol
Thomas Lockard (Mariners) .. Columbia
Andy Parker Capitol

MARCH 19
Johnny Drake
(Modernaires) Columbia

MARCH 20
Sister Rosetta Tharpe Decca

MARCH 21
Eddie Kirk Capitol

MARCH 22
Sonny Burke Decca

MARCH 23
Johnnie Guarneri
..... Majestic and Savoy

MARCH 25
Frankie Carle Columbia
Freddie Stewart Capitol

MARCH 27
Sarah Vaughan Columbia

MARCH 28
Paul Whiteman
..... Columbia, Victor, Decca

MARCH 29
Ginger Dinning
(Dinning Sisters) Capitol
Jean Dinning
(Dinning Sisters) Capitol

MARCH 31
Red Norvo Capitol

APRIL

APRIL 1
Eddy Duchin Harmony

APRIL 2
Joan Cherry
(Pepperettes) Horace Heidt
Bill Days (Sportsmen) Capitol
Herbert Mills
(Mills Brothers) Decca

APRIL 6
Paula Kelly (Modernaires) ... Columbia

APRIL 7
Billie Holiday Decca

APRIL 11
Ernie Felice Capitol

APRIL 19
Clark Yocum (Pied Pipers) ... Capitol

APRIL 20
Lionel Hampton Decca

APRIL 24
Betty Rhodes RCA Victor

APRIL 29
Duke Ellington Columbia
Dick Leibert RCA Victor
Donald Mills (Mills Brothers) .. Decca
Russ Morgan Decca

APRIL 30
Bea Wain Columbia

MAY

MAY 1
Jesse Price Capitol
Kate Smith MGM

MAY 2
"Two Ton Baker" Mercury
Bing Crosby Decca

MAY 3
Joe Ames (Ames Brothers) Coral

MAY 5
Vincent Leo Degan
(Starlighters) Capitol
Monica Lewis Decca

MAY 6
Pauline Byrns
(Starlighters) Capitol

MAY 8
Red Nichols Capitol
Mary Lou Williams King

MAY 10
Pee Wee Hunt Capitol

MAY 11
Johnny "Scat" Davis Universal

MAY 12
Gordon Jenkins Decca

MAY 13
Louis Prima RCA Victor

MAY 16
Perry Como RCA Victor
Woody Herman Capitol

MAY 18
Meredith Willson Decca

MAY 19
Georgie Auld Discovery

MAY 20
Nic Ames (Ames Brothers) Coral

MAY 21
Dennis Day RCA Victor
Horace Heidt Magnolia

MAY 23
Betty Garrett MGM
Helen O'Connell Coast
Artie Shaw Columbia

MAY 24
Herbie Fields RCA Victor

MAY 26
Peggy Lee Capitol

MAY 28
Dave Barbour Capitol
Al Jolson Decca
Andy Kirk Vocalion
Phil Regan Victor

MAY 29
Bob Hope Capitol

MAY 30
Mel Blanc Capitol
Benny Goodman Capitol

JUNE

JUNE 1
Marie Knight Decca

JUNE 2
Bill Darnel Coral

JUNE 3
Joey Nash

JUNE 7
Nathaniel Dickerson
(Mariners) Columbia
Glen Gray Decca and Coral
Dean Martin
(Martin and Lewis) Capitol

JUNE 8
Toni Harper Columbia
James O. Lewis (Mariners) .. Columbia

JUNE 9
Fred Waring Decca

JUNE 10
Judy Garland MGM

JUNE 11
Hazel Scott
..... Columbia, Decca and Signature

JUNE 14
Burl Ives Columbia
John Scott Trotter Decca

JUNE 18
Kay Kyser Columbia

JUNE 19
Guy Lombardo Decca

JUNE 23
Eddie Miller Capitol

JUNE 24
Phil Harris RCA Victor

JUNE 25
Peter Lind Hayes Decca

JUNE 28
Rosalie Allen RCA Victor

JUNE 30
Lena Horne MGM

JULY

JULY 1
Alvino Rey Capitol

JULY 4
Louis Armstrong Decca
Alec Templeton Columbia

JULY 5
Jerry Duane (Starlighters) ... Capitol

JULY 6
LaVerne Andrews
(Andrews Sisters) Decca

JULY 8
Louis Jordan Decca

JULY 9
Eddie Ames (Ames Brothers) ... Coral
Ted Steele Columbia

JULY 10
Milt Bruckner MGM

JULY 14
Carmen Lombardo Decca

JULY 21
Kay Starr Capitol

JULY 22
Margaret Whiting Capitol

Editor's Note:

Year of birth has been
purposely omitted in the
interests of accuracy

JULY 24
Jerry Wayne Harmony
Cootie Williams Mercury

JULY 26
Buddy Clark Columbia
Erskine Hawkins RCA Victor

JULY 28
Carmen Dragon MGM
Rudy Vallee RCA Victor

AUGUST

AUGUST 3
Ray Bloch Hi-Tone

AUGUST 7
Hal Derwin Capitol
Al Goodman RCA Victor
Freddie Slack Capitol

AUGUST 8
Lucky Millinder RCA Victor
Victor Young Decca

AUGUST 10
Jane Pickens RCA Victor
Claude Thornhill RCA Victor

AUGUST 11
Jane Hutton
(Pied Pipers) RCA Victor

AUGUST 15
Rose Marie Mercury
H. Winterhalter Columbia

AUGUST 19
Harry Mills
(Mills Brothers) Decca

AUGUST 20
Tony Pastor (Starlighters) ... Capitol
Jack Teagarden Capitol and Decca

AUGUST 21
Count Basie RCA Victor

AUGUST 22
Nick Lucas Capitol
Martha Raye Discovery
Charlie Pittello
(Philharmonica Trio) Capitol

AUGUST 23
Bob Crosby Harmony
Tex Williams Capitol

AUGUST 24
Charles W. Lowry
(Pied Pipers) RCA Victor

AUGUST 29
Larry Cassidy Capitol
Charlie Parker Mercury

AUGUST 31
Arthur Godfrey Columbia

SEPTEMBER

SEPTEMBER 1
Don Wilson Capitol

SEPTEMBER 4
Dick Thomas Decca

SEPTEMBER 10
Raymond Scott
..... Columbia and Master

SEPTEMBER 12
Eddy Howard Mercury
Ella Mae Morse Capitol

SEPTEMBER 14
Harry Salter

SEPTEMBER 15
Phil Brito Harmony and MGM

SEPTEMBER 16
Andy Russell Capitol

SEPTEMBER 20
Frank DeVol Capitol
Jelly Roll Morton
Brunswick, Commodore, Century,
Circle, Jazz Man and Victor

SEPTEMBER 22
Harry H. Hallicki
(Philharmonica Trio) Capitol

SEPTEMBER 24
Herb Jeffries Columbia

SEPTEMBER 28
Shug Fisher Capitol

SEPTEMBER 27
Barclay Allen Capitol
Mary McCarty Columbia

SEPTEMBER 28
Dave Franklin Capitol

SEPTEMBER 30
Kenny Baker Decca

OCTOBER

OCTOBER 7
Diana Lynn Capitol
Vaughn Monroe RCA Victor

OCTOBER 8
J. C. Heard Apollo

OCTOBER 15
Nellie Lutcher Capitol

OCTOBER 17
Jack Owens Decca

OCTOBER 21
Dizzy Gillespie RCA Victor

OCTOBER 26
Charlie Barnet Capitol
Tony Pastor Columbia

(Continued on opposite page)

POP THEME SONGS OF ARTISTS, ORKS

Listed alphabetically by artist,
with record numbers and labels
on which they have been recorded

LEIGHTON NOBLE
Moonbeam Coral

RAY NOBLE
The Very Thought of
You Columbia 37542

TONY PASTOR
Blossoms Columbia

LOUIS PRIMA
Play Pretty Victor

ANDY RUSSELL
Magic Is the Moonlight .. Capitol 15236

HAZEL SCOTT
Swingy Serenade Decca

ANDREWS SISTERS
Bel Mir Bist Du Schen ... Decca 23605
In Apple Blossom Time ... Decca 23608

GENE AUTRY
Back in the Saddle Again
..... Columbia 20036

CHARLIE BARNET ORK
Skyliner Decca 25234
Redskin Rhumba Capitol 10174

COUNT BASIE ORK
One O'Clock Jump Decca 25056

TEX BENEKE ORK
Moonlight Serenade Victor 20-2932

BEN BERNIE ORK
Au Revoir, Pleasant Dreams
..... Decca 25282
It's a Lonesome Old Town
..... Decca 25282

WILL BRADLEY ORK
Think of Me Columbia 36225

NAT BRANDWYNNE
Whisper in the Night Decca

PHIL BRITO
Not So Long Ago MGM

CHARLES BROWN
Drifting Blues Aladdin

LES BROWN ORK
Leap Frog Columbia 37540
Sentimental Journey .. Columbia 37347

HENRY BUSSE ORK
Hot Lips Decca 25015

CAB CALLOWAY ORK
Minnie the Moocher
..... Brunswick 80015

FRANKIE CARLE ORK
Sunrise Serenade Columbia 37539

CARMEN CAVALLARO
My Sentimental Heart Decca

NAT COLE
Straighten Up and Fly
Right Capitol 15284

DICK CONTINO
Lady of Spain Magnolia 501-3

BING CROSBY
When the Blue of the Night
Meets the Gold
of the Day Decca 25186-24200

XAVIER CUGAT ORK
My Shawl Columbia 36942

PETE DAILY
I Want To Linger Capitol 15095

CLARK DENNIS
Peg o' My Heart Capitol 57-715

DINNING SISTERS
One Two Three Capitol

JIMMY DORSEY
Contrasts Decca 25294

TOMMY DORSEY
I'm Getting Sentimental
Over You Victor 20-2932

EDDY DUCHIN
My Twilight Dream ... Columbia 36224

DUKE ELLINGTON ORK
Take the "A" Train Victor 27380

SHEP FIELDS
Rippling Rhythm Victor 20-2945

ELLA FITZGERALD
Let's Get Together Decca

ERROL GARNER
Laura Savoy 571

BENNY GOODMAN
Let's Dance (opening) ... Capitol 36224
Goodbye (closing)
..... Victor 20-2408, 25215

GLEN GRAY
Smoke Rings Decca 25135

LARRY GREEN
My Promise to You Victor 20-2935

PHIL HARRIS
That's What I Like About
the South Victor 20-2681
..... Harmony 1024

ERSKINE HAWKINS ORK
Swing Out Victor

HORACE HEIDT
Pretty Little Petticoat .. Columbia 36226
I'll Love You in My
Dreams Col 36227

SKITCH HENDERSON
Anita Capitol

WOODY HERMAN
Blue Flame Decca 23218

HILDEGARDE
Darling, Je Vous Aime
Beaucoup Decca 23218

THE INK SPOTS
If I Didn't Care Decca 23632

HARRY JAMES
Ciribiribin Columbia 37141

BUDDY JOHNSON
Far Cry Decca 48076

DICK JURGENS
Day Dreams Come True
at Night Columbia 37541

SAMMY KAYE
Kaye's Melody Victor 20-2935

HAL KEMP
Oh How I'll Miss You Columbia

STAN KENTON
Artistry in Rhythm Capitol 159

WAYNE KING
The Waltz You Saved
for Me Victor 20-2934

RAY KINNEY
Across the Sea Decca 25181

KORN KOBBLERS
Goodnight Song MGM 10432

ANDRE KOSTELANETZ
Lovely Columbia

GENE KRUPA
Star Burst Columbia 37539
That Drummer's Band .. Columbia 36819

KAY KYSER
Thinking of You Columbia 36225

ELLIOT LAWRENCE
Heart to Heart Columbia 37542

TED LEWIS
When My Baby Smiles
at Me Decca 23916

GUY LOMBARDO
Auld Lang Syne Decca 24260

JOHNNY LONG
White Star of Sigma Nu .. Decca 25382

CLYDE MCCOY
Sugar Blues Decca 25014

FREDDY MARTIN
Tchaikovsky Piano Concerto
No. 1. Victor 20-2933

AMOS MILBURN
Chicken-Shack Boogie ... Aladdin 3014

GLENN MILLER
Moonlight Serenade ... Victor 20-1566

ROY MILTON
Rhythm Cocktail Specialty 504

VAUGHN MONROE
Racing With the Moon .. Victor 20-2933

ART MOONEY
Sunset to Sunrise MGM 10207

RUSS MORGAN
Does Your Heart Beat
for Me? Decca 25080

RAYMOND SCOTT
I'll Love You in My
Dreams Columbia 36227

ARTIE SHAW ORK
Nightmare Victor 20-1752

FRANK SINATRA
Night and Day Victor 20-1589

HAL SINGER
Corn Bread Savoy 671

FREDDIE SLACK
Strange Cargo Capitol 20030

KATE SMITH
When the Moon Comes Over
the Mountain Columbia 36045

God Bless America MGM 30101
..... Victor 26198

CHARLES SPIVAK ORK
Star Dreams London

CLAUDE THORNHILL
Snowfall Victor 20-3376
..... Columbia 37540

THE THREE SUNS
Twilight Time Victor 20-2934

ERNEST TUBB
Walking the Floor Over
You Decca 46008

ORRIN TUCKER
Drifting and Dreaming
..... Columbia 36227

SOPHIE TUCKER
Some of These Days Decca 23004

TOMMY TUCKER
I Love You,
Oh How I Love You MGM

JERRY WALD
The Moon's On Fire Columbia

FRED WARING
A Cigarette, Sweet Music
and You Decca 18771

TED WEEMS
Out of the Night Decca 25288

LAWRENCE WELK
Bubbles in the Wine Decca 2442

PAUL WHITEMAN
Rhapsody in Blue Decca 29051

WHOOPEE JOHN WILFAHRT
Mariechen Waltz Decca 45071

PAUL WILLIAMS
Hucklebuck Savoy 683

MEDITH WILLSON
You and I Decca 48076

(Continued from opposite page)

OCTOBER 31
Illinois Jacquet RCA Victor
Julia Lee Capitol

NOVEMBER

NOVEMBER 2
Harry Babbitt Vocalion

NOVEMBER 3
Milt Herth Coral

NOVEMBER 5
Jan Garber Capitol

NOVEMBER 7
Red Ingle Capitol

NOVEMBER 10
Billy May Capitol
Jane Froman Majestic

NOVEMBER 11
Harold S. Hooper
(Pied Piper) RCA Victor
Ralph Sigwald Horace Heidt

NOVEMBER 14
Johnny Desmond MGM
Morton Downey Columbia
Dick Powell Decca
Martha Tilton Capitol and Victor

NOVEMBER 16
Jack Smith Capitol

NOVEMBER 17
Howard George Hudson
(Starlighters) Capitol
Josef Marais Decca

NOVEMBER 18
Johnny Mercer Capitol

NOVEMBER 19
Tommy Dorsey RCA Victor

NOVEMBER 20
Judy Canova Decca
June Christy Capitol

NOVEMBER 21
Coleman Hawkins RCA Victor
Ted Straeter Decca and Liberty

NOVEMBER 22
Hoagy Carmichael Decca
Ethel Smith Decca

NOVEMBER 24
Eileen Barton
Joan Brooks
Teddy Wilson
..... Columbia and Musicraft

NOVEMBER 25
Joe DiMaggio Capitol
Will Osborne Black & White

NOVEMBER 30
Little Eddy Boyd RCA Victor

DECEMBER

DECEMBER 1
Mary Martin

DECEMBER 2
Charlie Ventura RCA Victor

DECEMBER 9
Freddie Martin RCA Victor

DECEMBER 10
Morton Gould Columbia

DECEMBER 12
Hal Dickinson
(Modernaires) Columbia
Frank Sinatra Columbia

DECEMBER 14
Gurney Bell (Sportsmen) Capitol

DECEMBER 15
Buddy Cole Capitol
Marjorie Hughes Columbia

Marty Sperzel
(Sportsmen) Capitol

DECEMBER 17
Ray Noble Columbia

DECEMBER 18
Eddie Vinson Mercury
Anita O'Day Signature

DECEMBER 19
Clark Dennis Capitol

DECEMBER 20
Ted Florito

DECEMBER 21
Xavier Cugat Columbia
Andre Kostelanetz Columbia

DECEMBER 23
Joe Lucher Capitol

DECEMBER 28
Earl (Father) Hines
Victor, MGM, Columbia, HRS, Blue
Note and Brunswick

DECEMBER 31
Evelyn Knight Decca

College Football Marching Songs

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

ALABAMA

Jan Garber Fight, Alabama Capitol 19141
Johnny Long Song of the Crimson; Yea,
Alabama Decca 25246

ARMY

Kay Kyser On, Brave Old Army Team;
Army Blue Columbia 37872
Jan Garber On, Brave Old Army Team Capitol 10142
Dick Powell and
Norsemen Quartet On, Brave Old Army Team Decca 25250
American Legion Band The Caissons Go Rolling Along Decca 25252
Fred Waring and His
Pennsylvanians The Caissons Go Rolling Along Decca 18269

ARMY AIR CORPS

Skitch Henderson Army Air Corps Song Capitol 501
Fred Waring and His
Pennsylvanians Army Air Corps Song Decca 18269

CORNELL

Tex Beneke Alma Mater Victor 20-2338

DUKE

Duke University Men's Glee Club Dear Old Duke; the Whip;
Blue and White Decca 25247

FORDHAM

Jan Garber Fordham "Ram" Capitol 10144
Phil Reed Fordham "Ram" Dance-Tone 269

GEORGIA

Jan Garber Rambling Wreck From Georgia
Tech Capitol 10141
Jan Garber Glory to Old Georgia Capitol 10143
Phil Reed Rambling Wreck From Georgia
Tech Dance-Tone 374
Tex Beneke Rambling Wreck From Georgia
Tech Victor 20-2339
Dick Powell and the
Foursome Rambling Wreck From Georgia
Tech Decca 25249

ILLINOIS

Jan Garber We're Loyal to You Illinois Capitol 57-677
Dick Powell and the
Foursome The Illinois Loyalty Song Decca 25251

INDIANA

Jan Garber Indiana, Our Indiana Capitol 57-678

IOWA

Jan Garber Iowa Corn Song Capitol 57-679

LOUISIANA

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

MAINE

Jan Garber Stein Song Capitol 10143
Phil Reew Stein Song Dance-Tone 339
Dick Powell and the
Foursome Stein Song Decca 25251

MARYLAND

Jan Garber Maryland, My Maryland Capitol 10141

MICHIGAN

Jan Garber Fight Songs, The Victors Capitol 57-678

MINNESOTA

Jan Garber University of Minnesota Rouser Capitol 57-676

MISSISSIPPI

Johnny Long Ole Miss Decca 25246

NAVY

Jan Garber Anchors Aweigh Capitol 10142
Lyn Murray Male
Chorus Anchors Aweigh Decca 25252
Fred Waring and His
Pennsylvanians Anchors Aweigh Decca 23717
Dick Powell Don't Give Up the Ship Decca 25250
Tex Beneke Anchors Aweigh Victor 20-2339
Kay Kyser Anchors Aweigh; Navy Blue and
Gold Columbia 37872

NORTHWESTERN UNIVERSITY

Jan Garber Go U Northwestern Capitol 57-676
Phil Reed Go U Northwestern Dance-Tone 374

NOTRE DAME

Guy Lombardo When the Irish Backs Go Marching By;
Hike, Notre Dame Decca 25241
Victory March; Down the Line Decca 25241
Dick Powell and the
Foursome Victory March Decca 25249
Tex Beneke Victory March Victor 20-2340
Phil Reed Victory March Dance-Tone 269
Jan Garber Victory March Capitol 57-676
Kay Kyser Victory March Columbia 37873

OHIO

Jan Garber Across the Field Capitol 57-677

OKLAHOMA

Johnny Long Oklahoma, Hail! Decca 25245

PITTSBURGH

Jan Garber Hail to Pitt Capitol 10144

PRINCETON

Jan Garber The Princeton Cannon Song Capitol 10142

PURDUE

Jan Garber Hail, Purdue Capitol 57-678

RICE

Johnny Long Rice's Honor Decca 25245

SOUTHERN CALIFORNIA

Kay Kyser Fight On; All Hail Columbia 37874

TEXAS

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

TEXAS A & M

Johnny Long The Aggie War Hymn Decca 25244

TEXAS CHRISTIAN

Johnny Long Alma Mater Decca 25244

TULANE

Johnny Long Roll On, Tulane Decca 25242

WASHINGTON AND LEE

Kay Kyser Washington and Lee Swing;
College Friendship Columbia 37874
Jan Garber Washington and Lee Swing Capitol 10143
Tex Beneke Washington and Lee Swing Victor 20-23374

WISCONSIN

Kay Kyser On, Wisconsin; Alma Mater Columbia 37873
Jan Garber On, Wisconsin Capitol 57-676
Phil Reed On, Wisconsin Dance-Tone 339
Tex Beneke On, Wisconsin Victor 20-2340

YALE

Kay Kyser Bright College Years;
Boola, Boola Columbia 37871
Down the Field Columbia 37871
Jan Garber Boola Song Capitol 10142

THE GREAT SONGWRITERS AND RECORDS OF THEIR GREATEST SONGS

Brief biogs of a selected group
of the top authors and composers
and a list of the records
of their tunes which are available.
A wealth of programing material
for jockeys everywhere

Harold Arlen

In the fall of 1929, when Vincent Youmans was readying *Great Day*, the rehearsal pianist took sick. Harold Arlen, a member of the cast, was called on to substitute at the keyboard. Instead of playing the usual accompaniment, Arlen came up with some melodies of his own. Will Marion Cook, leader of the chorus Arlen was rehearsing, suggested he write the tune down and the result was the hit *Get Happy*.

The composer of *Get Happy* got his first musical training from his mother at home in Buffalo, where he was born February 15, 1905. Arlen began working as a singer-pianist in small night clubs around Buffalo at the age of 15. Meeting up with a saxophonist and a violinist, he formed an ensemble known as the Snappy Trio, which kept growing until it became a full orchestra known as the Buffalodians. A New York agent discovered them and booked them into the Silver Slipper Cafe.

Arnold Johnson, then leading the orchestra for *George White's Scandals*, took a fancy to Arlen and offered him a contract which would allow him to sing from the pit during the entr'acte. Singing was Arlen's main ambition. After *Scandals* he got a singing part in *Great Day*, but when his *Get Happy* became a success he decided to be a composer and took a job at Remick's for \$50 a week. Since then Arlen has alternated between Broadway and Hollywood and between ballads and blues.

Arlen has collaborated with three lyricists. The first was Ted Koehler, who was born in Washington July 14, 1894. Koehler at first worked as a photo engraver in his father's plant. But later he got a job as a pianist in a motion picture theater and there the songwriting bug bit him.

Next was E. Y. (Yip) Harburg, born in New York April 8, 1898, and the possessor of a B.S. degree from City College, where he edited the college magazine and sold verse to popular periodicals. After college he opened an electrical appliance shop, but dissatisfied with that, he turned to songwriting as a career in 1929.

Arlen's third lyricist was Johnny Mercer, who was born in Savannah, Ga., in 1909. Mercer wrote his first song at the age of 15. He came to New York after preparatory school with the Savannah Little Theater group to participate in David Belasco's one-play competition. Staying on in New York, he auditioned for a part in the *Garrick Gaieties* of 1926. Tho he was turned down, one of his songs was used in the show. He was later signed up as a singer by Paul Whiteman, who introduced him to Hoagy Carmichael. Together they wrote Mercer's first hit, *Lazybones*. Later, Benny Goodman engaged Mercer as his vocalist for the *Camel Caravan* radio show. In 1939, when his *And the Angels Sing* became a hit, Mercer moved on to Hollywood. In 1942, with Buddy DeSylva and Glenn Wallichs, he organized Capitol Records.

Popular Songs

1930—GET HAPPY

Lyrics by Ted Koehler. Remick Music Corporation.
(Available on the following records: Decca 25200, Art Tatum, piano solo; Decca 18438 in A-591, Art Hodes orchestra; Columbia 37359 in C-133, Raymond Scott orchestra; Capitol 57-774, June Christy.)

1931—BETWEEN THE DEVIL AND THE DEEP BLUE SEA

Lyrics by Ted Koehler, Mills Music, Inc. (Available on the following records: Decca 24945, Carmen Caval'ero, piano solo, Columbia 38664, Elliot Lawrence orchestra; Columbia 36278, Eddy Duchin; Columbia 37860, Woody Herman orchestra.)

I LOVE A PARADE

Lyrics by Ted Koehler. Harms, Inc.

(Available on the following records: Decca 24058 in A-1931, Ray Benson orchestra; Columbia 37527 in C-137, Don Baker, console.)

1932—I'VE GOT THE WORLD ON A STRING

Lyrics by Ted Koehler, Mills Music, Inc. (Available on the following records: MGM 10615, Lena Horne; Columbia 4417-M, Bing Crosby; Columbia 36897, Woody Herman orchestra.)

MINNIE THE MOOCHER'S WEDDING DAY

Lyrics by Ted Koehler, Mills Music, Inc. (Available on Decca record 18171, in A-242, Horace Henderson orchestra.)

1933—STORMY WEATHER

Lyrics by Ted Koehler, Mills Music, Inc. (Columbia 36329, Ethel Waters; Victor P(27-819) in P-118, Lena Horne; Harmony 1028, Larry Adler; Decca 24067 in A-1933, Charles Baum orchestra; Capitol 283, Capitol International Jazzmen; Capitol 10119 in CC-72, Peggy Lee, Columbia 36118, Eddy Duchin; Columbia 35556, Duke Ellington; Columbia 4449-M, Morton Gould orchestra; Columbia 7431-M, Andre Kostelanetz; Columbia 4523-M, Marley and Gearhart, dual pianos; Columbia 55037, Frank Sinatra; Decca 24531, Guy Lombardo; Exclusive 248, Rickey Jordan; Signature 15235, Connie Haines; Victor 20-2374, Tex Beneke; Capitol 811, Kay Starr.)

1934—AS LONG AS I LIVE

Lyrics by Ted Koehler, Mills Music, Inc. (Available on Victor record 20-1626, Lena Horne.)

1936—LAST NIGHT WHEN WE WERE YOUNG

Lyrics by E. Y. Harburg, Bourne, Inc. (Available on Victor record 11877, Lawrence Tibbett.)

Stage Musicals

1932—EARL CARROLL'S VANITIES

Book by Jack McGowan, lyrics by Ted Koehler, and presented by a cast that included Will Fyffe, Milton Berle, Helen Broderick and Harriet Hoctor. Harms, Inc. I'VE GOT THE RIGHT TO SING THE BLUES (Available on the following records: Decca 23938 in A-552, Fred Waring's Pennsylvanians; Columbia 37659 in C-147, Woody Herman orchestra; Victor P(27817) in P-118, Lena Horne.)

1934—LIFE BEGINS AT 8:40

Book by David Freedman, lyrics by Ira Gershwin and E. Y. Harburg, and presented by a cast headed by Frances Williams, Ray Bolger, Brian Donlevy, Luella Gear, Bert Lahr and Dixie Dunbar. Harms, Inc. YOU'RE A BUILDER-UPPER (Available on Capitol record 20096 in BD-43, Eddie LeMar orchestra.)

1944—BLOOMER GIRL

Book by Sig Herzig and Fred Saldy, lyrics by E. Y. Harburg, and presented by a cast headed by Celeste Holm, David Brooks, Joan McCracken, Mabel Taliaferro and Dooley Wilson. Players Music Corporation.

THE EAGLE AND ME

(Available on Decca record 18635 in A-648, Bing Crosby.)

EVELINA

(Available on Decca record 18635 in A-648, Bing Crosby.)

I GOT A SONG

(Available on Decca record 23950, Danny Kaye.)

"Bloomer Girl Selections:"

Decca Album DA-381 with the original New York production cast: Celeste Holm, David Brooks, Joan McCracken, Richard Huey, Harold Arlen, Dooley Wilson, Mat Briggs, Toni Hart and Mabel Taliaferro with orchestra and chorus. "When the Boys Come Home," "Evelina," "Welcome Hinges," "Farmer's Daughter," "It Was Good Enough for Grandma," "The Eagle and Me," "Right as Rain," "T'morra T'morra," "Rakish Young Man With the Whiskers," "Sunday in Cicero Falls," "I Got a Song," "Satin Gown and Silver Slippers," "Liza Crossing the Ice," "Never Was Born" and "Man for Sale."

1946—ST. LOUIS WOMAN

Book by Arna Bontemps and Countee Cullen, lyrics by Johnny Mercer, and presented by

a cast that included Ruby Hill; Rex Ingram, Pearl Bailey and Harold and Fayard Nicholas. A-M Music Corporation.

COME RAIN OR COME SHINE

(Available on the following records: Decca 23548, Dick Haymes and Helen Forrest; Capitol 247, Margaret Whiting; Capitol 10055 in CE-28, Ruby Hill and Harold Nicholas; Victor 20-1819, Tommy Dorsey; Capitol 879, Margaret Whiting.)

LEGALIZE MY NAME

(Available on the following records: Decca 23499, Gertrude Neisen; Capitol 10054 in CE-28, Pearl Bailey; Columbia 26969, Pearl Bailey.)

Film Songs and Scores

1933—TAKE A CHANCE

A Paramount picture with James Dunn, Cliff Edwards, June Knight, Lillian Roth and Charles "Buddy" Rogers. Lyrics by Billy Rose and E. Y. Harburg. Harms, Inc.

IT'S ONLY A PAPER MOON

(Available on the following records: Decca 23812 in A-515, Eddie Heywood orchestra; Decca 23425, Ella Fitzgerald and the Delta Rhythm Boys; Capitol 20012 in BD-8, King Cole Trio; Columbia 36834, Benny Goodman; Victor P(20-1703) in P-142, Vaughn Monroe and the Norton Sisters.

1934—LET'S FALL IN LOVE

A Columbia picture with Ann Sothern, Edmund Lowe and Gregory Ratoff. Lyrics by Ted Koehler. Bourne, Inc.

LET'S FALL IN LOVE

(Available on the following records: MGM 10325, Hank D'Amico; Capitol 20034 in BD-13, Andy Russell; Decca 24066 in A-1933, Charles Baum orchestra.)

1939—THE WIZARD OF OZ

An MGM picture with Judy Garland, Bert Lahr, Ray Bolger and Jack Haley. Lyrics by E. Y. Harburg. Leo Feist, Inc.

OVER THE RAINBOW

This was awarded the Oscar as the best motion picture song of the year.

(Available on the following records: Columbia 37258 in C-124, Frank Sinatra; Decca 24088 in A-1939, Basil Fomex orchestra; Decca 23937 in A-552, Fred Waring's Pennsylvanians; Capitol 20049 in BD-23, Jo Stafford; Columbia 4448-M, Morton Gould orchestra; Victor P(20-1512) in P-136, David Rose orchestra; Capitol 57-774, Charley Barnet orchestra.)

"Wizard of Oz Selections." Decca Album A-558 featuring Judy Garland and Victor Young's orchestra: "Over the Rainbow," "The Jitterbug," "Munchkinland," "If I Only Had a Heart," "If I Only Had a Brain," "The Merry Old Land of Oz" and "We're Off to See the Wizard." MGM Album L-9 with J. Heron orchestra: "If I Only Had a Brain," "If I Only Had a Heart," "If I Only Had the Nerve," "Ding Dong the Witch Is Dead," "Over the Rainbow" and "We're Off to See the Wizard."

1941—THE ROAD TO ZANZIBAR

A Paramount picture with Bing Crosby, Bob Hope and Dorothy Lamour. Lyrics by Johnny Mercer. Remick Music Corporation.

BLUES IN THE NIGHT

(Available on the following records: Victor P(20-1543) in P-139, Dinah Shore; Harmony 1012, Peggy Lee and Benny Goodman orchestra; Decca 29218 in A-520, Fred Waring's Pennsylvanians; Decca 23524 in A-486, Larry Adler; Decca 25194, Woody Herman orchestra; Decca 24311 in A-1942, Bob Grant orchestra; Capitol 10001 in CD-1, Johnny Mercer, Jo Stafford and the Pied Pipers; Columbia 7580-M, Morton Gould orchestra; Columbia 7428-M, Andre Kostelanetz orchestra; Columbia 37858 in C-147, Woody Herman orchestra; Columbia 36500, Harry James.)

1942—STAR SPANGLED RHYTHM

A Paramount picture with Bing Crosby, Ray Milland, Vera Zorina, Bob Hope, Mary Martin, Veronica Lake, Fred MacMurray, Dick Powell, Dorothy Lamour and Betty Hutton. Lyrics by Johnny Mercer. Famous Music Corporation.

THAT OLD BLACK MAGIC

(Available on the following records: Decca 18540, Judy Garland; Victor 20-3333, Masked Spooner; Victor 20-3481, D. Gillespie orches-

tra; Varsity 152, Percy Faith orchestra; Decca 29218 in A-530, Fred Waring's Pennsylvanians; Decca 23674 in A-486, Larry Adler; Decca 23415, Jimmy Savo; Decca 18541, Charley Barnet orchestra; Decca 24316 in A-1942, Bob Grant orchestra; Capitol 130, Johnny Johnston; Capitol 15056, Mel Powell; Capitol 126, Margaret Whiting.)

HIT THE ROAD TO DREAMLAND

(Available on Decca record 23937 in A-552, Fred Waring's Pennsylvanians.)

1943—CABIN IN THE SKY

An MGM picture with Ethel Waters, Lena Horne, Eddie (Rochester) Anderson, Louis Armstrong and Duke Ellington. Lyrics by E. Y. Harburg. Robbins Music Corporation.

HAPPINESS IS JES' A THING CALLED JOE (Available on Columbia record 36789, Woody Herman orchestra.)

1943—THE SKY'S THE LIMIT

An RKO picture with Fred Astaire, Joan Leslie and Robert Benchley. Lyrics by Johnny Mercer. Edwin H. Morris & Company, Inc.

MY SHINING HOUR

(Available on Decca record 23937 in A-552, Fred Waring's Pennsylvanians.)

ONE FOR MY BABY (AND ONE MORE FOR THE ROAD)

(Available on the following records: Columbia 38474, Frank Sinatra; Capitol 10064 in CD-36, Johnny Mercer; Capitol 15241, Johnny Mercer; Victor 20-3141, Lena Horne; Decca 24669, Guy Lombardo; Mercury 5143, Snooky Lanson.)

1944—HERE COMES THE WAVES

A Paramount picture with Bing Crosby, Betty Hutton and Sonny Tufts. Lyrics by Johnny Mercer. Edwin H. Morris & Company, Inc.

I PROMISE YOU

(Available on the following records: Capitol 181, Jo Stafford; Decca 18644, Bing Crosby.)

THERE'S A FELLOW WAITING IN POUGH-KEEPSIE

(Available on the following records: Decca 23379, Bing Crosby and Andrews Sisters; Capitol 180, Jane Hutton and the Pied Pipers.)

LET'S TAKE THE LONG WAY HOME

(Available on the following records: Capitol 181, Jo Stafford; Decca 18644, Bing Crosby.)

AC-CENT-TCHU-ATE THE POSITIVE

(Available on the following records: Decca 23379, Bing Crosby and Andrews Sisters; Capitol 10155 in CC-101, Johnny Mercer and the Pied Pipers; Capitol 180, Johnny Mercer and the Pied Pipers.)

UP IN ARMS

An RKO picture with Danny Kaye, Dinah Shore and Dana Andrews. Lyrics by Ted Koehler. Harms, Inc.

NOW I KNOW

TESS'S TORCH SONG

(Available on Capitol record 151, Ella Mae Morse.)

1945—OUT OF THIS WORLD

A Paramount picture with Veronica Lake, Dianna Lynn, Cass Daley and Parkyakarkus. Lyrics by Johnny Mercer. Edward H. Morris & Company, Inc.

JUNE COMES AROUND EVERY YEAR

(Available on the following records: Decca 18675, Bing Crosby; Columbia 36835, Woody Herman orchestra.)

OUT OF THIS WORLD

(Available on the following records: Decca 18675, Bing Crosby; Capitol 191, Jo Stafford; Columbia 36803, Woody Herman orchestra.)

1948—CASBAH

A Universal picture with Yvonne DeCarlo, Tony Martin, Peter Lorre and Marta Toren. Lyrics by Leo Robin. Melrose Music Corporation.

IT WAS WRITTEN IN THE STARS

(Available on the following records: Decca 24326, Dick Haymes; Capitol 15040, Jo Stafford; Columbia 38162, Dinah Shore.)

WHAT'S GOOD ABOUT GOOD-BYE

(Available on the following records: Decca 24326, Dick Haymes; Capitol 15038, Margaret Whiting; Columbia 38094, Dinah Shore.)

FOR EVERY MAN THERE'S A WOMAN

(Available on the following records: Decca 24331, Hoagy Carmichael; Capitol 15030, Peggy Lee and Benny Goodman orchestra; Columbia 38089, Frank Sinatra.)

NEGRO SUITE

1949—REVEREND JOHNSON'S DREAM

Lyrics by E. Y. Harburg. Chappell & Company, Inc.

LITTLE ACE OF SPADES
I'M HERE, LAWD
I GOT THAT FEELIN'
BIG TIME COMIN'
WHERE IS DIS ROAD A-LEADIN' ME TO
REVEREND JOHNSON'S DREAM
(Available in Decca Album A-170 with William Gillespie, Lois Hodnatt, Ruby Elzy and the Jubilee Singers with piano accompaniment.)

Instrumental Number

1942—**AMERICAN MINUET**
Robbins Music Corporation,
(Available on Decca record 29103 in A-219, Meredith Willson's orchestra.)
HAROLD ARLEN ALBUM
Decca A-552. Harold Arlen Songs by Fred Waring's Pennsylvanians. "Over the Rainbow," "My Shining Hour," "Stormy Weather," "I Gotta Right To Sing the Blues," "Hit the Road to Dreamland" and "Let's Fall in Love."

Irving Berlin

Irving Berlin was born in Tuman, Russia, May 11, 1888, and in the official records his name was entered as Israel Baline. When he was four years old, the large family hit the refugee trail and finally went to New York.

In 1896, his father, a cantor in a neighborhood synagogue, died and Israel Baline sold newspapers in the streets. He next became a street singer.

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

His first published tune, *Marie From Sunny Italy* netted its lyric writer only 37 cents in royalties.

In 1909 he became Ted Snyder's staff lyricist at \$25 a week, and the following year he wrote a group of comedy songs that sold in the 300,000 and 500,000-copy bracket. He also made his stage debut, breaking in at the Palace and later appearing in a Shubert revue. By 1911 he was a full partner in the music publishing firm of Watterson, Berlin & Snyder. That same year, he revolutionized popular songwriting with *Alexander's Ragtime Band*.

In 1920 he built a theater of his own, the Music Box which testified not only to his genius for musical composition but to his talent for theatrical production as well.

During World War II he volunteered his services to the Army Relief Fund. *This Is the Army* was the result, this G. I. musical show netting \$2,000,000 on a coast-to-coast tour and adding to the fund when filmed.

Thirty-eight years have elapsed since Irving Berlin entered Tin Pan Alley's Hall of Fame. With each new decade he has won fresh laurels, not alone in the pop song field but as the author-composer of both stage and film musicals that have established astounding box-office records.

Popular Songs

1907—**ALEXANDER'S RAGTIME BAND**
This song was sung for the first time by Emma Carus in Chicago, and introduced by Berlin himself on the annual tour of "The Friars' Frolic."

(Available on the following records: Capitol 10064 in Album CD-36, Johnny Mercer, the Pied Pipers and Paul Weston's orchestra; Decca 40038, Bing Crosby and Al Jolson; Decca 24084, Bob Grant orchestra; Decca 2442, Andrews Sisters; Decca 25132, Bunk Johnson's New Orleans Band; Decca 46072, Clayton McMichens' Georgia Wild Cats; Columbia 36280 in Set C-66, Mife Mole, the Little Molars and Red Nichols; Columbia 36449 in Set C-78, Al Goodman's orchestra; Columbia 20292, Hoosier Hot Shots; RCA Victor 25455, Benny Goodman's orchestra.)

1912—**"WHEN I LOST YOU"**
(Available on the following records: Decca 25187 in Album A-578, Bing Crosby; Decca 24235 in Album A-609, Frank Froeba and His Rhythm Boys; Decca 25093, Bing Crosby; Capitol 503, Philharmonia Trio.)

WHEN THE MIDNIGHT CHOO-CHOO LEAVES FOR ALABAMA
(Available on Decca record 24425 in Album A-655, Andrews Sisters.)

1914—**I WANT TO GO BACK TO MICHIGAN (DOWN ON THE FARM)**
(Available on Decca record 24424 in Album A-656, Andrews Sisters.)

WHEN I LEAVE THE WORLD BEHIND
In 1914 newspapers from coast to coast carried the story of a pauper who left a most unusual last will and testament when he died in a Chicago charitable institution. Bequeathing his wealth to the world at large, this penniless philanthropist left, among other things, laughter to little children, the sun-

shine and rain to the flowers and the moonlight to young lovers. In this AP dispatch Irving Berlin found the inspiration for the song.
(Available on Decca 24399 in Album A-649, Al Jolson.)

1917—**SOMEONE ELSE MAY BE THERE WHILE I'M GONE**

(Available on Decca record 24398 in Album A-649, Al Jolson.)

1918—**THEY WERE ALL OUT OF STEP BUT I'M**

(Available on Decca record 24005 in Album A-1918, Ray Benson orchestra.)

***GOD BLESS AMERICA**

Written as the finale of "Yip, Yip, Yaphank," but discarded before this soldier revue was produced, "God Bless America" was not sung in public until November 11, 1939, when Kate Smith introduced it on her radio program. "God Bless America" was adopted by our allies and the war-ravaged nations as a song of hope, and when Gen. Douglas MacArthur marched into Manila after its recapture, he was greeted by thousands of Filipino children hymning "God Bless America" as the Stars and Stripes were raised once again over the capital city. All the royalties from this song go to the Boy Scouts and Girl Scouts of America and to date total in excess of \$100,000.

(Available on the following records: Decca 23579 in Album DA-453, Bing Crosby; Decca 18575, Deanna Durbin and male quartet; Columbia 17204-D, Leopold Stokowski and All-American Orchestra; Columbia 35569, Barry Wood and Lehman Engle Singers; Columbia 35637, Horace Heidt and His Musical Knights; RCA Victor 27850, RCA Victor Military Band and Four Clubmen; RCA Victor 26198, Kate Smith with mixed chorus; Capitol 15003, Margaret Whiting and the Pied Pipers.)

1919—**I'VE GOT MY CAPTAIN WORKING FOR ME NOW**

(Available on Decca record 28649 in Album A-481, Bing Crosby.)

NOBODY KNOWS AND NOBODY SEEMS TO CARE

(Available on the following Decca Records: 24217 in Album A-604, Eddie Condon Orchestra; 24010 in Album A-1919, Ted Straeter's Orchestra.)

I'LL SEE YOU IN C-U-S-A

(Available on Decca record 23646 in Album A-481, Bing Crosby and Trudy Erwin.)

1920—**AFTER YOU GET WHAT YOU WANT YOU DON'T WANT IT**

(Available on RCA Victor record 20-1959, Dardanella Trio.)

1921—**ALL BY MYSELF**

(Available on Decca record 23649 in Album A-481, Bing Crosby.)

1922—**SOME SUNNY DAY**

(Available on the following Decca records: 23721 in Album A-490, Eddie Condon Orchestra; 24426 in Album A-656, Andrews Sisters; 24021 in Album A-1922, Bob Grant Orchestra.)

1924—***ALL ALONE**

(Available on the following records: Decca 24028 in Album A-1924, Bob Grant Orchestra; Columbia 36452 in Set C-78, Al Goodman's Orchestra.)

***WHAT WILL I DO**

(Available on the following records: Decca 24028 in Album A-1924, Bob Grant Orchestra; RCA Victor 45-0008, Dinah Shore with Orchestra.)

1925—***ALWAYS**

All rights to this song was given to Ellin Mackey as a wedding gift, and probably no wife ever received a more valuable present, since "Always" now has top ranking as a royalty producer. In 1946 alone, Mrs. Berlin received in the neighborhood of \$60,000 for the right to interpolate "Always" in three motion pictures, and each time the song is revived, sheet music and record sales skyrocket.

(Available on the following records: Capitol 125, Gordon Jenkins and his Orchestra; Decca 23817, Guy Lombardo and His Royal Canadians; Decca 23397, Deanna Durbin with orchestra; Decca 23366, Eileen Farrell with orchestra; Decca 24140, the Ink Spots; Decca 24034, Basil Fomeen Orchestra; Columbia 36452 in Set C-78, Al Goodman's Orchestra; RCA Victor 10-1171, Grace Moore with RCA Victor Orchestra; RCA Victor 45-0010, Dinah Shore with orchestra.)

***REMEMBER**

(Available on the following records: RCA Victor 26664, Kenny Baker; RCA Victor 20-1639, Erskine Hawkins Orchestra; RCA Victor 45-0009, Dinah Shore; Decca 24034 in Album A-1925, Basil Fomeen Orchestra; Columbia 36450 in Set C-78, Al Goodman's Orchestra.)

1926—**HOW MANY TIMES (MUST I TELL YOU I LOVE YOU)**

(Available on Decca records 24426 in Album A-656, Andrews Sisters.)

1927—***BLUE SKIES**

(Available on the following records: Capitol 188, Betty Hutton with Paul Weston's Orchestra; Decca 23622 Johnny Long's Orchestra;

Decca 23553, Les Paul Trio; Decca 24040 in Album A-1927, Bob Grant Orchestra; Decca 23646 in Album A-481, Bing Crosby and choir; Columbia 36451 in Set C-78, Al Goodman's Orchestra; Columbia 37053, Benny Goodman's Orchestra; RCA Victor 20-1917, Perry Como and the Satisfiers; RCA Victor 27566, Tommy Dorsey's Orchestra and Frank Sinatra; RCA Victor 45-0007, Dinah Shore.)

1927—***RUSSIAN LULLABY**

(Available on the following records: Decca 23762 in Album A-509, Guy Lombardo's Royal Canadians; Decca 24040, Bob Grant Orchestra; Decca 2693 in Album A-70, Paul Whiteman's Orchestra and Joan Edwards; Columbia 4520-M, Morley and Gearhart, duo pianists, RCA Victor 45-0010, Dinah Shore; RCA Victor P (20-1501) in Album P-134, Bunny Berigan and orchestra with Kathleen Lane.)

***THE SONG IS ENDED**

(Available on the following records: Decca 24420 in Album A-654, Dick Haymes and Carmen Cavallaro; Capitol 40063, Nellie Lutcher.)

1928—***MARIE**

(Available on the following records: Decca 24047 in Album A-1928, Basil Fomeen Orchestra; RCA Victor 25523, Tommy Dorsey's Orchestra, Jack Leonard and male chorus.)

1932—***HOW DEEP IS THE OCEAN?**

(Available on the following records: Capitol 214, Margaret Whiting with Paul Weston's Orchestra; Decca 23752, Dick Haymes with orchestra; Decca 24060, Carmen Cavallaro and his piano; Decca 2693 in Album A-70, Paul Whiteman Orchestra and Joan Edwards; RCA Victor 45-0007, Dinah Shore.)

SAY IT ISN'T SO

(Available on the following records: Decca 24421 in Album A-654, Dick Haymes and Carmen Cavallaro; Columbia 36451 in Set C-78, Al Goodman's Orchestra; RCA Victor HJ (40-0131) in Album HJ-9, Coleman Hawkins' 52d Street All-Stars.)

1933—**I CAN'T REMEMBER**

Available on Columbia 36131, Wayne King's Orchestra.)

1941—**ANY BONDS TODAY**

(Available on Columbia 36228.)

1942—**ME AND MY MELINDA**

(Available on Columbia 36558.)
I THREW A KISS INTO THE OCEAN
The royalties from this song netted \$20,000 for navy relief.

(Available on Columbia 36552 and 36568.)

ARMS FOR THE LOVE OF AMERICA

(Available on Columbia 36228)

ANGELS OF MERCY

This was American Red Cross song of World War II.

(Available on Decca 18280, Fred Waring's Pennsylvanians.)

1944—**ALL OF MY LIFE**

(Available on Decca 18658, Bing Crosby with orchestra.)

1945—**EVERYBODY KNEW BUT ME**

(Available on RCA Victor 20-1798, Dinah Shore with Russ Case Orchestra.)

1947—**KATE**

(Available on the following records: Decca 23989, Guy Lombardo's Royal Canadians; Capitol 467, Hal Derwin Orchestra and the Hi-liters.)

LOVE AND THE WEATHER

(Available on the following records: Decca 24117, Kenny Baker with orchestra; Capitol 443, Jo Stafford with Paul Weston's Orchestra.)

1948—**THE FREEDOM TRAIN**

(Available on the following records: Decca 23999, Bing Crosby and Andrews Sisters; Capitol 15003, Johnny Mercer, Peggy Lee, Margaret Whiting, the Pied Pipers and Paul Weston's Orchestra.)

1949—**I'M BEGINNING TO MISS YOU**

When the news broke that the recording ban had been lifted, Irving Berlin sat down and wrote this song in an hour.

(Available on the following records: Columbia 38405, Doris Day with orchestra; RCA Victor 20-3355, Bill Lawrence with orchestra; Capitol 15388, Andy Russell and King Sisters; Decca 24593, Gordon Jenkins and his orchestra.)

Stage Musicals

1918—**YIP, YIP YAPHANK**

A revue presented by a cast of soldiers from Camp Upton in which Sgt. Irving Berlin sang "Oh, How I Hate To Get Up in the Morning" for the first time and lightweight champion Benny Leonard, the camp boxing instructor, appeared in an exhibition bout. This revue served as the pattern for the more pretentious "This Is the Army," written and staged by Irving Berlin as his contribution to World War II.

MANDY

(Available on Decca record 24010 in Album A-1919, Ted Straeter's Orchestra.)

OH, HOW I HATE TO GET UP IN THE MORNING

(Available on Decca record 24004 in Album A-1918, Ray Benson Orchestra.)

1919—**ZIEGFELD FOLLIES OF 1919**

With a cast that included Eddie Dowling,

Johnny and Ray Dooley, DeLya Alda, Marilyn Miller, Bert Williams, Eddie Cantor, Van and Schenck, John Steel and the Fairbanks Twins.
A PRETTY GIRL IS LIKE A MELODY
(Available on the following records: Decca 24020 in Album A-1920, Bob Grant's Orchestra; Decca 24321, Ethel Smith at the console; Columbia 35633 in Set C-27, Eddie South's Orchestra; Columbia 36396 in Set C-75, Sonny Keidris and Stork Club Orchestra; RCA Victor P(20-1898) in Album P-159, Wayne King's Orchestra; Columbia 4267-M, Andre Kostelanetz and his orchestra; Columbia 36164, Alec Templeton; RCA Victor 26664, Kenny Baker with orchestra. RCA Victor P(27658) in Album P-91, Joe Reichman, pianist.)

***YOU'D BE SURPRISED**

(Available on Decca record 23987 in Album A-564, Eddie Cantor.)

1920—**ZIEGFELD FOLLIES OF 1920**

With a cast that included Charles Winninger, Ray Dooley, John Steel, DeLya Alda, Van and Schenck, Fanny Brice, W. C. Fields, Bernard Granville, Carl Randall and Art Hickman's orchestra. Irving Berlin contributed the following songs to a composite score.

TELL ME, LITTLE GYPSY

(Available on the following Decca records: 2694 in Album A-70, Paul Whiteman's Orchestra; Decca 24015 in Album A-1920, Nat Brandywine Orchestra.)

1921—**THE MUSIC BOX REVUE**

Which rang up the first curtain at the new Music Box Theater with a cast that included Irving Berlin, Willie Collier, Sam Bernard, Joe Santley, Ivy Sawyer, Wilfa Bennett, Florence Moore, Paul Frawley and Emma Haig.

SAY IT WITH MUSIC

(Available on the following records: Decca 24420 in Album A-654, Dick Haymes and Carmen Cavallaro; Columbia 36450 in Set C-78, Al Goodman's Orchestra.)

1922—**THE MUSIC BOX REVUE OF 1922**

A production in which William Gaxton made his musical comedy debut in a cast that included Grace LeRue, Charlotte Greenwood, John Steel, the Fairbanks Twins and Clark and McCullough.

CRINOLINE DAYS

(Available on the following records: Decca 24020 in Album A-1922, Bob Grant's Orchestra; Decca 2694 in Album A-70, Paul Whiteman's Orchestra.)

LADY OF THE EVENING

(Available on the following records: Decca 24423 in Album A-654, Dick Haymes and Carmen Cavallaro; Decca 2690 in Album A-70, Paul Whiteman's Orchestra; Decca 24020 in Album A-1922, Bob Grant's Orchestra; Columbia 36449 in Set C-78, Al Goodman's Orchestra; RCA Victor Album G-28, Raymond Paige Orchestra; RCA Victor Album P-36, Paul Laval and His Woodwindy Ten.)

1932—**FACE THE MUSIC**

A revue with Mary Boland, J. Harold Murray, Hugh O'Connell and Katherine Carrington.

1933—**AS THOUSANDS CHEER**

A revue with Marilyn Miller, Helen Broderick, Clifton Webb, Ethel Waters, Hal Forde, J. Harold Murray and Hamtrey Harrington.

HEAT WAVE

(Available on the following records: Decca 24425 in Album A-656, Andrews Sisters; Capitol 15209, Margaret Whiting and the Crew Chiefs.)

***EASTER PARADE**

*The melody for this song was used by Berlin in 1917 for a number that flopped, "Smile and Show Your Dimple."

(Available on the following records: Decca 23819 in Album A-534, Bing Crosby; Decca 23817, Guy Lombardo and His Royal Canadians; Decca 24064 in Album A-1933, Charles Baum's Orchestra; Decca 24321, Ethel Smith at console; Columbia 35705 in Set C-32, Eddie Duchin; Columbia 36545, Harry James; Columbia 4292-M, Andre Kostelanetz and his orchestra; RCA Victor 20-2142, Perry Como; RCA Victor 27811, Sammy Kaye and the Kaydettes; RCA Victor 20-1568, Sammy Kaye and the Kaydettes; Capitol 15034, Andy Russell and Paul Weston Orchestra.)

1940—**LOUISIANA PURCHASE**

A musical comedy with Victor Moore, William Gaxton, Irene Bordoni, Vera Zorina and Carol Bruce.

IT'S A LOVELY DAY TOMORROW

(Available in RCA Victor Album M-935.)

YOU'RE LONELY AND I'M LONELY

(Available on Decca record 23151, Mary Martin with orchestra.)

1942—**THIS IS THE ARMY**

A revue with an all-soldier cast, written by James McCall and directed by Sgt. Ezra ("Henry Aldrich") Stone.

THIS IS THE ARMY, MR. JONES

(Available on Columbia record 36667.)

I'M GETTING TIRED SO I CAN SLEEP

(Available on the following records: Decca 18422, Kenny Baker; Decca 18475 in Album A-340, Private Stuart Churchill and Soldier Chorus; Columbia 36658.)

I LEFT MY HEART AT THE STAGE DOOR

CANTEEN

(Available on the following records: Decca 18422, Kenny Baker; Decca 18474 in Album A-340, Cpl. Earl Oxford and Soldier Chorus)

T&B is The New Billboard beginning NOVEMBER 4:

• FOR FULL DETAILS

See announcement on the center-fold in the regular section of this issue.

Decca 24312 in Album A-1942, Bob Grant's Orchestra; Columbia 36620.)
THAT RUSSIAN WINTER
 (Available on Capitol record 128, Ray McKinley and his orchestra.)
 (Selections from "This Is the Army" are available in Decca Album A-340 with Irving Berlin, Stuart Churchill, Ezra Stone, Phillip Truex, Julie Oshint, Earl Oxford, James Cross and Robert Shanley: "I Left My Heart at the Stage Door Canteen," "The Army's Made a Man Out of Me," "I'm Getting Tired So I Can Sleep," "American Eagles," "What the Well-Dressed Man in Harlem Will Wear," "Oh How I Hate To Get Up in the Morning," "How About a Cheer for the Navy?")

1946—ANNIE GET YOUR GUN
 A musical comedy by Herbert and Dorothy Fields starring Ethel Merman as Annie Oakley and with Ray Middleton as Frank Butler, William O'Neal as Buffalo Bill and Harry Belafonte as Chief Sitting Bull. This Richard Rodgers-Oscar Hammerstein production was to have been composed by Jerome Kern but following his death, Irving Berlin was commissioned to write the score. "Annie Get Your Gun" ran for 1,147 performances on Broadway, a record that put it in fourth place among the longest run musicals. When it closed on February 12, 1949, the road company was still on tour in this country while there were two companies playing it in England and one in Australia with productions scheduled to open shortly in Sweden, Denmark and South Africa.

DOIN' WHAT COMES NATUR'LLY
 (Available on following records: Decca 18872, Jimmy Dorsey; Decca 23584 in Album A-468, Ethel Merman; RCA Victor 20-1678, Freddy Martin's Orchestra, Glenn Hughes and the Martin Men.)

THE GIRL THAT I MARRY
 (Available on the following records: Decca 23780, Dick Haymes; Decca 23588 in Album A-468, Ray Middleton.)

YOU CAN'T GET A MAN WITH A GUN THERE'S NO BUSINESS LIKE SHOW BUSINESS

(Available on the following records: Decca 40039, Bing Crosby, Dick Haymes and Andrews Sisters; Decca 23589 in Album A-468, "Annie Get Your Gun" chorus and orchestra.)

I GOT LOST IN HIS ARMS
 (Available on the following records: Decca 18861, Leo Reisman's Orchestra; Decca 23587 in Album A-468, Ethel Merman and chorus.)

WHO DO YOU LOVE I HOPE
 (Available on Capitol record 271, Andy Russell with Paul Weston's Orchestra.)

I GOT THE SUN IN THE MORNIN'
 (Available on the following records: Decca 18861, Leo Reisman's Orchestra; Decca 23587 in Album A-468, Ethel Merman and chorus.)

ANYTHING YOU CAN DO
 (Available on Decca record 40039 in Album A-628, Bing Crosby, Dick Haymes and Andrews Sisters.)

THEY SAY IT'S WONDERFUL
 (Available on the following records: Capitol 252, Andy Russell with Paul Weston's Orchestra; Decca 18829, Bing Crosby; Decca 23586 in Album A-468, Ethel Merman and Ray Middleton; Decca 18846 in Album A-648, Ethel Merman; RCA Victor 20-1857, Perry Como and Russ Case Orchestra.)

(Selections from "Annie Get Your Gun" are available in the following albums: RCA Victor C-38, Al Goodman's Orchestra, Audrey Marsh and Maxine Carroll, sopranos; Jimmy Carroll and Earl Oxford, tenors; the Mullen Sisters and the Guild Chorists: "They Say It's Wonderful," "I Got Lost in His Arms," "You Can't Get a Man With a Gun," "Doin' What Comes Natur'ly," "The Girl That I Marry," "Who Do You Love I Hope," "Moonshine Lullaby," "I Got the Sun in the Morning," Decca A-468 with Ethel Merman, Ray Middleton and cast of "Annie Get Your Gun"; "Doin' What Comes Natur'ly," "Moonshine Lullaby," "You Can't Get a Man With a Gun," "I'm an Indian, Too," "They Say It's Wonderful," "Anything You Can Do," "I Got Lost in His Arms," "I Got the Sun in the Mornin'," "The Girl That I Marry," "My Defenses Are Down," "Who Do You Love I Hope," "There's No Business Like Show Business.")

Film Musicals

1930—MAMMY
 A Warner Bros. picture starring Al Jolson. LET ME SING AND I'M HAPPY (Available on Decca record 24296, Al Jolson with orchestra.)

1930—PUTTIN' ON THE RITZ
 A United Artists' picture starring Harry Richman. PUTTIN' ON THE RITZ (Available on Decca record 24321 in Album A-632, Harry Richman.)

1935—TOP HAT
 A RKO picture co-starring Ginger Rogers and Fred Astaire. ISN'T THIS A LOVELY DAY TO BE CAUGHT IN THE RAIN? (Available on Decca record 24075 in Album A-1935, Nat Brandwynne Orchestra.)
 CHEEK TO CHEEK (Available on the following records: Decca 24075 in Album A-1935, Nat Brandwynne Orchestra; Decca 24421 in Album A-654, Dick Haymes and Carmen Cavallaro; Capitol 20135 in Album BD-63, Buddy Cole.)

1937—ON THE AVENUE
 A 20th Century-Fox film featuring Dick Powell, Madeleine Carroll, Alice Faye and the Ritz Brothers. I'VE GOT MY LOVE TO KEEP ME WARM (Available on the following records: Columbia

38324, Les Brown; Decca 24550, Mills Brothers RCA Victor 20-3302, Ray Noble's Orchestra; Capitol 15330, The Starlighters; MGM 10348, Art Lund with Johnny Thompson's Orchestra; Decca 24083, Ray Ross Orchestra.)

1938—ALEXANDER'S RAGTIME BAND
 A 20th Century-Fox film with Tyrone Power, Alice Faye, Don Ameche, Jack Haley and Ethel Merman. NOW IT CAN BE TOLD (Available on Decca record 25093, Bing Crosby.)

1942—HOLIDAY INN
 A Paramount picture co-starring Bing Crosby and Fred Astaire and featuring Marjorie Reynolds. BE CAREFUL IT'S MY HEART (Available on the following records: Columbia 36616; Columbia 36618; Capitol 114, Connie Haines with Gordon Jenkins' Orchestra.)

***WHITE CHRISTMAS**
 *This won the Oscar as the best film song of 1942. (Available on the following records: Capitol 124, Gordon Jenkins' Orchestra with Bob Carroll; Capitol 319, Jo Stafford, Lyn Murray Singers and Paul Weston's Orchestra; Decca 24500, Fred Waring's Pennsylvanians; Decca 24313, Bob Grant's Orchestra; Decca 23778, Bing Crosby and Ken Darby Singers; Decca 23738, Guy Lombardo and His Royal Canadians; Decca 23376, Jascha Heifetz, violinist; Decca 24143, Jesse Crawford, organ; Decca 24140, Ink Spot; Decca 24141, Carmen Cavallaro and his piano; Decca 24142, Ethel Smith at console; Columbia 36649, Charles Spivak's Orchestra; Columbia 37955, Harry James; Columbia 37152, Frank Sinatra and chorus; RCA Victor 27946, Fred Martin's Orchestra; RCA Victor 45-0009, Dinah Shore; Capitol 15206, Wesley Tuttle and string band; Capitol 15202, Gordon Jenkins' Orchestra with Bob Carroll; Capitol 15200, Jo Stafford, Lyn Murray Singers and Paul Weston's Orchestra.)

ABRAHAM
 (Available on RCA Victor record 27946, Fred Martin's Orchestra.)
PLENTY TO BE THANKFUL FOR
 (Available on Decca record 23819 in Album A-534, Bing Crosby.)

1946—BLUE SKIES
 A MGM picture starring Bing Crosby, Bob Hope and Joan Caulfield. YOU KEEP COMING BACK LIKE A SONG (Available on the following records: Capitol 297, Jo Stafford with Paul Weston's Orchestra; RCA Victor 20-1947, Dennis Day with Russ Case Orchestra.) ("Blue Skies" selections are available in Decca Album A-481 with Bing Crosby, Fred Astaire, Trudy Erwin and John Scott Trotter Orchestra; "Blue Skies," "C-u-b-a," "You Keep Coming Back Like a Song," "Getting Nowhere," "Serenade to an Old-Fashioned Girl," "Everybody Step," "All by Myself," "I've My Captain Working for Me Now," "A Couple of Song and Dance Men," and "Puttin' on the Ritz.")

1948—EASTER PARADE
 A Metro-Goldwyn-Mayer picture with Judy Garland, Fred Astaire, Peter Lawford and Ann Miller. A FELLA WITH AN UMBRELLA (Available on the following records: Decca 24433, Bing Crosby; Decca 24434, Guy Lombardo and His Royal Canadians; Capitol 15092, Skitch Henderson and his orchestra.)

IT ONLY HAPPENS WHEN I DANCE WITH YOU
 (Available on the following records: Decca 24434, Guy Lombardo and His Royal Canadians; Capitol 15086, Andy Russell and Paul Weston's Orchestra.)

BETTER LUCK NEXT TIME
 (Available on the following records: Decca 24435, Guy Lombardo and His Royal Canadians; Capitol 15084, Jo Stafford with Paul Weston's Orchestra.)

STEPPING OUT WITH MY BABY
 (Available on the following records: Decca 24435, Guy Lombardo and His Royal Canadians; Capitol 15091, Gordon MacRae with orchestra.)

Irving Berlin Albums

RCA Victor P-59. Songs of Irving Berlin by Wayne King and his orchestra, Nancy Evans and Earl Randall, soloists. "Always," "Blue Skies," "All Alone," "Say It With Music," "Remember," "A Pretty Girl Is Like a Melody," "What'll I Do?" "Alexander's Ragtime Band." Decca A-70. Irving Berlin's Songs by Paul Whiteman's Orchestra, Joan Edwards and Clark Dennis, soloists. "Say It With Music," "Lady of the Evening," "All Alone," "Remember," "How Deep Is the Ocean?" "Russian Lullaby," "Crinoline Days," "Tell Me Little Gypsy."

Decca A-656. Irving Berlin's Songs by the Andrews Sisters with Vic Schoen's Orchestra. "Alexander's Ragtime Band," "I Want to Go Back to Michigan," "Heat Wave," "When the Midnight Choo-Choo Leaves for Alabama," "Some Sunny Day," "How Many Times?" Decca A-654. Songs of Irving Berlin by Dick Haymes with Carmen Cavallaro at his piano. "Say It With Music," "The Song Is Ended," "Cheek to Cheek," "Say It Isn't So," "Soft Lights and Sweet Music," "The Girl on the Magazine Cover," "All Alone," "Lady of the Evening." Columbia C-78. Music of Irving Berlin by Al Goodman and his orchestra. "Alexander's Ragtime Band," "Lady of the Evening," "Say It With Music," "Remember," "Blue Skies," "Say It Isn't So," "All Alone," "Always."

Hoagy Carmichael

Hoagland (Hoagy) Carmichael has known music since his mother cradled him on two chairs while she played piano for college dances and supplied musical backgrounds for silent films. Baseball, his first love, was gone when he discovered his musical talent.

Under the tutelage of Reggie Duval he developed that talent. Family trouble and World War I broke into his education and he spent most of the war trying to build himself up to get in. Finally he managed just about two hours before the Armistice. He returned to school in Bloomington, Ind., and earned money playing for high school dances.

He wanted to study law, like Paul McNutt and Wendell Wilkie were doing, but the Wolverines were immortalizing his first song, *Riverboat Shuffle*, and music was a way to pay for college educations. Songs kept running thru his head, and summer trips with a college band gave him a taste of showbiz.

After graduating with a law degree he sold his *Washboard Blues* to help carry him thru early law practice days. But with the paint still wet on his shingle, he heard a recording of his own tune and quit the bar.

A long haul in Jean Goldkette's band, Paul Whiteman's, a disappointment in Hollywood and finally a recording of *Rocking Chair* brought him to the top, on disks, in films and on sheet music. He is also the author of his autobiography, *The Star Dust Road*.

Popular Songs

1924—RIVERBOAT SHUFFLE
 With Dick Voynow. Lyrics by Mitchell Parish. Mills Music, Inc. (Available on Decca record 23941 in A-554, Hoagy Carmichael.)

1925—WASHBOARD BLUES
 Fred Callahan and Mitchell Parish. Mills Music, Inc. (Available on Decca record 23943 in A-554, Hoagy Carmichael.)

1929—ONE NIGHT IN HAVANA
 Peer Music. *STAR DUST

Lyrics by Mitchell Parish. Mills Music, Inc. Hoagy Carmichael composed this song one star-studded night while sitting alone on the "spooning wall" at the edge of the University of Indiana campus. It was inspired by the memory of a college romance that Carmichael had broken off when he realized it would never end happily in marriage. For the girl wanted security in a rose-covered cottage while the restless Hoagy never could stay long in one place. So "Star Dust" was his way of telling Dorothy Kelly he'd never forget her—his "memory of love's refrain." At first he hummed the melody over and over to fix it in his mind. Then he dashed off to the Book Nook and the only piano available at that hour of the night to see how the music would sound on an upright. Pete, the proprietor, was about to lock up, but Carmichael prevailed upon him to keep open for another half hour. Thus Pete contributed his bit to what has been called one of the world's greatest torch songs.

(Available on the following records: Columbia 7556-M, Morton Gould orchestra; Columbia 37808, Louis Armstrong; Columbia 36118, Eddie Duchin; Columbia 4521-M, Morley and Gearhart, duo-pianist; Columbia 38182, Victor Borpe; Columbia 37315, Frankie Carle; Columbia 37992, Eddy Howard; Columbia 36395, Sonny Kendis orchestra; Columbia 7428-M, Andre Kostelanetz orchestra; Columbia 37862, Fred Lowery, whistler; Decca 25285, Bing Crosby; Decca 23750, Dick Haymes; Decca 25271, Guy Lombardo orchestra; Decca 23797 in A-554, Hoagy Carmichael; Decca 23595, Percy Faith orchestra; Decca 18251, Coleman Hawkins, saxophone solo; Decca 25106, Edgar Hayes orchestra; Decca 23674, Larry Adler, harmonica; Decca 23500, Phil Baker, accordionist; Decca 18137, Dave Apollon, mandolin solo; Decca 21195, Elvira Rios (in Spanish); Capitol 15189, Billy Butterfield orchestra; Capitol 305, Billy Butterfield orchestra; Capitol 2005 in BD-24, Buddy Cole with guitar and bass; Victor 20-2016, Tex Beneke and Glenn Miller orchestra; Victor 27230, Artie Shaw orchestra; Victor 11-9186, Eleanor Steber, soprano, with orchestra; Victor 36259, Paul Whiteman orchestra; Victor 27233, Tommy Dorsey, Frank Sinatra and Pied Pipers; Victor 20-1754, Glenn Miller orchestra.)

1930—GEORGIA ON MY MIND
 Lyrics by Stuart Gorrell. Peer Music. (Available on the following records: Columbia 7579-M, Morton Gould orchestra; Mercury 5293, Frankie Laine; Decca 24674, Hoagy Carmichael; Decca 2399a, Glen Gray; 3688a, Mills Brothers; Victor 27499a, Artie Shaw; Victor 27765b, Fats Waller; Victor 25494b, Hoagy Carmichael; Decca 3691a, Mildred Bailey.)

ROCKIN' CHAIR
 Southern Music Co. (Available on the following Decca records: 23941 in A-554, Hoagy Carmichael; 23697 in A-659, Roy Eldridge orchestra.)

1931—LAZY RIVER
 With Sidney Arodin. Southern Music Co. This song was revived in 1946 when Carmichael sang it in the RKO film "The Best Years of Our Lives."

(Available on the following records: Decca 25046, Mills Brothers; Capitol 20124 in BD-57, Benny Goodman duo.)

1933—LAZY BONES
 Lyrics by Johnny Mercer. Southern Music Co. (Available on Decca record 24067 in A-1933, Charles Baum orchestra.)

OLD MAN HARLEM
 With Rudy Vallee. Southern Music Co. (Available on Decca record 23933, Hoagy Carmichael.)

1934—JUDY
 Lyrics by Sammy Lerner. Southern Music Co. (Available on Decca record 23942 in A-554, Hoagy Carmichael.)

1937—LITTLE OLD LADY
 Lyrics by Stanley Adams. Chappell & Co., Inc.

This song was introduced in the Broadway revue "The Show Is On." (Available on the following records: Decca 23943 in A-554, Hoagy Carmichael; Decca 24083 in A-1937, Roy Ross orchestra.)

1939—I GET ALONG WITHOUT YOU VERY WELL EXCEPT SOMETIMES

Famous Music Corp. Early in his songwriting career, Hoagy Carmichael read a poem in a newspaper. He liked it, copied it on the back of an envelope, put it in a desk drawer and then forgot all about it. Several years later, however, he recalled the poem when he needed lyrics for a melody he'd just finished, but when he finally found the envelope on which the verse was copied, he discovered he had failed to note the name of the author, whose permission was necessary before he could use the poem. His subsequent hunt for the unknown author got him nowhere but fast until he solicited the help of Walter Winchell, who read the opening lines of the poem on his Sunday evening broadcast and asked the author to communicate with him. After three such s.o.s. calls to "Mr. and Mrs. America and all the ships at sea," Winchell received a telephone call from a Mrs. Thompson in Philadelphia, who identified herself as the missing poetess. This story ends on an ironical note: Mrs. Thompson never lived to hear her poem immortalized by a Carmichael tune, since she died the day before Dick Powell sang "I Got Along Without You Very Well Except Sometimes" for the first time on the air. (Available on Decca record 24089 in A-1939, Basil Fomeen orchestra.)

HONG KONG BLUES
 Larry Spier, Inc. (Available on Decca record 23797 in A-554, Hoagy Carmichael.)

1942—DON'T FORGET TO SAY "NO" BABY
 Lyrics by C. P. Johnson. Southern Music Company. (Available on Decca record 23933, Hoagy Carmichael.)

1947—CASANOVA CRICKET
 With Dick Charles. Lyrics by Larry Marks. Burke & Van Heusen, Inc. (Available on Decca record 23978, Hoagy Carmichael.)

PUT YOURSELF IN MY PLACE, BABY
 Lyrics by Frankie Laine. Burke & Van Heusen, Inc. (Available on Decca record 24247, Hoagy Carmichael with the Rhythmairs.)

1948—BUBBLE-LOO
 Lyrics by Paul Webster. Burke & Van Heusen, Inc. (Available on Decca record 24455, Hoagy Carmichael and the Chickadees.)

SAD COWBOY
 Lyrics by Walt Farrar and Al Gannaway. Burke & Van Heusen, Inc. (Available on Decca record 24455, Hoagy Carmichael.)

JUST A SHADE ON THE BLUE SIDE
 Lyrics by Harold Adamson. Burke & Van Heusen, Inc. (Available on Decca record 24438, Larry Clinton orchestra.)

1949—GRANDMA TEETER-TOTTER
 Lyrics by Al Gannaway. Burke & Van Heusen, Inc. (Available on the following records: Decca 24459, Hoagy Carmichael and Cass Daley; Decca 24753, Hoagy Carmichael; Capitol 57-748, Margaret Whiting.)

THREE RIVERS (THE ALLEGHANY, SUSQUEHANNA AND THE OLD MONONGAHELA.)
 Lyrics by Paul Francis Webster. Edward H. Morris & Company, Inc. (Available on the following records: Columbia 36814; Doris Day; MGM 10585, Art Lund.)

Film Songs

1938—SING YOU SINNERS
 A Paramount picture starring Bing Crosby in a cast that included Fred MacMurray, Donald O'Connor and Elizabeth Patterson. Lyrics by Frank Loesser. Famous Music Corporation.

SMALL FRY
 (Available on Decca record 24293 in A-631, Bing Crosby and Johnny Mercer.)

1938—THANKS FOR THE MEMORY
 A Paramount picture starring Bob Hope and Shirley Ross. Lyrics by Frank Loesser. Famous Music Corporation.

TWO SLEEPY PEOPLE
 (Available on Decca record 23545, Bob Hope and Shirley Ross.)

1943—TRUE TO LIFE
 A Paramount picture with a cast headed by Mary Martin, Franchot Tone, Dick Powell and Victor Moore. Lyrics by Johnny Mercer. Famous Music Corporation.
OLD MASTER PAINTER
 (Available on the following records: Decca

23942 In A-554, Hoagy Carmichael; Capitol 137, Johnny Mercer.)

1945—STORK CLUB

A Paramount picture starring Betty Hutton in a cast that included Barry Fitzgerald, Andy Russell, Robert Benchley and Gill Goodwin. Lyrics by Paul F. Webster. Burke & Van Heusen, Inc.

DOCTOR, LAWYER, INDIAN CHIEF

(Available on the following records: Decca 23862, Hoagy Carmichael; Capitol 15230, Betty Hutton; Capitol 220, Betty Hutton.)

BALTIMORE GRIOLE

(Available on Decca record 29216, Frances Langford and Hoagy Carmichael.)

JOHNNY ANGEL

An RKO picture starring George Raft and Claire Trevor. Lyrics by Paul F. Webster. Burke & Van Heusen, Inc.

MEMPHIS IN JUNE

(Available on Decca record 24674, Hoagy Carmichael.)

1946—CANYON PASSAGE

A Universal picture with a cast headed by Dana Andrews, Brian Donlevy and Susan Hayward. Burke & Van Heusen, Inc.

(Available on Victor record 20-1927, Elton Britt and Skytoppers.)

OL' BUTTERMILK SKY

Lyrics by Jack Brooks. (Available on the following records: Decca 23769 in A-670, Hoagy Carmichael; Capitol 285, Matt Dennis and Paul Weston orchestra.)

1947—IVY

A Universal picture with a cast headed by Joan Fontaine, Patric Knowles and Herbert Marshall. Burke & Van Heusen, Inc.

IVY

(Available on the following records: Decca 23977, Dick Haymes; Victor 20-2275, Vaughn Monroe.)

NIGHT SONG

An RKO picture with a cast headed by Dana Andrews, Merle Oberon, Ethel Barrymore and Hoagy Carmichael. Lyrics by Fred Spielman and Janice Torres. Burke & Van Heusen, Inc.

WHO KILLED 'ER (WHO KILLED THE BLACK WIDDER)?

(Available on Decca record 24307, Hoagy Carmichael.)

Hoagy Carmichael Albums

Decca A-554. The Star Dust Road with Hoagy Carmichael. Hong Kong Blues, Star Dust, Rockin' Chair, Riverboat Shuffle, Old Music Master, Judy, Washboard Blues and Little Old Lady.

Victor WP-267. Tex Beneke Plays Hoagy Carmichael. Star Dust, Lazy Bones, Lazy River, Rockin' Chair, Georgia on My Mind and Riverboat Shuffle.

George M. Cohan

George M. Cohan made his first stage appearance in *Daniel Boone* at the age of eight, a walk-on part that left him free to play second violin in the orchestra pit during most of the performance. One year later he had an act of his own.

In 1889 he organized the Four Cohans with his parents and sister.

From time to time George quit the stage "forever" and wrote songs, sketches and parodies for publishers, producers and actors, all of whom went out of their way to avoid "that Cohan brat" but ended up by paying him money for his material.

In 1901 George led the Four Cohans into the legitimate theater by writing, directing and producing his first musical comedy, *The Governor's Son*, and followed this up with *Running for Office*.

In 1903 *Little Johnny Jones* made American producers sit up and take notice. The critics lambasted the author-star for his flag waving, but the audiences loved it.

In addition to achieving stardom in *Little Johnny Jones*, Cohan acquired a partner, Sam Harris, with whom he was associated for 15 years. The firm of Cohan & Harris was at the top in the producing field in 1911 with six hits on Broadway and a controlling interest in seven theaters.

George M. Cohan's box score can be summarized like this: 200 song hits, 40 plays of his own writing, 40 more in collaboration with others and 10,000 appearances as an actor.

He died November 5, 1942.

Unless otherwise noted, all songs in the George M. Cohan catalog are now published by the Jerry Vogel Music Company.

Popular Songs

1917—"OVER THERE"

On the April morning in 1917 that President Woodrow Wilson declared war on Germany, Cohan was walking to his office when a bugle-like refrain, based on four F-sharp chords that were the limit of his musical knowledge, started plaguing his brain, but within an hour after he reached his desk and piano, he had completed the words and music for "Over There," a song that quickened the step and stiffened the morale of millions of doughboys and for which Cohan was awarded a gold medal by act of Congress.

(Available on the following records: Columbia No. 36561 in Set C-89, Mordy Bauman and

Ray Bloch's Orchestra; Decca No. 18456 in Album A-330, Fred Waring and His Pennsylvanians; RCA Victor No. 20-3169 in Album P-227 George M. Cohan Jr., the Guild choristers and Orchestra.)

Musical Comedies

1904—LITTLE JOHNNY JONES

George M. Cohan's first starring vehicle in which he played the stage prototype of Tod Sloan, the American jockey who the year before had gone to England to ride for King George. The cast included Jerry Cohan, Helen Cohan, Ethel Levey, Sam J. Ryan, Donald Brian, Tom Lewis and Truly Shattuck.

THE YANKEE DOODLE BOY

(Available on the following records: RCA Victor No. 20-3170 in Album P-227, George M. Cohan Jr., the Guild Choristers and orchestra; Columbia No. 36562 in Set C-89, Mordy Bauman and Ray Bloch's Orchestra; Decca No. 18154 in Album A-230, Fred Waring and His Pennsylvanians; Columbia No. 35643, Horace Heidt and His Musical Knights.)

GIVE MY REGARDS TO BROADWAY

(Available on the following records: RCA Victor No. 20-3167 in Album P-227, George M. Cohan Jr., Guild Choristers and orchestra; Columbia No. 36562 in Set C-89, Mordy Bauman and orchestra; Decca No. 4 Dick Kuhn's Orchestra.)

1906—FORTY-FIVE MINUTES FROM BROADWAY

This musical comedy, which starred Fay Templeton and elevated Victor Moore to stardom almost overnight, had the good citizens of New Rochelle, N. Y., the locale of the play, up in arms. On the morning after the premiere, staged on the night of January 1, an emergency session of the Chamber of Commerce was called, resolutions were passed calling for a boycott of the show, and press releases were sent out to all metropolitan newspapers refuting the "libelous statements" made by George M. Cohan in the title song to the effect that there was "not a cafe in the town" and male inhabitants had "whiskers like hay." The cast also included Julia Ralph, Marion Singer and Donald Brian.

MARY'S A GRAND OLD NAME

(Available on the following records: Decca No. 18360, Bing Crosby with orchestra; RCA Victor No. 20-3168 in Album P-227, George M. Cohan Jr. and the Guild Choristers with orchestra; Columbia No. 36564 in Set C-89, Mordy Bauman and Ray Bloch's Orchestra; Decca No. 18454 in Album A-330 Fred Waring and His Pennsylvanians; Decca No. 4, Dick Kuhn's Orchestra.)

FORTY-FIVE MINUTES FROM BROADWAY

(Available on the following records: RCA Victor No. 20-3167 in Album P-227 George M. Cohan Jr. and the Guild Choristers with orchestra; Decca No. 4, Dick Kuhn's Orchestra.)

SO LONG, MARY

(Available on the following records: Decca No. 18455 in Album A-330, Fred Waring and His Pennsylvanians; RCA Victor No. 20-3169 in Album P-227, George M. Cohan Jr. and the Guild Choristers with orchestra; Decca No. 4, Dick Kuhn's Orchestra.)

STAND UP AND FIGHT LIKE HELL

1906—GEORGE WASHINGTON JR.

With a cast headed by George M. Cohan, Jerry Cohan, Helen Cohan, Ethel Levey, Willis P. Sweatman and Truly Shattuck.

***YOU'RE A GRAND OLD FLAG**

(Available on the following records: RCA Victor No. 20-3168 in Album P-227, George M. Cohan Jr. and the Guild Choristers with orchestra; Columbia No. 36561 in Set C-89, Mordy Bauman and Ray Bloch's Orchestra; Decca No. 18456 in Album A-330, Fred Waring and His Pennsylvanians.)

1908—FIFTY MILES FROM BOSTON

A play with music presented by a cast headed by Edna Wallace Hopper, Lawrence Wheat, George Parsons, James C. Marlowe and Emma Janvier.

HARRIGAN

(Available on the following records: RCA Victor No. 20-3170 in Album P-227, George M. Cohan Jr. and the Guild Choristers; Columbia No. 36564 in Set C-89, Mordy Bauman and Ray Bloch's Orchestra; Decca No. 18454 in Album A-330, Fred Waring and His Pennsylvanians; Decca No. 3597, Phil Regan and orchestra.)

1922—LITTLE NELLIE KELLY

Presented by a cast headed by Elizabeth Hines, Charles King and Arthur Deagon, M. Wiltmark & Son.

LITTLE NELLIE KELLY, I LOVE YOU

(Available on the following records: RCA Victor No. 20-3170 in Album P-227, George M. Cohan Jr. and the Guild Choristers with orchestra; Columbia No. 36563 in Set C-89, Mordy Bauman and Ray Bloch's orchestra.)

GEORGE M. COHAN ALBUMS

Columbia C-89, Mordy Bauman with Ray Bloch's orchestra. "Over There," "You're a Grand Old Flag," "Give My Regards to Broadway," "Yankee Doodle Boy," "Little Nellie Kelly," "You Remind Me of My Mother," "Harrigan," "Mary's a Grand Old Name." Decca A-330, Fred Waring and His Pennsylvanians. "Over There," "You're a Grand Old

Flag," "Yankee Doodle Boy," "You Remind Me of My Mother," "Harrigan," "Mary's a Grand Old Name" and "So Long, Mary." RCA Victor P-227, George M. Cohan Jr. and the Guild Choristers with orchestra. "Give My Regards to Broadway," "Forty-Five Minutes From Broadway," "You're a Grand Old Flag," "Mary's a Grand Old Name," "Over There," "So Long, Mary," "Yankee Doodle Boy," "Little Nellie Kelly" and "Harrigan."

Walter Donaldson

The locale of three of Walter Donaldson's biggest song hits was the Deep South. Walter first saw the light of day in Brooklyn, N. Y., in 1893. His mother was a music teacher, but he shunned music until high school days. His latent musical talent then asserted itself and he taught himself to play the piano in order to write songs for school shows.

With America's entry into the first World War, Donaldson became a camp entertainer and met Irving Berlin. For 10 years he was associated with the Berlin Music Company where he wrote some of his biggest song hits: *How You Gonna Keep 'Em Down on the Farm*, *You're a Million Miles From Nowhere*, *Mummy*, and *My Blue Heaven*.

In 1928 he formed his own publishing house and such radio headliners as Rudy Vallee and Fred Waring helped to popularize Donaldson's songs.

When the sheet music business took the count, Donaldson entrained for Hollywood and wrote hits for pictures until ill health forced him to retire in 1948—one year before his untimely death.

Popular Songs

1919—"HOW YOU GONNA KEEP 'EM DOWN ON THE FARM?"

Lyrics by Sam Lewis and Joe Young. Mills Music, Inc.-Warlock Music, Inc. (Available on Decca record 23988 in Album A-564, Eddie Cantor.)

***YOU'RE A MILLION MILES FROM NOWHERE (WHEN YOU'RE ONE LITTLE MILE FROM HOME)**

Lyrics by Sam Lewis and Joe Young. Mills Music, Inc. (Available on Decca record 24009 in Album A-1919, Ted Straeter orchestra.)

1921—MAMMY

Lyrics by Sam Lewis and Joe Young. Bourne, Inc. While this song is the musical trademark of Al Jolson, it was sung first by Bill Frawley, the film comedian, in vaudeville. (Available on the following records: Decca 24016 in Album A-1921, Carmen Cavallaro; Decca 23614 in Album A-469, Al Jolson.)

1922—MY BUDDY

Lyrics by Gus Kahn. Remick Music Corp. (Available on the following records: Decca 24022 in Album A-1922, Bob Grant orchestra; Columbia 37520, Harry James.)

1922—CAROLINA IN THE MORNING

Lyrics by Gus Kahn. Remick Music Corp. (Available on the following records: Decca 24021 in Album A-1922, Bob Grant Orchestra; Decca 24109 in Album A-575, Al Jolson; Columbia 35577, Ray Noble.)

1923—BESIDE A BABBLING BROOK

Lyrics by Gus Kahn. Remick Music Corp. (Available on Decca record 24026 in Album A-1923, Charles Baum Orchestra.)

1925—DOWN BY THE WINEGAR WOIKS

Lyrics by Don Bestor and Roger Lewis. Shapiro, Bernstein & Co., Inc. (Available on Decca record 24035 in Album A-1925, Basil Fomeen Orchestra.)

THAT CERTAIN PARTY

Lyrics by Gus Kahn. Bourne, Inc. (Available on Capitol record 15249, Dean Martin and Jerry Lewis.)

***YES SIR, THAT'S MY BABY**

Lyrics by Gus Kahn. Bourne, Inc. (Available on Decca record 24035 in Album A-1925, Basil Fomeen Orchestra.)

I WONDER WHERE MY BABY IS TONIGHT

Lyrics by Gus Kahn. Bourne, Inc. (Available on MGM record 10225, Johnny Desmond.)

1926—AFTER I SAY I'M SORRY

Music by Abe Lyman. Miller Music Corp. (Available on the following records: Decca 24038 in Album A-1926, Marlene Fingerle and Arthur Schutt, piano duo; Columbia 37262 in Set C-125, Dinah Shore.)

1927—AT SUNDOWN

Leo Feist, Inc. (Available on the following records: MGM 19316, Jimmy Dorsey; Capitol 329, Matt Dennis with Paul Weston Orchestra; RCA Victor 20-2064, Tommy Dorsey.)

***MY BLUE HEAVEN**

Lyrics by George Whiting, Leo Feist, Inc. (Available on the following records: Decca 24386, Fred Waring's Pennsylvanians; Decca 24042 in Album A-1927, Bob Grant Orchestra; Capitol 20024 in Album 80-9, Paul Weston Orchestra; Columbia 37091, Benny Goodman.)

1929—ROMANCE

Lyrics by Edgar Leslie. Bregman, Vocca & Conn, Inc. (Available on Decca record 24051 in Album

A-1929, Marlene Fingerle and Arthur Schutt, piano duo.)

'TAINT NO SIN (TO TAKE OFF YOUR SKIN)

Lyrics by Edgar Leslie. Bregman, Vocca & Conn, Inc.

1930—LITTLE WHITE LIES

Bregman, Vocca & Conn, Inc. (Available on the following records: Columbia 38114, Dinah Shore; RCA Victor P(27521) in Album P-80, Tommy Dorsey, Frank Sinatra and the Pied Pipers.)

YOU'RE DRIVING ME CRAZY

Bregman, Vocca & Conn, Inc. (Available on Decca record 25190, Guy Lombardo.)

1931—HELLO, BEAUTIFUL

Bregman, Vocca & Conn, Inc. (Available on RCA Victor record 22642, Wayne King and male trio.)

1932—MY MOM

Bregman, Vocca & Conn, Inc. (Available on Decca record 25332 Phil Regan and Jess Crawford at console.)

1940—MISTER MEADOWLARK

Lyrics by Johnny Mercer. E. H. Morris & Company, Inc. (Available on Decca record 25148 in Album A-631, Bing Crosby and Johnny Mercer.)

Stage Musicals

1928—WHOOPEE

Book by William Anthony McGuire, lyrics by Gus Kahn, and starring Eddie Cantor in a cast that included Ruth Etting, Ethel Shutta, Gladys Glad, Paul Gregory, Tamara Geva, Chief Caupolican and George Olsen and his orchestra. Bregman, Vocca & Conn, Inc.

LOVE ME OR LEAVE ME

(Available on RCA Victor record 25406 Benny Goodman.)

Film Songs and Musicals

1936—SUZI

An MGM picture with a cast that included Jean Harlow, Franchot Tone, Cary Grant and Lewis Stone. Leo Feist, Inc.

DID I REMEMBER?

Lyrics by Harold Adamson. (Available on Decca record 24079 in Album A-1936, Marlene Fingerle and Arthur Schutt, piano duo.)

1936—THE GREAT ZIEGFELD

An MGM picture with a cast that included William Powell, Myrna Loy, Louise Rainer, Frank Morgan, Virginia Bruce and Fannia Brice. Lyrics by Harold Adamson, Leo Feist, Inc.

IT'S BEEN SO LONG

(Available on Decca record 24079 in Album A-1936, Marlene Fingerle and Arthur Schutt, piano duo.)

Stephen Foster

Stephen Collins Foster, America's first great and prolific songwriter, rose to the heights of fame only to sink to the depths of depravity in the 38 years of his life.

Born in Lawrenceville, Pa., in 1826, Foster, while yet in his teens, became obsessed with the ambition to write truly American music, patterned after the spirituals he heard at Negro camp meetings. His first published songs, including *Oh! Susanna*, *Uncle Ned* and *Nelly Was a Lady* were sold at \$10 respectively and soon were musical wildfire. Since the income from his songs exceeded his pay as a bookkeeper in a grocery store, Foster devoted more time to writing and sent them out to publishers, to be acknowledged by lukewarm letters of acceptance and pitifully small amounts. As the popularity of his songs increased, publishers put Foster on a 2-cent-a-copy royalty basis, and he decided in 1850 to devote all his time to writing.

The next five years were the most fruitful of Foster's life and most of his best-known songs were written, such as *De Camptown Races*, *Jennie With the Light Brown Hair* and *Old Folks at Home*.

But Foster couldn't make ends meet. His royalty checks weren't as big as he expected and he got deeper in debt. He finally set out with his wife and daughter for New York where his dissatisfaction and restlessness increased and soon became a musical hack-writer, trading his ballads for bottles in which to drown his frustration.

Completely penniless, he died in 1864.

1848—OH! SUSANNA

This song either was given or sold outright for a few dollars to the publisher, W. C. Peters, who cleared \$10,000 on it. (Available on the following records: RCA Victor No. 1971 with Augustana Choir; RCA Victor No. 4569, with Boston "Pops" Orchestra; RCA Victor No. 27233, with Tommy Dorsey and his orchestra; Columbia No. 36019, with Carson Robinson and His Old Timers; Columbia No. 7371-M, in Set M-442 with Andre Kostelanetz and his orchestra.)

UNCLE NED

(Available on RCA Victor record No. 1265 by Lawrence Tibbitt, male quartet and orchestra.)

1850—DE CAMPTOWN RACES

E. P. Christie, the minstrel, claimed authorship of this song and published it under his own name. During the Lincoln-Douglas presidential campaign of 1860, the supporters of "Honest Abe" used the tune for this parody: "We're bound to work all night, Bound to work all day, I'll bet my money on the Lincoln boss, Who'll bet on Stephen A.?"

(Available on the following records: Capitol No. 217, with Johnny Mercer, Jo Stafford, the Pied Pipers and Paul Weston's orchestra; Decca No. 24122, with Frank Luther and the American Square Dance Orchestra; Columbia No. 7373-M, in Set M-442, with Andre Kostelanetz and his orchestra.)

1851—THE OLD FOLKS AT HOME (SWANEE RIVER)

Foster never saw the river he immortalized in this song. He merely found the name "Swanee" in an atlas and since it fitted his rhyme scheme, used it.

(Available on following records: RCA Victor No. 21950, with Ralph Crane and orchestra; RCA Victor No. 1325, with Fritz Kreisler, violinist, and Carl Lamson at piano; RCA Victor No. 27233, with Tommy Dorsey and his orchestra; Decca No. 25130 with Bing Crosby and Crinoline Choir; Columbia No. 7371-M, in Set M-442, with Andre Kostelanetz and his orchestra.)

SWEETLY SHE SLEEPS, MY ALICE FAIR

(Available on the following records: Decca No. 25128, with Bing Crosby and orchestra; RCA Victor No. 1700, with John McCormack, Edward Schneider at the piano.)

1852—MASSA'S IN THE COLD, COLD GROUN'

For Foster, this was one of his most profitable songs, the royalties for four and a half years totaling \$906.76.

(Available on Columbia No. 7372-M, in Set M-442, with Andre Kostelanetz and his orchestra.)

1853—MY OLD KENTUCKY HOME

This song was inspired by the Rowan manison, now a State memorial, at Bardstown, Ky., the Rowans being cousins of the Fosters.

(Available on the following records: RCA Victor No. 18314, with Marian Anderson and the RCA Victor Orchestra; Columbia No. 7371-M, in Set M-442, with Andre Kostelanetz and his orchestra.)

1854—JEANIE WITH THE LIGHT BROWN HAIR

Altha "Jeanie" was sung and played as "a ballad, an aria, a chorus, a fantasy, a ballet, a foxtrot and a swing tune," according to Deems Taylor, during the 1940-'41 feud between ASCAP and the radio networks, Foster received only \$217.80 in royalties from this ballad.

(Available on the following records: RCA Victor No. 1700, with John McCormack, Edwin Schneider at the piano; Decca No. 25127, with Bing Crosby; Columbia No. 7373-M, in Set M-442, with Andre Kostelanetz and his orchestra.)

1855—COME WHERE MY LOVE LIES DREAMING

This, one of Foster's most ambitious compositions, was played at his funeral by the Alleghany Citizens Brass Band.

(Available on the following records: Columbia No. 7372-M, in Set M-442, with Andre Kostelanetz and his orchestra; Columbia No. 4415-M, with John Carter, tenor, and orchestra accompaniment.)

1856—GENTLE ANNIE

(Available on the following records: RCA Victor No. 10-1023, with John Charles Thomas, Carroll Hollister at the piano; Decca No. 24124, with London String Quartet.)

1860—OLD BLACK JOE

This was written to keep an early promise Foster made to the McDowell's coachman-buffet that he would put the old Negro in a song some day.

(Available on the following records: RCA Victor No. 26145, by Tommy Dorsey and his orchestra; RCA Victor No. 1265, by Lawrence Tibbett, male quartet and orchestra; Decca No. 2415, with London String Quartet; Columbia No. 7371-M, in Set M-442, with Andre Kostelanetz and his orchestra.)

THE GLENDY BURK DOWN AMONG THE CANE BRAKES UNDER THE WILLOWS SHE'S SLEEPING

1864—BEAUTIFUL DREAMER

While this ballad was widely publicized as "Foster's last song" after his death, it bears an 1862 copyright but was not published for some reason until two years later.

(Available on the following records: Decca No. 25128, by Bing Crosby with orchestra; Columbia No. 4242-M, by John Carter, tenor, with piano accompaniment; Columbia No. 7372-M, in Set M-442, with Andre Kostelanetz and his orchestra.)

Stephen Foster Albums

RCA Victor Foster Gallery. No. M-727. Two 12-inch records M(13552-13553). Boston "Pops" Orchestra, Morton Gould Orchestration. De Camptown Races; Jeanie With the Light Brown Hair; Village Festival; Quadrilles and Waltzes; Variations on Old Black Joe; My Old Kentucky Home; Comrades Fill No Glass for Me and Kitty Bell; Finale; Oh! Susanna. RCA Victor Music of Stephen Foster. No. C-2. Four 12-inch records C(9246-9249). RCA Victor Salon Group and RCA Victor Symphony Orchestra with the Jubilee Singers. Open Thy Lattice, Love; Uncle Ned; Village Maiden; Beautiful Dreamer; Ring De Banjo; Oh! Lemuel; Nelly Bly; Oh, Boys Carry Me 'Long; Louisiana Belle; De Camptown Races;

Nelly Was a Lady; Jeanie With the Light Brown Hair; Oh! Susanna; Come Where My Love Lies Dreaming; Hard Times Come Again No Mo'; Angelina Baker; Gentle Annie; Old Dog Tray; Some Folks Like To Sigh; Old Black Joe; My Old Kentucky Home; Massa's In the Cold, Cold Groun'; Old Folks at Home. RCA Victor Stephen C. Foster Songs. No. P-54. Three 10-inch records P(27299-27301). Lew White, organist, with Veronica Wiggins, soprano, and Henry Stockwell, tenor.

Jeanie With the Light Brown Hair; Uncle Ned; Come Where My Love Lies Dreaming; Old Folks at Home; Beautiful Dreamer.

RCA Victor Stephen Foster Album. No. M-354. Five 10-inch records M(1825-1829). Richard Crooks, tenor; Balladeers, male quartet, and Ralph Colochio, banjo and guitar soloist, with Frank La Forge at the piano.

Old Folks at Home; Beautiful Dreamer; My Old Kentucky Home; Come Where My Love Lies Dreaming; Oh! Susanna; Old Black Joe; Jeanie With the Light Brown Hair; Massa's In the Cold, Cold Groun'; Ah, May the Red Rose Live; Always; De Camptown Races.

RCA Victor Stephen Foster Favorites. No. P-140. Five 10-inch records P(20-1688-20-1692). Sammy Kaye and his orchestra, Billy Williams, Arthur Wright and the Five Kaydets, vocalists, with the Kaye Choir.

My Old Kentucky Home; Swanee River; Beautiful Dreamer; Old Black Joe; Jeanie With the Light Brown Hair; Massa's in the Cold, Cold Groun'; Come Where My Love Lies Dreaming; Oh! Susanna; De Camptown Races; Foster Medley.

Decca Stephen Foster-Bing Crosby Album. A-482. Bing Crosby with the King's Men and Trotter, Victor Young and Georgie Stoll's orchestra.

Jeanie With the Light Brown Hair; Hell and I; Beautiful Dreamer; Sweetly She Sleeps, My Alice Fair; My Old Kentucky Home; De Camptown Races; Swanee River; Old Black Joe.

Decca Stephen Foster-London String Quartet Album. A-582.

Oh! Susanna; De Camptown Races; Old Folks at Home; Sweet Laura Lee; Beautiful Dreamer; Gentle Annie; Jeanie With the Light Brown Hair; Old Black Joe.

Columbia-Songs of Stephen Foster. LP Microgroove Record ML 4099. Nelson Eddy with chorus and orchestra, conducted by Robert Armbruster.

Come Where My Love Lies Dreaming; The Merry, Merry Month of May; Old Black Joe; My Brudder Gum; My Old Kentucky Home; Dolly Day; Jeanie With the Light Brown Hair; There's No Such Girl as Mine; Open Thy Lattice, Love; Fairy Belle; Nelly Bly; Don't Bet Your Money on de Shanghai; Old Folks at Home; Angelina Baker; Oh Boys, Carry Me Along; De Camptown Races; Old Dog Tray; Louisiana Belle; Massa's in de Cold, Cold Groun'; Beautiful Dreamer.

George Gershwin

It would be reasonable to assume that George Gershwin was a musical prodigy, but he wasn't. Music was for essles, according to baseball-loving George—until the age of 10 when he fell under the spell of Maxie Rosenweig and his violin.

He practiced continually and improvised tunes and showed them to his musical mentor Maxie. The latter told George he had no musical talent. This master misstatement only served to spur George on to master the piano.

He became obsessed with the ambition to make ragtime the music of the New World. In 1916 he sold his first song for only \$5, but three years later Al Jolson was stopping the Winter Garden show with Gershwin's *Swanee* and the royalty checks ran into four figures. From 1920 to 1924 George wrote the music for George White's annual *Scandals*, with lyrics by brother Ira who adopted the pseudonym of Arthur Jackson, because he wanted to make the grade under his own power.

Already a composer of commanding stature at 26, he became an international celebrity on February 12, 1924, when his *Rhapsody in Blue* had its world premier in New York. The bigwigs of classical music attended and everyone but George, who never ceased to drive himself to reach an ideal beyond human attainment, was completely satisfied.

In the next six years he had 12 musical productions on Broadway. In 1931 his *Of Thee I Sing* became the first musical in theater history to win the Pulitzer Prize; 1935 brought George's greatest thrill of accomplishment, the jazz classic folk opera, *Porgy and Bess*.

Also in '35 Gershwin transferred his writing to Hollywood where he took a terrible licking trying to cope with hackneyed movie ideas.

On July 11, 1937, George Gershwin, the man who took jazz from the brothels of New Orleans and made her a great lady, died of a brain tumor.

Popular Songs

1919—SWANEE

A Winter Garden revue starring Al Jolson. Lyrics by Irving Caesar.

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1922—THE FRENCH DOLL
Starring Irene Bordoni.
DO IT AGAIN
Lyrics by B. G. DeSylva.
(Available on Decca record 18184, Mary Martin with orchestra.)

Stage Musicals

1921—GEORGE WHITE'S SCANDALS OF 1921

Book by "Bugs" Baer and George White. Lyrics by Arthur Jackson and presented by a cast headed by George White, Ann Pennington, Lester Allen, George Bickel, Aunt Jemima, Charles King, Lou Holtz, Harry Rose and Bert Gordon. Harms, Inc.
SOUTH SEA ISLES
(Available on RCA Victor record C(12335) in C-29.)

1922—GEORGE WHITE'S SCANDALS OF 1922

Book by George White, W. C. Fields and Andy Rice. Lyrics by E. Ray Goetz and B. G. DeSylva, and presented by a cast headed by George White, Lester Allen, W. C. Fields, Winnie Lighter, Jack McGowan, Franklyn Ardell, Jay Vellie, Ed Wynn and Paul Whiteman's band. Harms, Inc.
I'LL BUILD A STAIRWAY TO PARADISE
(Available on Decca record 23433 in A-398, Eddie Condon orchestra.)

1924—GEORGE WHITE'S SCANDALS OF 1924

Book by George White and William K. Wells, lyrics by G. B. DeSylva, and presented by a cast headed by Lester Allen, Will Mahoney, Tom Patricia and Winnie Lighter, Harms, Inc.
SOMEBODY LOVES ME
(Available on the following records: RCA Victor 25497, Benny Goodman orchestra; RCA Victor 27690, Tommy Dorsey and the Pied Pipers; RCA Victor P(20-1541) in P-139, Dinah Shore; RCA Victor P(27831) in P-119, Henry Levine's Dixieland Jazz Band; Capitol 20025 in BD-10, Billy Butterfield orchestra; Capitol 10085 in CD-49, Peggy Lee and Dave Barbour orchestra; Capitol 20082 in BD-37, Paul Weston orchestra; Decca 23430 in A-398, Eddie Condon orchestra; Decca 18256 in A-249, Benny Carter orchestra; Columbia 36331 in C-70, Frankie Carle, piano; Columbia 36078 in C-52, Eddy Duchin with orchestra; Columbia 4291-M, Andre Kostelanetz; Columbia 36524, Kate Smith; Columbia 37820, Woody Herman orchestra with the Four Chips.)

1924—LADY BE GOOD

Book by Guy Bolton and Fred Thompson, lyrics by Ira Gershwin, and starring Fred and Adele Astaire in a cast that included Walter Catlett and Cliff Edwards. Harms, Inc.
FASCINATING RHYTHM
(Available on the following records: Decca 23429, Hazel Scott, piano and orchestra; Columbia 69193-D in MX-95; Columbia 4306-M, Andre Kostelanetz orchestra.)
OH, LADY BE GOOD
(Available on the following records: Columbia 4309-M, Andre Kostelanetz orchestra; Columbia 37525 in C-137, Don Baker, organist; Columbia 20305, Bob Wills and His Texas Playboys; Decca 23956, Ella Fitzgerald; Decca 23431 in A-398, Eddie Condon orchestra; RCA Victor 20-2066, George Gershwin and the Aristo-Kats; RCA Victor HJ(40-0107) in HJ-2, Benny Goodman quartet with Lionel Hampton; RCA Victor P(20-1551) in P-146, Glenn Miller; Capitol 10037 in CE-19, Billy Butterfield orchestra; Capitol 20025 in BD-10, Billy Butterfield orchestra; Decca 25314, Count Basie and his orchestra.)
THE HALF OF IT DEARIE BLUES
(Available on Columbia record 69193-D in MX-95.)
THE MAN I LOVE
(Available on the following records: RCA Victor M(10-1039) in M-935, Gladys Swarthout; RCA Victor P(27818) in P-118, Lena Horne; Decca 23429, Hazel Scott; Decca 24029 in A-1924, Bob Grant orchestra; Decca 23534, Eddie Heywood orchestra; Decca 23432 in A-398, Eddie Condon orchestra; Columbia 4307-M, Andre Kostelanetz; Columbia 35581 in C-24, Jane Pickens; Columbia 4431-M, Rise Stevens; Columbia 69193-D, George Gershwin and Hildegarde; Columbia 36076 in C-52, Eddy Duchin; Columbia 55038, Benny Goodman orchestra; Capitol 20012 in BD-8, King Cole Trio; Capitol 15322, Art Van Damme Quintet.)

1925—TIP-TOES

Book by Guy Bolton and Fred Thompson, lyrics by Ira Gershwin, and starring Jeanette MacDonald in a cast that included Robert Halliday, Harry Watson, Queenie Smith and Allen Kearns. Harms, Inc.
SWEET AND LOW DOWN
(Available on Columbia record 69193-D in MX-95.)

1926—OH KAY

Book by Guy Bolton and P. G. Wodehouse; lyrics by Ira Gershwin, and presented by a cast that included Betty Compton, Gerald Oliver Smith, Harland Dixon, Victor Moore, Oscar Shaw, Gertrude Lawrence and the Fairbanks Twins. Harms, Inc.
MAYBE
(Available on the following records: Columbia 4308-M, Andre Kostelanetz orchestra; Capitol 20027 in BD-10, Billy Butterfield orchestra.)
DO-DO-DO
(Available on Columbia record 69193-D in MX-95.)
SOMEONE TO WATCH OVER ME

(Available on the following records: Decca 23432, Eddie Condon orchestra; Decca 24112, Mary Martin; Decca 24039 in A-1926, Fingerle and Schutt, duo pianos; RCA Victor P(27832) in P-119, Henry Levine's Dixieland Jazz Band; Columbia 3409-M, Andre Kostelanetz orchestra; Columbia 36076 in C-52, Eddy Duchin, piano; Columbia 36921 in C-112, Frank Sinatra.)

"Oh, Kay" Selections: RCA Victor record C(12335) in C-29 with Jane Froman, Felix Knight and Sonny Skylar. "Do-Do-Do," "Clap Yo' Hands," "Maybe" and "Someone To Watch Over Me."

1927—FUNNY FACE

Book by Paul Gerard Smith and Fred Thompson, lyrics by Ira Gershwin, and presented by a cast headed by Betty Compton, Adele and Fred Astaire, William Kent, Victor Moore and Allen Kearns. New World Music Corporation.
"SOWONDERFUL"
(Available on the following records: RCA Victor 20-1638, Artie Shaw; Columbia 4308-M, Andre Kostelanetz orchestra; Columbia 69193-D in MX-95; Columbia 36078 in C-52, Eddy Duchin, piano; Decca 24014 in A-1927, Bob Grant orchestra; Decca 23430 in A-398, Eddie Condon orchestra.)
MY ONE AND ONLY
This also was published as "What Are We Gonna Do."
(Available on the following records: Decca 23431 in A-398, Eddie Condon orchestra; Columbia 69193-D in MX-95.)
THE BABBITT AND THE BROMIDE
(Available on Columbia record 36584 in C-91; Danny Kaye and orchestra.)
(Available on the following records: Decca 20012 in BD-8, King Cole Trio; Capitol

1928—TREASURE GIRL

Book by Vincent Lawrence and Fred Thompson, lyrics by Ira Gershwin, and presented by a cast headed by Clifton Webb, Ferris Hartman, Mary Hay, Gertrude Lawrence, Walter Catlett and Paul Frawley. New World Music Corporation.
I'VE GOT A CRUSH ON YOU
(Available on Decca record 24227, Mary Martin with orchestra.)
I'VE GOT A FEELIN' I'M FALLIN'
(Available on the following Decca records: 23593 in A-446, James P. Johnson, piano solo; 24051 in A-1929, Marlene Fingerle and Arthur Schutt, piano duo; Decca 24332, Ella Fitzgerald with Day Dreamers.)

1928—SHOW GIRL

Book by J. P. McEvoy and William Anthony McGuire, lyrics by Ira Gershwin and Gus Kahn, and presented by a cast that included Jimmy Durante, Joseph Macaulay, Eddie Foy Jr., Frank McHugh, Lou Clayton, Eddie Jackson, Ruby Keeler, Barbara Newberry and Harriet Hootor. New World Music Corporation.
LIZA
(Available on the following records: Columbia 36689 in C-97, Frankie Carle, piano; Columbia 35952 in C-43, Red McKenzie and Condon's Chicagoans; Decca 24109 in A-575, Al Jolson; Decca 23426, Ethel Smith, organ, with orchestra.)

1930—STRIKE UP THE BAND

Book by Morris Ryskind and George S. Kaufman, lyrics by Ira Gershwin, and presented by a cast that included Clark and McCullough, Blanche Ring and Red Nichols and his band. New World Music Corporation.
A TYPICAL SELF-MADE AMERICAN SOON
(Available on Columbia 4309-M, Andre Kostelanetz orchestra.)
STRIKE UP THE BAND
(Available on the following records: RCA Victor DM(13835) in M/DM-358, Boston "Pops" orchestra; RCA Victor DM(17219) in M/DM-690, Boston "Pops" orchestra.)
THE MAN I LOVE
This song was originally written for "Lady Be Good" and first introduced in that production.

(Available on the following records: Decca 23432, Eddie Condon orchestra; Decca 24112, Mary Martin; Decca 24039 in A-1926, Fingerle and Schutt, duo pianos; RCA Victor P(27832) in P-119, Henry Levine's Dixieland Jazz Band; Columbia 3409-M, Andre Kostelanetz orchestra; Columbia 36076 in C-52, Eddy Duchin, piano; Columbia 36921 in C-112, Frank Sinatra.)

"Oh, Kay" Selections: RCA Victor record C(12335) in C-29 with Jane Froman, Felix Knight and Sonny Skylar. "Do-Do-Do," "Clap Yo' Hands," "Maybe" and "Someone To Watch Over Me."

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(Available on the following records: RCA Victor 20-1638, Artie Shaw; Columbia 4308-M, Andre Kostelanetz orchestra; Columbia 69193-D in MX-95; Columbia 36078 in C-52, Eddy Duchin, piano; Decca 24014 in A-1927, Bob Grant orchestra; Decca 23430 in A-398, Eddie Condon orchestra.)
MY ONE AND ONLY
This also was published as "What Are We Gonna Do."
(Available on the following records: Decca 23431 in A-398, Eddie Condon orchestra; Columbia 69193-D in MX-95.)
THE BABBITT AND THE BROMIDE
(Available on Columbia record 36584 in C-91; Danny Kaye and orchestra.)
(Available on the following records: Decca 20012 in BD-8, King Cole Trio; Capitol

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I'VE GOT A CRUSH ON YOU
(Available on Decca record 24227, Mary Martin with orchestra.)
I'VE GOT A FEELIN' I'M FALLIN'
(Available on the following Decca records: 23593 in A-446, James P. Johnson, piano solo; 24051 in A-1929, Marlene Fingerle and Arthur Schutt, piano duo; Decca 24332, Ella Fitzgerald with Day Dreamers.)

1928—SHOW GIRL

Book by J. P. McEvoy and William Anthony McGuire, lyrics by Ira Gershwin and Gus Kahn, and presented by a cast that included Jimmy Durante, Joseph Macaulay, Eddie Foy Jr., Frank McHugh, Lou Clayton, Eddie Jackson, Ruby Keeler, Barbara Newberry and Harriet Hootor. New World Music Corporation.
LIZA
(Available on the following records: Columbia 36689 in C-97, Frankie Carle, piano; Columbia 35952 in C-43, Red McKenzie and Condon's Chicagoans; Decca 24109 in A-575, Al Jolson; Decca 23426, Ethel Smith, organ, with orchestra.)

1930—STRIKE UP THE BAND

Book by Morris Ryskind and George S. Kaufman, lyrics by Ira Gershwin, and presented by a cast that included Clark and McCullough, Blanche Ring and Red Nichols and his band. New World Music Corporation.
A TYPICAL SELF-MADE AMERICAN SOON
(Available on Columbia 4309-M, Andre Kostelanetz orchestra.)
STRIKE UP THE BAND
(Available on the following records: RCA Victor DM(13835) in M/DM-358, Boston "Pops" orchestra; RCA Victor DM(17219) in M/DM-690, Boston "Pops" orchestra.)
THE MAN I LOVE
This song was originally written for "Lady Be Good" and first introduced in that production.

1930—GIRL CRAZY

Book by Guy Bolton and John McGowan, lyrics by Ira Gershwin, and presented by a cast headed by Allen Kearns, Willie Howard, William Kent and Ethel Merman and Ginger Rogers, both of whom made their Broadway debut in this musical. New World Music Corporation.
BIDIN' MY TIME
(Available on Decca record 23310 in A-362, Judy Garland and male quintet.)
COULD YOU USE ME?
(Available on Decca record 23308 in A-362, Mickey Rooney and Judy Garland.)
EMBRACEABLE YOU
(Available on the following records: RCA Victor 27638, Tommy Dorsey, Jo Stafford and the Pied Pipers; RCA Victor P(20-2007) in P-163, Tommy Dorsey, Jo Stafford and Frank Sinatra; RCA Victor P(27829) in P-119, Henry Levine's Dixieland Jazz Band; Decca 18341 in A-321, Hazel Scott; Decca 23535, Percy Faith orchestra; Decca 23471, Ray Eldridge orchestra; Decca 24053 in A-1930, Fred Straeter orchestra; Decca 25294, Jimmy Dorsey; Decca 23308 in A-362, Judy Garland; Columbia 35705, Teddy Wilson orchestra; Columbia 36686, Kate Smith; Columbia 4306-M, Andre Kostelanetz orchestra; Columbia 4309-M, Andre Kostelanetz orchestra; Columbia 36077 in C-52, Eddy Duchin; Columbia 37259 in C-124, Frank Sinatra; Capitol 20009 in D-BD-8, King Cole Trio; Capitol 10065 in CD-36, Pied Pipers with Paul Weston orchestra.)
I GOT RHYTHM
(Available on the following records: Capitol 20153 in BD-102, Billy May orchestra; Colum-

bia 4258-M, Andre Kostelanetz orchestra; Columbia 4520-M, Morley and Gerhart, duo pianos; Columbia 55038, Benny Goodman sextet; Columbia 36923 in C-113, Benny Goodman sextet; Decca 23426, Ethel Smith, organist; Decca 18164 in A-248, Jordan and Kent, duo pianos; Decca 24053 in A-1930, Ted Straeter orchestra; Decca 23310 in A-362, Judy Garland; Decca 24453 in A-681, Ethel Merman.)

BUT NOT FOR ME
(Available on Decca record 23309 in A-362, Judy Garland.)

TREAT ME ROUGH
(Available on Decca record 23309 in A-362, Mickey Rooney.)

"GIRL CRAZY" SELECTIONS

RCA Victor record C(12332) in C-29 with Jane Froman, Felix Knight and Sunny Skylar. "I Got Rhythm," "Bidin' My Time" and "Embraceable You." Decca Album A-362 with Mickey Rooney and Judy Garland. "Embraceable You," "Could You Use Me," "But Not for Me," "Treat Me Rough," "Bidin' My Time" and "I Got Rhythm."

1931—OF THEE I SING

Book by Morris Ryskind, George S. Kaufman, lyrics by Ira Gershwin. The first musical play to be awarded the Pulitzer Prize. With a cast headed by Victor Moore, William Gaxton, George Murphy, Lois Moran and June O'Dea. New World Music Corporation.
OF THEE I SING
(Available on Decca record 24061 in A-1932, Carmen Cavallaro.)
"OF THEE I SING" SELECTIONS

RCA Victor C(12332) in C-29 with Jane Froman, Felix Knight and Sunny Skylar. "Wintertgreen for President," "Who Cares?" "Of Thee I Sing," "Love Is Sweeping the Country."

1933—PARDON MY ENGLISH

Book by Herbert Fields, lyrics by Ira Gershwin, and presented by a cast that included Carl Randall, Barbara Newberry, Lyda Roberti, Jack Pearl and George Givot. Harms, Inc.
MY COUSIN FROM MILWAUKEE
(Available on Decca record 23426, Hildegarde with orchestra.)

1933—LET 'EM EAT CAKE

Book by Morris Ryskind and George S. Kaufman, lyrics by Ira Gershwin, and presented by a cast that included Lois Moran, Phillip Loeb, Victor Moore and William Gaxton. New World Music Corporation.

MINE
(Available on Decca record 23804, Bing Crosby and Judy Garland.)

1935—PORGY AND BESS

Book by DuBois Heyward, lyrics by Ira Gershwin, and with Todd Duncan as "Porgy," Anne Wiggins Brown as "Bess" and Warren Coleman as "Sporting Life." Chappell & Company, Inc.
BESS, YOU IS MY WOMAN
(Available on the following records: Decca 29069 in A-145, Todd Duncan and Anne Brown with choir; Decca 18323 in A-351, Leo Brown with choir; Decca 18323 in A-351, Leo Reisman orchestra; Columbia 69194-D in MX-95.)
I GOT PLENTY OF NUTHIN'
(Available on the following records: Columbia 69194-D in MX-95; Decca 29068 in A-145, Todd Duncan and choir; Decca 18323 in A-351, Leo Reisman orchestra; RCA Victor C(11880) in C-25, Lawrence Tibbett.)

IT AIN'T NECESSARILY SO
(Available on the following records: Decca 23521 in A-435, Jascha Heifetz, violin with piano; Decca 18281 in A-351, Leo Reisman orchestra; Decca 29069 in A-145, Todd Duncan with choir; Columbia 69194-D, George Gershwin and Hildegarde; Columbia 17517-D, Paul Robeson.)

SUMMERTIME
(Available on the following records: Decca 24075 in A-1935, Nat Brandwynne orchestra; Decca 29195 in A-435, Jascha Heifetz, violin and piano; Decca 29067 in A-145, Anne Brown with choir; Decca 18282, Leo Reisman orchestra; Columbia 71491-D, Lily Pons with Andre Kostelanetz orchestra; Columbia 69194-D in MX-95; Columbia 36079 in C-52, Eddy Duchin; Columbia 35580 in C-24, Jane Pickens with orchestra; Columbia 37496 in C-135, Billie Holiday with orchestra; RCA Victor 46-0004, Al Goodman orchestra and Guild Chorus; RCA Victor 26359, Paul Robeson; RCA Victor 11-9186, Eleanor Steber and orchestra; RCA Victor 28-0406, Artie Shaw.)

A WOMAN IS A SOMETIME THING

MY MAN'S GONE NOW
(Available on the following Decca records: 29195 in A-435, Jascha Heifetz; 29067 in A-145, Anne Brown with choir.)

BUZZARD SONG

THE REQUIEM

IT TAKES A LONG PULL TO GET THERE

WHAT DO YOU WANT WID BESS

STREET CRIES

I LOVE YOU, PORGY

THERE'S A BOAT DAT'S LEAVIN' SOON FOR NEW YORK
(Available on the following records: Decca 18548, Guy Lombardo; Decca 23252 in A-283, Avon Long and Anne Brown; Columbia 69194-D in MX-95; Decca 18282 in A-351, Leo Reisman orchestra.)

WHERE IS MY BESS?
(Available on Columbia record 37064, Frank Sinatra with orchestra.)

"PORGY AND BESS" SELECTIONS

Decca Album A-145 with Todd Duncan, Anne Brown, Eva Jessye Choir and Decca Symphony Orchestra. "Summertime," "My Man's Gone Now," "I Got Plenty of Nuthin'," "Buzzard Song," "Bess, You Is My Woman," "It Ain't Necessarily So," "The Requiem," "Porgy's

Lament" and "Finale."
Decca Album A-283 with same cast as above. "A Woman Is a Sometime Thing," "It Takes a Long Pull To Get There," "What You Want WID BESS," "Street Cries," "I Love You, Porgy," and "There's a Boat Dat's Leavin' Soon for New York."
Decca Album A-351 with Leo Reisman's orchestra, Avon Long and Helen Dowdy. "It Ain't Necessarily So," "A Woman Is a Sometime Thing," "Summertime," "There's a Boat Dat's Leavin' Soon for New York," "I Got Plenty of Nuthin'," and "Bess, You Is My Woman."

Decca Album DA-397. A symphonic picture by the Philharmonic Orchestra of Los Angeles, Alfred Wallenstein, director.

RCA Victor Album C-25, with Lawrence Tibbets, Helen Japson, chorus and orchestra.

"It Ain't Necessarily So," "The Buzzard Song," "Summertime," "A Woman Is a Sometime Thing," "Bess, You Is My Woman," "I Got Plenty of Nuthin'," "Where Is My Bess" and "My Man's Gone Now."

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Decca Album DA-397. A symphonic picture by the Philharmonic Orchestra of Los Angeles, Alfred Wallenstein, director.

RCA Victor Album C-25, with Lawrence Tibbets, Helen Japson, chorus and orchestra.

"It Ain't Necessarily So," "The Buzzard Song," "Summertime," "A Woman Is a Sometime Thing," "Bess, You Is My Woman," "I Got Plenty of Nuthin'," "Where Is My Bess" and "My Man's Gone Now."

Decca Album DA-397. A symphonic picture by the Philharmonic Orchestra of Los Angeles, Alfred Wallenstein, director.

RCA Victor Album C-25, with Lawrence Tibbets, Helen Japson, chorus and orchestra.

"It Ain't Necessarily So," "The Buzzard Song," "Summertime," "A Woman Is a Sometime Thing," "Bess, You Is My Woman," "I Got Plenty of Nuthin'," "Where Is My Bess" and "My Man's Gone Now."

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Decca Album DA-397. A symphonic picture by the Philharmonic Orchestra of Los Angeles, Alfred Wallenstein, director.

RCA Victor Album C-25, with Lawrence Tibbets, Helen Japson, chorus and orchestra.

bia 7377-M, Andre Kostelanetz; Decca 24087 in A-1938, Bob Grant orchestra.)

1945—RHAPSODY IN BLUE

A Warner Bros. picture based on the life of George Gershwin with Robert Alda as Gershwin in a cast that included Joan Leslie, Alexis Smith, Charles Coburn, Oscar Levant, Paul Whitman, Al Jolson, George White and Hazel Scott.

1947—THE SHOCKING MISS PILGRIM

A 20th Century-Fox picture starring Betty Grable in a cast that included Dick Haymes, Gene Lockhart, Anne Revere and Allyn Joslyn. The music was from George Gershwin's unpublished manuscripts with lyrics by Ira Gershwin. Gershwin Publishing Corporation and Chappell & Company, Inc.

AREN'T YOU KINDA GLAD WE DID?

(Available on the following records: RCA Victor 20-1946, Vaughn Monroe and Betty Norton; Decca 23687, Judy Garland and Dick Haymes; Capitol 292, Peggy Lee with Ralph Barbour orchestra.)

FOR YOU, FOR ME, FOR EVERMORE

(Available on the following records: Decca 23687, Dick Haymes and Judy Garland, RCA Victor 20-2009, Larry Green orchestra; Capitol 294, Margaret Whiting.)

(Available on the following records: Decca 23688, Judy Garland; RCA Victor 20-1946, Vaughn Monroe and Betty Norton.)

George Gershwin Selections

Capitol Album BD-10. Gershwin Selections by Billy Butterfield's Orchestra. "Do It Again," "It Ain't Necessarily So," "Maybe," "Nice Work If You Can Get It," "Oh, Lady Be Good," "Somebody Loves Me," "Someone To Watch Over Me" and "They Can't Take That Away From Me."

RCA Victor Record C(12336) In Album C-29. Jane Froman, Felix Knight and Sunny Skylar with orchestra. "Oh Gee, Oh Joy," "S Wonderful," "Do It Again" and "Strike Up the Band."

RCA Victor Record C(12335) In Album C-29. Jane Froman, Felix Knight and Sunny Skylar with orchestra. "Swanee," "South Sea Isle," "That Certain Feeling" and "Somebody Loves Me."

Decca Album A-398. George Gershwin Jazz Concert. Eddie Condon Orchestra with Lee Wiley, Jack Teagarden and Bobby Hackett, soloist. "S Wonderful," "Somebody Loves Me," "My One and Only," "Oh, Lady, Be Good," "Someone To Watch Over Me," "The Man I Love," "Swanee" and "I'll Build a Stairway to Paradise."

Decca Album A/DA-31. George Gershwin Music. Paul Whiteman Concert Orchestra with Roy Bang and Rosa Linda, piano soloists. "Rhapsody in Blue," "Second Rhapsody," "Cuban Overture" and "An American in Paris."

Decca Album A-435. Jascha Heifetz Playing the Music of George Gershwin. Jascha Heifetz, violin, with piano accompaniment by Emanuel Bay. "Summertime," "A Woman Is a Sometime Thing," "My Man's Gone Now," "It Ain't Necessarily So," "Tempo Di Blues," "Bess, You Is My Woman Now," "Prelude No. 1," "Prelude No. 2" and "Prelude No. 3." Columbia Album MM-559, Music of George Gershwin, Andre Kostelanetz orchestra. "Embraceable You," "Fascinatin' Rhythm," "The Man I Love," "S Wonderful," "Maybe," "Someone To Watch Over Me," "Oh, Lady, Be Good," and "Soon."

Columbia Album MX-95. Gershwin Collection. George Gershwin, Fred Astaire, Hildegarde, Gibbons and orchestra. "The Man I Love," "Do, Do, Do," "My One and Only," "S Wonderful," "The Half of It," "Dearie Blues," "Fascinatin' Rhythm," "Sweet and Low Down," "Summertime," "Bess, You Is My Woman Now," "It Ain't Necessarily So," "I Got Plenty of Nuthin'," and "There's a Boat Dat's Leaving Soon for New York."

Victor Herbert

Victor Herbert was born in Dublin, Ireland. He later moved to Germany where he received his musical education.

In 1886, Walter Damrosch, director of the New York Metropolitan Opera, went to Germany in search of new talent and offered a contract to Theresa Foerster, a soprano, who accepted only on the condition that her fiancé, Victor Herbert, be made first cellist in the Met orchestra. Damrosch agreed, the couple were married and spent their honeymoon on the Atlantic.

In addition to playing in the pit at the Met, Herbert was a featured soloist with the concert orchestras of Theodore Thomas and Anton Seidl. Two years later he was made bandmaster of New York's 22d Regiment Band, and in 1898, with four highly successful comedies to his credit, took over the leadership of the Pittsburgh Symphony Orchestra. He resigned the latter in 1903 to devote himself solely to musical composition.

Despite the long and arduous hours he spent at his Steinway, Herbert found time to play the role of a militant crusader, and the legal fight he waged to protect his own copyrights resulted in a victory of far-reaching consequences for his fellow songwriters.

Careless of his health as he was of his money, he ignored the repeated advice of his physicians that he should work and eat more sparingly. On the noon of May 26, 1924, after he had com-

pleted the score of his 43d comic opera, *Dream Girl*, he ordered his usual bountiful luncheon. He died two hours later.

Comic Operas

1898—THE FORTUNE TELLER

Book and lyrics by Harry B. Smith with a cast headed by Alice Neilson, Marguerita Sylva, Eugene Cowles, Joseph Cawthorn and Joseph Herbert. M. Witmark & Sons.

ROMANY LIFE

(Available on RCA Victor M-10-1242 in Album M-1071, Jeanette MacDonald with orchestra.)

GYPSY LOVE SONG (LITTLE GYPSY SWEETHEART)

(Available on the following records: RCA Victor No. 22333, Jesse Crawford, organist; Columbia No. 7367-M, Andre Kostelanetz Orchestra; Columbia No. 17135-D, Charles Kullman, tenor, with orchestra, and Decca No. 23814, Bing Crosby, Frances Langford and orchestra.)

1903—BABES IN TOYLAND

Book and lyrics by Glen MacDonough, with a cast headed by William Norris, Mabel Barrison, George W. Denham and Bessie Wyan. M. Witmark & Sons.

TOYLAND

(Available on Columbia No. 7364-M, Andre Kostelanetz and his orchestra.)

MARCH OF THE TOYS

(Available on Columbia No. 7364-M, Andre Kostelanetz and his orchestra.)

(Selections from "Babes in Toyland" are available in Decca Album No. DA-419 with Kenny Baker, Karen Kemple, chorus and orchestra in the following numbers: "Never Mind Bo-Beep," "Fioretta," "I Can't Do That Sum," "Go To Sleep, Slumber Deep," "Hail to Christmas," "Song of the Poet," "March of the Toys," "The Military Ball and "Toyland.")

1905—MLLE. MODISTE

Book and lyrics by Henry Blossom and starring Fritz Scheff with William Prutte, Walter Percival and Claude Gillingwater in the supporting cast. M. Witmark & Sons.

***KISS ME AGAIN**

(Available on the following records: RCA Victor Album M-1069, Dorothy Kirsten, Felix Knight and orchestra; Columbia No. 7365-M, Andre Kostelanetz and his orchestra; Columbia No. 71731-D, Lily Pons with orchestra; Columbia No. 36048, Kate Smith with Jack Miller's orchestra; Columbia No. 7559-D, Rise Stevens with male chorus and orchestra; Decca No. 18199 and Decca No. 23867, both with Deanna Durbin and orchestra; Capitol No. 20071, Lois Butler with orchestra.)

I WANT WHAT I WANT WHEN I WANT IT (Available on RCA Victor No. M10-1149 in Album M-990, Lauritz Melchior with chorus and orchestra.)

1906—THE RED MILL

Book and lyrics by Henry Blossom starring Montgomery and Stone. M. Witmark & Sons.

MOONBEAMS

(Available on the following records: RCA Victor No. 1371, Richard Crooks and orchestra; Columbia No. 7367-M, Andre Kostelanetz and his orchestra.)

THE STREETS OF NEW YORK

(Available on Columbia record No. 7364-M, Andre Kostelanetz and his orchestra.)

BECAUSE YOU'RE YOU

(Selections from "The Red Mill" are available in the following albums: RCA Victor Album K-1 with Al Goodman's orchestra, Mary Martha Briney, soprano; Donald Dame, tenor; Earl Wrightson, baritone; the Mullen Sisters and Guild Choristers. "The Isle of Our Dreams," "The Streets of New York," "When You're Pretty and the World Is Fair," "Moonbeams," "Ev'ry Day Is Lady's Day With Me," "I Want You To Marry Me" and "Because You're You." Decca Album A-411 with Wilbur Evans, Eileen Farrell and Felix Knight with chorus and orchestra. "Moonbeams," "When You're Pretty and the World Is Fair," "Ev'ry Day Is Lady's Day With Me," "The Streets of New York," "Because You're You" and "The Isle of Our Dreams.")

1908—THE ROSE OF ALGERIA

Book and lyrics by Glen MacDonough with a cast that included William Prutte, Ida Brooks Hunt, George Marion, Ernest Lambert, Florence Nash, Katherine Howland, William Cameron and Helen Broderick. M. Witmark & Sons.

ROSE OF THE WORLD

(Available on RCA Victor No. 18466, James Melton and RCA Victor orchestra.)

1910—NAUGHTY MARIETTA

Book and lyrics by Rida Johnson Young, and co-starring Emma Trentini and Orville Harrold. M. Witmark & Sons.

(Available on RCA Victor No. 4280 with Nelson Eddy, male chorus and orchestra.)

I'M FALLING IN LOVE WITH SOMEONE

(Available on the following records: RCA Victor No. 1371, Richard Crooks with orchestra; RCA Victor No. 4280, Nelson Eddy and orchestra; RCA Victor No. 4446, Allan Jones and orchestra; Columbia P-171410, Charles Kullman with orchestra; Columbia No. 37511, Abe Lyman's Orchestra; Columbia No. 4433-M, Rise Stevens with orchestra, and Decca No. 23814, Bing Crosby and Frances Langford with orchestra.)

ITALIAN STREET SONG

(Available on the following records RCA

Paul Weston

Thanks for your wonderful help with

Nevertheless and Beloved Be Faithful

COLUMBIA RECORDS

Victor No. 10-1134, Jeanette MacDonald with orchestra; Columbia No. 35808, Beatrice Kay with Ray Block's Orchestra; Columbia No. 7367-M, Andre Kostelanetz and his orchestra; Columbia No. 4458-M, Jane Powell (soprano) with orchestra.)

'NEATH THE SOUTHERN MOON
(Available on the following records: RCA Victor No. 4281, Nelson Eddy and orchestra; Columbia No. 7367-M, Andre Kostelanetz and his orchestra.)

***AH SWEET MYSTERY OF LIFE**
(Available on the following records: Decca No. 23815, Bing Crosby and orchestra; Columbia No. 7557-M, Rise Stevens, male chorus and orchestra; Columbia No. 4107-M, Charles Kullman and orchestra; Columbia No. 7364-M, Andre Kostelanetz and his orchestra; RCA Victor No. 4323, Jeanette MacDonald and Nelson Eddy with orchestra; RCA Victor No. 4281, Nelson Eddy, male chorus and orchestra; RCA Victor, No. 3343, Richard Crooks and orchestra; RCA Victor No. 22333, Jesse Crawford, organist.)

1913—SWEETHEARTS

Book by Harry B. Smith and Fred DeGresac and lyrics by Robert B. Smith, with a cast headed by Christie MacDonald and Tom MacNaughton. G. Schirmer, Inc.

SWEETHEARTS
(Available on the following records: RCA Victor No. 4447, Allan Jones and orchestra; Decca No. 25053, Harry Horlick's Orchestra; Decca No. 23815 in Album A-505, Bing Crosby with orchestra.)

JEANETTE AND HER LITTLE WOODEN SHOES
(Available on Decca record No. 25053, Harry Horlick's Orchestra.)
(Selections from "Sweethearts" are available in RCA Victor album K-6 with Al Goodman's Orchestra, Frances Greer and Christine Lind, sopranos; Jimmy Carroll, tenor; Earl Wrightson, baritone, and the Guild Choristers in the following numbers: "Sweethearts," "Every Lover Must Meet His Fate," "Game of Love," "The Angelus," "Jeanette and Her Little Wooden Shoes," "Pretty as a Picture," "To the Land of My Own Romance" and "I Might Be Your Once in a While.")

1914—THE ONLY GIRL

Book and lyrics by Henry Blossom Jr. and with a cast that included Adele Rowland, Wilda Bennett, Thurston Hall, Jed Prouty and Ernest Torrence. M. Witmark & Sons.

WHEN YOU'RE AWAY
(Available on the following records: Decca No. 23816, Bing Crosby; Columbia No. 7558-M, Rise Stevens and orchestra; Columbia No. 17135-D, Charles Kullman and orchestra; Columbia No. 7365-M, Andre Kostelanetz and his orchestra; RCA Victor No. 1370, Richard Crooks and orchestra.)

1915—PRINCESS PAT

Book and lyrics by Henry Blossom Jr. and with a cast that included Eleanor Painter, Sam Hardy, Alexander Clark, Eva Fallon, Al Shean and Doris Kenyon. M. Witmark & Sons.

NEAPOLITAN LOVE SONG
(Available on RCA Victor record: No. 7745, Richard Crooks with orchestra.)

1917—EILEEN

THINE ALONE
(Available on the following records: RCA Victor No. 10-1201, Igor Gorin with orchestra; RCA Victor No. 4446, Allan Jones with orchestra; Columbia No. 7264-M, Andre Kostelanetz and his orchestra; Columbia No. P-17141D, Charles Kullman with orchestra; Columbia No. 36047, Kate Smith with orchestra; Columbia No. 7558-M, Rise Stevens with male chorus and orchestra.)
(Selections from "Eileen" are available in RCA Victor Album K-2 with Al Goodman's Orchestra, Frances Greer, soprano; Jimmy Carroll, tenor; Earl Wrightson, baritone, and the Guild Choristers in the following numbers: Overture, "Free Trade and a Misty Moon," "My Little Irish Rose," "When Love Awakes," "Eileen Allana Asthore," "Thine Alone" and "The Irish Have a Great Day Tonight.")

1917—HER REGIMENT

Book and lyrics by William LaBaron, and a cast headed by Donald Brian and Frank Moulan. Harms, Inc.

SOMEDAY
(Available on RCA Victor record No. 4447, Allan Jones with chorus and orchestra.)

1918—ANGEL FACE

Book and lyrics by Harry B. and Robert B. Smith, and with John E. Young and Jack Donahue featured in the cast. Harms, Inc.

I MIGHT BE YOUR ONCE-IN-A-WHILE
(Available on Decca record No. 24011, Ted Straeter's Orchestra.)

1922—ORANGE BLOSSOMS

Book by Fred DeGresac, lyrics by B. G. DeSylva, and with a cast headed by Queenie Smith, Edith Day, Jack Whiting and Hal Skelly. Harms, Inc.

A KISS IN THE DARK
(Available on the following records: Capitol No. 20070, Lois Butler with Paul Weston's Orchestra; Decca No. 24020, Bob Grant's Orchestra; Decca No. 23366, Eileen Farrell and orchestra; Columbia No. 7557-M, Rise Stevens with orchestra; Columbia No. 7365-M, Andre Kostelanetz and his orchestra.)

1924—DREAM GIRL

Book and lyrics by Rida Johnson Young and Harold Atteridge, and with a cast headed by Fay Bainter, Walter Woolf and Billy B. Van. Harms, Inc.

DREAM GIRL
(Available on Columbia record No. 7367-M, Andre Kostelanetz and his orchestra.)

Instrumental Numbers

1891—AMERICAN FANTASY

(Available on the following records: RCA Victor No. 36409, RCA Victor Orchestra; Decca No. 27071, Detroit Symphony Orchestra.)

1900—PAN-AMERICANA

M. Witmark & Sons.
(Available on Decca record No. 18494, the Decca Band.)

Victor Herbert Albums

Decca A-505. Bing Crosby—Victor Herbert Album with Frances Langford and Victor Young's Orchestra. "I'm Falling in Love With Someone," "Gypsy Love Song," "Ah Sweet Mystery of Life," "Sweethearts," "When You're Away" and "Thine Alone." Columbia MM-682—Songs of Victor Herbert by Rise Stevens. "Ah Sweet Mystery of Life," "A Kiss in the Dark," "Thine Alone," "When You're Away," "Kiss Me Again" and "Sweethearts."

Columbia MM-415—Music of Victor Herbert by Andre Kostelanetz and his orchestra. "Ah Sweet Mystery of Life," "Sweethearts," waltz; "March of the Toys," "Toyland," "Streets of New York," "Thine Alone," "Indian Summer," "When You're Away," "Kiss Me Again," "A Kiss in the Dark," "Habanera" from "Natoma," "Sunset," "I'm Falling in Love With Someone," "Neath the Southern Moon," "Italian Street Song," "Moonbeams," "Gypsy Love Song," "Czardas" and "Dream Girl." (Columbia Victor Herbert Albums MM-682 and MM-415 are duplicated on Columbia's Long Playing Microgroove records ML-2013 and ML-4094.)

RCA Victor M-1069. Dorothy Kirsten Sings Victor Herbert Melodies. "Kiss Me Again," "Moonbeams," "Indian Summer," "Neath the Southern Moon," "A Kiss in the Dark," "Romany Life." With Russ Case's orchestra and chorus.

RCA Victor C-33. Victor Herbert Melodies Vol. I. With Anne Jamison and Gladys Rice (sopranos), Jan Peerce (tenor), Thomas L. Thomas (baritone) and the RCA Victor Concert Orchestra and Salon Group. "Naughty Marietta" Medley ("Ah Sweet Mystery of Life," "Neath the Southern Moon," "I'm Falling in Love With Someone" and "Italian Street Song"); "Fortune Teller" Medley ("Gypsy Love Song," "Romany Life" and "Czardas"); "Kiss Me Again"; "Badinage"; "Air de Ballet"; "Al Fresco"; "March of the Toys"; "Babes in Toyland" Medley ("In the Toymaker's Workshop," "Go to Sleep—Slumber Deep," "Never Mind Bo-Peep," "Toyland" and "I Can't Do That Sum"); "Sweethearts" Medley ("While on Parade," "Every Lover Must Meet His Fate," "The Angelus," "Pretty as a Picture," "Jeanette and Her Little Wooden Shoes" and "Sweethearts" Waltz); "Red Mill" Medley ("Every Day is Lady's Day With Me," "Isle of My Dreams," "When You're Pretty and the World is Fair," "Whistle It," "Moonbeams," "Because You're You" and "The Streets of New York").

RCA Victor C-11. Victor Herbert Melodies Vol. II. With RCA Victor Orchestra and Salon Group. "Pan-Americana"; "Rose of Algeria" Selections ("I've Been Decorated," "Twilight in Barakessh" and "Rose of the World"); "Yesterthoughts"; "Punchinello"; Selections from "Eileen" ("Irish Jig," "Erin's Isle," "Eileen Allana Asthore" and "The Irish Have a Great Day Tonight"); Selections from "The Only Girl" ("You're the Only Girl for Me" and "When You're Away"); Selections from "Babetta" ("My Honor and My Sword," "There Once Was an Owl" and "My Lady 'Tis for Thee"); "Fleur-de-Lis"; "Under the Elms"; Selections from "Princess Pat" ("I Wish I Were an Island in an Ocean of Girls," "All for You," "Love is the Best of All," "Neapolitan Love Song" and "Make Him Guess"); "Land of My Own Romance"; "Serenade From Cello Suite, Movement No. 4"; "Absinthe Frappe"; Selections from "Natoma" ("Habanera," "Vaquero's Song," "Natoma" theme, "Dagger Dance" and "Finale").

Joe Howard

Joe Howard, Tin Pan Alley's lively septuagenarian, was born on New York's Tough Mulberry Street in 1878. The victim of his father's brutal discipline, he learned early in life to take a beating and come back fighting.

After his mother's death, eight-year-old Joe ran away and began his life in show business as a boy soprano. At 18 he was definitely on the way up and in 1899 he wrote his first million-copy song, *Hello My Baby*. Between 1905 and

1911, Joe wrote the music for 18 productions that had their premiere in Chicago and then toured the country.

It is estimated that he made \$2,000,000 in royalties for the 1900-1910 decade. Joe's thirst for champagne, the high life, and numerous alimony payments quickly dissipated this magnificent sum. In 1929, in Chicago, Joe and wife number 8, 20-year-old Mary Ramo, had exactly \$40 in cash when they boarded a bus for New York.

He came back the hard way, and in 1938 Billy Rose put him back on top when he gave him star booking at the Diamond Horseshoe. In 1948, after 62 years of show business, this ageless minstrel made his television debut.

Popular Songs

1899—"HELLO, MY BABY"

T. B. Harms Company. Robbins Music Corporation.
(Available in Decca's "Gay Nineties Album A-696, Frank Luther, Century Quartet and Orchestra.)

1904—GOOD-BYE, MY LADY LOVE

Mills Music, Inc.
(Available on Decca record 25152, Russ Morgan's Orchestra.)

1906—THE DISTRICT LEADER

Book by Joe Howard, who starred in the production that included Mabel Barrison and Dave Lewis in the cast.
WHAT'S THE USE DREAMING?
(Available on Decca record 24110, Danny Kaye and the Darby Singers.)

1909—THE PRINCE OF TONIGHT

Book and lyrics by Will Hough and Frank Adams, with Henry Woodruff starred in a cast that included Sallie Fisher and Alice Dovey.
***I WONDER WHO'S KISSING HER NOW**
As a result of a court ruling in 1948, Harold Orlow is credited with being the co-composer of this song altho he waived all royalties.
(Available on the following records: Victor 26329, Wayne King and orchestra; Decca 24110, Danny Kaye and the Ken Darby Singers; Decca 25078, Ted Weems' Orchestra; Decca 23602, Frank Froeba, piano solo.)

Film Musicals

1947—I WONDER WHO'S KISSING HER NOW?

A 20th Century-Fox film in which June Havers, Martha Scott and Mark Stevens played the feature roles, and reviving the following songs in the Joe Howard catalog: "Honeymoon," "What's the Use of Dreaming," "Hello My Baby," "Oh, Gee! Be Sweet to Me Kid," "How'd You Like To Be the Umpire?" and the title song.
(Editor's Note: According to Joe Howard, the publication rights to all his stage production numbers now are held by the Edward B. Marks Music Corporation, but this is being contested by the Charles K. Harris Music Publishing Company (a subsidiary of Southern Music), which published these titles originally and now claims the renewal rights. The Jerry Vogel Music Company also publishes some of the numbers in the Joe Howard catalog with the authority of Will Hough and Frank Adams, Howard's collaborators. In addition, Mills Music shares with Edward B. Marks the publication rights to "What's the Use of Dreaming" and "I Wonder Who's Kissing Her Now?")

Jerome Kern

Jerome Kern was born in New York City December 27, 1895. From his mother he learned to play the piano. From his father he got a job in the furniture business after attending the New York College of Music. After proving he had little aptitude for commerce, he was sent to Germany to complete his musical training. At Heidelberg he acquired a Master of Music degree.

His first job in the music business was as a song plugger for \$7 a week. Later he was accompanist for Marie Dressler and he wrote songs for foreign musicals imported for Broadway production. Finally he got to writing his own musical comedy scores. His first hit was *The Girl From Utah* in 1914.

During the next 25 years Kern wrote the scores for 33 productions, nine of them in the season of 1917-1918 alone.

As a hobby, Kern collected rare editions. He frequently was overcharged, but in 1929, just before the stock market crash, he sold his entire collection for a profit of over a million and a half dollars.

In 1934 Kern moved to Hollywood and there continued his success in movies. In 1945 he returned to Broadway to do the score for *Annie, Get Your Gun*, but before he could get started he was stricken with a heart attack. He died November 12, 1945.

Unless otherwise noted, all of Jerome Kern's

music is published by the T. B. Harms Company.

Stage Musicals

1914—THE GIRL FROM UTAH

While Paul Robeson and Sydney Jones are credited with the score of this production, Jerome Kern's songs dominated the show, which had book and lyrics by James T. Tanner and starred Julia Sanderson, Donald Brian and Joseph Cawthorn.
THEY DIDN'T BELIEVE ME
Lyrics by Herbert Reynolds.

(Available on the following records: Decca 23751 in A-498, Dick Haymes; Decca 23502 in A-421, Phil Baker, accordionist; Decca 23775 in A-513, Decca Salon orchestra; Decca 40018 in A-484, Irene Dunne; RCA Victor 20-1931, Artie Shaw; RCA Victor M(10-1243) in M-1071, Jeanette MacDonald; RCA Victor P(20-1824) in P-154, Whittemore and Lowe, duo pianos; Columbia 35760 in C-34, Al Goodman orchestra; Columbia 7539-M, Rise Stevens; Columbia 37263 in C-125, Dinah Shore; Columbia 7454-M, Andre Kostelanetz.)

1920—SALLY

Book by Guy Bolton, lyrics by Clifford Grey and B. G. DeSylva, and starring Marilyn Miller in a cast that included Mary Hays, Delores, Walter Catlett, Leon Errol and Irving Fisher.

***LOOK FOR THE SILVER LINING**
(Available on the following records: Columbia 7454-M, Andre Kostelanetz; Columbia 35760 in C-34, Al Goodman orchestra; Columbia 7540-M, Rise Stevens; Decca 24013 in A-1920, Nat Brandwynne orchestra; Decca 25054, Connie Boswell; Decca 23317, Dick Haymes and Helen Forrest; Decca 23730 in A-500, Fred Waring's Pennsylvanians; Decca 23776 in A-513, Decca Salon Orchestra; Capitol 10073 in CD-41, Margaret Whiting.)

1921—GOOD MORNING, DEARIE

Book and lyrics by Anne Caldwell, and starring Louise Groody in a cast that included Oscar Shaw, Harlan Dixon and William Kent.

KA-LU-A
(Available on the following Decca records: 24016 in A-1921, Carmen Cavallaro, piano with rhythm section; 25026 in A-462, Ray Kinney's Hawaiians.)

1925—SUNNY

Book and lyrics by Otto Harbach and Oscar Hammerstein II, and starring Marilyn Miller and Jack Donahue in a cast that included Mary Hay, Cliff Edwards, Joseph Cawthorn, Clifton Webb and Paul Frawley.

WHO
(Available on the following records: Columbia 7455-M, Andre Kostelanetz; Columbia 35759 in C-34, Al Goodman orchestra; Columbia 7346-M, Savoy Hotel Orpheans; Columbia 37865 in C-149, Robert Maxwell, harpist; RCA Victor 25693, Tommy Dorsey; RCA Victor P(27519) in P-80, Tommy Dorsey with Frank Sinatra and the Pied Pipers; Capitol 10072 in CD-41, Pied Pipers; Decca 23620 in A-442, Ruby Newman orchestra; Decca 24034 in A-1925 Basil Fomeen orchestra; Decca 23766 in A-512, Guy Lombardo.)

1927—SHOW BOAT

Book and lyrics by Oscar Hammerstein II, and presented by a cast that included Charles Winninger, Aunt Jamima, Edna May Oliver, Eva Puck, Sammy Whitiz, Helen Morgan, Howard Marsh, Norma Terris, Eleanor Shaw and Jules Bludsoe.

MAKE BELIEVE
(Available on the following records: RCA Victor 2555, Allan Jones; RCA Victor M(10-1236) in M-1060, James Melton; RCA Victor P(27650) in P-93, Collins H. Driggs, novachordist; RCA Victor P(27658) in P-91, Joe Reichman, piano and rhythm section; RCA Victor P(20-1784) in P-152, Tommy Dorsey orchestra; Columbia 35758 in C-34, Al Goodman orchestra; Columbia 37865 in C-149, Robert Maxwell, harpist with rhythm section; Decca 23995 in A-570, Guy Lombardo; Decca 25260 in A-619, Kenny Baker; Decca 23773 in A-513, Decca Salon orchestra; Decca 24041 in A-1927, Bob Grant orchestra; Columbia 7158-D, Jan Clayton, Charles Fredericks and orchestra; Columbia 7456-M, Andre Kostelanetz.)

OL MAN RIVER

(Available on the following records: Columbia 35757 in C-34, Al Goodman orchestra; Columbia 36023, Harry James; Columbia 35686 in C-29, Bix Beiderbecke; Columbia 71758-D, Kenneth Spencer with chorus and orchestra; Columbia 17293-D, Robert Weede with orchestra; Columbia 55037, Frank Sinatra; Columbia 7456-M, Andre Kostelanetz; Columbia 17517-D, Paul Robeson; Columbia 37865 in C-149, Robert Maxwell, harpist; RCA Victor 25376, Paul Robeson; RCA Victor 35912, Paul Robeson with Paul Whiteman orchestra; RCA Victor 1571, John Charles Thomas; Decca 18172 in A-242, Horace Henderson orchestra; Decca 24041 in A-1927, Bob Grant orchestra; Decca 29191, Fred Waring's Pennsylvanians; Decca 25259, Bing Crosby; Decca 23678, Bing Crosby; Decca 23775 in A-513, Decca Salon orchestra.)

CAN'T HELP LOVIN' DAT MAN

(Available on the following records: RCA Victor P(27681) in P-102, Helen Morgan; RCA Victor 20-1932, Artie Shaw orchestra with Imogene Lynn; Decca 25126 in A-473, Ella Fitzgerald; Decca 23712 in A-500, Fred Waring's Pennsylvanians; Decca 25261 in A-619, Frances Langford; Columbia 7539-M, Rise Stevens; Columbia 71759-D, Carol Bruce; Columbia

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36113, Teddy Wilson orchestra; Columbia 7346-M, Savoy Hotel Orpheans; Columbia 37261 in C-125, Dinah Shore.)
LIFE ON THE WICKED STAGE
 (Available on Columbia record 71759-D, Colette Lyons, with chorus and orchestra.)
YOU ARE LOVE
 (Available on the following records: RCA Victor 10-1171, Grace Moore; Columbia 71760-D, Jan Clayton and Charles Fredericks; Columbia 7456-M, Andre Kostelanetz.)
WHY DO I LOVE YOU?
 (Available on the following records: RCA Victor 4555, Allan Jones; RCA Victor P(27727) in P-104, Dick Leibert, organist, with Beatrice Schroeder, harpist; Columbia 71760-D, Jan Clayton and Charles Fredericks; Columbia 35705 in C-32, Eddy Duchin; Columbia 35757 in C-34, Al Goodman orchestra; Columbia 7456-M, Andre Kostelanetz; Columbia 7346-M, Savoy Hotel Orpheans; Decca 23183 in A-352, Hildegard; Decca 25262 in A-691, Tony Martin and Frances Langford; Decca 23773 in A-513, Decca Salon orchestra; Decca 24041 in A-1927, Bob Grant orchestra.)
BILL
 (Available on the following records: Columbia 7456-M, Andre Kostelanetz; Columbia 72761-D, Carol Buce; Columbia 37855 in D-1, Dinah Shore; RCA Victor P(27681) in P-102, Helen Morgan.)
 "Show Boat" Selections. RCA Victor Album P-152, with Tommy Dorsey orchestra, Peggy Mann, Sy Oliver and the Sentimentalists. "Make Believe," "I Still Suits Me," "O! Man River," "Bill," "Can't Help Lovin' Dat Man," "You Are Love," "Why Do I Love You?" and "Nobody Else But Me."
 Columbia Album MM-611, with Jan Clayton, Charles Fredericks, Carol Bruce, Colette Lyons, Helen Dowdy and Kenneth Spencer, with chorus and orchestra. "Cotton Blossom," "Only Make Believe," "O! Man River," "Can't Help Lovin' Dat Man," "Life on the Wicked Stage," "You Are Love," "Why Do I Love You?" "Bill" and "Nobody Else But Me."
 Decca Album A-619, with Bing Crosby, Lee Wiley, Kenny Baker, Frances Langford and Tony Martin. "O! Man River," "I Still Suits Me," "Make Believe," "You Are Love," "Can't Help Lovin' Dat Man," "Bill," "Why Do I Love You?" and "All the Things You Are."
 RCA Victor record 35912, with Paul Whiteman Concert Orchestra. "Why Do I Love You?" "Can't Help Lovin' Dat Man," "You Are Love" and "Make Believe."

36931, Gene Krupa with Charlie Ventura.)
THE TOUCH OF YOUR HAND
 (Available on the following records: Columbia 7541-M, Rise Stevens; Columbia 4219-M, Andre Kostelanetz; RCA Victor 10-1248, Eleanor Steber; Decca DA-23574 in DA-374, Kitty Carlisle and Alfred Drake; Capitol 10074 in CD-41, Hal Derwin.)
SMOKE GETS IN YOUR EYES
 While "Roberta" was in rehearsal, the director insisted on cutting this song from the score, but Kern was equally adamant on having it retained. It proved to be one of the most popular numbers he ever wrote.
 (Available on the following records: Columbia 35516 in C-18, Larry Adler, harmonica; Columbia 36284, Benny Goodman; Columbia 4265-M, Andre Kostelanetz; Columbia 35758 in C-34, Al Goodman orchestra; Columbia 36438 in C-76, Fred Feibel, novachordist; Columbia 36631 in C-93, Teddy Wilson, piano; Columbia 7540-M, Rise Stevens; Columbia 7453-M, Andre Kostelanetz; Columbia 37865 in C-149, Robert Maxwell, harpist; RCA Victor 35657, Tommy Dorsey; RCA Victor 26329, Wayne King, RCA Victor 24609, Victor Salon orchestra; RCA Victor 27335, Artie Shaw; RCA Victor P(20-1542) in P-139, Dinah Shore; RCA Victor M(10-1037) in M-935, Gladys Swarthout; RCA Victor M(10-1243) in M-1071, Jeanette MacDonald; RCA Victor P(26712) in P-40, Dick Leibert, organist; RCA Victor P(27453) in P-70, Wayne King; Capitol 10074 in CD-41, King Cole Trio; Decca 23996 in A-570, Guy Lombardo; Decca 24185 in A-602, Carmen Cavallaro, piano; Decca 24066 in A-1933, Charles Baum orchestra; Decca 18137 in A-227, Dave Apollon, mandolin; Decca 23617 in A-422, Ruby Newman orchestra; Decca 25055, Connee Boswell; Decca 23728 in A-500, Fred Waring's Pennsylvanians; Decca 23774 in A-513, Decca Salon orchestra; Decca DA-23573 in DA-374, Kitty Carlisle and Alfred Drake; Decca 29118 in A-293, Gordon String Quartet.)
 "Roberta" Selections: Decca Album DA-374 with Kitty Carlisle, Alfred Drake, Paula Lawrence and Kathryn Meisle with Chorus and orchestra. "You're Devastating," "Yesterdays," "Something Had To Happen," "The Touch of Your Hand," "Fashion Show," "Don't Ask Me Not To Sing," "I'll Be Hard To Handle," "Smoke Gets in Your Eyes," "Lovely to Look At" and "Let's Begin."

1929—SWEET ADELIN

Book and lyrics by Oscar Hammerstein II, and presented by a cast headed by Helen Morgan, Irene Franklin, Charles Butterworth, Max Hoffman Jr., Robert Chisholm, Caryl Bergman, James Thornton and George White's Girl Band.
WHY WAS I BORN?
 (Available on the following records: RCA Victor P(27861) in P-102, Helen Morgan; Decca 24049 in A-1929, Fingerle and Schutt, piano duo; Decca 40017 in A-484, Irene Dunne; Columbia 7455-M, Andre Kostelanetz; Columbia 36283 in C-66, Billy Holiday, with Teddy Wilson orchestra.)
DON'T EVER LEAVE ME
 (Available on the following records: Columbia 5742-M, Rise Stevens; RCA Victor P(27862) in P-102, Helen Morgan.)

1931—THE CAT AND THE FIDDLE

Book and lyrics by Otto Harbach, and presented by a cast headed by Bettina Hall, George Metaxa, George Meador, Odette Myrtil, Flora LeBreton and Fred Walton.
SHE DIDN'T SAY YES (SHE DIDN'T SAY NO)
 (Available on the following records: Decca 24059 in A-1931, Roy Benson orchestra; Capitol 10075 in CD-41, Peggy Lee; Columbia 7454-M, Andre Kostelanetz.)
THE NIGHT WAS MADE FOR LOVE
 (Available on the following records: Decca 24059 in A-1931, Roy Benson orchestra; Columbia 7454-M, Andre Kostelanetz.)

1932—MUSIC IN THE AIR

Book and lyrics by Oscar Hammerstein II, and presented by a cast headed by Al Shean, Reinald Werrenrath, Donald Brian, Ann Barry, Gladys Baker, Walter Slezak, Natalie Hall, Tullio Carminati and Katherine Carrington.
I'VE TOLD EVERY LITTLE STAR
 (Available on the following records: Columbia 7453-M, Andre Kostelanetz; Decca 24062 in A-1932, Carmen Cavallaro, piano solo; Decca 23662, Hildegard and Buddy Clark; Decca 23679, Bing Crosby; Decca 40016 in A-484, Irene Dunne.)
THE SONG IS YOU
 (Available on the following records: RCA Victor 20-1938, Tommy Dorsey; RCA Victor 11-8110, John Charles Thomas; RCA Victor P(20-1821) in P-154, Whittenmore and Lowe, duo pianos; Decca 24062 in A-1932, Carmen Cavallaro, piano solo; Decca 23727 in A-500, Fred Waring's Pennsylvanians; Decca 29119 in A-293, Gordon String Quartet; Columbia 7542-M, Rise Stevens; Columbia 7453-M, Andre Kostelanetz.)

1933—ROBERTA

Book and lyrics by Otto Harbach, and starring Tamara in a cast that included Lyda Roberti, Fay Templeton, Raymond Middleton, George Murphy, Bob Hope, Allan Jones and Fred McMurray.
YESTERDAYS
 (Available on the following records: Decca 23960, Eddie Heywood orchestra; Decca 24066 in A-1933, Charles Baum orchestra; Decca 29118 in A-293, Gordon String Quartet; Decca 23728 in A-500, Fred Waring's Pennsylvanians; Decca DA-23572 in DA-374, Kathryn Meisle; Decca 23774, Decca Salon Orchestra; Columbia 7453-M, Andre Kostelanetz; Columbia

1939—VERY WARM FOR MAY

Book and lyrics by Oscar Hammerstein II, and presented by a cast headed by Grace McDonald, Donald Brian and Jack Whiting.
ALL THE THINGS YOU ARE
 (Available on the following records: RCA Victor 11-8110, John Charles Thomas; Capitol 10073, Clark Dennis; RCA Victor P(20-1559) in P-147, Glenn Miller orchestra and the Modernaires; Decca 23115 in A-676, Hildegard; Decca 24095 in A-1940, Charles Baum orchestra; Decca 23793 in A-510, Carmen Cavallaro, piano; Decca 25044, Guy Lombardo; Decca 25262 in A-619, Tony Martin; Decca 23727 in A-500, Fred Waring; Decca 25042 in A-484, Irene Dunne; Decca 29117 in A-293, Gordon String Quartet; Columbia 4268-M, Andre Kostelanetz; Columbia 35759 in C-34, Al Goodman orchestra; Columbia 4522-M, Morley and Gerhart, duo pianos; Columbia 7541-M, Rise Stevens; Columbia 7554-M, Andre Kostelanetz; Columbia 72103-D, Helen Traubel and male chorus; Columbia 36914 in C-111, Victor Borge, piano and orchestra; Columbia 37517, Eddy Duchin; Columbia 37258 in C-124, Frank Sinatra with chorus and orchestra.)

Film Songs and Scores

1935—I DREAM TOO MUCH

An RKO picture starring Lily Pons in a cast that included Henry Fonda, Eric Blare, Oswood Perkins, Lucille Ball and Mischa Auer.
 Lyrics by Dorothy Fields.
I DREAM TOO MUCH
 (Available on the following records: Decca 18852 in A-624, Carmen Cavallaro, piano solo; RCA Victor 4304, Lily Pons, with chorus and orchestra; Columbia 7455-M, Andre Kostelanetz.)
JOCKEY ON THE CAROUSEL
 (Available on the following Columbia records: 7455-M, Andre Kostelanetz; 71698-D, Lily Pons.)
I'M THE ECHO—YOU'RE THE SONG I SING
 (Available on RCA Victor record 4304, Lily Pons, with orchestra.)

1936—SWING TIME

An RKO picture starring Fred Astaire and Ginger Rogers in a cast that included Victor Moore and Helen Broderick. Lyrics by Dorothy Fields. Chappell & Company, Inc.
THE WAY YOU LOOK TONIGHT
 This was awarded the Oscar for the best film song of 1936.
 (Available on the following records: RCA Victor M(10-1236) in M-1060, James Melton; RCA Victor P(20-1513) in P-136, David Rose orchestra; Decca 23721 in A-490, Eddie Condon orchestra; Decca 24076 in A-1936, Fingerle and Schutt, piano duo; Decca 23681 in A-485, Bing and Dixie Lee Crosby; Decca 29117 in A-293, Gordon String Quartet; Capitol 10075 in CD-41, Paul Weston orchestra; Columbia 38282 in C-170, Benny Goodman Sextet with Peggy Lee; Columbia 35706 in C-32, Eddy Duchin; Columbia 7455-M, Andre Kostelanetz.)
PICK YOURSELF UP
 (Available on RCA Victor record 25387, Benny Goodman.)
A FINE ROMANCE (THIS IS)
 (Available on Capitol record 10072 in CD-41, Johnny Mercer and Martha Tilton.)

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1936—SHOW BOAT

A Universal picture with a cast that included Irene Dunne, Allan Jones, Charles Winninger, Paul Robeson, Helen Morgan, Helen Westley and Mattie McDaniel. Lyrics by Oscar Hammerstein II. In addition to the outstanding songs in the stage production of the same name, two new songs were written for this film:

I STILL SUITS ME

(Available on Columbia record 17518-D, Paul Robeson.)

1937—WHEN YOU'RE IN LOVE

A Columbia picture starring Grace Moore in a cast that included Cary Grant, Aline MacMahon and Thomas Mitchell. Lyrics by Dorothy Fields. Chappell & Company, Inc.

OUR SONG

(Available on Decca record 23023, Grace Moore.)

WHISTLING BOY

(Available on Decca record 23023, Grace Moore.)

1937—HIGH, WIDE AND HANDSOME

A Paramount picture starring Irene Dunne in a cast that included Randolph Scott, Dorothy Lamour and Alan Hale. Lyrics by Oscar Hammerstein II. Chappell & Company, Inc.

CAN I FORGET YOU?

(Available on Decca record 24080 in A-1937, Roy Ross orchestra.)

1941—LADY BE GOOD

An MGM picture with a cast that included Eleanor Powell, Ann Sothern, Robert Young, Lionel Barrymore, Red Skelton and Virginia O'Brien. Lyrics by Oscar Hammerstein II. Chappell & Company, Inc.

THE LAST TIME I SAW PARIS

This song, which was awarded the Oscar, was written a week after the Germans took over the French capital. Hammerstein was so depressed by the fall of the city that he couldn't keep his mind on the show he was doing and wrote the lyrics on the spur of the moment to relieve his mental tension. The lyrics were then sent to Kern who composed the music. This was a complete departure from their usual way of collaboration. Kern usually writing the music before Hammerstein wrote the words.

(Available on the following records: RCA Victor 2160, John Charles Thomas; RCA Victor P(20-1514) in P-136, David Rose orchestra; Decca 24096 in A-1941, Nat Brandwynne orchestra; Decca 23183 in A-352, Hildegard; Decca 25042, Tony Martin; Decca 23776 in A-513, Decca Salon orchestra.)

1942—YOU WERE NEVER LOVELIER

A Columbia picture starring Fred Astaire and Rita Hayworth in a cast that included Adolphe Menjou and Xavier Cugat and his orchestra. Lyrics by Johnny Mercer.

YOU WERE NEVER LOVELIER

(Available on Decca record 18489 in A-346, Fred Astaire.)

DEARLY BELOVED

(Available on the following records: Columbia 36641, Benny Goodman; Columbia 4430-M, Rise Stevens.)

I'M OLD FASHIONED

(Available on the following records: Columbia 37523, Xavier Cugat; Columbia 36641, Benny Goodman.)

ON THE BEAM

(Available on the following records: Decca 18489 in A-346, Fred Astaire; Decca 23166, Paul Nero and his hot fiddle.)

"You Were Never Lovelier" Selections. Decca Album A-346 with Fred Astaire and John Scott Trotter orchestra. "You Were Never Lovelier," "On the Beam," "I'm Old Fashioned," "Wedding in the Spring," "Dearly Beloved" and "The Shorty George." Decca Record 29130, Marlene Fingero and Arthur Schutt, piano duo. "You Were Never Lovelier," "Dearly Beloved," "I'm Old Fashioned" and "Wedding in the Spring."

1944—CAN'T HELP SINGING

A Universal picture starring Deanna Durbin in a cast that included Robert Paige, Akim Tamiroff and David Bruce. Lyrics by E. Y. Harburg.

MORE AND MORE

(Available on the following records: RCA Victor 20-1630, Perry Como; RCA Victor 10-1136, Thomas L. Thomas; Decca 23389 in A-387, Deanna Durbin; Decca 18649 in A-598, Bing Crosby.)

ANY MOMENT NOW

(Available on the following records: RCA Victor 10-1136, Thomas L. Thomas; Decca 23389 in A-387, Deanna Durbin.)

"Can't Help Singing" Album. Decca A-387, with Deanna Durbin, Robert Paige, orchestra and chorus. "Can't Help Singing," "California-ay," "More and More," "Any Moment Now," "Elbow Room" and "Swing Your Sweetheart 'Round the Fire."

1944—COVER GIRL

A Columbia picture with a cast that included Rita Hayworth, Gene Kelly, Phil Silvers, Lee Bowman, Jinx Falkenburg, Otto Kruger and Eve Arden. Lyrics by Ira Gershwin.

LONG AGO AND FAR AWAY

(Available on the following records: Columbia 7454-M, Andre Kostelanetz; RCA Victor P(20-1851) in P-157, Al Goodman orchestra with Mary Martha Briney, Earl Wrightson and Guild Choristers; Decca 23680 in A-485, Bing Crosby; Decca 25044, Guy Lombardo; Decca 23317, Dick Haymes and Helen Forrest; Decca 23729, Fred Waring; Decca 23352, Percy Faith orchestra.)

1944—SONG OF RUSSIA

An MGM picture with a cast headed by Robert Taylor, Susan Peters, John Hodiak and Robert Benchley. Lyrics by E. Y. Harburg.

AND RUSSIA IS HER NAME

(Available on Decca record 29191 in A-580, Fred Waring's Pennsylvanians.)

1946—CENTENNIAL SUMMER

A 20th Century-Fox picture with a cast headed by Jeanne Crain, Linda Darnell, Cornel Wilde, Walter Brennan and Cornie Bennett. Lyrics by Leo Robin and Oscar Hammerstein II. Williamson Music, Inc.

IN LOVE IN VAIN

(Available on the following records: RCA Victor 20-1867, Johnny Desmond with Russ Case orchestra; Decca 23528, Dick Haymes and Helen Forrest.)

ALL THRU THE DAY

(Available on the following records: RCA Victor 20-1814, Perry Como with Russ Case orchestra; RCA Victor 11-9224, James Melton with dual pianists; Decca 23528, Dick Haymes and Helen Forrest; Decca 23680 in A-458, Bing Crosby.)

Instrumental Numbers

1942—MARK TWAIN SUITE

A portrait for orchestra. (Available in Columbia Album MX-227, with Andre Kostelanetz and his orchestra. "Gorgeous Pilot House" 7395-M, "Hannibal Days" 7395-M, "Civil War" 7395-M, "Mark in Eruption" 7396-M and "Wandering Westward" 7396-M.)

Concert Piece

1941—DAY DREAMING

Lyrics by Gus Kahn. (Available on Decca record 25042 in A-593, Carmel Cavallaro, piano with rhythm section.)

Jerome Kern Albums

Capitol CD-41. Jerome Kern's Music with Clark Dennis, Johnny Mercer, Martha Tilton, Margaret Whiting, Peggy Lee, King Cole Trio, Hal Derwin, the Pied Pipers and Paul Weston's orchestra. "All the Things You Are," "A Fine Romance," "Look for the Silver Lining," "She Didn't Say Yes," "Smoke Gets in Your Eyes," "The Touch of Your Hand," "The Way You Look Tonight" and "Who." Decca A-485. Bing Crosby and Dixie Lee Crosby. "Till the Clouds Roll By," "Ol' Man River," "I've Told Every Little Star," "Dearly Beloved," "All Through the Day," "A Fine Romance" and "The Way You Look Tonight." Decca A-513. Jerome Kern Melodies with the Decca Salon orchestra, Harry Horlick, conducting. "Make Believe," "Why Do I Love You?" "Smoke Gets in Your Eyes," "Yesterdays," "Ol' Man River," "They Didn't Believe Me," "The Last Time I Saw Paris" and "Look for the Silver Lining." Decca A-293. Jerome Kern Melodies (Vol. II) with the Gordon String Quartet. "All the Things You Are," "The Way You Look Tonight," "Smoke Gets in Your Eyes," "Yesterdays," "Once in a Blue Moon," "The Song Is You" and "Bill." "The Song Is You" and "Bill." Decca A-500. Jerome Kern's Songs by Fred Waring's Pennsylvanians. "All the Things You Are," "The Song Is You," "Smoke Gets in Your Eyes," "Yesterdays," "Long Ago and Far Away," "Can't Help Lovin' Dat Man," "Look for the Silver Lining" and "Poor Pierrot."

Decca A-484. Songs by Jerome Kern with Irene Dunne and Victor Young's orchestra. "Smoke Gets in Your Eyes," "I've Told Every Little Star," "All the Things You Are," "Why Was I Born?" "Babes in the Woods" and "They Didn't Believe Me."

RCA Victor P-157. Jerome Kern Selections with Al Goodman's orchestra, Mary Martha Binney, Earl Wrightson and the Guild Choristers. "The Song Is You," "Long Ago and Far Away," "She Didn't Say Yes," "Why Do I Love You," "Smoke Gets in Your Eyes," "The Touch of Your Hand," "The Night Was Made for Love" and "Twas Not So Long Ago."

Columbia MM-622. Music of Jerome Kern with Andre Kostelanetz and his orchestra. "Smoke Gets in Your Eyes," "Yesterdays," "I've Told Every Little Star," "The Song Is You," "The Night Was Made for Love," "She Didn't Say Yes," "All the Things You Are," "Look for the Silver Lining," "They Didn't Believe Me," "Long Ago and Far Away," "I Dream Too Much," "The Jockey on the Carousel," "Why Was I Born?" "The Way You Look Tonight," "Who," "Only Make Believe," "Bill," "Why Do I Love You?" "You Are Love" and "Ol' Man River."

Jerome Kern Records

Columbia 37865 in Set C-149. Jerome Kern Medley with Robert Maxwell, harpist, with rhythm section. "Make Believe," "Ol' Man River," "Smoke Gets in Your Eyes" and "Who."

Columbia 7346-M. Jerome Kern Medley with the Savoy Hotel Orpheans. "Whose Baby Are You?" "Why Do I Love You?" "Ka-lo-a," "Can't Help Lovin' Dat Man," "Look for the Silver Lining," "Who" and "Ol' Man River."

Cole Porter

Cole Porter was born June 9, 1897, in Peru, Ind. His father was a prosperous fruit grower. His maternal grandfather, who had acquired a fortune in the coal fields and timberlands of West Virginia, had promised him an inheritance of \$1,500,000 if he studied law.

Porter mastered the violin at the age of six and the piano at the age of eight. He composed his first tune at the age of 11.

He attended Yale College, where he composed two of their marching songs, *Bingo* and *Bulldog*. After graduating in 1913 he entered Harvard Law School, but after a year transferred to the Department of Music. In his last year there he wrote the songs for a show entitled *See America First*, which played Broadway two weeks.

Despondent over the failure of the show, Porter joined the French Foreign Legion. In the early days of the first World War he toured the front lines entertaining the troops. At this time he wrote his first hit, *An Old-Fashioned Garden*. When the U. S. entered the war, Porter became an artillery instructor.

After the Armistice Porter returned to the U. S. to discuss his inheritance with his grandfather. On the ship back he met Raymond Hitchcock, who persuaded him to do the music for a show he was preparing called *Hitchy-Koo of 1919*. The show ran for two years and gained \$12,000 in royalties for the composer. So, altho his grandfather refused to consider a bequest if Porter didn't become a lawyer, the young composer was able to return to France in 1921 to marry Linda Lee Thomas.

For the next nine years Mr. and Mrs. Porter made Europe their playground. In 1924 Porter did some songs for the *Greenwich Village Follies*. In 1929 E. Ray Goetz, the producer, got him to do the music for the hit, *Paris*.

Since then Porter has composed the music for about a dozen movies and for even more Broadway musicals. In 1937, a horse he was riding in Long Island fell on him. He underwent more than 30 operations on his legs and wrote the lyrics for *Leave It to Me* while he was still practically bedridden.

1928—PARIS

With E. Ray Goetz. Book by Martin Brown, and presented by a cast headed by Irene Bordoni, Margetson, Louis Closser Hale and Irving Agronson's Commanders. Harms, Inc. **LET'S DO IT (LET'S FALL IN LOVE)** (Available on the following Decca records: Decca 24045 in A-1928, Basil Fomeen orchestra; Decca 23148 in A-123, Mary Martin with orchestra.)

1929—FIFTY MILLION FRENCHMAN

Book by Herbert Fields, and presented by a cast headed by William Gaxton, Genevieve Tobin, Jack Thompson, Betty Compton and Helen Broderick. Harms, Inc. **YOU DO SOMETHING TO ME** (Available on the following records: Columbia 35745 in C-105, Eddy Duchin, piano with rhythm section; Capitol 20095 in BD-43, Eddie LeMar orchestra; Decca 23139 in A-115, Marlene Dietrich with orchestra.) **I WORSHIP YOU** (Available on Decca Record 23218 in Album A-352, Hildegarde.)

1929—WAKE UP AND DREAM

Book by J. H. Turner, and starring Jack Buchanan in a cast that included Tilly Losch and Jessie Mathews. Harms, Inc. **WHAT IS THIS THING CALLED LOVE?** (Available on the following records: RCA Victor 27782, Tommy Dorsey and Connie Haines; RCA Victor 20-1942, Betty Rhodes with orchestra; RCA Victor P(27629) in P-88, Leo Reisman orchestra; RCA Victor P(27820) in P-118, Lena Horne with orchestra; Capitol 20011 in BD-8, King Cole Trio; Decca 23565, Billie Holiday with orchestra; Decca 23501 in A-421, Phil Baker, accordion; Decca 24053 in A-1930, Ted Straeter orchestra; Decca 23150 in A-123, Mary Martin; Decca 23699 in A-499, Fred Waring's Pennsylvanians; Columbia 36543 in C-87, Eddie Duchin, piano solo; Columbia 7555-M, Morton Gould orchestra; Columbia 7548-M, Rise Stevens with orchestra; Columbia 37517, Eddy Duchin, piano and orchestra.)

1930—THE NEW YORKERS

Book by Peter Arno and E. Ray Goetz, and presented by a cast headed by Hope Williams, Ann Pennington, Charles King, Jimmy Durante, Lew Clayton, Eddie Jackson, Tammany Young, Richard Carle and Fred Waring's Pennsylvanians. Harms, Inc. **LOVE FOR SALE**

(Available on the following records: RCA Victor P(27285) in P-31, Hal Kemp orchestra; RCA Victor P(20-1881) in P-158, David Rose orchestra; Decca 23619 in A-422, Ruby Newman orchestra; Columbia 36544 in C-87, Eddy Duchin; Columbia 37918 in C-157, Jane Russell with orchestra; Capitol 10038 in CE-19, Benny Carter orchestra.)

1932—THE GAY DIVORCEE

Book by Dwight Taylor and presented by a cast that included Fred Astaire, Grace Moore, Eric Blore, Luella Gear and Claire Luce. Harms, Inc. (Available on the following records: Decca 25401 in A-693, Carmen Cavallaro; RCA Victor M-11-9039 in M-1033, Allen Jones with orchestra and chorus; RCA Victor 20-1940, Russ Case orchestra; RCA Victor 25657, Tommy Dorsey; RCA Victor 20-1589, Frank Sinatra with orchestra; RCA Victor 36035, Paul Whiteman orchestra and Pickens Sisters; RCA Victor P(20-1572) in P-149, Whittmore and Lowe, piano duo; Capitol 20955 in BD-24,

Buddy Cole with guitar and bass; Capitol 15114, Starlighters with Paul Weston orchestra; Decca 23972, Bing Crosby; Decca 18887, Bing Crosby; Decca 18823, Carmen Cavallaro, piano; Decca 24062, Carmen Cavallaro, piano; Decca 23618, Ruby Newman orchestra; Decca 23067, Hot Club of France Quintet; Columbia 36541 in C-87, Eddy Duchin; Columbia 36110, Eddie Duchin; Columbia 36439 in C-76, Fred Felbel, novachord; Columbia 35410, Benny Goodman; Columbia 4290-M, Andre Kostelanetz orchestra; Columbia 36627 in C-92, Don Baker, console; Columbia 7553-M, Morton Gould orchestra; Columbia 7547-M, Rise Stevens with orchestra; Columbia 38044, Billie Holiday with orchestra; Columbia 37868 in C-149, Robert Maxwell, harpist; Columbia 37055, Claude Thornhill orchestra.)

1934—ANYTHING GOES

Book by Guy Bolton, P. G. Wodehouse, Howard Lindsay and Russel Crouse, and presented by a cast that included Victor Moore, William Gaxton, Ethel Merman and Bettina Hall. Harms, Inc.

ALL THROUGH THE NIGHT

(Available on the following records: Columbia 7589-M, Andre Kostelanetz orchestra; Decca 24277, Victor Young orchestra.)

BLOW, GABRIEL, BLOW

(Available on the following records: Decca 24453 in A-681, Ethel Merman and quartet; Capitol 15129, Martha Tilton with orchestra; Columbia 7588-M, Andre Kostelanetz orchestra.)

ANYTHING GOES

(Available on the following Capitol records: 20094 in BD-43, Eddie LeMar orchestra; 15056, Mel Powell and his orchestra.)

I GET A KICK OUT OF YOU

(Available on the following records: RCA Victor 20-2047, Russ Case orchestra and chorus; RCA Victor P(27656) in P-91, Joe Reichman, piano with rhythm section; Columbia 36544 in C-87, Eddy Duchin; Columbia 55035 in C-107, Morton Gould orchestra; Decca 24451 in A-681, Ethel Merman; Decca 23617 in A-422, Ruby Newman orchestra; Decca 24070 in A-1934, Bob Grant orchestra; Decca 23149 in A-123, Mary Martin.)

YOU'RE THE TOP

(Available on the following records: Columbia 35929 in C-42, Hal Kemp orchestra; Decca 24451 in A-681, Ethel Merman; Decca 24070 in A-1934, Bob Grant orchestra.)

1935—JUBILEE

Book by Moss Hart, and presented by a cast headed by Melville Cooper, Mary Roland, Charles Waters, May Boley, Derck Williams and June Knight. Harms, Inc.

WHY SHOULDN'T I?

(Available on RCA Victor record M(119040) in M-1033, Allan Jones with orchestra and chorus.)

JUST ONE OF THOSE THINGS

(Available on the following records: Decca 18887, Bing Crosby; Decca 23618 in A-422, Ruby Newman orchestra; Decca 23766 in A-512, Guy Lombardo; Columbia 36541 in C-87, Eddy Duchin.)

BEGIN THE BEGUINE

(RCA Victor 20-1940, Russ Case orchestra; RCA Victor 25133, Xavier Cugat orchestra; RCA Victor 27725, Sammy Kaye orchestra and choir; RCA Victor 20-1752, Artie Shaw orchestra; RCA Victor P(27546) in P-85, Artie Shaw orchestra; RCA Victor M(10-1036) in M-935, Gladys Swarthout; RCA Victor P(1551) in P-146, Glenn Miller orchestra; RCA Victor P(20-1570) in P-149, Arthur Whittemore and Jack Lowe, piano duo; RCA Victor P(20-1880) in P-158, David Rose orchestra; Decca 24419 in A-653, Larry Adler, harmonica with orchestra; Decca 23972 in A-693, Bing Crosby; Capitol 20054 in BD-24, Buddy Cole, guitar and bass; Columbia 4265-M, Andre Kostelanetz orchestra; Columbia 7547-M, Rise Stevens with orchestra; Columbia 7579-M, Morton Gould orchestra; Columbia 3850 in C-110, Xavier Cugat orchestra; Columbia 3752 in C-137, Don Baker, console.)

WALTZ DOWN THE AISLE

(Available on RCA Victor record 25133, Xavier Cugat.)

1936—RED HOT AND BLUE

Book by Russel Crouse and Howard Lindsay, and presented by a cast that included Ethel Merman, Jimmy Durante, Bob Hope, Polly Walters and the Hartmans. Chappell & Co., Inc.

IT'S DE-LOVELY

(Available on Decca record 24454 in A-681, Ethel Merman.)

RIDIN' HIGH

(Available on Decca record 25147 in A-169, Frankie Carle, piano and orchestra.)

1938—LEAVE IT TO ME

Book by Bella and Samuel Spewack, and presented by a cast headed by William Gaxton, Victor Moore, Mary Martin, Sophie Tucker and Tamara. Chappell & Co., Inc. **MY HEART BELONGS TO DADDY**

(Available on Decca record 23149 in A-123, Mary Martin with orchestra.)

1939—DU BARRY WAS A LADY

Book by B. G. DeSylva and Herbert Fields, and starring Ethel Merman and Bert Lahr in a cast that included Betty Grable. Chappell & Company, Inc.

KATIE WENT TO HAITI

(Available on Decca record 23150 in A-123, Mary Martin with orchestra.)

1940—PANAMA HATTIE

Book by Herbert Fields and B. G. DeSylva, and starring Ethel Merman in a cast that included James Dunn, Pat Harrington, Frank

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"PANAMA HATTIE" ALBUM

Decca A-203, Ethel Merman with Harry Sosnik's Orchestra. "Let's Be Buddies," "Make It Another Old Fashioned Please," "My Mother Would Love You" and "I've Still Got My Health."

1941—LET'S FACE IT

Book by Herbert and Dorothy Fields. A musical version of "The Cradle Snatchers" with Eve Arden, Vivian Vance, Ethel Merger, Danny Kaye, Benny Baker, Jack Williams and Mary Jane Walsh. Chappell & Company, Inc. I'VE GOT SOME UNFINISHED BUSINESS WITH YOU

(Available on Columbia record 36582 in C-91, Danny Kaye.)

FARMING

(Available on Columbia record 36583 in C-91, Danny Kaye with quartet.)

EVERYTHING I LOVE

(Available on the following records: Columbia 37523, Xavier Cugat; Columbia 7548-M, Rise Stevens; Decca 24313 in A-1942, Bob Grant Orchestra.)

ACE IN THE HOLE

(Available on Decca record 23242 in A-291, Hildegard.)

YOU IRRITATE ME SO

(Available on Decca record 23243 in A-291, Hildegard.)

A LITTLE RUMBA NUMBA

(Available on Decca records 23689 in A-499, Fred Waring; 23243 in A-291, Hildegard.)

I HATE YOU, DARLING

(Available on Decca record 23244 in A-291, Hildegard.)

LET'S NOT TALK ABOUT LOVE

(Available on Columbia record 36582 in C-91, Danny Kaye.)

"LET'S FACE IT" ALBUM

Decca A-291. Hildegard with orchestra. "Everything I Love," "Ace in the Hole," "You Irritate Me So," "A Little Rumba Numba," "Farming" and "I Hate You, Darling."

1943—SOMETHING FOR THE BOYS

Book by Herbert and Dorothy Fields, and starring Ethel Merman in a cast that included Paula Laurence, Betty Bruce, Betty Garrett and Allen Jenkins. Chappell & Company, Inc.

SOMETHING FOR THE BOYS

(Available on Decca record 23363, Paula Laurence and male chorus.)

BY THE MISSISSIPPI

(Available on Decca record 233363, Paula Laurence and Betty Garrett.)

1944—MEXICAN HAYRIDE

Book by Herbert and Dorothy Fields, and presented by a cast headed by Bobby Clark, George Givot, Paul Haakon, June Havoc and Ethel Merger. Chappell & Co., Inc.

SING TO ME, GUITAR

(Available on Decca records: 25269 in A-612, Guy Lombardo; 23336 in A-372, Corinna Mura with chorus.)

I LOVE YOU

(Available on the following records: Columbia 4432-M, Rise Stevens; Columbia 7590-M, Andre Kostelanetz orchestra; Columbia 38097, Jimmy Lunceford and orchestra; Decca 23352, Percy Faith orchestra; Decca 24256, Bing Crosby; Decca 18595, Bing Crosby.)

THERE MUST BE SOMEONE FOR ME

(Available on Decca record 23338 in A-372, June Havoc.)

WHAT A CRAZY WAY TO SPEND SUNDAY

(Available on Decca record 23339 in A-372, June Havoc.)

ABRACADABRA

(Available on Decca record 23338 in A-372, June Havoc.)

COUNT YOUR BLESSINGS

(Available on Decca record 23339 in A-372, June Havoc.)

CARLOTTA

(Available on Decca record 23336 in A-372, Corinna Mura and chorus.)

GIRLS

(Available on Decca 23337 in A-372, Wilbur Evans and chorus.)

"MEXICAN HAYRIDE" ALBUM

Decca A-372. June Havoc, Wilbur Evans and Corinna Mura with orchestra and chorus. "Sing to Me, Guitar," "Carlotta," "I Love You," "Girls," "There Must Be Someone for Me," "Abracadabra," "Count Your Blessings," and "What a Crazy Way To Spend Sunday."

1944—SEVEN LIVELY ARTS

Billy Rose reopens the Ziegfeld Theater as a legitimate playhouse with magnum of champagne and a musical review in which Beatrice Lillie, Bert Lahr, Doc Rockwell, Albert Carroll and Benny Goodman were starred or featured. Sketches by Moss Hart and Ben Hecht. Chappell & Co., Inc.

FRAHNGEE-PAHNEE

(Available on Decca record 25269 in A-612, Guy Lombardo and his Royal Canadians.)

EV'RY TIME WE SAY GOODBYE

(Available on the following records: RCA Victor 10-1156, Dorothy Kirsten and RCA Victor orchestra; Capitol 167, Stan Kenton orchestra; Decca 23699 in A-499, Fred Waring's Pennsylvanians.)

ONLY ANOTHER BOY AND GIRL

(Available on RCA Victor record 10-1156, Dorothy Kirsten and RCA Victor orchestra.)

1946—AROUND THE WORLD IN EIGHT DAYS

A musical play, based on Jules Verne's book of the same name, by Orson Welles, who starred in a cast that included Arthur Margelson, Mary Healy, Julie Warren, Larry Lawrence and Victoria Cordova. Chappell & Company, Inc.

SHOULD I TELL YOU I LOVE YOU?

(Available on the following records: RCA Victor 20-1900, Freddy Martin orchestra; Decca 18907, Dick Haymes and orchestra.)

PIPE DREAMING

(Available on RCA Victor record 20-1900, Freddy Martin orchestra.)

IF YOU SMILE AT ME

WHEREVER THEY FLY THE FLAG OF OLD ENGLAND

THE MARINES HYMN

1946—KISS ME, KATE

Musical comedy by Bella and Samuel Spewack, vaguely based on Shakespeare's "The Taming of the Shrew" and starring Alfred Drake and Patricia Morison in a cast in which Harold Lang and Lisa Kirk were featured. T. B. Harms Company.

ANOTHER OP'NIN', ANOTHER SHOW

(Available on Columbia record 55042 in Album C-200.)

WHY CAN'T YOU BEHAVE?

(Available on the following records: Columbia 55043 in Album C-200; Capitol 10210 in Album CD-144.)

WUNDERBAR

(Available on the following records: RCA Victor 20-3353, Jane Pickens and Alfred Drake; RCA Victor 20-3354; H. Rene Orchestra; Columbia 55044 in Album C-200; Capitol 10207 in Album CD-144.)

SO IN LOVE AM I

(Available on the following records: Columbia 38399, Dinah Shore and The Starlighters; Capitol 15357, Gordon MacRae and Orchestra; Decca 24559, Bing Crosby; Decca 24572, Guy Lombardo; RCA Victor 20-3331, Tommy Dorsey; RCA Victor 20-3352, Alfred Drake with orchestra; MGM 10359, J. Harvey with orchestra; Columbia 55054 in Album C-200; Capitol 10210 in CD-144.)

WE OPEN IN VENICE

(Available on Columbia record 55046 in Album C-200.)

TOM, DICK OR HARRY

(Available on Columbia record 55046 in Album C-200.)

I'VE COME TO WIVE IT WEALTHILY IN PADUA

(Available on Columbia record 55047 in Album C-200.)

I HATE MEN

(Available on the following records: Columbia 55047 in Album C-200; Capitol 10208 in Album CD-144.)

WERE THINE THAT SPECIAL FACE

(Available on the following records: Columbia 55047 in Album C-200; Capitol 10203 in Album CD-144.)

TOO DARN HOT

(Available on the following records: Columbia 55046 in Album C-200; Capitol 10207 in Album CD-144.)

WHERE IS THE LIFE THAT I LED?

(Available on Columbia record 55045 in Album C-200.)

ALWAYS TRUE TO YOU (IN MY FASHION)
(Available on the following records: Columbia 38399, Dinah Shore and The Starlighters; MGM 10359, J. Harvey with orchestra; Capitol 15378; Jo Stafford with Paul Weston's orchestra; Columbia 55044 in Album C-200; Capitol 10299 in Album CD-144.)

BIANCA

(Available on the following records: Columbia 55043 in Album C-200; Capitol 10209 in Album CD-144.)

BRUSH UP ON YOUR SHAKESPEARE

(Available on Columbia record, 55042 in Album C-200.)

I AM ASHAMED THAT WOMEN ARE SO SIMPLE

(Available on Columbia record 55042 in Album C-200.)

KISS ME KATE ALBUMS

Columbia C-200. Alfred Drake, Patricia Morison, Lisa Kirk, Harold Lang and other members of the original cast. "Always True to You in My Fashion," "Bianca," "Brush Up on Your Shakespeare," "I'm Ashamed That Women Are So Simple," "I've Come to Wive It Wealthily in Padua," "I Hate Men," "Another Op'nin', Another Show," "So in Love," "Too Darn Hot," "We Open in Venice," "Tom, Dick or Harry," "Were Thine That Special Face," "Where Is the Life That I Led," "Why Can't You Behave" and "Wunderbar."

Capitol CD-144. Jo Stafford, Gordon MacRae and Paul Weston Orchestra. "Always True to You in My Fashion," "Bianca," "I Hate Men," "So in Love Am I," "Too Darn Hot," "Were Thine That Special Face," "Why Can't You Behave" and "Wunderbar."

Film Songs and Scores

1936—BORN TO DANCE

An MGM picture starring Eleanor Powell in a cast that included James Stewart, Virginia Bruce and Una Merkel. Chappell & Co., Inc. I'VE GOT YOU UNDER MY SKIN
(Available on the following records: RCA Victor 25422, Ray Noble Orchestra; RCA Victor 20-1942, Betty Rhodes with orchestra; Columbia 36542 in C-87, Eddy Duchin; Columbia 35515 in C-18, Larry Adler, harmonica; Columbia 35930 in C-42, Hal Kemp Orchestra; Columbia 7549-M, Rise Stevens; Columbia 7589-M, Andre Kostelanetz; Columbia 55036

In C-107, Morton Gould Orchestra; Columbia 37260 in C-125, Dinah Shore; Decca 29216, Lee Wiley with Victor Young Orchestra; Decca 24076 in A-1936, Fingerle and Schutt, piano duo; Decca 23700 in A-499, Fred Waring's Pennsylvanians.)

EASY TO LOVE

(Available on the following records: RCA Victor 25422, Ray Noble Orchestra; RCA Victor 20-1934, Artie Shaw; RCA Victor P(27396) in P-64, Joe Reichman, piano with rhythm section; Capitol 120, Johnny Johnson with Paul Weston Orchestra; RCA Victor P(20-1881) in P-158, David Rose Orchestra; RCA Victor M(11-9042) in M-1033, Allan Jones with orchestra and chorus; Columbia 36542 in C-87, Eddy Duchin; Decca 23780, Dick Haymes; Decca 23501 in A-421, Phil Baker, accordion; Decca 24076 in A-1936, Fingerle and Schutt, piano duo.)

1936—ANYTHING GOES

A Paramount picture with a cast that included Bing Crosby, Ethel Merman, Charles Ruggles and Ida Lupino. Harms, Inc. ANYTHING GOES ALL THRU THE NIGHT YOU'RE THE TOP BLOW, GABRIEL, BLOW THERE'LL ALWAYS BE A LADY FAIR I GET A KICK OUT OF YOU

1937—ROSALIE

An MGM picture with a cast that included Nelson Eddy, Eleanor Powell, Frank Morgan and Ray Bolger. Chappell & Company, Inc. ROSALIE (Available on the following records: Columbia 36543 in C-87, Eddy Duchin; Decca 29214 in A-533, Frankie Carle, piano; Decca 24083 in A-1937, Roy Ross Orchestra; Decca 24202 in A-69, Bing Crosby.)

IN THE STILL OF THE NIGHT

Lyrics by Gus Kahn (Available on the following records: RCA Victor 20-2074, Russ Case Orchestra; RCA Victor M(10-1299) in M-1127, Gladys Swarthout; RCA Victor P(20-1822) in P-154, Arthur Whittmore and Jack Lowe, duo pianos; Columbia 7549-M, Rise Stevens; Columbia 7588-M, Andre Kostelanetz; Decca 29196 in A-580, Fred Waring; Decca 29214 in A-533, Frankie Carle, piano solo; Capitol 15218, Jo Stafford with Paul Weston Orchestra.)

1940—BROADWAY MELODY

An MGM picture starring Fred Astaire and Eleanor Powell in a cast that included George Murphy and Frank Morgan. Harms, Inc. I CONCENTRATE ON YOU (Available on the following Columbia records: 7590-M, Andre Kostelanetz; 37256 in C-128, Frank Sinatra.)

1941—YOU'LL NEVER GET RICH

A Columbia picture starring Fred Astaire and Rita Hayworth in a cast that included Robert Benchley. Chappell & Company, Inc. DREAM DANCING (Available on Decca record 18188, Fred Astaire.)

SINCE I KISSED MY BABY GOODBYE (Available on Decca record 18187, Fred Astaire and Delta Rhythm Boys.)

SO NEAR AND YET SO FAR (Available on Decca record 18187, Fred Astaire.)

WEDDING CAKE WALK (Available on Decca record 18188, Fred Astaire and Delta Rhythm Boys.)

1943—SOMETHING TO SHOUT ABOUT

A Columbia picture with a cast that included Don Ameche, Janet Blair, Jack Oakie, William Gaxton, Cobina Wright and Hazel Scott. Chappell & Company, Inc.

YOU'D BE SO NICE TO COME HOME TO (Available on the following records: Decca 24315 in A-1943, Bob Grant Orchestra; Capitol 127, Six Hit and a Miss; Columbia 36669.)

1944—HOLLYWOOD CANTEN

A Warner Brothers' picture with a cast that included Jack Benny, Eddie Cantor, Joan Crawford, Bette Davis, Roy Rogers, Barbara Stanwyck, Jane Wyman, the Andrews Sisters, and Jimmy Dorsey's and Carmen Cavallaro's Orchestras. Harms, Inc.

DON'T FENCE ME IN This was originally written in 1934 for the film "Argentina Night," but was not used. (Available on the following records: Columbia 20129, Gene Autry; Decca 23484 in A-559, Bing Crosby and Andrews Sisters, and Decca 23364, Bing Crosby and Andrews Sisters.)

Cole Porter Album

RCA Victor P-158, Cole Porter Revue with David Rose and his orchestra. "What Is This Thing Called Love?" "I've Got You Under My Skin," "Begin the Beguine," "Love for Sale," "Night and Day," "Easy To Love," "I Get a Kick Out of You" and "In the Still of the Night."

RCA Victor M-1033, "Night and Day Album" with Allan Jones with RCA Victor orchestra and chorus. "Night and Day," "I've Got You Under My Skin," "Begin the Beguine," "Why Shouldn't I?" "What Is This Thing Called Love?" "Rosalie," "Easy To Love" and "In the Still of the Night." Columbia MM-721, Music of Cole Porter with Andre Kostelanetz and his orchestra. "In the Still of the Night," "Blow Gabriel, Blow," "All Through the Night," "I've Got You Under My Skin," "I Concentrate On You" and "I Love You."

Columbia MM-630, Songs of Cole Porter with Rise Stevens and orchestra. "Night and Day," "Begin the Beguine," "Everything

I Love," "What Is This Thing Called Love?" "I've Got You Under My Skin" and "In the Still of the Night." Decca A-691, Bing Crosby Sings Cole Porter's Songs. "Begin the Beguine," "Night and Day," "I've Got You Under My Skin," "Easy To Love," "Just One of Those Things," "I Love You," "Rosalie" and "I Never Realized." Decca A-123, Cole Porter Songs by Mary Martin. "Let's Do It," "Why Shouldn't I?" "My Heart Belongs to Daddy," "I Get a Kick Out of You," "Katie Went to Haiti" and "What Is This Thing Called Love?" Decca A-499, Cole Porter's Songs by Fred Waring's Pennsylvanians. "Night and Day," "A Little Rumba Numba," "What Is This Thing Called Love?" "Every Time We Say Good-bye," "I've Got You Under My Skin," "Everything I Love," "You'd Be So Nice To Come Home To" and "I Love You."

Richard Rodgers

The distinguished writing team of Rodgers and Hart had its beginning at Columbia University in 1920 where Rodgers, then 18, and Hart, who was 25, collaborated on college variety musicals.

After five years of writing—25 musicals in all—and still not getting a break on Broadway, they decided to split up and go into different lines of business. A request to do a charity show came along, and tho it was to run for one night only and not pay them one penny, their urge to write for the theater—any theater—prevailed. Broadway producers, who read the show's rave reviews, picked it up and it didn't close until a year and a half later.

In the next 18 years Rodgers and Hart provided the music and lyrics for 21 musicals. In 1943 Hart's death ended a musical partnership as brilliant as any in history. It is interesting to note that in temperament, Richard Rodgers, the family man, and Larry Hart, the confirmed bachelor, were poles apart.

In the summer of '42 Oscar Hammerstein II was looking for a partner to do the musical version of *Green Grow the Lilacs*, and Theresa Helburn, of the New York Theater Guild, suggested Richard Rodgers.

The result was the record-breaking musical *Oklahoma*, which ran more than four years and pioneered a new and now widely copied musical comedy formula. The show won a special Pulitzer Prize, took the Theater Guild out of the red, skyrocketed Alfred Drake and Celeste Holm to stardom and founded a new theatrical dynasty in Richard Rodgers and Oscar Hammerstein II, who now rival the mythical King Midas in their ability to turn everything they touch into gold—or its legal equivalent.

Stage Musicals

1925—GARRICK GAJETIES

Lyrics by Lorenz Hart, and presented by a cast that included Sterling Holloway, Ronney Brent, Betty Starbuck, Elizabeth Holman and Phillip Loeb, with Richard Rodgers directing the orchestra. Edward B. Marks Music Corporation.

ROMANTIC YOU AND SENTIMENTAL ME MANHATTAN (Available on RCA Victor record K(45-0018) in K-4.)

1925—DEAREST ENEMY

Book by Herbert Fields, lyrics by Lorenz Hart, and co-starring Helen Hart and Charles Purcell. Harms, Inc. HERE IN MY ARMS (Available on Decca record in A-1925, Basil Fomeen orchestra.)

1926—GARRICK GAJETIES

Lyrics by Lorenz Hart, and presented by a cast that included Phillip Loeb, Sterling Holloway Bobbie Perkins, Jack Edwards, Betty Starbuck and Lester Cole. Harms, Inc. MOUNTAIN GREENERY (Available on RCA Victor record K(45-0018) in K-4.)

1926—THE GIRL FRIEND

Book by Herbert Fields, lyrics by Lorenz Hart, and co-starring Eva Puck and Sam White. Harms, Inc. THE GIRL FRIEND (Available on the following records: Columbia 7482-M, Andre Kostelanetz Orchestra; Columbia 35380 in C-11, Richard Rodgers orchestra; Decca 24036 in A-1926, Marlene Fingerle and Arthur Schutt, piano duo.)

THE BLUE ROOM (Available on the following records: RCA Victor P(27651) in P-93, Collins H. Driggs, sax-chordist; Columbia 35380 in C-11, Richard Rodgers orchestra; Columbia 36746 in C-105, Eddy Duchin, piano, with rhythm section; Decca 24036 in A-1926, Fingerle and Schutt, piano duo; Decca 23134 in A-112, Hildegard with orchestra.)

1927—A CONNECTICUT YANKEE

Book by Herbert Fields, lyrics by Lorenz Hart, and presented by a cast headed by William Gaxton, William Norris, Nana Bryant and Constance Carpenter. Harms, Inc. MY HEART STOOD STILL Written after a wild taxi ride thru the streets of Paris, and inspired by the remark of a girl



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- companion who exclaimed as the cab took off: "Gee, my heart stood still!" (Available on the following records: RCA Victor M(10-1039) in M-935, Gladys Swarthout; RCA Victor P(27398) in P-64, Joe Reichman, piano, with rhythm section; Decca 23111 in A-1927, Bob Grant orchestra; Decca DA-23312 in DA-367, Connecticut Yankee Orchestra; Decca DA-23313, Dick Foran and Julie Warren; Decca 23133, Hildegard; Columbia 7480-M, Andre Kostelanetz orchestra; Columbia 36437 in C-76, Fred Feibel, novachordist; Columbia 35379 in C-11, Richard Rodgers orchestra; Columbia 35476 in C-80, Wladimir Selinsky and his salon orchestra; Capitol 10016 in CD-5, Dennis Day; Capitol 20115 in B-51, Margaret Whiting.)
- THOU SWELL**
(Available on the following records: Decca 24041 in A-1927, Bob Grant orchestra; Columbia 35379 in C-11, Richard Rodgers orchestra; Columbia 35665 in C-29, Bix Beiderbecke with orchestra; Capitol 20116 in BD-51, Margaret Whiting.)
- 1928—PRESENT ARMS**
Book by Herbert Fields, lyrics by Lorenz Hart, and starring Charles King in a cast that included Florence LeBreton and Joyce Barbour. Harms, Inc.
- YOU TOOK ADVANTAGE OF ME**
This was the favorite song of the Prince of Wales while he was courting Wallie Simpson. One night in a London night club he asked Morton Downey to sing it nine times. In the light of subsequent events, culminating in his relinquishment of the British throne for "the woman I Love," the title was truly prophetic.
(Available on the following records: Decca 18117 in A-201, Bunny Berigan orchestra; Decca 24045 in A-1928, Basil Fomeren orchestra; Columbia 35379 in C-11, Richard Rodgers orchestra.)
- DID I HEAR YOU SAYING "I LOVE YOU"**
(Available on Columbia record 35379 in C-11, Richard Rodgers orchestra.)
- 1929—SPRING IS HERE**
Book by Owen Davis, lyrics by Lorenz Hart, and starring Lillian Taiz in a cast that included Glenn Hunter and Charles Ruggles. Harms, Inc.
- YOURS SINCERELY**
(Available on Columbia record 35381 in C-11, Richard Rodgers orchestra.)
- WITH A SONG IN MY HEART**
(Available on the following records: RCA Victor 36027, Jack Hylton orchestra; Columbia 4292-M, Andre Kostelanetz orchestra; Columbia 35381 in C-11, Richard Rodgers orchestra; Columbia 37526 in C-137, Don Baker, organist; Decca 24049 in A-1929, Fingerle and Schutt, piano duo.)
- 1935—JUMBO**
Billy Rose rings down the final curtain at the New York Hippodrome with a musical spectacle by Ben Hecht and Charles McArthur and lyrics by Lorenz Hart. The cast was headed by Jimmy Durante, Gloria Gennaro, Donald Novis, Poodles Hanneford, Bob Lawrence and Paul Whiteman and his band. T. B. Harms, Inc.
- THE MOST BEAUTIFUL GIRL IN THE WORLD**
(Available on Decca Record 25404 in A-963, Carmen Cavallaro, piano, with rhythm section.)
- MY ROMANCE**
(Available on Capitol Record 20114 in BD-51, Margaret Whiting.)
- LITTLE GIRL BLUE**
(Available on Capitol Record 20116 in BD-51, Margaret Whiting.)
- 1936—ON YOUR TOES**
Book by George Abbott, lyrics by Lorenz Hart, and presented by a cast headed by Luella Gear, Tamara Geva, Ray Bolger, Doris Carson and Monte Woolley, who made his debut as an actor in this production. Chappell & Company, Inc.
- THERE'S A SMALL HOTEL**
(Available on the following records: Decca 24079 in A-1936, Fingerle and Schutt, duo pianos; Columbia 7482-M, Andre Kostelanetz orchestra; Columbia 35931 in C-42, Hal Kemp orchestra; Columbia 35382 in C-11, Richard Rodgers orchestra; Columbia 37498, Claude Thornhill; Columbia 36725, Claude Thornhill.)
- SLAUGHTER ON TENTH AVENUE BALLET**
(Available on the following records: RCA Victor 36183, Paul Whiteman concert orchestra; Columbia 7438-M, Andre Kostelanetz orchestra.)
- 1937—BABES IN ARMS**
Book by Rodgers and Hart, lyrics by Lorenz Hart, and co-starring Mitzie Green and Ray Heatherton. Chappell & Co., Inc.
- WHERE OR WHEN**
(Available on the following records: RCA Victor P(27817) in P-118, Lena Horne with orchestra; Decca 24087 in A-1938, Bob Grant orchestra; Columbia 7482-M, Andre Kostelanetz orchestra; Decca 18548, Guy Lombardo Royal Canadians; Columbia 35931 in C-42, Hal Kemp orchestra; Columbia 35380 in C-11, Richard Rodgers orchestra; Columbia 55032 in C-96, Morton Gould orchestra; Decca 23751 in A-498, Dick Haymes.)
- I WISH I WERE IN LOVE AGAIN**
(Available on Decca Record 24469, Judy Garland with orchestra.)
- MY FUNNY VALENTINE**
(Available on the following records: Capitol 20117 in BD-51, Margaret Whiting; Columbia 4563-M, in MM-843, Mary Martin with orchestra.)
- JOHNNY ONE NOTE**
(Available on the following Columbia records: 35380 in C-11 and 7881-M.)
- THE LAD IS A TRAMP**
(Available on RCA Victor Record K(45-0016) in K-4.)
- 1937—I'D RATHER BE RIGHT**
Book by George Kaufman and Moss Hart, lyrics by Lorenz Hart, and starring George M. Cohan in a cast that included Joy Hodges, Taylor Holmes and Austin Marshall. Chappell & Co., Inc.
- HAVE YOU MET MISS JONES?**
TAKE AND TAKE AND TAKE
SWEET SIXTY-FIVE
I'D RATHER BE RIGHT
"I'd Rather Be Right" Record, Decca 29215 in Album A-533. By Frankie Carle. "I'd Rather Be Right," "Sweet Sixty-Five," "Take and Take and Take," and "Have You Met Miss Jones?"
- 1938—I MARRIED AN ANGEL**
Book by Rodgers and Hart, lyrics by Lorenz Hart, and presented by a cast headed by Vera Zorina, Vivienne Segal, Dennis King and Walter Slezak. Robbins Music Corp.
- SPRING IS HERE**
(Available on Columbia Record 4295-M, Nelson Eddy with chorus and orchestra.)
- 1938—THE BOYS FROM SYRACUSE**
A musical play based on Shakespeare's "Comedy of Errors" by George Abbott, lyrics by Lorenz Hart, and presented by a cast that included Teddy Hart, Jimmy Savo, Eddie Albert, Wynn Murray, Muriel Angelus, Marcy Wescott and Betty Bruce. Chappell & Co., Inc.
- THIS CAN'T BE LOVE**
(Available on the following records: Columbia 35381 in C-11, Richard Rodgers orchestra; Capitol 20115 in BD-51, Margaret Whiting.)
- FALLING IN LOVE WITH LOVE**
(Available on the following records: RCA Victor 4525, Allan Jones with RCA Victor Symphony Orchestra; RCA Victor M(10-1297) in M-1127, Gladys Swarthout and orchestra; Capitol 10016 in CD-5, Dennis Day; RCA Victor P(20-1823) in P-145, Arthur Whittmore and Jack Lowe, duo pianists, with orchestra; Decca 29219 in A-530, Fred Waring's Pennsylvanians; Columbia 35382 in C-11, Richard Rodgers orchestra; Columbia 4266-M, Andre Kostelanetz orchestra; Columbia 4432-M, Rise Stevens with orchestra.)
- SING FOR YOUR SUPPER**
(Available on Columbia Record 35381 in C-11, Richard Rodgers orchestra.)
- 1939—TOO MANY GIRLS**
Book by George Marion Jr., lyrics by Lorenz Hart, and presented by a cast that included
- Marcy Wescott, Hal LeRoy, Eddie Brackman, Mary Jane Walsh, Dick Kollmar, Van Johnson and Desi Arnaz. Chappell & Co., Inc.
- I DIDN'T KNOW WHAT TIME IT WAS**
(Available on the following records: Decca 23115, Hildegard with duo pianos; Decca 24094 in A-1940, Charles Baum orchestra; Capitol 20114 in BD-51, Margaret Whiting.)
- 1940—HIGHER AND HIGHER**
Book by Gladys Miribut and Joshua Logan, lyrics by Lorenz Hart, and presented by a cast that included Jack Haley, Hilda Spang, Shirley Ross, Lee Dixon and Marta Eggert, who was replaced by Marie Nash during the run of this production. Chappell & Co., Inc.
- NOTHING BUT YOU**
(Available on Decca Record 24469, Judy Garland with duo pianos.)
- 1940—PAL JOEY**
Book by John O'Hara, lyrics by Lorenz Hart, and presented by a cast that included Vivienne Segal, June Havoc, Leila Ernst, Gene Kelly, Jack Durant and Van Johnson. Chappell & Co., Inc.
- I COULD WRITE A BOOK**
(Available on RCA Victor Record 20-1933, Artie Shaw and his orchestra.)
- 1942—BY JUPITER**
Book by Rodgers and Hart, based on Julian F. Thompson's "The Warrior's Husband," with lyrics by Lorenz Hart. Presented by a cast that included Constance Moore, Benay Venita, Bertha Delmore, Ray Bolger and Ronald Graham. Chappell & Co., Inc.
- JUPITER FORBID**
NOBODY'S HEART BELONGS TO ME
EVERYTHING I'VE GOT
CARELESS RHAPSODY
"By Jupiter" Album by Hildegard. Decca A-326. "Careless Rhapsody," "Jupiter Forbid," "Everything I've Got," and "Nobody's Heart Belongs to Me."
- 1943—OKLAHOMA**
Book and lyrics by Oscar Hammerstein II, and presented by a cast that included Betty Garde, Alfred Drake, Joseph Buloff, Joan Roberts, Lee Dixon, Howard De Silva, Celeste Holm, Ralph Riggs, Marc Platt, Katherine Sergava and Vladimir Kostenko. Chappell & Co., Inc.
- OH, WHAT A BEAUTIFUL MORNING**
(Available on the following records: RCA Victor 10-1177, John Charles Thomas; Decca 18564, Bing Crosby, Trudy Erwin and the Sportsmen; Decca 23283 in A-359, Alfred Drake; Decca 23282 in A-359, Alfred Drake and Joan Roberts; Columbia 36682, Frank Sinatra; Columbia 4314-M, Nelson Eddy; Columbia 7417-M, Andre Kostelanetz orchestra; Columbia 72103-D, Helen Traubel and male chorus.)
- THE SURREY WITH THE FRINGE ON TOP**

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KANSAS CITY

(Available on RCA Victor Record 10-1177, John Charles Thomas with orchestra and chorus.)

I CAN'T SAY NO
MANY A NEW DAY

IT'S A SCANDAL, IT'S AN OUTRAGE
PEOPLE WILL SAY WE'RE IN LOVE

(Available on the following records: Columbia 36682, Frank Sinatra; Columbia 7417-M, Andre Kostelanetz orchestra; Decca 18564, Bing Crosby, Trudy Erwin and the Sportsmen; Decca DA-23267 in A-359, Alfred Drake and Joan Roberts; Decca DA-23282 in A-359, Alfred Drake and Joan Roberts; Decca DA-23262 in A-359, "Oklahoma" orchestra and Jay Blackton; Decca 24315 in A-1943, Bob Grant orchestra; RCA Victor M(10-1143) in M-983, James Melton, John Charles Thomas and Eleanor Steber.)

PORE JUD
LONELY ROOM
OUT OF MY DREAMS
THE FARMER AND THE COWMAN
ALL OR NOTHIN'

OKLAHOMA
"Oklahoma" Selections, RCA Victor M-988 with Eleanor Steber, James Melton and John Charles Thomas with orchestra and chorus.

"Oklahoma," "The Surrey With the Fringe on Top," "People Will Say We're In Love," "Out of My Dreams," "Oh, What a Beautiful Morning" and "Kansas City," RCA Victor 11-8742 with Boston "Pops" Orchestra. "Oklahoma," "Oh, What a Beautiful Morning," "The Surrey With the Fringe on Top" and "People Will Say We're In Love."

Decca DA-359. "Oklahoma Selections" Vol. I with members of the original "Oklahoma" cast. "Oh, What a Beautiful Morning," "The Surrey With the Fringe on Top," "Kansas City," "I Can't Say No," "Many a New Day," "People Will Say We're In Love," "Pore Jud Is Daid," "Out of My Dreams," "All or Nuthin'" and "Oklahoma."

Decca DA-393. "Oklahoma" Selections, Vol. II. "Lonely Room," "It's a Scandal, It's an Outrage," and "The Farmer and the Cowman," Columbia 7417-M with Andre Kostelanetz orchestra. "Oklahoma," "People Will Say We're In Love," "Out of My Dreams," "The Surrey With the Fringe on Top" and "Oh, What a Beautiful Morning."

1945—CAROUSEL

A musical play based on Ferenc Molnar's "Lilom" with book and lyrics by Oscar Ham-

merstein II. The cast was headed by Jan Clayton as "Julie" and John Raitt as "Billy Bigelow," the carnival barker. Williamson Music, Inc.

YOU'RE A QUEER ONE, JULIE JORDAN
WHEN I MARRY MR. SNOW
IF I LOVED YOU

(Available on the following records: RCA Victor 20-1676, Perry Como; RCA Victor 28-0402, Al Goodman orchestra; RCA Victor 10-1174, Nan Merriman and Thomas L. Thomas with Al Goodman orchestra; Columbia 7481-M, Andre Kostelanetz orchestra; Decca 18693, Leo Reisman orchestra; Decca 18686, Bing Crosby; Decca DA-29173 in DA-400, Jan Clayton and John Raitt; Columbia 36806, Harry James; Columbia 36825, Frank Sinatra.)

JUNE IS BUSTIN' OUT ALL OVER
(Available on the following records: RCA Victor 10-1174, Thomas L. Thomas with orchestra and chorus; Decca 23428, Hildegarde with Guy Lombardo and the Song Spinners.)

WHEN THE CHILDREN ARE ASLEEP
BLOW HIGH, BLOW LOW
THIS WAS A REAL CLAMBAKE
(Available on Decca Record 23428, Hildegarde, Guy Lombardo and the Song Spinners.)
GERANIUMS IN THE WINDER
THERE'S NOTHIN' SO BAD FOR A WOMAN
WHAT'S THE USE OF WONDERIN'
(Available on the following records: RCA Victor 10-1175, Nan Merriman with Al Goodman orchestra; Decca 18693, Leo Reisman orchestra; Decca DA-29172 in DA-400, Murvin Vye, Connie Baxter and Jan Clayton with chorus and orchestra.)

YOU'LL NEVER WALK ALONE
(Available on the following records: RCA Victor 10-1175, Nan Merriman and Thomas L. Thomas; Decca 23539, Judy Garland and chorus; Decca DA-29171 in DA-400, John Raitt, Christine Johnson and Jan Clayton with chorus and orchestra.)

THE HIGHEST JUDGE OF ALL
"Carousel" Album, Decca DA-400 with the original "Carousel" cast. "Carousel Waltz," "You're a Queer One, Julie Jordan," "When I Marry Mr. Snow," "If I Loved You," "June Is Bustin' Out All Over," "Soliloquy," "When the Children Are Asleep," "Blow High, Blow Low," "That Was a Real Nice Clambake," "There's Nothin' So Bad for a Woman," "What's the Use of Wonderin'" "The Highest Judge of All" and "You'll Never Walk Alone."

1947—ALLEGRO

A musical play with book and lyrics by Oscar Hammerstein II, and presented by a cast that included Annamary Dickey, William Ching, John Battles, Roberta Jonay, Muriel O'Malley, Gloria Wills, John Conte and Lisa Kirk. Williamson Music, Inc.

A FELLOW NEEDS A GIRL

(Available on Decca Record 24194, Guy Lombardo.)

SO FAR

(Available on Decca Record 24194, Guy Lombardo.)

YOU ARE NEVER AWAY

(Available on Decca record 24270, Guy Lombardo.)

THE GENTLEMAN IS A DOPE

(Available on Decca record 24253, Guy Lombardo and the orchestra.)

1949—SOUTH PACIFIC

A musical play based on James A. Michener's Pulitzer prize book "Tales of the South Pacific" with libretto by Oscar Hammerstein II and Joshua Logan, and lyrics by Hammerstein. Eslo Pinza of the New York Metropolitan Opera Co. and Mary Martin were co-starred in cast that included M. Ron McCormick, Bill Tabbert, Martin Wolfson, Harvey Stephens, Juanita Hall, Betta Striegler, Henry Slate and Archie Savage. Williamson Music, Inc.

DITES-MOI POURQUOI

A COCKEYED OPTIMIST
(Available on RCA Victor record 20-3424, Eve Young.)

SOME ENCHANTED EVENING

(Available on the following records: RCA Victor 20-3402, Perry Como; Decca 24609, Bing Crosby; Mercury 5276, J. Laurenz with orchestra; Columbia 38446, Frank Sinatra; Capitol 57-544, Jo Stafford with Paul Weston orchestra; Decca DA-29172 in DA-400, Murvin Vye, Connie Baxter and Jan Clayton with chorus and orchestra.)

BLOODY MARY IS THE GIRL I LOVE

THERE IS NOTHING LIKE A DAM
(Available on RCA Victor record 20-3452, Zeke Manners.)

BALI HA'I

(Available on the following records: RCA Victor 20-3402, Perry Como; Decca 24609, Bing Crosby; Capitol 57-543, Peggy Lee with Dave Barbour orchestra; Columbia 38446, Frank Sinatra; Mercury 5273, A. Vincent with M. Miller orchestra; MGM 10399, H. Winterhalter orchestra; Capitol 57-629, Paul Weston orchestra.)

I'M GONNA WASH THAT MAN RIGHT OUT OF MY HAIR

(Available on RCA Victor 20-3452, Fran Warren.)

I'M IN LOVE WITH A WONDERFUL GUY
(Available on RCA Victor 20-3403, Fran Warren.)

I'M IN LOVE WITH A WONDERFUL GUY
(Available on RCA Victor 20-3403, Fran Warren.)

YOUNGER THAN SPRINGTIME
(Available on RCA Victor 20-3423, Fran Warren.)

HAPPY TALK

(Available on RCA Victor 20-3424, Eve Young.)

HONEY BUN

(Available on RCA Victor 20-3421, Buddy Moreno.)

YOU'VE GOT TO BE TAUGHT

THIS NEARLY WAS MINE

"South Pacific" Selections. RCA Victor 28-0435 with Al Goodman and his orchestra. Columbia MM-850 with Mary Martin and Eslo Pinza. Decca A-714 with Bing Crosby, Danny Kaye, Evelyn Knight and Ella Fitzgerald. Capitol CD-162 with Margaret Whiting, Peggy Lee and Gordon MacRae with Dave Barbour and F. DeVol orchestras.

Popular Songs

1934—BLUE MOON

Lyrics by Lorenz Hart. Robbins Music Co., Inc. While this was written for a motion picture, it was never recorded on a sound track and published instead as a popular number. (Available on the following records: RCA Victor P(20-1705) in P-142, Vaughn Monroe and the Norton Sisters; Columbia 7481-M, Andre Kostelanetz orchestra; Capitol 20085 in BD-37, Paul Weston orchestra.)

1942—BOMBARDIER SONG

Lyrics by Lorenz Hart. Chappell & Co., Inc. All the proceeds from this song went to the Army Air Force Aid Society. (Available on Decca record 18432, Bing Crosby.)

1944—WE'RE ON OUR WAY

Lyrics by Oscar Hammerstein II. Williamson Music, Inc. This song was dedicated to the United States Infantry. (Available on Decca record 23345 in A-452, Alfred Drake with Fred Waring's Pennsylvanians.)

1946—I HAVEN'T GOT A WORRY IN THE WORLD

Lyrics by Oscar Hammerstein II. Williamson Music, Inc. This was written for the Rodgers and Hammerstein production "Happy Birthday," and was sung by Helen Hayes in this comedy.

(Available on the following records: RCA Victor 20-2010, Larry Green orchestra with Gil Phelan, soloist; Decca 23760, Hildegarde with Percy Faith's orchestra.)

Film Songs and Scores

1931—A CONNECTICUT YANKEE

A Fox picture with a cast that included Will Rogers, Maureen O'Sullivan, Myrna Loy and William Farnum. Lyrics by Lorenz Hart. Harms, Inc.
MY HEART STOOD STILL
THOU SWELL

Thanks, Disk Jockeys... From... **Kenny Roberts**



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ON A DESERT ISLAND WITH YOU
TO KEEP MY LOVE ALIVE
CAN'T YOU DO A FRIEND A FAVOR
I FEEL AT HOME WITH YOU
YOU ALWAYS LOVE THE SAME GIRL
(All these songs are recorded in Decca Album
DA-367 with Vivian Segal, Dick Foran, Julie
Warren and Robert Chisholm.)

1932—LOVE ME TONIGHT

A Paramount picture starring Maurice Chevalier and Jeanette MacDonald in a cast that included Charles Ruggles, Charles Butterworth and Myrna Loy. Lyrics by Lorenz Hart. Famous Music Corp.
ISN'T IT ROMANTIC
(Available on Decca record 23135 in A-112, Hildegarde with orchestra.)

MIMI

(Available on the following records: RCA Victor P(27628) in P-88, Leo Reisman ork with Jack Kilty and Anita Boyer; Decca 24063 in A-1932, Carmen Cavallaro, piano solo.)

LOVER

(Available on the following records: RCA Victor P(20-1821) in P-154, Arthur Whittemore and Jack Lowe, duo pianos; Decca 18777, Jimmy Dorsey orchestra; Decca 23134 in A-112, Hildegarde; Decca 24065 in A-1933, Charles Baum orchestra; Columbia 7483-M, Andre Kostelanetz; Columbia 35581 in C-24, Jane Pickens; Columbia 35382 in C-11, Richard Rodgers orchestra; Columbia 4433-M, Rise Stevens; Columbia 38212, Gene Krupa orchestra; Capitol 10166 in CC-105, Art Van Damme Quintet; Capitol 15031, Stan Kenton orchestra; Capitol 10067 in CC-38, Diana Lynn with Paul Weston orchestra; Capitol 15037, Les Paul orchestra; Capitol 20117 in BD-51, Margaret Whiting.)

1933—HALLELUJAH, I'M A BUM

A United Artist picture starring Al Jolson in a cast that included Midge Evans, Harry Langdon, Frank Morgan and Chester Conklin. Lyrics by Lorenz Hart. T. B. Harms Co.
YOU ARE TOO BEAUTIFUL
(Available on the following records: RCA Victor 20-1913, Charles Spivak orchestra; Decca 23796 in A-510, Carmen Cavallaro, piano solo; Decca 23750 in A-498, Dick Haymes; Columbia 36947, Frank Sinatra.)

1940—THE BOYS FROM SYRACUSE

A Universal picture with a cast that included Allan Jones, Joe Penner, Martha Raye and Rosemary Lane. Lyrics by Lorenz Hart. Chappell & Co., Inc. In addition to songs from the stage production of the same name, the following new number was written for this film:
WHO ARE YOU?

(Available on RCA Victor record 4525, Allan Jones.)

1942—I MARRIED AN ANGEL

An MGM picture starring Jeanette MacDonald and Nelson Eddy in a cast that included Edward Everett Horton and Binnie Barnes. Lyrics by Lorenz Hart. In addition to the songs from the stage production of the same name, a new number was written for this film:
LITTLE WORK-A-DAY WORLD
(Available on Columbia record 4294-M, Nelson Eddy and chorus.)

1945—STATE FAIR

A 20th Century-Fox picture with a cast that included Jeanne Crain, Dana Andrews, Dick Haymes, Vivian Blaine, Charles Winninger, Fay Bainter, Donald Meek, Frank McHugh and Henry Morgan. Lyrics by Oscar Hammerstein II. Williamson Music, Inc.
THAT'S FOR ME
(Available on RCA Victor record 20-1716, Artie Shaw.)

IT MIGHT AS WELL BE SPRING

This was awarded the Oscar for the best film song of 1945.
(Available on the following records: RCA Victor 20-1738, Sammy Kaye; Decca 40002, Jean Sablon; Decca 18706 in A-412, Dick Haymes; Columbia 7480-M, Andre Kostelanetz.)

ALL I OWE TO LOWAY

ISN'T KINDA FUN
IT'S A GRAND NIGHT FOR SINGING
(Available on the following records: RCA Victor M(1238) in M-1060, James Melton; Columbia 17510-D, Helen Traubel.)

"State Fair" Album. Decca A-412 with Dick Haymes and orchestra. "That's for Me," "It Might as Well Be Spring," "Isn't Kinda Fun," "It's a Grand Night for Singing" and "All I Owe To Loway."

Richard Rodgers' Albums

Capitol B-51. Margaret Whiting Sings Rodgers and Hart. "I Didn't Know What Time It Was," "Little Girl Blue," "Lover," "My Funny Valentine," "My Heart Stood Still," "My Romance," "This Can't Be Love" and "Thou Swell."

Decca A-112. Hildegarde in Rodgers and Hart Songs. "My Heart Stood Still," "Thou Swell," "The Blue Room," "Lover," "With a Song in My Heart" and "Isn't It Romantic."

Columbia C-11. Rodgers and Hart Musical Comedy Hits, with orchestra directed by Richard Rodgers. "My Heart Stood Still," "Thou Swell," "You Took Advantage of Me," "Do I Hear You Saying 'I Love You,'" "The Girl Friend," "The Blue Room," "Where or When," "Johnny One Note," "This Can't Be

Love," "Sing for Your Supper," "With a Song in My Heart," "Yours Sincerely," "Falling in Love With Love," "Lover," "There's a Small Hotel" and "It's Gotta Be Love." RCA Victor K-4, Rodgers and Hart Selections with Betty Garrett, Marie Green, Milton Berle and Vic Damone, with chorus and orchestra. "This Can't Be Love," "Falling in Love With Love," "The Lady Is a Tramp," "There's a Small Hotel," "Everything I've Got," "Here in My Arms," "Mountain Greenery" and "Manhattan." Columbia MM-655. Music of Richard Rodgers with Andre Kostelanetz orchestra. "My Heart Stood Still," "The Most Beautiful Girl in the World," "It Might as Well Be Spring," "Blue Moon," "Johnny One Note," "If I Loved You," "Where or When," "The Girl Friend," "There's a Small Hotel," "Lover" and "Slaughter on Tenth Avenue." MGM-37. Words and Music Album with Lena Horne, Betty Garrett, Mickey Rooney, June Allyson, Judy Garland, Ann Southern and L. Hayton orchestra. "Manhattan," "Thou Swell," "The Lady Is a Tramp," "Where or When," "Johnny One Note," "I Wish I Were in Love Again," "There's a Small Hotel" and "Where's That Rainbow."

Sigmund Romberg

Hungarian-born Sigmund Romberg came to the U. S. as an engineering graduate from Bucharest University, intent on spanning American rivers with majestic bridges. Instead, fate willed his bridging the future with song.

America being flooded with engineers, Romberg had to play the piano in a Hungarian restaurant for five years to live, until he was discovered by the Shuberts, for whom he wrote *The Whirl of the World*, the first of 40 productions for them.

With 79 musicals incorporating 2,000 songs, the most prolific musical writer estimates *Blossom Time* has been played 5,000 times and *The Student Prince*, once played simultaneously by nine companies, 4,600.

At 62, and far from dead as many of his public believe, he spends his vitality on concert tours and summer radio shows. He explains his public's attitude by the fact "that any man whose works are heard with regularity is a revered man and, more likely than not, a dead man."

To him the height of his career was a surprise concert in his home town, Magykanza, for his parents who were dazed and overjoyed at their son's success.

His last production, *My Romance*, was adapted from the late Edward Sheldon's play of 1913 as a tribute to him.

1915—THE BLUE PARADISE

With Edmund Eysler. Book and lyrics by Edgar Smith, and presented by a cast headed by Cecil Leon, Cleo Mayfield, Vivienne Segal, Ted Lorraine and Frances Domarest. G. Schirmer, Inc.

AUF WIEDERSEHEN

(Available on the following records: RCA Victor 4284, Nelson Eddy; Columbia 4341-M, Andre Kostelanetz.)

1917—MAYTIME

Book and lyrics by Rita Johnson Young and Cyrus Wood, and presented by a cast headed by Peggy Wood, Charles Purcell and William Norris. G. Schirmer, Inc.

WILL YOU REMEMBER (SWEETHEART)?

(Available on the following records: RCA Victor 4329, Jeanette MacDonald and Nelson Eddy; RCA Victor P(27966) in P-133, Dorothy Kirsten and Felix Knight; Decca 24003 in A-1917, Bob Grant orchestra; Columbia 36553 in C-88, Al Goodman orchestra; Columbia 4368-M, Andre Kostelanetz; Capitol 10104 in CD-61, Lois Butler.)

1921—BLOSSOM TIME

An operetta with book and lyrics by Dorothy Donnelly based upon the life and music of Franz Schubert with Olga Cook as Mitzl, Bartram Peacock as Franz Schubert and Howard Marsh as Franz. Leo Feist, Inc.

(THIS IS MY) SONG OF LOVE

Based on Schubert's "Unfinished Symphony." (Available on the following records: RCA Victor P(27419) in P-65, Dick Leibert, organist, with harp accompaniment; Columbia 4341-M, Andre Kostelanetz; Decca 24019 in A-1921, Carmen Cavallaro, piano, with rhythm section.)

ONCE TO EVERY HEART

(Available on RCA Victor record 11-8610, John Charles Thomas.)

LONELY HEARTS (PEACE TO MY LONELY HEART)

"Blossom Time" Selections. RCA Victor Album K-5 with Martha Briney, Blanca Perio, Donald Dame, Earl Wrightson, the Mullen Sisters and the Guild Choristers with Al Goodman's orchestra. "Schubert Medley," "These Little Maids," "Serenade," "My Springtime Thou Art," "Song of Love," "In Old Vienna Town," "Let Me Awake," "Tell Me, Daisy," "Only One Love Ever Fills My Heart," and "Peace to My Lonely Heart."

1924—STUDENT PRINCE

Book and lyrics by Dorothy Donnelly, and presented by a cast headed by Howard Marsh, Isa Marwanga, George Hassell and Roberta Bostly. Harms, Inc.

DRINKING SONG

(Available on the following records: Columbia

4509-M, Rise Stevens and Nelson Eddy; Columbia 37491 in C-134, Marek Weber orchestra and chorus.)

DEEP IN MY HEART, DEAR

(Available on the following records: RCA Victor 1151, Fritz Kreisler, violinist, with piano accompaniment; Columbia 36556 in C-88, Al Goodman orchestra; Columbia 4340-M, Andre Kostelanetz; Columbia 4510-M, Rise Stevens and Nelson Eddy; Columbia 37490 in C-134, Marek Weber orchestra and chorus; Capitol 10106, Lois Butler with Paul Weston orchestra.)

SERENADE

(Available on the following records: Columbia 4134-M, Kullman, tenor, with orchestra; Columbia 35817 in C-37, Wladimir Selinsky and string ensemble; Columbia 4510-M, Rise Stevens and Nelson Eddy; RCA Victor 1487, Richard Crooks with orchestra and chorus; RCA Victor 10-1226 in M/DM-1056, Lawrence Melchior and Nodine Conner; RCA Victor P(27969) in P-133, Dorothy Kirsten and Felix Knight.)

JUST WE TWO

(Available on Columbia record 4509-M, Rise Stevens and Nelson Eddy.)

COME, BOYS, BE GAY, BOYS

(Available on the following Columbia records: 4508-M, Rise Stevens and Nelson Eddy; 37489 in C-134, Marek Weber orchestra and chorus.)

BIRDS ARE WINGING

(Available on Columbia record 37491 in C-134, Marek Weber orchestra and chorus.)

COME ANSWER TO OUR CALL

(Available on Columbia record 37490 in C-134, Marek Weber orchestra and chorus.)

THE FLAG THAT FLIES ABOVE US

(Available on Columbia record 37489 in C-134, Marek Weber orchestra chorus.)

"The Student Prince" Selections: RCA Victor record 35757, RCA Victor Light Opera Company's "Students' Marching Song," "Golden Days," "Serenade," "Deep In My Heart, Dear," "Drinking Song." Columbia Album MM-724 with Rise Stevens and Nelson Eddy with chorus and orchestra. "Golden Days,"

"Come, Boys, Be Gay, Boys"; "Drinking Song," "Just We Two," "Deep In My Heart, Dear"; "Serenade." Columbia Album C-134 with Marek Weber orchestra and chorus. "The Flag That Flies Above Us," "Golden Days," "To the Inn We're Marching," "Heidelberg Fair," "Come, Boys, Be Gay, Boys"; "Deep In My Heart, Dear"; "Oh Tell Me If With Your Heart," "The Magic of Springtime," "Come Answer to Our Call," "Farmer Jacob," "When the Spring Awakens Everything," "Student Life," "Gaudemus," "Thought Will Come to Me," "Birds Are Winging," "Drinking Song," "Overhead the Moon Is Beaming," "Serenade," "Just We Two."

1926—THE DESERT SONG

Book and lyrics by Otto Harbach, Frank Mandel and Oscar Hammerstein II, and co-starring Vivienne Segal and Robert Halliday in a cast that included Eddie Buzzell. Harms, Inc.

SONG OF THE RIFFS

(Available on the following records: Columbia 4456-M, Dennis Morgan with chorus and orchestra; Capitol 10107 in CD-61, Lee Sweetland.)

ROMANCE

(Available on the following records: Columbia 4339-M, Andre Kostelanetz; Capitol 10104 in CD-61, Lois Butler and Lee Sweetland.)

DESERT SONG

(Available on the following records: Columbia 4455-M, Dennis Morgan with chorus and orchestra; Columbia 36555 in C-88, Al Goodman orchestra; Columbia 4339-M, Andre Kostelanetz; Columbia 37491 in C-135; Decca 24039 in A-1926, Fingerle and Schutt, duo pianos; Capitol 10105, Lois Butler.)

ONE FLOWER GROWS ALONE IN YOUR GARDEN

(Available on Columbia record 4455-M, Dennis Morgan and chorus.)

ONE ALONE

(Available on the following records: RCA Victor 1370, Richard Crooks; RCA Victor P(27968) in P-133, Dorothy Kirsten and Felix Knight; Columbia 36555 in C-88, Al Goodman orchestra; Columbia 36625 in C-92, Don Baker, console; Columbia 4456-M, Dennis Morgan, chorus and orchestra; Columbia 36440 in C-76, Fred Feibel, console; Decca 24039 in A-1926, Fingerle and Schutt, piano duo.)

"The Desert Song" Selections: RCA Victor Record 35809 with RCA Victor Light Opera Company. "The Riff Song," "Desert Song," "One Alone." Columbia Album MX-260 with Dennis Morgan with chorus and orchestra. "Desert Song," "One Flower Grows Alone in Your Garden," "One Alone," "The Riff Song." Decca Album DA-370 with Kitty Carlisle, Wilbur Evans, Felix Knight and Vicki Vola with chorus and orchestra. "The Riff Song," "French Marching Song," "Romance," "Then You Will Know," "Desert Song," "One Flower Grows Alone in Your Garden," "One Alone," "The Sabre Song."

1927—MY MARYLAND

Book and lyrics by Dorothy Donnelly, and starring Evelyn Herbert and Nathaniel Wagner. Harms, Inc.

MOTHER

(Available on RCA Victor record 10-1044, Gladys Swarthout and ork.)

1928—THE NEW MOON

Book and lyrics by Lawrence Schwab, Frank Mandel and Oscar Hammerstein II, and starring Evelyn Herbert and Robert Halliday. Harms, Inc.

SOFTLY AS IN A MORNING SUNRISE

(Available on the following records: RCA Victor 28-0403, Al Goodman orchestra; Decca 18352 Kenny Baker; Decca 23155 in A-155,

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**CHARLES BROWN
AGAIN
I'VE MADE UP MY MIND**

Aladdin 3066

**THE TRUMPETEERS
THE MIGHTY NUMBER**

Score 5023



Frank Forest with orchestra; Columbia 4240-M, Nelson Eddy with orchestra; Columbia 36627 in C-92, Don Baker, console.)

STOUT-HEARTED MEN

(Available on the following records: Decca 23576 in A-470, John Raitt and male chorus; Columbia 4241-M, Nelson Eddy.)

ONE KISS

(Available on the following records: RCA Victor 2048, Jeanette MacDonald; Columbia 36554 in C-88, Al Goodman orchestra; Columbia 4338-M, Andre Kostelanetz; Capitol 10107 in CD-61, Lois Butler and Lee Sweetland.)

WANTING YOU

(Available on the following records: RCA Victor 1506, Lawrence Tibbett; RCA Victor P(27967) in P-133, Dorothy Kirsten and Felix Knight; Columbia 4241-M, Nelson Eddy; Capitol 10105, in CD-61, Lois Butler and Lee Sweetland.)

LOVER, COME BACK TO ME

(Available on the following records: Capitol 10106 in CD-61, Lois Butler and Lee Sweetland; Decca 24119, Roy Eldridge orchestra; Decca 18352, Kenny Baker; Decca 24045 in A-1928, Basil Fomere orchestra; Decca 23154 in A-155, Florence George; RCA Victor 1506, Lawrence Tibbett; RCA Victor 2048, Jeanette MacDonald; RCA Victor P(27997) in P-64, Joe Reichman, piano; Columbia 4430-M, Rise Stevens; Columbia 4240-M, Nelson Eddy; Columbia 35706 in C-32, Eddy Duchin, piano with rhythm section; Columbia 36554 in C-88, Al Goodman orchestra; Columbia 36625 in C-92, Don Baker, console.)

"New Moon" Selections: Decca Album A-155, with Florence George, Paul Gregory and Frank Forest with chorus and orchestra. "Stout-Hearted Men," "Paree," "Lover, Come Back to Me," "One Kiss," "Wanting You," "Softly as in a Morning Sunrise."

1945—UP IN CENTRAL PARK

Book and lyrics by Herbert and Dorothy Fields, and presented by a cast headed by Betty Bruce, Maureen Cannon, Charles Irvin, Wilbur Evans, and Noah Berry Sr. Williamson Music, Inc.

CLOSE AS PAGES IN A BOOK

(Available on the following Decca records: 18686, Bing Crosby; 23409, Wilbur Evans and Eileen Farrell.)

THE BIRDS AND THE BEES

"Up in Central Park" Selections: RCA Victor Album M-991 with Jeanette MacDonald and Robert Merrill. "Carousel in the Park," "It Doesn't Cost Anything to Dream," "Close as Pages in a Book," "The Fireman's Bride," "The Big Back Yard," "When You Walk in the Room." Decca Album A-395 with Wilbur Evans, Betty Bruce, Eileen Farrell and Celeste Holm. "The Big Back Yard," "When You Walk in the Room," "Carousel in the Park," "April Snow," "The Fireman's Bride," "Currier and Ives," "It Doesn't Cost Anything to Dream," "Close as Pages in a Book."

Interpolated Numbers in Stage Musical

1922—LADY IN ERMINE

Starring Wilda Bennett and Walter Woolf. WHEN HEARTS ARE YOUNG (IN SPRING-TIME)

Lyrics by Cyrcs Wood. Harms, Inc. (Available on Columbia record 36533 in C-88, Al Goodman orchestra.)

Instrumental Numbers

1943—FAITHFULLY YOURS

Harms, Inc. (Available on RCA Victor record 11-9222, Sigmund Romberg orchestra.)

Popular Song

1930—VIENNESE NIGHTS

A Warner Bros. picture starring Vivienne Segal. Lyrics by Oscar Hammerstein II. Harms, Inc.

I BRING A LOVE SONG (Available on RCA Victor 1500, Richard Crooks, tenor, and Edna Kellogg with orchestra.)

WILL YOU REMEMBER VIENNA? (Available on the following records: RCA Victor 1500, Richard Crooks and orchestra; Decca 23219 in A-352, Hildegard.)

1935—THE NIGHT IS YOUNG

An MGM picture with a cast headed by Ramon Novarro, Evelyn Laye, Charles Butterworth, Una Merkel, Edward Everett Horton, Rosalind Russell and Henry Stephenson. Lyrics by Oscar Hammerstein II. Robbins Music Corporation.

WHEN I GROW TOO OLD TO DREAM (Available on the following records: RCA Victor 4285, Nelson Eddy; RCA Victor 10-1126, Allan Jones; RCA Victor P(26713) in P-40, Dick Leibert, console; Decca 23763 in A-509, Guy Lombardo; Decca 23973, Johnny Long orchestra; Decca 24073 in A-1935, Nat Brandwynne orchestra; Columbia 36556 in C-88, Al Goodman orchestra; Columbia 35583 in C-26, Jane Pickens; Columbia 4340-M, Andre Kostelanetz; Columbia 38187, The Charioteers.)

1937—MAYTIME

An MGM picture starring Jeanette MacDonald and Nelson Eddy in a cast that included John Barrymore. In addition to the songs from the stage production of the same name, three new numbers were written for this film with lyrics by Gus Kahn. Robbins Music Corporation.

FAREWELL TO DREAMS (Available on RCA Victor record 4329, Jeanette MacDonald and Nelson Eddy.)

1938—GIRL OF THE GOLDEN WEST

An MGM picture starring Nelson Eddy and Jeanette MacDonald in a cast that included Walter Pidgeon, Leo Carrillo and Cliff Edwards. Lyrics by Gus Kahn. Leo Feist, Inc. SENORITA

(Available on RCA Victor record 4389, Nelson Eddy.)

SOLDIERS OF FORTUNE

(Available on RCA Victor 4389, Nelson Eddy and male quartet.)

SUN-UP TO SUNDOWN

(Available on RCA Victor record 4388, Nelson Eddy and male quartet.)

WHO ARE WE TO SAY?

(Available on the following records: RCA Victor 4388, Nelson Eddy; RCA Victor 10-1126, Allan Jones.)

Sigmund Romberg Albums

Columbia MM-635, Music of Sigmund Romberg with Andre Kostelanetz. "Will You Remember?," "One Kiss," "Desert Song," "Romance," "Deep in My Heart, Dear," "When I Grow Too Old to Dream," "Song of Love," "Auf Wiedersehen."

Capitol CD-61, Lois Butler sings songs of Sigmund Romberg. "Deep in My Heart, Dear"; "Desert Song," "Lover, Come Back to Me"; "One Kiss," "The Riff Song," "Romance," "Wanting You," "Will You Remember?"

RCA Victor M-1051, Gems From Sigmund Romberg Shows with Genevieve Rowe, soprano; Lillian Cornell, mezzo-soprano; Eric Mattson, tenor, and Lawrence Brooks, baritone, with male chorus, mixed chorus, and Sigmund Romberg orchestra. "One Kiss," "Will You Remember?," "Softly as in a Morning Sunrise," "When I Grow Too Old to Dream," "One Alone," "Romance," "Deep in My Heart, Dear," "Drinking Song."

Columbia C-88, Show Tunes of Sigmund Romberg with Al Goodman orchestra. "Will You Remember?," "When Hearts Are Young," "Lover, Come Back to Me," "One Kiss," "Desert Song," "One Alone," "Deep in My Heart, Dear," "When I Grow Too Old to Dream."

Harry Ruby

An avid sandlotter, Harry Ruby would have been a big-leaguer if his music talent hadn't been much superior to his batting average. Only a few music lessons gave him complete understanding of the piano, and after a try at business he had no trouble persuading Gus Edwards to hire him in his publishing house.

Restless and frustrated about his baseball career, he quit the sedentary life in the publishing house for vaudeville, where he became a friend of Bert Kalmar, a friendship which paid off as a songwriting team, first with special material for Belle Baker with *He Sits Around* and later with three other top sellers. Added success with the shows *The Ramblers*, *Five o'Clock Girl* and *Animal Crackers* led the two to Hollywood, where they gained further rewards with Wheeler and Woolsey and the Marx brothers' films.

Harry Ruby once rated a locker and uniform in the Cardinal clubhouse and is now riding the bench with the Hollywood Stars club. And to him, *Take Me Out to the Ball Game* is his favorite tune, and *Three Little Words* means "safe at first."

Popular Songs

1921—MY SUNNY TENNESSEE

With Herman Ruby. Lyrics by Bert Kalmar. Mills Music, Inc. (Available on Decca 24176 in A-567, Leo Reisman orchestra.)

SHE'S MINE, ALL MINE

Lyrics by Bert Kalmar. Mills Music, Inc.

1923—WHO'S SORRY NOW?

With Ted Snyder. Lyrics by Bert Kalmar. Mills Music, Inc.

(Available on the following records: Decca 23530, Bing Crosby; Decca 23813 in A-515, Eddie Heywood orchestra; Decca 24176 in A-567, Leo Reisman orchestra; Decca 24024 in A-1923, Charles Baum orchestra; Columbia 36973, Harry James; Columbia 20347, Frank Novak.)

1931—NEVERTHELESS (I'M IN LOVE WITH YOU)

Lyrics by Bert Kalmar. Crawford Music Corporation. (Available on Decca 24175 in A-567, Leo Reisman orchestra.)

1938—WHEN YOU DREAM ABOUT HAWAII

Lyrics by Bert Kalmar and Sid Silvers. Blossom Music Corporation. (Available on Decca 25021, Bing Crosby.)

1947—GO WEST, YOUNG MAN

Lyrics by Bert Kalmar. Blossom Music Corporation. Sun Music Company, Inc. (Available on Decca 23885, Bing Crosby and Andrews Sisters.)

1949—MAYBE IT'S BECAUSE

Music by Johnny Scott. Bregman, Vocca & Conn, Inc. This was an interpolated number in the Broadway revue "On the Avenue." (Available on the following records: Decca 24751, Louis Armstrong; Decca 24650, Dick Haymes; Mercury 5314, Eddy Howard; Columbia 38504, Bob Crosby and M. Morgan; Capitol 57-599, Andy and Della Russell; Victor 20-3456, Claude Thornhill.)

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Stage Musicals

- 1926—**THE RAMBLERS**
Book by Guy Bolton, Harry Ruby and Bert Kalmar; lyrics by Bert Kalmar, and starring Bobby Clark and Paul McCullough in a cast that included Jack Whiting, Georgia O'Ramey and Marie Saxon. Harms, Inc.
ALL ALONE MONDAY
(Available on Decca 24177 in A-567, Leo Reisman orchestra.)
- 1927—**FIVE O'CLOCK GIRL**
Book by Guy Bolton and Fred Thompson, lyrics by Bert Kalmar, and starring Mary Eaton and Oscar Shaw in a cast that included Shaw and Lee Harms, Inc.
THINKING OF YOU
(Available on Decca 24178 in A-567, Leo Reisman orchestra.)
- 1928—**GOOD BOY**
Book by Henry Myers, Otto Harbach and Oscar Hammerstein II; lyrics by Bert Kalmar, and presented by a cast that included Effie Shannon, Sam Hearn, Charles Butterworth, Eddie Buzzell, Dan Healy, Helen Kane and Borran Minevitch. Harms, Inc.
I WANNA BE LOVED BY YOU
(Available on Decca 24177 in A-567, Leo Reisman orchestra.)

Film Songs and Scores

- 1930—**CHECK AND DOUBLE CHECK**
An RKO picture starring Freeman F. Gosden and Charles Correll (Amos 'n' Andy) in a cast that included Sue Carroll. Harms, Inc.
"THREE LITTLE WORDS"
(Available on the following records: MGM 10047, Ziggy Elman; Decca 24054 in A-1930, Ted Straeter's orchestra; Decca 23264 in A-334, Hot Club of France Quintet; Decca 18114 in A-201, Gene Krupa's orchestra; Decca 18341 in A-321, Hazel Scott, piano, with drums; Decca 24175 in A-567, Leo Reisman orchestra; Decca 24750, Ethel Smith, console.)
THE CUCKOOS
An RKO picture, based on "The Ramblers," starring Bert Wheeler and Robert Woolsey in a cast that included June Clyde. Lyrics by Bert Kalmar. Harms, Inc.
I LOVE YOU SO MUCH
(Available on Decca 24178 in A-567, Leo Reisman orchestra.)
- 1946—**WAKE UP AND DREAM**
A 20th Century-Fox picture with Clem Bevans, John Payne and June Haver. Music by Rube Bloom. Robbins Music Corporation.
GIVE ME THE SIMPLE LIFE
(Available on the following records: Decca 23469, Bing Crosby with Jimmy Dorsey orchestra; Victor 20-1738, Sammy Kaye orchestra.)
I WISH I COULD TELL
(Available on Decca 18747, Dick Haymes.)
DO YOU LOVE ME?
A 20th Century-Fox picture with Maureen O'Hara, Dick Haymes and Harry James. Bregman, Vocco & Conn, Inc.
DO YOU LOVE ME?
(Available on the following records: Decca 18792, Dick Haymes; Columbia 36965, Harry James; Victor 20-1810, Johnny Desmond.)
- 1947—**CARNIVAL IN COSTA RICA**
A 20th Century-Fox picture with Dick Haymes, Vera Ellen, Cesar Romano and Celeste Holm. Music by Ernesto Lecuona. Edward B. Marks Music Corporation.
ANOTHER NIGHT LIKE THIS
(Available on the following records: Decca 23731, Dick Haymes; Columbia 37339, Tommy Tucker; Victor 20-2052, Desi Arnaz; Capitol 336, Hal Derwin.)
MI VIDA
(Available on the following records: Decca 23731, Dick Haymes; Victor 20-2052, Desi Arnaz.)

Harry Ruby Album

Decca A-567. Bert Kalmar-Harry Ruby Song Parade. Leo Reisman's orchestra. Three Little Words, Nevertheless, Who's Sorry Now? My Sunny Tennessee, I Wanna' Be Loved by You, All Alone Monday, I Love You So Much and Thinking of You.

Harry Tierney

"You can't beat the luck of the Irish." This adage was verified by Harry Tierney and his favorite lyricist, Joseph McCarthy, in 1919, when their first musical production, *Irene*, ran for 670 performances and broke a Broadway long-run record.

Harry Tierney was born in Perth Amboy, N. J., in 1895 and from his earliest years received encouragement from his family to music his career. Unlike so many other music "greats" Harry had no trouble getting ahead. He went from music school to a position as staff composer with an English publishing house. His successes there brought him to the attention of American publishing houses and he returned to New York.

After *Irene* Tierney wrote one success after another, including Ziegfeld's favorite show, *Rio Rita*, which he also did for Hollywood.

The depression and the public's loss of interest in girl-and-music shows left Tierney with two musical films that never went before cameras and an operetta that was never played in public.

Stage Musicals

- 1919—**IRENE**
Book by James Montgomery, lyrics by Joseph McCarthy, and starring Edith Day and Walter Rogan. Leo Feist, Inc.
ALICE BLUE GOWN
(Available on the following records: Decca 24011 in Album A-1919, Ted Straeter orchestra; RCA Victor P(27649) in Album P-93, Collins H. Driggs, novachordist; RCA Victor P(27453) in Album P-70, Wayne King; Columbia 36746 in Set C-105, Eddy Duchin; Columbia 35440, Orrin Tucker and orchestra.)
IRENE
(Available on the following records: Decca 24011 in Album A-1919, Ted Straeter orchestra; Columbia 35440, Orrin Tucker and orchestra.)
- 1927—**RIO RITA**
Book and lyrics by Guy Bolton and Fred Thompson and presented by a cast that included Ethelind Terry, J. Harold Murray, Bert Wheeler, Vincent Serrano and Walter Catlett.
SONG OF THE RANGER
(Available on Decca record 23577 in Album A-470, John Raitt and male chorus.)

Film Musicals

- 1929—**RIO RITA**
An RKO picture starring Bebe Daniels and featuring John Boles, Bert Wheeler, Robert Woolsey and Dorothy Lee. The songs were taken from the Broadway musical of the same name.
- 1940—**IRENE**
An RKO picture based on the Broadway musical of the same name with lyrics by Joseph McCarthy and starring Anna Neagle in a cast that included Ray Milland, Roland Young, Alan Marshall, May Robson, Billie Burke and Arthur Treacher. Leo Feist, Inc.

Harry and Albert Von Tilzer

During his boyhood in Indianapolis, where his family settled soon after his birth in Detroit July 8, 1872, stage-struck Harry Von Tilzer frequented the stage doors of the Hoosier capital's theaters. Finally, when he was 14 years old, he took off with the Cole Bros. Circus.

After a season with the circus, he appeared with a traveling repertoire company, playing juvenile roles and singing his own songs.

Von Tilzer next took a whirl on the burlesque wheel, which took him thruout the Middle West in the early 1890's.

When he arrived in New York in 1892, he sought out Tony Pastor who sang some of the young composer's songs himself and introduced Harry to other singers.

In the next six years, Harry Von Tilzer wrote 3,000 songs. On the strength of his 2,000,000-copy song hit, *My Old New Hampshire Home*, he was made a member of the music publishing firm of Shapiro, Bernstein & Von Tilzer, and by 1902 he had his own publishing firm on Broadway.

Like his older brother, Albert Von Tilzer was a self-taught pianist. He came to New York at the turn of the century from Indianapolis, where he was born in 1878. There he worked as a shoe salesman until he had completed a course in harmony and was ready to demonstrate his songwriting ability.

Where Harry had stepped from behind the footlights into Tin Pan Alley, Albert reversed the process, playing the Orpheum Circuit for several seasons after he had written such million-copy sellers as *Take Me Out to the Ball Game* and *Honey Boy*. As a vaudeville headliner, Albert teamed with his wife, Caddie, who worked from a stage box as a heckler while he went thru his song routine at the Steinway.

Harry von Tilzer died in 1945 at the age of 73 and Albert has retired to a home in Beverly Hills.

Popular Songs

HARRY VON TILZER

Unless otherwise noted, all songs in the Harry Von Tilzer catalog are published by the Harry Von Tilzer Music Publishing Company.

1899—"I'D LEAVE MY HAPPY HOME FOR YOU"

Lyrics by Will Heelan.

This title is the verbatim remark of a stooped girl, who wanted to run away with a member of the minstrel troupe with which Von Tilzer was traveling.

(Available on Decca records No. 24464 in Album A-592, Frank Luther and the Century Quartet.)

1900—THE SPIDER AND THE FLY

Lyrics by Arthur J. Lamb.

Both the title and theme of this ballad were inspired by a very popular drama of 50 years ago.

(Available on the following records: Decca No. 23949, Lucky Millinder Orchestra; Decca No. 18195 in Album A 267, The King's Men.)

***A BIRD IN A GILDED CAGE**

Lyrics by Arthur J. Lamb.
(Available on Columbia record No. 35807 in Set C-36, Beatrice Kay with Ray Block's Orchestra.)

1902—DOWN ON THE FARM

Lyrics by Raymond Brown.
(Available on Columbia record No. 20284, Sweet Violet Boys.)

***ON A SUNDAY AFTERNOON**

Lyrics by Andrew B. Sterling.
This song was revived in 1944 in the Columbia picture, "Atlantic City," starring Constance Moore and Brad Taylor.
(Available on Decca record No. 18549 in Album A-354, Knickerbocker Serenaders.)

1905—"WAIT TILL THE SUN SHINES, NELLIE

Lyrics by Andrew B. Sterling.
This song, which was revived in 1941 in the Paramount picture, "Birth of the Blues," co-starring Bing Crosby and Mary Martin, was based on a remark made by a young husband to comfort his bride when a contemplated trip to Coney Island was spoiled by rain.
(Available on the following records: Columbia No. 36466, Harry James' Orchestra; Columbia No. 20277, Frank Novak and His Rootin', Tootin' Boys; Decca No. 25091 Bing Crosby and Mary Martin with orchestra.)

WHAT YOU GONNA DO WHEN THE RENT COMES 'ROUND?
Lyrics by Andrew B. Sterling.
(Available on Columbia record No. 35807 in Set C-36, Beatrice Kay and Ray Block's Orchestra.)

1907—"TAKE ME BACK TO NEW YORK TOWN

Lyrics by Andrew B. Sterling.
Von Tilzer wrote this song after attending a farewell party in London for an American who was about to sail for the United States.
(Available on the following records: Decca No. 18550 in Album A-354, Knickerbocker Serenaders; Decca No. 2432 in Album A-47, Frank Luther, Zora Layman and the Century Quartet.)

1911—"I WANT A GIRL JUST LIKE THE GIRL THAT MARRIED DEAR OLD DAD

Lyrics by Will Dillon.
This song was revived in 1946 in "The Jolson Story."
(Available on the following records: Columbia No. 37317 in Set C-129, Frankie Carle with rhythm section; Columbia No. 20294, Hoosier Hot Shots.)

THEY ALWAYS PICK ON ME

Lyrics by Stanley Murphy.
(Available on Decca record No. 46073, Texas Jim Lewis and His Cowboy String Band.)

1920—"THAT OLD IRISH MOTHER OF MINE

Lyrics by William Jerome.
(Available on the following records: Decca No. 12014 in Album A-517, Jack Feeney with orchestra; Decca No. 24014 in Album A-1920, Nat Brandwynne Orchestra; Decca No. 3594, Phil Regan with orchestra.)

***WHEN MY BABY SMILES AT ME**

Lyrics by Andrew B. Sterling.
When this song was originally published, Ted Lewis and Bill Munro were credited as the composers but in 1948 when it served as the title of the 20th Century-Fox picture co-starring Betty Grable and Dan Dailey, the name of Harry Von Tilzer appeared on the cover of the reprint.
(Available on the following records: Decca No. 23916 in Album A-353, Ted Lewis and His Orchestra; Decca No. 24015 in Album A-1920, Nat Brandwynne Orchestra.)

1925—"JUST AROUND THE CORNER

Lyrics by Dolf Singer, Broadway Music Corp.
(Available on Decca record No. 23918 in Album A-353, Ted Lewis and His Orchestra.)

ALBERT VON TILZER

Popular Songs

Unless otherwise noted, all songs in the Albert Von Tilzer catalog are published by the Broadway Music Corporation.

1907—"HONEY BOY

Lyrics by Jack Norworth, Broadway Music Corporation and Jerry Vogel Music Company. This was a musical tribute to George (Honey Boy) Evans, the minstrel-monologist who wrote "In the Good Old Summertime," and following his death, minstrel troupes playing Sreator, Ill., always visited his grave and played it.
(Available on Columbia record No. 35809 in Set C-36, Beatrice Kay and Ray Block's Orchestra.)

1908—"SMARTY

Lyrics by Jack Norworth, Broadway Music Corporation and Jerry Vogel Music Company.
(Available on Columbia record No. 35459 in Set C-14, Beatrice Kay and Ray Block's Orchestra.)

***TAKE ME OUT TO THE BALL GAME**

Lyrics by Jack Norworth, Broadway Music Corporation and Jerry Vogel Music Company. While this is baseball's theme song, Albert Von Tilzer never saw a ball game until 20 years after it was written.
(Available on Columbia record No. 20432, Hoosier Hot Shots.)

1910—"PUT YOUR ARMS AROUND ME, HONEY, HOLD ME TIGHT

Lyrics by Junie McGree.

(Available on the following records: Columbia No. 35806 in Set C-36, Beatrice Kay and Ray Block's Orchestra, Decca No. 18565, Dick Haymes and the Song Spinners.)

1912—"I'M THE LONESOMEST GAL IN TOWN

Lyrics by Lew Brown.
This song was recently revived in the picture, "Make Believe Ballroom."
(Available on the following records: Capitol No. 40051, Kay Star with orchestra; Columbia No. 36941 in Set C-115, Beatrice Kay and Ray Block's Orchestra; Decca No. 25123 in Album A-473, Ella Fitzgerald with orchestra.)

1920—"CHILI BEAN

Lyrics by Lew Brown.
(Available on Decca record No. 24021 in Album A-1920, Nat Brandwynne Orchestra.)

I USED TO LOVE YOU BUT IT'S ALL OVER

Lyrics by Lew Brown.
(Available on Decca record No. 24015 in Album A-1920, Nat Brandwynne Orchestra.)

***I'LL BE WITH YOU IN APPLE BLOSSOM TIME**

Lyrics by Neville Flessner.
(Available on Decca record No. 23608 in Album A-458, The Andrews Sisters; Decca record No. 24097 in Album A-1920, Nat Brandwynne Orchestra; Capitol No. 277, Jo Stafford with King Cole and Paul Weston's Orchestra.)

1921—"DAPPER DAN, THE SHEIK OF ALABAM'

Lyrics by Lew Brown.
(Available on Decca record No. 24018 in Album A-1921, Carmen Cavallaro and his piano.)

Thomas (Fats) Waller

Thomas (Fats) Waller, a minister's son, made his first appearance as the organist at the Abyssinian Baptist Church, later winning many amateur contests and finally landing a job as a console player at a local theater.

As a composer he was remarkably fast, completing his theme song, *Ain't Misbehavin'*, in 45 minutes, and *Honeysuckle Rose* in an hour. But for all his speed he was so accurate that his manuscripts could be sent to the printer without a single correction.

Like many geniuses, Waller's habits were unpredictable. And his fondness for gin, a constant companion, often accounted for strange actions. In 1932 he was to make a European jaunt, but disappeared after the boat docked in England. He had returned to New York after a night's binge, feeling the voyage would be good to sober him up.

Tho he strayed from his father's straight and narrow path, he believed every word of his theme, *Ain't Misbehavin'*, and his music will long outlive the facts of his life he left behind.

Popular Songs

1925—"SQUEEZE ME

With Clarence Williams. Clarence Williams Music Publishing Company, Inc.
(Available on the following records: Victor 20-2217, Fats Waller and his orchestra; Decca 18109, Mildred Bailey; Decca 23603 in A-448, Frank Foeba; Decca 23596, James P. Johnson, piano solo.)

1929—"MY FATE IS IN YOUR HANDS

Lyrics by Andy Razaf. Santly-Joy, Inc.
(Available on Decca record 23595 in A-446, James P. Johnson, piano.)

I'VE GOT A FEELIN' I'M FALLIN'

With Harry Link. Lyrics by Billy Rose. Santly-Joy, Inc.
(Available on the following records: Decca 24332, Ella Fitzgerald and the Day Dreamers; Decca 24051 in A-1929, Fingerle and Schutt, piano duo; Decca 23593 in A-446, James P. Johnson, piano solo.)

HONEYSUCKLE ROSE

Lyrics by Andy Razaf. Santly-Joy, Inc.
(Available on the following records: Decca 18108 in A-200, Mildred Bailey and the Alley Cats; Decca 23593 in A-446, James P. Johnson, piano solo; Decca 23066, Hot Club of France Quintet; Decca 18163, Bill Jordan and George Kent, piano duo; Victor 24826, Fats Waller orchestra; Columbia 35319, Benny Goodman orchestra; Victor P(20-1544) in P-139, Dinah Shore; Victor 26219, Coleman Hawkins's orchestra.)

BLUE TURNING GREY OVER YOU

Lyrics by Andy Razaf. Mayfair Music Corporation.
(Available on the following records: Victor C(36206) in C-28, Fats Waller orchestra; Decca 23596 in A-446, James P. Johnson, piano solo.)

1932—"KEEPING OUT OF MISCHIEF NOW

Lyrics by Andy Razaf. Mayfair Music Corporation.
(Available on the following records: Victor P(27767) in P-109, Fats Waller, piano; Decca 23594 in A-446, James P. Johnson, piano.)

1938—"THE JOINT IS JUMPIN'

With J. C. Johnson. Lyrics by Andy Razaf. Jee Davis Music Company.
(Available on Victor record P(20-1582) in P-151, Fats Waller orchestra.)



Floyd Dixon

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Instrumental Numbers

- 1930—**MINOR RAG**
Southern Music Company, Inc.
(Available on Victor record P(20-1583) in P-151, Fats Waller orchestra.)
- 1933—**HANDFUL OF KEYS**
Southern Music Company, Inc.
(Available on Victor record P(27768) in P-109, Fats Waller, piano.)
- 1934—**VIPER'S DRAG**
Mayfair Music Corporation.
(Available on Victor record P(27768) in P-109, Fats Waller, piano.)

Stage Musicals

- 1928—**KEEP SHUFFLING**
With J. C. Johnson. An all-Negro revue with lyrics by Henry Creamer and Andy Razaf, and with sketches by Miller and Lyles, who headed the cast. Fats Waller and Jimmy Johnson, dual pianists, and Jazbo Smith on the trumpet were in the orchestra pit. Harms, Inc. WILLOW TREE
(Available on Decca record 18108 in A-200, Mildred Bailey and the Alley Cats.)
- 1929—**HOT CHOCOLATE**
With Harry Brooks. An all-Negro revue with book and lyrics by Andy Razaf, and presented by a cast headed by Jazzlips Richardson, Jimmy Baskette, Eddie Green, Baby Cox, Thelma and Paul Merres, Edith Wilson, Margaret Simms and the Jubilee Singers. Mills Music, Inc. AIN'T MISBEHAVIN'
(Available on the following records: Columbia 36922 in C-133, Benny Goodman Sextet; Columbia 36887, Harry James and orchestra; Capitol 371, Billy Butterfield orchestra; Decca 23594, James P. Johnson, piano solo; Decca 24051 in A-1929, Fingerle and Schutt, duo pianos; Decca 25355, Louis Armstrong and orchestra; Decca 18799, Limmy Dorsey orchestra; Victor 40-4003, Fats Waller.) WHAT DID I DO TO BE SO BLACK AND BLUE?
(Available on Brunswick record 30111, Jack Teagarden.)

Fats Waller Albums

DECCA A-446. Fats Waller Favorites by James P. Johnson, pianist, with Eddie Dougherty at the drums. "Honeysuckle Rose," "I've Got a Feelin' I'm Fallin'," "Ain't Misbehavin'," "Keepin' Out of Mischief Now," "My Fate Is in Your Hands," "Squeeze Me" and "Turning Grey Over You."
VICTOR P-109. Waller on the Ivories. "Keepin' Out of Mischief Now," "Viper's Drag" and "Handful of Keys."
VICTOR P-151. Fats Waller's Favorites with Fats Waller and his orchestra and Una Mae Carlisle, vocalist. "Honeysuckle Rose," "Ain't Misbehavin'," "The Joint Is Jumpin'" and "Minor Drag."

Pete Wendling

Pete Wendling grew up on Manhattan's lower East Side, two blocks from Tony Pastor's 14th Street Theater. Pete never missed a Monday matinee at this historic house where he always had a front-row seat on the center aisle right behind Mike Bernard, the house pianist and king of the ragtime piano players. Then he went home and put into practice all he had observed. These weekly lessons paid off. In 1908 Pete then 18, entered a ragtime playing contest at Tammany Hall and won the national championship—a big thing in those days.

After a short time as a motion picture pianist and a staff pianist in a publishing house, he went into vaudeville. His first smash hit, *Yaaka Hula Hickey Dula*, came in 1918 and by 1919 he had added three more. For the next 10 years he cut masters for the QRS Music Roll Company.

In 1929 he came up with another smash hit, *There's Danger in Your Eyes, Cherie*, since then he's been taking life comparatively easy and writing only when a lyric strikes his creative fancy.

Popular Songs

- 1916—***YAAKA HULA HICKEY DULA**
Lyrics by E. Ray Goetz and Joe Young. Mills Music, Inc.
(Available on Decca 5029 in A-462, Ray Kinneys Hawaiians.)
- 1919—***OH, WHAT A PAL WAS MARY**
Lyrics by Edgar Leslie and Bert Kalmar. Mills Music, Inc.
(Available on Decca 24008 in Album A-1919, Ted Straeter and his orchestra.)
- 1941—**ON THE STREET OF REGRET**
Lyrics by John Klenner. Blossom Music Corporation.
(Available on Capitol 15089, Freddy Stewart with orchestra.)

Richard E. Whiting

If Dick Whiting had had a singing voice comparable to that of his daughter,

Margaret now a Capitol recording star, he might have been a vaudeville and musical comedy headliner instead of becoming one of the country's greatest songwriters.

Dick first wrote songs in his birthplace, Peoria, Ill., and had nothing to show for it but a pile of rejection slips, until Jerome Remick bought three of his songs for \$50 apiece and gave him a job as professional manager of his Detroit office for \$25 a week. Whiting wrote songs on the side and got his first big hit in 1915, *It's Tulip Time in Holland*. His biggest hit, originally entitled *Auf Wiedersehen*, was changed by Remick to *Till We Meet Again*, on the ground that the public of World War I would not take kindly to a German title. This hit sold 5,000,000 copies.

Next came Broadway, and the Whiting was successful there he returned to Detroit where for the next 10 years he collaborated with Gus Kahn and Ray Egan.

In 1928 Broadway beckoned again, but Whiting ended up in Hollywood writing for the newborn sound track where his talent continued to enrich the music world until his death 10 years later.

Popular Songs

- 1917—**WHERE THE BLACK-EYED SUSANS GROW**
Lyrics by Dave Radford. Remick Music Corporation.
(Available on the following Decca records: 24002 in Album A-1917, Bob Grant orchestra; 24397 in Album A-649, Al Jolson.)
- 1918—***TILL WE MEET AGAIN**
(Available on the following records: Columbia 20348, Frank Nowak and His Rootin', Tootin' Boys; Decca 24007 in Album A-1918, Ray Benson orchestra; Decca 23944 in Album A-683, Helen Forrest and Dick Haymes; Columbia 35620, Al Goodman's orchestra; Columbia 36743 in Set C-105, Eddie Duchin.)
- 1920—***JAPANESE SANDMAN**
Lyrics by Ray Egan. Remick Music Corporation.
(Available on the following records: Decca 24015 in Album A-1920, Nat Brandwynne orchestra Decca 2548 in Album A-55, Russ Morgan orchestra; RCA Victor 24577, Ray Noble and his orchestra.)
- 1921—***AIN'T WE GOT FUN?**
Lyrics by Gus Kahn and Ray Egan. Remick Music Corporation.
(Available on Decca record 24018 in Album A-1921, Carmen Cavallaro.) BIMINI BAY
Lyrics by Gus Kahn and Ray Egan. Remick Music Corporation.
- 1924—***SLEEPY TIME GAL**
Lyrics by Ray Egan. Leo Feist, Inc.
(Available on the following records: MGM 10011, Art Lund; Capitol 15126, Philharmonic Trio; Capitol 20090 in Album 8D-54, Buddy Cole at the console; Capitol 10131 in Album CD-81, Paul Weston orchestra; Columbia 36713, Harry James.)
- 1925—**UKULELE LADY**
Lyrics by Gus Kahn. Bourne, Inc.
(Available on Decca record 25031 in Album A-463, Clara Inter.)
- 1926—**HORSES**
Lyrics by Byron Gay. Leo Feist, Inc.
(Available on Decca record 24037 in Album A-1926, Marlene Fingerle and Arthur Schutt, piano duo.)
- 1927—**HONEY**
Lyrics by Haven Gillespie and Howard Simons. Leo Feist, Inc. Featured in 1945 in the MGM picture, "Her Highness and The Bellboy."
(Available on the following records: Decca 24047 in Album A-1928, Basil Fomson orchestra; RCA Victor 20-1731, Dinah Shore.)
- 1928—**SHE'S FUNNY THAT WAY**
(With Nell Morel) Villa Morel, Inc.
Revived in 1946 in the MGM picture "The Postman Always Rings Twice."
(Available on the following records: Mercury 2066, Connie Haines; Decca 23600, Eddie Condon; RCA Victor 20-1671, Martha Stewart; Columbia 36923 in Set C-113, Benny Goodman Sextet; Columbia 37259 in Set C-124, Frank Sinatra.)
- 1931—**GUILTY**
(With Harry Akst). Lyrics by Gus Kahn. Leo Feist, Inc.
(Available on the following records: Capitol 324, Margaret Whiting; RCA Victor 20-2109, Johnny Desmond.)

Stage Musicals

- 1932—**TAKE A CHANCE**
With Nacio Herb Brown. Book and lyrics by Lawrence Schwab and B. G. DeSylva, and starring Ethel Merman in a cast that included Jack Whiting, Jack Haley, Sid Silvers (replaced by Olsen and Johnson), June Knight (replaced by Barbara Newberry) and Mitzl Mayfair (replaced by Dorris Graday). Harms, Inc. YOU'RE AN OLD SMOOTHIE
(Available on Decca record 24063 in Album A-1932, Carmen Cavallaro with rhythm group.)

Film Songs and Musicals

- 1929—**INNOCENTS OF PARIS**
A Paramount picture starring Maurice Chevalier and Jeanette MacDonald.

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valler. Lyrics by Leo Robin. Famous Music Corporation.

LOUISE

(Available on the following records: Columbia 36692 in Set C-97, Frankie Carle; Capitol 15282, Hal Derwin and his orchestra.)

1930—MONTE CARLO

With W. Franke Harling. A Paramount picture with Jeannette MacDonald, Jack Buchanan and Zasu Pitts. Lyrics by Leo Robin. Famous Music Corporation.

BEYOND THE BLUE HORIZON

(Available on the following records: Decca 24227, Mary Martin; Columbia 7554-M, Morton Gould orchestra; Decca 24054 in Album A-1930, Ted Straeter orchestra.)

1930—SAFETY IN NUMBERS

A Paramount picture with a cast that included Charles "Buddy" Rogers, Josephine Dunn, Roscoe Karns, Virginia Bruce and Carol Lombard. Lyrics by George Marion Jr. Famous Music Corporation.

MY FUTURE JUST PASSED

(Available on the following records: Capitol 430, Margaret Whiting; Columbia 37851, Harry James.)

PLAYBOY OF PARIS

With Newell Chase. A Paramount picture starring Maurice Chevalier in a cast that included Francis Dee, O. P. Heggie and Stewart Erwin. Lyrics by Leo Robin. Famous Music Corporation.

MY IDEAL

(Available on the following records: Capitol 15222, Margaret Whiting; Capitol 134, Margaret Whiting.)

1932—ONE HOUR WITH YOU

With Oscar Straus. A Paramount picture starring Maurice Chevalier and Jeannette MacDonald in a cast that included Genevieve Tobin, Charles Ruggles, Roland Young and Richard Carle. Lyrics by Leo Robin. Famous Music Corporation.

(I'D LOVE TO SPEND) ONE HOUR WITH YOU
In Album P-91, Joe Reichman, piano, and rhythm trio.)

1934—BRIGHT EYES

A Fox picture with a cast that included Shirley Temple, James Dunn, Judith Allen and Jane Withers. Lyrics by Sydney Clare. Movie Music Corporation.

ON THE GOOD SHIP LOLLIPOP

(Available on Decca record 24075 in Album A-1935, Nat Brandwynne orchestra.)

1936—SING, BABY, SING

A Fox picture with a cast headed by Alice Faye, Adolph Menjou, Ted Healy, Dixie Dunbar and Gregory Ratoff. Lyrics by Walter Bullock. Robbins Music Corporation.

WHEN DID YOU LEAVE HEAVEN?
(Available on Decca 24078 in Album A-1936; Marlene Fingerle and Arthur Schutt, piano duo.)

1937—READY, WILLING AND ABLE

A Warner Bros. picture with a cast headed by Ruby Keeler, Lee Dixon, Allen Jenkins, Louise Fazenda, Carol Hughes and Teddy Hart. Lyrics by Johnny Mercer. Harms, Inc.

TOO MARVELOUS FOR WORDS

(Available on the following records: Columbia 37851, Harry James; Decca 24081 in Album A-1937, Roy Ross orchestra; Capitol 10002 in Album CD-1, Johnny Mercer, Jo Stafford and Pied Pipers; Decca 2593, Bing Crosby with Jimmy Dorsey's orchestra.)

Vincent Youmans

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

Youmans' first Broadway success, *Two Little Girls in Blue*, was produced in 1921. During the next decade he was represented by 10 Broadway shows, two of which he produced himself. In 1933 he went to Hollywood where his *Flying Down to Rio* introduced Fred Astaire and Ginger Rogers to film fame.

The following year he was stricken with tuberculosis and for the next 12 years he tried to write and plan Broadway musicals while he fought to get well. The curtain never rose on his dreams. He died in a Denver sanitarium on April 5, 1946, at the age of 47.

Stage Musicals

1923—WILDFLOWER

With Herbert Stothart. Book and lyrics by Otto Harbach and Oscar Hammerstein II, and starring Edith Day and Guy Robertson. Harms, Inc.

BAMBALINA

(Available on Decca Record 24025 in A-1923, Charles Baum orchestra.)

1925—NO, NO, NANETTE

Book by Otto Harbach and Frank Mandell, lyrics by Otto Harbach and Irving Caesar, and starring Louise Groody in a cast that included Mary Lawlor, Wellington Cross and Charles Winninger. Harms, Inc.



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I WANT TO BE HAPPY

(Available on the following records: Decca 29239 in A-600, Ella Fitzgerald with Chic Webb's orchestra; Columbia 36427 in C-77, Meyer Davis orchestra; Columbia 36438 in C-76, Fred Feibel, novachord.)

*TEA FOR TWO

(Available on the following records: RCA Victor 28-0408, Russ Case orchestra; RCA Victor 25529, Benny Goodman Quartet; RCA Victor P(27395) in P-64, Joe Reisman, piano, with rhythm section; RCA Victor P(27765) in P-109, Fats Waller; Decca 23842, Joe Mooney Quartet; Decca 24029 in A-1924, Bob Grant orchestra; Capitol 15273, Barclay Allen and His Rhythm Four; Columbia 36425 in C-77, Meyer Davis orchestra; Columbia 36164, Alec Templeton; Columbia 37528, Dinah Shore and Frank Sinatra; Columbia 4266-M, Andre Kostelanetz orchestra; Columbia 7555-M, Morton Gould orchestra; Columbia 36437 in C-76, Fred Feibel, novachord.)

1926—OH, PLEASE

Book and lyrics by Anne Caldwell and Otto Harbach, and starring Beatrice Lillie in a cast that included Charles Winninger and Helen Broderick. Harms, Inc.

I KNOW THAT YOU KNOW

(Available on the following records: RCA Victor 25592, Lionel Hampton and his orchestra; Decca 24036 in A-1926, Marlene Fingerle and Arthur Schutt, piano duo; Columbia 36331 in C-70, Frankie Carle; Columbia 36633 in C-93, Teddy Wilson; Columbia 36427 in C-77, Meyer Davis orchestra; Capitol 20062 in BD-29, King Cole Trio; Capitol 20130 in BD-58, Benny Goodman Quintet; Capitol 15322, Art Vandamme Quintet.)

1927—HIT THE DECK

Book by Herbert Fields, lyrics by Clifford Grey and Leo Robin, and presented by a cast headed by Louise Groody, Stella Mayhew, Charles King, Bobbie Perkins and Roger Gray. Harms, Inc.

SOMETIMES I'M HAPPY

(Available on the following records: RCA Victor 28-0407, Russ Case orchestra; RCA Victor 25090, Benny Goodman orchestra; Decca 24043 in A-1927, Bob Grant orchestra; Columbia 36746 in C-105, Eddy Duchin, piano with rhythm section; Capitol 10034 in CE-18, Al Casey and his sextet; Capitol 20051 in BD-23, Jo Stafford with Paul Weston orchestra.)

HALLELUJAH

(Available on the following records: RCA Victor 28-0408, Russ Case orchestra; Columbia 36425 in C-77, Meyer Davis orchestra; Decca 29239 in A-600, Ella Fitzgerald with Chick Webb orchestra; Decca 24043 in A-1927, Bob Grant orchestra; Decca 18342 in A-321, Hazel Scott; Capitol 10135 in CC-87, Mel Powell, piano and orchestra.)

1929—GREAT DAY

Book by William Cary Duncan and John Wells. Lyrics by Billy Rose and presented by a cast headed by Mayo Methot, Allan Pryor, Walter C. Kelly and Miller and Lyles. Mills Music, Inc.

GREAT DAY

(Available on the following records: RCA Victor 28-0407, Russ Case orchestra and chorus; Decca 23412, Dick Haymes and Andrews Sisters; Decca 23578, John Raitt and chorus; Columbia 36428 in C-77, Meyer Davis orchestra.)

MORE THAN YOU KNOW

(Available on the following records: RCA Victor 20-1677, Perry Como and Russ Case orchestra; RCA Victor P(27684) in P-102, Helen Morgan; Decca 24049 in A-1929, Marlene Fingerle and Arthur Schutt, piano duo.)

WITHOUT A SONG

(Available on the following records: RCA Victor 36396, Frank Sinatra with Tommy Dorsey orchestra; RCA Victor 1507, Lawrence Tibbett and orchestra; Decca 23578 in A-470, John Raitt and orchestra; Capitol 117, Ray McKinley and orchestra; Columbia 36428 in C-77, Meyer Davis orchestra.)

SCARECROWS

1930—SMILES

Book by William McGuire. Lyrics by Clifford Grey, Harold Adamson and Ring Lardner, and presented by a cast headed by Marilyn Miller, Fred and Adele Astaire, Paul Gregory and Tom Howard. Mills Music, Inc.

TIME ON MY HANDS

(Available on the following records: RCA Victor 20-1930, Artie Shaw and his orchestra; RCA Victor 11-8813, Nan Merriman with orchestra; Decca 23997 in A-570, Guy Lombardo; Decca 21152, Elvira Rios (in Spanish); Decca 24053 in A-1930, Ted Straeter orchestra; Columbia 36683, Count Basie and his orchestra; Columbia 4290-M, Andre Kostelanetz orchestra; Columbia 36426 in C-77, Meyer Davis orchestra; Columbia 36180, Benny Goodman orchestra; Columbia 36703 in C-32, Eddy Duchin; Columbia 36674, Kate Smith with orchestra; Columbia 7553-M, Morton Gould orchestra; Capitol 10130 in CD-81, Paul Weston orchestra.)

1932—THROUGH THE YEARS

A musical version of "Smiling Through," with book and lyrics by Brian Hooker, and presented by a cast headed by Natalie Hall, Michael Bartlett and Charles Winninger. Miller Music Corp.

THROUGH THE YEARS

This was Vincent Youman's favorite song. (Available on the following records: RCA Victor 10-1201, Igar Gorin, baritone, with RCA Victor orchestra; RCA Victor 4319, Nelson Eddy with orchestra; RCA Victor M(10-1039) in M-935, Gladys Swarthout and RCA Victor orchestra; Columbia 4501-M, Rise Stevens with orchestra.)

YOU'RE EVERYWHERE

(Available on RCA Victor record M(10-1297) in M-1127, Gladys Swarthout with Russ Case orchestra.)

Films, Songs and Scores

1929—HIT THE DECK

An RKD picture in which Jack Oakie and Polly Walker were featured and using the outstanding songs from the stage production of the same name with the exception of the following numbers:

KEEPING MYSELF FOR YOU

Lyrics by Sidney Clare.

(Available on the following RCA Victor records: 26762, Artie Shaw and the Gramercy Five; 20-1936, Artie Shaw's orchestra.)

1930—NO, NO, NANETTE

A First National picture in which Alexander Gray and Bernice Claire were featured. This film utilized the songs from the stage production of the same name.

1933—FLYING DOWN TO RIO

An RKD picture in which Fred Astaire, Ginger Rogers, Delores Del Rio and Gene Raymond were featured. Lyrics by Gus Kahn and Ed Eliscu. T. B. Harms Co.

THE CARIOCA

(Available on the following records: RCA Victor 4267, Boston "Pops" Orchestra; Columbia 36426 in C-77, Meyer Davis orchestra; Decca 23847, Carmen Cavallaro; Decca 24066 in A-1933, Charles Baum orchestra; Decca 18430, Carol Bruce with orchestra; Capitol 470, Philharmonic Trio.)

ORCHIDS IN THE MOONLIGHT

(Available on the following records: Decca 25270 in A-612, Guy Lombardo; Decca 24065 in A-1933, Charles Baum orchestra.)

1940—NO, NO, NANETTE

An RKD picture starring Anna Neagle in a cast that included Richard Carlson, Victor Mature, Roland Young, Helen Broderick, ZaSu Pitts and Tamara. Lyrics by Irving Caesar and Otto Harbach. Harms, Inc.

TEA FOR TWO

I WANT TO BE HAPPY

Vincent Youman's Selections

RCA Victor Records 28-0407/08. A Salute to Vincent Youmans. Russ Case and his orchestra. "Great Day," "Hallelujah," "Sometimes I'm Happy," and "Tea for Two." Columbia Album C-77. Music of Vincent Youmans. Meyer Davis orchestra. "Tea for Two," "Hallelujah," "Time on My Hands," "Carloca," "I Want to Be Happy," "I Know That You Know," "Without a Song," and "Great Day."

Integrity the Key

(Continued from page 15)

and talent. Thru close association with the music field, and thru study of the different categories of recorded material, a conscientious metropolitan jockey in due course of time will know whereof he speaks and prove a credit to the music, radio and TV industries. Jockeys in the lesser-populated areas have, perhaps, a tougher row to hoe. Recording sessions in their areas are relatively few or completely non-existent. The complex activity of Tin Pan Alley is a distant thing. The chance to visit with the music fraternity is a rare occurrence.

However, such disadvantages are being gradually minimized and no longer exist to the degree they once did. Cognizant of the importance of the jockey in starting a tune in lesser cities and towns, the music industry now makes an all-out effort to maintain intercourse with its far flung outposts of promotion. Publishers and record companies maintain disk jockey specialists who spend an increasing amount of time on the road. Their function? To secure a closer rapprochement with the jockey, to seek his aid, and to gain from him some knowledge of what his listeners want and expect.

Thru careful analysis of his listeners, of his program thru study of record releases, by following the reaction on tunes, the jockey—be he in the metropolitan area or in the sticks—can and does take his place as one of the prime factors in American music.

There is one over-all responsibility, the lack of which makes the foregoing not only an impossibility, but a mockery. This is integrity. Without it, the jockey serves neither his audience, his station nor the music industry. With it, he is many things to many people.

The temptations and pressures are many, but so are the satisfactions and rewards accruing to the competent and forthright. It is to these jocks—and they are by far in the majority—that this supplement is dedicated.

Nitery Deejays— Solid Big Town Gimmick

Few opportunities,
but important ones
for jockeys in larger cities
. . . techniques vary—

THAT ONCE-RARE species—the disk jockey who broadcasts from a night club or restaurant—has become rather numerous in the last few years. This is true for the greater part in the metropolitan centers, for it is primarily in the large cities that conditions conducive to this type of entertainment prevail. Ideally, the conditions necessary for the successful spread of this type of show include show business activity—such as in Hollywood or New York—making possible the constant flow of celebrities who visit the spot from which the deejay's program emanates.

Various Types

These programs vary widely in nature. Too, their reasons for being are diverse. In one major aspect, however, many of these programs are similar: Very few records are played. Rather, the jockey, who has become a personality via his chatter and spinning sessions on the local radio or television station, now drops most of his spinning chores and blossoms as a skilled talker, an interviewer of celebrities, a commentator on local, national and international events.

As to the nature of the nitery-deejay programs: Some operators take on a jockey as a piece of talent, as a show in himself; others use deejays in conjunction with name talent floorshows already booked into the spot. An example of the former would be the Barry Gray program, airing daily from Chandler's Restaurant, over WMCA, in New York 12-3 a.m., and an example of the latter would be Jack Eigen's daily, early morn stint from the Copacabana via WMGM during the past several years.

Jack Entratter, manager of the Copa, has crystallized a number of ideas with regard to jocks in niteries. He envisions the operation as particularly good only if the physical layout of the club, and the club's location, warrant such a program. The Eigen show, for instance, neither conflicted with, nor was part of, the regular Copa floorshow. The Eigen show was broadcast from the Copa Lounge, apart from the regular night club—a room which is designed to take care of "overflow," a pleasant spot where patrons wait for a table in the main room. While waiting, they are regaled by jock's talk. This is compounded of Hollywood and Broadway news items, answers to phone calls, miscellaneous chatter, and the playing of an occasional record. Requests for the latter, incidentally, are not honored unless they come from patrons. Eigen, once in a while, remarked: "My name is Jack Eigen . . . I'm a disk jockey who does not play records."

A Service to Payees

That sizes up his type of show. According to Copa's Entratter, the management, as heretofore indicated, envisions it as a service to patrons. "It takes their minds off waiting for a table." It is also, says Entratter, a service to celebrities, who often like

to get on the air. Entratter believes the broadcast has some promotion value, but he hesitates to attribute good business to a deejay show. "A study of grosses," he says, "will show we do as much with or without jockeys."

The Copa, which has aired a deejay show for three and one-half years, has recently switched jockeys and stations. Johnny McKnight has taken over, airing via WVNJ, Newark, N. J. Eigen has plans for an operation of his own. He is switching to WMGM. With regard to the Copa's new show, Entratter plans to put the accent on the Copa rather than on the jockey as a personality. It will be called *Meet Me at the Copa*, and will serve the same function as the Eigen show; that is, pass the time for those patrons who must wait, give an opportunity to air celebrities, etc.

Gray Is the Show

A contrast to the philosophy inherent in the Copa-Eigen operation is Barry Gray's program at Chandler's Restaurant. Other than Gray, the spot has no talent. Gray is supreme, and is credited with bringing much business into the house. He, in other words, is the show—just as the Copa floorshow is at the Copa.

Gray, too, plays few records. He interviews celebrities and indulges in comment on the most controversial questions of the day. On a recent broadcast, for example, Gray discussed phases of the Owen Lattimore case; he interviewed the inventor of the depth bomb, and he also hashed out problems of the music industry with such trade figures as music publisher Jack Robbins and singers Fran Warren and Kay Armen. He also answers phone questions. Gray's wide range of material, and his presentation, is provocative. He made his early reputation as a purveyor of the barb and insult, but his current manner eschews much of this technique. He is, rather, forthright but not damaging to the interviewee's personality.

Hefty Loot

What's it worth in terms of money? The deals vary, but the deal Gray has is indicative of what a deejay may do, granted that he has built up name value. Gray gets \$1,000 weekly, plus 40 per cent of all sponsor money. In September he is understood to be set for a new contract, at \$1,250 weekly and 50 per cent of sponsor money.

Others airing are Fred Robbins from Howard Johnson's, Bee Kalmus from Hutton's Restaurant. Techniques vary. Miss Kalmus, for instance, is sweet and chummy as opposed to Gray's incisiveness. But the success of all these types of shows indicates that the jockey has opportunity to be imaginative and develop a style even tho he is limited in his original field—the playing of records.

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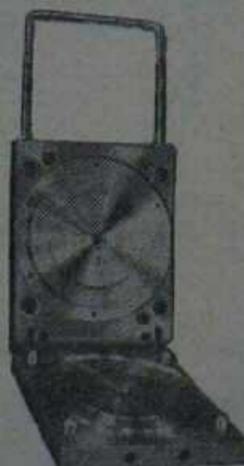
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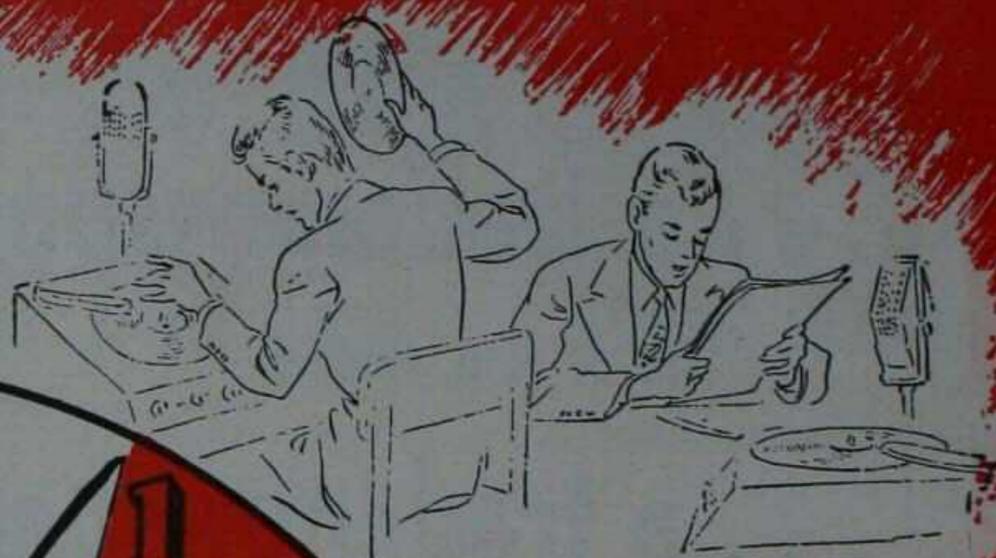
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artists and the tunes that you and your listeners want to hear—and to back them up with the soundest kind of promotion we know of. And you can be sure we'll keep on trying to make your valuable work easier, more pleasant and more successful.

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

RCA Victor Records

