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Records

## The Billboard

## MUSIC POPULARITY CHARTS

PART  
VI

# Record Reviews and Possibilities

Week Ending  
December 13



### RECORD POSSIBILITIES

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.

**THIS IS THE NIGHT.....Frank Sinatra.....Columbia 37193**

"This Is the Night" and this IS the record! A gorgeous romantic ballad dripping with sex appeal—The Voice gives one of his best renditions in months—backed by the perfect Sinatrapuntals of Axel Stordahl, should make this a better seller than a dollar bottle of Scotch. Song will be pushed by pub-writer Redd Evans ("There I've Said It Again," "The Coffee Song") and with right amount of air support shapes up as a biggie. Flipover offers a Harold Adamson-Jimmy McHugh ditty, "Hush-a-Bye Island," which is unlikely to create any noise. But you'll be hearing plenty of "Oh, Frankies," when its teammate is aired.

**I'M AFRAID TO LOVE.....Mills Brothers.....Decca 23713**

A plaintive love lullaby with plenty of contagion, this one's made to order for the hums and harmonies of the Mills boys. Contrast their chanting with slow ballad and bright rhythmic interpretations, the cutting makes it all the more inviting for the catching. Mated selection is also tailor-made for their singing style, spinning it brightly for "You Broke the Only Heart That Ever Loved You."

### RECORD REVIEWS

Lightface portion of reviews is intended for information of all record and music users. Boldface portion is intended for guidance of juke box operators.

### Album Reviews

In a continuing effort to review as much of the output of all record manufacturers as manpower and paper limitations permit, The Billboard this week reviews recently released albums in a special ALBUM REVIEW section on page 33. These album reviews of course, are in addition to the reviews on this and the facing page, and those in the music machines department this week.

**FREDDY MARTIN (Victor 20-2042)**

*There's No Holding Me*—FT; VC.  
*Save Me a Dream*—FT; VC.

The smartly tailored rhythms of Freddy Martin keep both sides spinning bright. With plenty of hoof attraction, the maestro provides a breezy setting for "There's No Holding Me," rhythm ditty from the "Park Avenue" stage musical score. And in the slow ballad tempo, it's a richly orchestrated setting for "Save Me a Dream," melodically lifted entirely from a familiar classical berceuse. Concert piano creations weave around the wordage expressed so well by Clyde Rogers, who also registers for the show chant.

If the classic melody clicks in pop circles, music ops will make much of "Save Me a Dream."

**BENNY GOODMAN (Columbia 37187)**

*A Gal in Calico*—FT; VC.  
*Benjie's Bubble*—FT.

It's easy to dismiss Benny Goodman's gingham dressing for "Gal in Calico," spinning it sprightly with neither the maestro's clarinet phrases nor Eve Young's rhythmic chanting creating any undue attention. But the maestro's own "Benjie's Bubble," which pianist Joe Bushkin helped to whip together, is something else that promises to spin side by side with such jazz classics as Woody Herman's "Blues on Parade" and Bob Crosby's "Rampart Street Parade." This is also cut from a "parade" pattern, the march melody providing for some terrific ensemble drive with exciting passages by the composers on their respective instruments.

"Benjie's Bubble" should blow up a nickel shower among the jump fans.

**MILDRED BAILEY (Majestic 1093)**

*Me and the Blues*—FT; V.  
*I'll Close My Eyes*—FT; V.

There's no separating Mildred Bailey from the blues, the gal singing is so slow and easy and with so much expressive feeling for "Me and the Blues." And for a mood that's sentimental and dreamy, as in "I'll Close My Eyes," it's honeyed drippings in her ditty that's just as expressive as for the blues theme. Ellis Larkins' music provides adequate support without giving the songbird much to lean on. However, la Bailey holds up the spin all the way.

This swell plattering will be preferred for the home spinning.

**MILLS BROTHERS (Decca 23713)**

*I'm Afraid To Love You*—FT; V.  
*You Broke the Only Heart That Ever Loved You*—FT; V.

Rhythmic hums and harmonies of the Mills freres find a comfortable mark in these two plaintive ballad melodies, both rich in sentimental appeal. And in their pleasant harmony piping, bring out all of the melodic and lyrical qualities contained. With a high degree of contagion is their cutting of the highly tuneful "I'm Afraid To Love," contrasting their chant with slow ballad and bright rhythmic interpretations. Just as engaging is their vocal giving in a bright spinning tempo for "You Broke the Only Heart That Ever Loved You," also tailor-made for their singing style.

Coin ops can chalk up both sides.

**LES BROWN (Columbia 37153)**

*Years and Years Ago*—FT; VC.  
*Sooner or Later*—FT; VC.

Les Brown has given both of these ballads an attractive dress on manuscript paper. But in the plattering, fails to evoke the enthusiasm intended. Spins 'em both along smooth and sweet lines, but drags the tempo just enough to cut out any element of brightness. This is particularly noticed in the sluggish needling for "Sooner or Later," for which Doris Day chants with forced restraint. Not as obvious, but still detracting from the sparkle, is "Years and Years Ago," with Jack Haskell called upon to chant Toselli's familiar "Serenade" melody.

There's heavy competition in the spin sweepstakes for this late entry to move up far, as far as these two desired songs are concerned.

**BETTY RHODES (Victor 20-2043)**

*Bless You*—FT; V.  
*You'll Always Be the One I Love*—FT; V.

With two songs of sentiment, Betty Rhodes chirps with much understanding. her plattering in a plush setting provided by the muted strings and brasses of Charlie Dant's music. Spinning at a slow tempo, gal makes her forthright delivery count for both "Bless You" and the tuneful "You'll Always Be the One I Love." "You'll Always Be the One I Love" will help attract attention to the songbird.

**THE SMOOTHIES (Apollo 1024)**

*How Ashamed I Was*—FT; V.  
*Margie*—FT; V.

Plenty of youthful enthusiasm in the rhythm harmonies of The Smoothies as they spin these bits with bounce qualities, marked so in the accompanying music of Jerry Jerome. It's not only bouncy, but quite a bit salty for the novelty "How Ashamed I Was," which they sing with enough suggestion to keep the cutting off the air altho the reference is to an attempt to get a 6E foot into a 3B shoe. Nonetheless, there's plenty of sparkle in the singing as in the song itself. And with as much spirit and swing is their vocal pattern for the perennial "Margie." "How Ashamed I Was" is the side if the music ops can afford the spice.

(Continued on opposite page)