A SUPPLEMENT TO

The Billboard
The World’s Foremost Amusement Weekly
September 23, 1939
Vol. 51 No. 38

TALENT AND TUNES ON MUSIC MACHINES

...FOR MUSIC MACHINE OPERATORS
The Record Money Maker

Charlie Barnet

The New King of the Sax

Swings Nickels into Dollars

Knockin' at the Famous Door
Strange Enchantment
Make Believe Ballroom
Scotch and Soda
Echos of Harlem
Lazy Sug
Annabelle Lee

This is No Dream
That's Right, I'm Wrong
Mid-Week Function
I Never Knew
I'm Praying Humble

N.B.C. Broadcasts
Famous Door
Paramount Theatre

What's New for Tonight
Playland, Rye
Palomar, Los Angeles

Consolidated Radio Artists, Inc.

Charles E. Green, President

San Francisco
Chicago
Hollywood
Cleveland
The coin-operated phonograph has brought about the greatest and most sensitive system ever devised in the history of music to get a quick reaction on what large sections of the people want in music...

EVEN those who had most invested in it had already decided there was little hope for popular recorded music a few years ago. The story of the comeback of the phonograph within the last few years is one of the surprise stories of recent business history.

Whatever lapses or shifts there may be in the popularity of recorded music, its basic perpetuity may be considered as sure as human nature itself. As long as there is a human being alive, he will want music either to change a mood or to enhance a mood. Recorded music is the only form that comes closest to perfection in permitting that individual selection which means most to the heart. The phonograph is the instrument that makes possible that wide scope of reproduction and selection which gives the individual exactly what he wants in music.

In 1933 I suggested to the advertising staffs of two prominent manufacturers of phonograph records that it was time to plan a record merchandising program which would get phonograph music into the home as soon as economic conditions made it possible for the people to buy. One said that television would complete the finality which radio had given to the phonograph; another said there was no new appeal which would bring the phonograph back into popularity; a manufacturer of coin-operated phonographs had told me there would never be a real comeback in that field.

The comeback is now a matter of record. There are lessons in that comeback which all who profit by music commercially should study with care.

In bold letters there is the fact of the inherent right of the individual to have good music, as economically as possible, and to have the privilege of a wide choice in his music at any particular time. The ultimate realization of this ideal is that the people have recorded music in the home. Obtrusive controls set up to delay that objective will eventually react to the loss of those who would use such control. Those who have fears that such music in the home will interfere with the commercial profit from music should use a few grains of common sense. Ample experience is available to show that the free and liberal use of music in the home aids all commercial uses of music. The ultimate objective of all who profit in any way by music is to get music into the home. Why kick against progress and thus kid ourselves?

There are technical and commercial details in giving the people music. In the recent comeback of recorded music the coin-operated phonograph has played an unusual part. It has accomplished more than its share in giving the people a liberal supply of music. It has accomplished results beyond even the most intelligent planning of business minds. The support which the people have given the commercial use of the automatic phonograph indicates there had been a deep and unsatisfied desire in the hearts of the people.

The coin-operated phonograph, in its modern use since 1934, has brought about the greatest and most sensitive system ever devised in the history of music to get a quick reaction on what large sections of the people want in music. The phonograph does this by charging a fee for what the customer selects, and then by giving him the chance to select from a number of records by pushing a button.

The professional operator of phonographs, being free from any previous prejudices about music, has developed into an expert in quickly deciding what his customers like. The cash-box...
Want Records for those Hard-to-Please Spots? then, MR. MUSIC MACHINE OPERATOR
here's the BAND YOU WANT

the band that "CIVILIZED" swing

AL DONAHUE
and his ORCHESTRA

presenting
LOW DOWN RHYTHM IN A TOP HAT

featuring vocals by
PAULA KELLY and PHIL BRITO

THE BILLBOARD RECORD BUYING GUIDE SAYS THIS ABOUT AL DONAHUE'S RELEASES:

MOON LOVE
"Al Donahue's orchestral recordings .. making for the biggest downpour of five cent pieces .."

SOUTH AMERICAN WAY
"Al Donahue .. leading the procession in the matter of best liked recordings .."

STAIRWAY TO THE STARS
"Al Donahue .. standard .."

LITTLE SKIPPER
"You can have it in any one of four swell versions .. Al Donahue .."

These Recent Releases WILL MAKE MONEY FOR YOU
MY PRAYER
OH, YOU CRAZY MOON
JIMINY CRICKET
DAY IN - DAY OUT
POOR OLD JOE
THE LAST TWO WEEKS IN JULY

AL DONAHUE'S records have been consistent best-sellers as proven by his recordings of:

A TISSET A TASKET
DEEP PURPLE
MUSIC MAESTRO, PLEASE
CRAZY MOON
JEEPERS CREEPERS
MOON LOVE
STAIRWAY TO THE STARS

currently playing
RAINBOW ROOM
RADIO CITY • NEW YORK
NBC Networks ... 4 Times Weekly

AMUSEMENT CORPORATION
MAKING RECORDS FOR THE OPERATOR

By DANIEL RICHMAN

In the halcyon disk days of a decade ago the waxworks had a more or less simple problem in the matter of turning out popular records, so-called. About the only consideration was the degree of popularity of the recording artist and the song he or she was given to perpetuate on wax. There were no specialized lines to follow. There was no violent public partisanship in favor of one artist as against another, and from the standpoint of tune and interpreter selection the recording companies' job was a relatively uncomplicated one.

With the rise of swing and the tremendous interest in individual musicians, band leaders and singers, the face of the disk picture took on a different complexion. Swing music, sweet music and style music all gained their constituents, who in turn were divided into what practically amounted to armed camps favoring this or that proponent of that or this type of music. The arrival of the automatic phonograph in the forefront of the music picture made life a little more hectic for the recorders. With machines springing up in all types of location, catering to the multi-varied demands of all types of patrons, the platter impresarios were faced with the task of not only keeping things on an even keel as regarded home sales of records but also meeting the demands of the nickel-droppers.

The recorders are in agreement that there are certain artists and certain selections that have a universal appeal taking in the general public who spend money for platters and those whose monetary outlay is based on a nickel a "listen." But the output of these all-around popular pressings must be augmented by disks designed pretty exclusively for the machines, records which the disk-firms know will mean very little in point of home sales but which are to a certain extent the lifeblood of the automatic phonograph field. There are several artists recorded with only the machines in mind, and there is no question that the amount of hill-billy selections released is designed almost solely for the boxes.

Tempo and tone are two important considerations with which the recording companies were not so much concerned in the old days. To make an impression on a big crowd of people in a restaurant, bar or tavern, a record must have a faster, brighter tempo, a lifting rhythm that will make itself felt not only on those patrons definitely listening but also on those whose attention may be on conversation or sundry other things at the moment. This is not to say that a slow dreamy ballad cannot be as big a machine success as a Beer Barrel Polka, but the advantages are assuredly on the side of the quicker, tempo-ed number.

The rise of the automatic phonograph has put the recording industry to the additional task of producing disks with definite machine appeal as regards artists and songs, with the unusual usually proving to be the biggest hits.

With the machines producing a heavier tone, particularly in the bass register, than home phonographs of earlier vintage, recorders must be careful not to let low-toned instruments monopolize a disk, for the combined result of a heavy volume machine and record would be slightly unlistenable.

Finding suitable novelty numbers and ideas for the boxes is a task of great importance for the record outfits. It is an interesting commentary on this increasingly popular phase of the music business that it has, in its relatively short span of life, spawned several of the better and more meritorious song hits of the past few years. Sunrise Serenade and Begin the Beguine are two classic examples. Each became a leading sheet music seller and radio plug song only after initial hitdom in the phonographs. And each was of a higher type, musically and lyrically, than a great many hits produced thru normal Tin Pan Alley channels.

Novelties are sought by the recorders because the short history of the boxes proves that the biggest successes which had their start under the needles were not regularly published and plugged Tin Pan Alley products. Sunrise, a difficult melody to play and sing and therefore definitely non-commercial, would undoubtedly have died on its publisher's shelves had not the Casa Lorna record of it come along. Beguine, out of the score of a flop show several years ago, was just another extinct number in its publisher's catalog until Artist Shaw made it—and himself thereby. Beer Barrel Polka was distinctly a machine-made hit. I Cried for You, published and forgotten about 15 years ago, was re-created as a hit entirely because of the Glen Gray disk. The list could go further, but these examples prove the point.

It is not wonder, therefore, that the record companies are constantly looking for that "something different" that clicks under the needles of the country's automatic phonos. To that end they turn out items that for one reason or another the public cannot get thru other music channels, radio or song sheets. Items such as an O'F Man Mose, with risque implications that kept it off the air but made it a hit in the machines; or the down-to-earth appeal of a Dick Robertson, whose singing and band leading are confined wholly to records; or the clarinetting of an Artie Shaw on selections unknown to the general public; or the amusingly different vocal chorus on Marie that helped to establish Tommy Dorsey.

Making the proper records for the operator is not the easiest job the recorders have ever had, but a resounding automatic machine hit is worth all the trouble it might take to produce it.
PHONOGRAPh OPERATORS
All Over the Country

September 21, 1939

Dear Tommy:

I've got phonos on plenty of locations and they do a good business. My only kick is that most of the platters go big for a couple of weeks and then they pass right out of the picture.

I can remember some of your discs - like "Getting Sentimental," "Stardust," "Marie" and "Song of India," "Satan Takes A Holiday," "Music Goes Round and Round," "You're A Sweetheart," "Once In A While" -- the only time I took those out was when they got so worn down the machine needed a fresh copy.

And the same thing happened with "Stop Beatin' Round the Mulberry Bush," "Heaven Can Wait," "Boogie Woogie," "Hawaiian War Chant," and lots more with your label.

Got any good new ones coming out?

Yours for long hits,

[Signature]
Dear Op:

Here's a few of our latest recordings that seem to be coming up fast. They're getting a lot of calls at the music counters and on the bandstand.

"March of the Toys". The boys and girls can't seem to get enough of this one. "By the River Saint Marie" on the reverse.

"All Those in Favor of Swing Say 'Aye'" and "Stop Kicking My Heart Around". Clambake Seven favorites.

"You Taught Me To Love Again" -- we're getting more requests for this all the time.

"Blue Orchids," and "Day In - Day Out". Swell songs -- should stay popular.

A new one called "Nightglow," coming out soon. This one is plenty different.

And don't forget "Deep Night" -- the new one in "Marie" style. Coming out soon.

That ought to hold you for a while. Keep an eye on the Victor releases each week -- there'll be one you'll like each week. In the meantime, I think these will draw plenty of nickels, and stay put for quite a whirl.

Best regards,

Tommy Dorsey

EXCLUSIVE VICTOR ARTIST
FROM THE GOLDEN WEST comes TED FIO RITO and his ORCHESTRA

The name Ted Fio Rito has been synonymous with leadership in the music world as Conductor-Composer. As the conductor of a world-famous orchestra he has played in every night club, ballroom and theatre of importance in the country. His many appearances on stage, screen and radio have made him the favorite of millions. So distinctive is his dancepating music that Hollywood screen stars hail him as their favorite dance band.

As a composer, Ted Fio Rito has given Tin Pan Alley some of its biggest hits. His reputation as a composer of novelty numbers is unsurpassed. No wonder he is rated as “Class A” writer by the American Society of Composers, Authors and Publishers.

TAKE A LOOK AT THE RECORD AND SEE WHY TED FIO RITO TOPS THEM ALL

ON THE AIR
(A few of the many commercial shows on which Ted Fio Rito has been featured.)

M. B. COFFEE
OLD GOLD HOUR
LUCKY STRIKE BANDWAGON
HOLLYWOOD HOTEL
LADY ESTHER
JAROM SHOE
FRIGIDAIRE
CANTOR'S TEXACO HOUR
RIDGEFIELD OIL
LOG CABIN SYRUP
FITCH BANDWAGON
JACK HALEY'S WONDERBREAD
SHOW OF THE WEEK

IN THE FLESH
(A few of the thousands of leading spots played by Ted Fio Rito.)

EDGEWATER BEACH HOTEL
Chicago
HOTEL ST. FRANCIS
San Francisco
COCONUT GROVE
Hollywood
HOTEL BAKER
Dallas
HOTEL MAYFAIR
Cleveland
WESTWOOD GARDENS
Detroit
HOTEL PEABODY
Memphis
MEADOWBROOK CLUB
St. Louis
HOTEL MORRISON
Chicago
TROCADERO
Hollywood

(Just concluded summer engagement)

BEN MARDEN'S RIVIERA on the Hudson River, N. Y.

AS A WRITER
(A few of the top tunes composed by Ted Fio Rito.)

LAUGH, CLOWN, LAUGH
CHARLEY, MY BOY
NOW THAT YOU'RE GONE
NO, NO, NORA
THREE ON A MATCH
KING FOR A DAY
THEN YOU'VE NEVER BEEN BLUE
I NEVER KNEW
ROLL ALONG, PRAIRIE MOON
ALONE AT A TABLE FOR TWO
ALONG THE TEXAS TRAIL
(And the latest hits)

I'M ALL ATREMBLE OVER YOU
ANGEL IN A FURNISHED ROOM

MUSIC MACHINE OPERATORS:

A Ted Fio Rito recording in your phonograph means extra nickels in your cash box

WATCH FOR THE NEW TED FIO RITO RELEASES!
Melody is the basic compound of a commercial song... the lyrics have to tell a picturesque story that will appeal to the listener... Two secrets for picking winners that every operator should know.

By JACK ROBBINS

The more one compares the music publishing business with the younger music machine industry, the closer the two enterprises appear to rely on the same basic principles for high revenues and big profits.

Both music sales and music machine revenues are dependent on the public's preference for music. While the former strikes through copy sales, the latter brings a bigger play.

Yet the music machine industry is in the adolescent stages, compared to the more veteran Tin Pan Alley. Because it is growing into an enormous field of music, serious consideration should be given to it to avoid the various obstacles which first confronted music publishing.

It is the hope of every music machine operator to be able to select a disk which will eradicate losses made in speculating on potential hit platters and bring in addition a smart profit. So it was with the music publisher years ago (with some less progressive ones, it is the same procedure, today). But in an age when industry is being placed on an assembly line type of operation, it will soon become necessary also for operators to adopt "scientific" methods. In order to cope with this new condition, operators will be required to know, not guess, what makes a selling song and subsequently what brings faster revenues on music machines.

Until several years ago, music publishers employed almost the same tactics prevailing today in the music machine industry. It was the habit to publish from five to ten songs a month, and after three or four months one song out of perhaps 50 would strike the public's fancy. It was the theory then that all you had to do is keep printing music and one song was certain, to wipe off the losses of the "klinkers." But economic changes made it necessary to abandon this procedure. Diminishing sheet music sales made it evident to publishers that a hit song only did away with some of the losses, and costs of flop songs swallowed most of the profits from a hit tune. Therefore, more hit songs had to be picked, and the more successful publishers had to rely on their own judgment, sharpened by years of experience, to make certain these songs selected for publication possessed the ingredients that make big sellers.

These selling factors became apparent. Melody was the basic compound of a commercial song. A good lyric was not merely the wedding of pretty phrases, but had to tell a picturesque story that would attract the attention of the listener.

Similarly on phonograph records, it has been proved in the past three years that the same foundation is true for music machine hits. In spite of the large publicity given to swing and its proponents, these same disciples of hot jazz have had their best selling platters on melody songs. For instance, Benny Goodman's swingology is an excellent stimulus for the button pushers, but such songs as "Goodnight My Love" and "Lost" stood out on sales. Artie Shaw's rhythm compositions are extremely clever and noteworthy to musically inclined patrons, but it remained for the simple, melodic swing of "Begin the Beguine" to make the public at large understand what he was trying to accomplish. Once this was done it was simpler to make them comprehend the more intricate forms of "Back Bay Shuffle." Glenn Miller is probably one of the best examples of the triumph of melody. Altho Miller's records were acclaimed as possessing some of the most inventive arrangements, the sheer melodic beauty of his "Moonlight Serenade" brought the band into the best selling record grooves. Once established thusly, it is certain that his previous disks, such as "Sold American" will be due for a second hearing, because now, thru a simple melodic composition, Miller fans will be in a better position to understand the augmented patterns of his hot music. Duke Ellington, probably one of the most recorded bands in the annals of jazz, has contributed many notable works to this field, yet it is evident that melody, in his case too, played an important part when one considers that his best sellers were "Mood Indigo," "I Let a Song Out of My Heart," "Caravan" and other

(See PICKING HIT SONGS on page 45)
Outsmarting the Nickel Nurseries

In order to give the author, one of the leading music machine operators in Pennsylvania, wider latitude in thinking out loud for the printed page, The Billboard respects his request for anonymity.

Having grown up with the music machine industry since it was knee-high to a 10-inch record, and having seen many operators around me come and go like a midsummer romance, it is only natural that my views and prospective has almost become a fixation. Now mind you, with all my years of actual operation behind me—when red ink splashed my ledgers equally as well as the black ink—I do not want to create the impression at first that I am the one who wrote the book.

Fact of the matter, I didn’t even write any chapters to the book. But I have come to believe, and conscientiously, that there is nothing wrong with the music machine industry that can’t be easily mended. If there is anything wrong, and I am not saying that there isn’t, it’s with the people who are in it—people who consider the music machine a mere plaything and give little or no attention to the promotion of the industry; and in the same category, people who spend all their time bellyaching about their business when that time could wisely be spent in doing something constructive for their business.

Whenever I attend association meetings, conventions or speak with fellow operators in my travels throughout the field, I continually hear the same complaint. It’s always that the territory has been milked dry of locations and there just isn’t a nickel’s worth of business more to be gotten. If it wasn’t for the fact that they register the complaint in such a serious tone, I would think it the whim of a practical Joker.

You never hear them complaining that there is a shortage of records for their machines or lack of variety in the selections offered by the recording companies. They know better than that.

As I have said to dozens of operators in person, let me say again that as long as the bands and singers and artists continue to give us a never-ending supply and variety of recordings, there are never-ending possibilities for locations to house our machines.

It doesn’t take the smartest man in the world to know that it takes, primarily, race records and recordings by Negro artists to make your machine a money-maker in the Negro sections of your territory; or that your machine will just take up space in the Polish sections of town unless you stack the slots with Polish records.

By the same token I have found, and you, too, will find, that no type of location where there is a daily traffic of people is prohibitive to the placement of a music machine as long as you can give the machine the kind of music the location needs.

Only recently I contacted the proprietor of a very exclusive restaurant in a section of town where all the smocks are sables. And when I “dared” mention music machine to him he need only remind me that the malted milk muzzlers and nickel-beer fraternity never darken his doors—no, never.

But like the parlor car story that “no” means “maybe,” I explained that the music the machine would make available was not limited to the raucous Jazz or bombardment of ear-splitting swing with the players trying to blow each other off the record. The only trouble was making him believe that the machines could offer other music and any music. And like the man from Missouri, he wanted to be shown.

It was a simple matter filling the machine with musical-comedy selections, waltzes and light classical selections. That’s the only kind of music his diners understood and the only kind of music they would care to hear. And as long as my machine could make it available to them, my machine

(See OUTSMARTING THE NICKEL NURSERS on page 39)
VOCALS BY
RUSS CARLYLE
ALAN HOLMES
RONNIE SNYDER
CHEERFUL CHARLIE FISHER
THE THREE BLUE NOTES

BROADCASTING VIA NBC

THE MUSIC OF YESTERDAY AND TODAY
styled the
Blue BARRON way
IS BOOSTING OPERATORS' TAKES FROM COAST-TO-COAST!

OF THE SCORES OF BANDS ON TOUR THIS SUMMER, NONE HAVE SHATTERED ATTENDANCE RECORDS SO COMPLETELY AND SO CONSISTENTLY AS BLUE BARRON AND HIS ORCHESTRA. EVERYWHERE HE PLAYED, THOUSANDS OF FANS TURNED OUT TO HEAR HIM.

SO MANY PEOPLE WANT TO HEAR HIS "MUSIC OF YESTERDAY AND TODAY" THAT YOU MUST HAVE HIS DISKS ON EVERYONE OF YOUR MACHINES.

PUT THESE NEW BLUE BARRON BLUEBIRD RELEASES ON YOUR MACHINES AND
Watch Your Profit Soar
"OUT OF PORT"
"WHEN I CLIMB DOWN FROM MY SADDLE"
"POOR OLD JOE"
"LITTLE OLD BAND OF GOLD"
"IT'S FUNNY TO EVERYONE BUT ME"
"TWO TINY TOTS ON A TEETER-TOTTER"

Blue Barron’s Record-Breaking Engagements in hotels, theatres and on one-nighters have created a demand for Bluebird Records featuring the "Music of Yesterday and Today." Among this outstanding orchestra's recent successes have been:

HOTEL MUEHLEBACH, KAN. CITY
HOTEL EDISON, NEW YORK
PARAMOUNT THEATRE, N. Y.
EARLE THEATRE, PITTS., PA
THE ARCHER BALLROOMS, IOWA
and one-nighters throughout the country!

Consolidated Radio Artists, Inc.
CHARLES E. GREEN, PRESIDENT
30 Rockefeller Plaza, New York, N. Y. Columbus 3-3580
SAN FRANCISCO
CHICAGO
Hollywood
Cleveland
PERSONALITY ON A PLATTER

By MOE GALE

"Uneasy lies the head that selects the records for the music machines." The above paraphrase, borrowed from Shakespeare, applies directly to the operator who each week and each day must decide what records to put in his machines. The decision is an important one, for if he makes the wrong selection his product will lie idle and gather dust instead of nickels.

What new record will be popular in the machines? This question is as easy to answer as the old wheeze, "How high is up?" There is no general standard to go by. There is no precedent on which to base your standards. Two records made by the same performer will not necessarily have the same reaction when it comes to grabbing the nickels for the machines. The same song recorded by two different performers or bands, although they are both equally popular, will not bring the same results. Therefore, rightfully asks the operator, "How am I to know what to buy and what not to buy?"

From my experience as manager of talent I can only advise the operators on one point. And that is pick your records the way you pick your sales force. Your salesmen must have personality as well as talent. In the case of a salesman, it might be his manner of dress or (See Personality on a Platter on page 34)

Pertinent Facts On Artists

LOUIS ARMSTRONG

Louis Armstrong, using an instrumentation of six brass and four each of sax and rhythm, bolsters the brass to seven with the high notes from his trumpet. Band—with Armstrong always in the spotlight, either singing or playing—features Midge Williams and Sonny Woods, vocalists; Sidney Catlett, drummer; Red Allen, trumpeter, and J. C. Higgins, trombonist. Engagements include pictures and radio, as well as the leading ballrooms and theaters throughout the country. Armstrong is under the management of Glaser-Consolidated Attractions, Inc., and records for Decca.

CHARLIE BARNET


BLUE BARRON


COUNT BASIE

Count Basie, who highlights at the piano, has behind him a rhythm section; four sax, three trombones, and four trumpets. Recording for Vocalion, Helen Humes and James Rushing are featured vocalists. Outstanding engagements of this band, under the direction of Music Corporation of America, include Hotel William Penn, Pittsburgh; Ritz-Carlton Hotel, Boston; Roseland Ballroom and the Famous Door in New York City, and opens October 4 at the Palomar, Los Angeles.

WILL BRADLEY

WILL BRADLEY, who is better known to the music public as a trombonist, having appeared with several of the leading bands, now has his own aggregation. Going strictly for swing music, band features Ray McKinley, drummer, formerly associated with Jimmy Dorsey. Heard on Vocalion records, band is under the direction of William Morris Agency.

SONNY BURKE

Sonny Burke and his swing band were discovered in Detroit, where they command a large following. Band is now heard on Vocalion records and currently featured at the Coral Gables in Lansing, Mich. Band is booked thru Frederick Bros. Music Corp.

FRANKIE CARLE

Frankie Carle, featured pianist with Horace Heidt and his Musical Knights, has been heard at the Billmoore Hotel, Strand Theater in New York City and in radio on the "Pot of Gold" program.

A BIG BUSINESS

By ANDREW D. WEINBERGER

To all appearances, the only work that goes into a band is play. It's just the finished product that is presented to the public. Just as the inquisitive youngsters takes his first watch apart to see what makes it tick, it is well for the music machine operators to take a peek behind the scenes for a better appreciation and understanding of the machinery that makes it possible for the band to bring you consistently better music for the records and your machines.

A band is big business. Its operations cover the country, reach throughout the world, and enter almost every phase of the entertainment industry: theaters, dances, carnivals, concerts, motion pictures, radio, television, and of course, broad-casting and in music machines.

When an Artie Shaw gets up to take a chorus in a jammed theater, or a Shep Fields lifts his baton for the fanfare introducing a Coast-to-Coast broadcast—or even when someone puts a nickel in a music machine to hear a No. 1 band play a No. 1 song, it is all very glamorous. But it takes a smooth-running, never-stopping machine, an efficient organization, to create and keep that glamour and the accompanying earnings. There are a host of problems to be solved and a hundred details to be attended to in a half-dozen places throughout the country at the same time, and all the important aspects must be co-ordinated at a central headquarters. The leader himself has a tremendous job, if he is at or near the top he is more than a name and more than an artist. He's a real executive whether he likes it or not. Musicians and others must be employed, orchestrations and arrangements made; the band must be rehearsed and rehearsed. Frequently the band leader becomes an impresario and must arrange a complete show, with specialty entertainers and the band.

(See A BIG BUSINESS on page 34)
PROSPECTING
FOR HIT TUNES
by Irving Mills

There’s not a phonograph operator in the country who wouldn’t trade his shirt for a few more hits like “Hold Tight.” “Old Man Moses,” “Bel Mir Bist du Schoen” or music publisher either. These tunes had that undefinable something that clicked with the music machine public so solidly that the tunes were boosted into the hit class almost overnight.

Ever since those tunes and others of a novelty nature like them were boomed to the “hit parade” as a result of their popularity in music machines there’s been much discussion in music circles as well as among operators as to why they were such decisive hits. Were they simply “accidents” that happened? Most decidedly not!

To my way of thinking these songs were a welcome change from the usual run-of-the-mine pop song. They had an individuality all their own that made them so different from the songs usually heard over the air lanes that people welcomed them with open arms just like anyone forced to live on a milk diet will grab for a steak when the chance comes his way.

When a person listens to the radio he is forced to sit back and take what is given him with a grain of advertising. But when this same individual plays a tune on a phonograph in his local tavern he is digging down in his pocket for something he really wants to hear. The success of “Hold Tight,” “Flat Foot Flames,” “Barrel Polka,” and these other “oddities” proves that there’s more chance of getting that nickel from him by giving him something he cannot get on the radio than by duplicating what he has been subjected to in large doses over the air lanes.

That’s why it seems to me that it will pay an operator well to spend all the time he can on the search for “freak” numbers like “Hold Tight,” “Begin the Beguine,” etc.

Give people the chance to hear songs on your phonos they can’t get on the radio and more nickels will pop into your cash box. Here are some good leads to work on in this search for something different, distinctive to the Preference machine—a new sound to harmoniously match in more ways than one with the appointments of the location or the music itself in giving voice to the machine. Just as the manufacturers have expended every effort in striking an original and individual note in the production of the machine, in like manner have the music makers sought to evolve a kindred trade-mark for their playing to make it all the more distinguished and distinctive to the patronizing public.

The public, ever aware of something new, something different, is ever ready to hitch its wagon to a fad, fashion or fancy. Hoping to curry favor with such a fickle public, the location, the machine and the music all become slaves to a style. And whether you are selling syncopation or shoe-laces, it is by being able to put your finger on the public taste for a particular style that brings the lion’s share of monetary units to your merchandising efforts.

What that style has meant for the music-makers has made a marked impression not only upon the executive of a band agency but has simmered down to the general public that sees fit to support, financially or otherwise, the style of one orchestra against that of another. Sometimes it’s a ripple or maybe a tic toc, for some it’s the clarinet and for others the trombone—whatever the distinguishing note may be serves as the basis for the style. Be what it may, your patronizing public is just as much a slave to that style.

The music machine operator and band agencies together are doing their parts in creating and exploiting these multi-musical styles to meet the demands of a music-conscious public.

(A) SLAVE TO STYLE

By Charles E. Green

It’s stylish to be in style—whether it be the gills and taverns that fill the air with music each night, the music machines that harmoniously match in more ways than one with the appointments of the location and the music itself in giving voice to the machine. Just as the manufacturers have expended every effort in striking an original and individual note in the production of the machine, so, the music makers sought to evolve a kindred trade-mark for their playing to make it all the more distinguished and distinctive to the patronizing public.

The public, ever aware of something new, is ever ready to hitch its wagon to a fad, fashion or fancy. Hoping to curry favor with such a fickle public, the location, the machine and the music all become slaves to a style. And whether you are selling syncopation or shoe-laces, it is by being able to put your finger on the public taste for a particular style that brings the lion’s share of monetary units to your merchandising efforts.

What that style has meant for the music-makers has made a marked impression not only upon the executive of a band agency but has simmered down to the general public that sees fit to support, financially or otherwise, the style of one orchestra against that of another. Sometimes it’s a ripple or maybe a tic toc, for some it’s the clarinet and for others the trombone—whatever the distinguishing note may be serves as the basis for the style. Be what it may, your patronizing public is just as much a slave to that style.

The music machine operator and band agencies together are doing their parts in creating and exploiting these multi-musical styles to meet the demands of a music-conscious public.

(A) SLAVE TO STYLE

By Charles E. Green

It’s stylish to be in style—whether it be the gills and taverns that fill the air with music each night, the music machines that harmoniously match in more ways than one with the appointments of the location and the music itself in giving voice to the machine. Just as the manufacturers have expended every effort in striking an original and individual note in the production of the machine, in like manner have the music makers sought to evolve a kindred trade-mark for their playing to make it all the more distinguished and distinctive to the patronizing public.

The public, ever aware of something new, something different, is ever ready to hitch its wagon to a fad, fashion or fancy. Hoping to curry favor with such a fickle public, the location, the machine and the music all become slaves to a style. And whether you are selling syncopation or shoe-laces, it is by being able to put your finger on the public taste for a particular style that brings the lion’s share of monetary units to your merchandising efforts.

What that style has meant for the music-makers has made a marked impression not only upon the executive of a band agency but has simmered down to the general public that sees fit to support, financially or otherwise, the style of one orchestra against that of another. Sometimes it’s a ripple or maybe a tic toc, for some it’s the clarinet and for others the trombone—whatever the distinguishing note may be serves as the basis for the style. Be what it may, your patronizing public is just as much a slave to that style.

The music machine operator and band agencies together are doing their parts in creating and exploiting these multi-musical styles to meet the demands of a music-conscious public.

(A) SLAVE TO STYLE

By Charles E. Green

It’s stylish to be in style—whether it be the gills and taverns that fill the air with music each night, the music machines that harmoniously match in more ways than one with the appointments of the location and the music itself in giving voice to the machine. Just as the manufacturers have expended every effort in striking an original and individual note in the production of the machine, so, the music makers sought to evolve a kindred trade-mark for their playing to make it all the more distinguished and distinctive to the patronizing public.

The public, ever aware of something new, something different, is ever ready to hitch its wagon to a fad, fashion or fancy. Hoping to curry favor with such a fickle public, the location, the machine and the music all become slaves to a style. And whether you are selling syncopation or shoe-laces, it is by being able to put your finger on the public taste for a particular style that brings the lion’s share of monetary units to your merchandising efforts.

What that style has meant for the music-makers has made a marked impression not only upon the executive of a band agency but has simmered down to the general public that sees fit to support, financially or otherwise, the style of one orchestra against that of another. Sometimes it’s a ripple or maybe a tic toc, for some it’s the clarinet and for others the trombone—whatever the distinguishing note may be serves as the basis for the style. Be what it may, your patronizing public is just as much a slave to that style.

The music machine operator and band agencies together are doing their parts in creating and exploiting these multi-musical styles to meet the demands of a music-conscious public.

(A) SLAVE TO STYLE

By Charles E. Green

It’s stylish to be in style—whether it be the gills and taverns that fill the air with music each night, the music machines that harmoniously match in more ways than one with the appointments of the location and the music itself in giving voice to the machine. Just as the manufacturers have expended every effort in striking an original and individual note in the production of the machine, in like manner have the music makers sought to evolve a kindred trade-mark for their playing to make it all the more distinguished and distinctive to the patronizing public.

The public, ever aware of something new, something different, is ever ready to hitch its wagon to a fad, fashion or fancy. Hoping to curry favor with such a fickle public, the location, the machine and the music all become slaves to a style. And whether you are selling syncopation or shoe-laces, it is by being able to put your finger on the public taste for a particular style that brings the lion’s share of monetary units to your merchandising efforts.

What that style has meant for the music-makers has made a marked impression not only upon the executive of a band agency but has simmered down to the general public that sees fit to support, financially or otherwise, the style of one orchestra against that of another. Sometimes it’s a ripple or maybe a tic toc, for some it’s the clarinet and for others the trombone—whatever the distinguishing note may be serves as the basis for the style. Be what it may, your patronizing public is just as much a slave to that style.

The music machine operator and band agencies together are doing their parts in creating and exploiting these multi-musical styles to meet the demands of a music-conscious public.

(A) SLAVE TO STYLE

By Charles E. Green

It’s stylish to be in style—whether it be the gills and taverns that fill the air with music each night, the music machines that harmoniously match in more ways than one with the appointments of the location and the music itself in giving voice to the machine. Just as the manufacturers have expended every effort in striking an original and individual note in the production of the machine, so, the music makers sought to evolve a kindred trade-mark for their playing to make it all the more distinguished and distinctive to the patronizing public.

The public, ever aware of something new, something different, is ever ready to hitch its wagon to a fad, fashion or fancy. Hoping to curry favor with such a fickle public, the location, the machine and the music all become slaves to a style. And whether you are selling syncopation or shoe-laces, it is by being able to put your finger on the public taste for a particular style that brings the lion’s share of monetary units to your merchandising efforts.

What that style has meant for the music-makers has made a marked impression not only upon the executive of a band agency but has simmered down to the general public that sees fit to support, financially or otherwise, the style of one orchestra against that of another. Sometimes it’s a ripple or maybe a tic toc, for some it’s the clarinet and for others the trombone—whatever the distinguishing note may be serves as the basis for the style. Be what it may, your patronizing public is just as much a slave to that style.

The music machine operator and band agencies together are doing their parts in creating and exploiting these multi-musical styles to meet the demands of a music-conscious public.
CONSISTENT!
1935-1939

AMERICA'S GREATEST BAND

AT THE BOX OFFICE
1. Only Band Selected To Play Both World's Fairs
2. 1,250,000 shatter all attendance records at Benny Goodman Swing Concerts... San Francisco's Golden Gate International Exposition, July 2-July 30
3. Sensational Feature New York World's Fair Sept. 6-12
4. 15,000 jam Hollywood Bowl, August 5 for first swing concert in the history of the Bowl... "Goodman... Whams Elite"... Variety

AT THE POLLS
1. Voted year's outstanding swing band, 1939 — Metronome Magazine—(3rd year in a row)
2. Voted year's favorite of all bands, sweet or swing, 1939—Metronome Magazine—(3rd year in a row)
3. Voted America's No. 1 swing band—Martin Block Make-Believe Ballroom Poll conducted semi-annually over WNEW involving more than 325,000 voters

ON THE AIR
Fourth successive radio year for Camel Cigarettes, NBC - WEAF Saturday Evening, 10:00 P. M.—10:30 P. M. E.D.S.T.

HISTORY IN THE MAKING
1. Opening Waldorf-Astoria Hotel (return engagement), October 5, 1939
NOW ON
50c COLUMBIA RECORDS
Latest Releases
52337 Come Love
52391 Raggedy Time In Paris
52370 Jumping At The Woodside
52315 There'll Be Some Changes Made
52311 Blue Orchids
52311 What's New

COMING!
Soon to be Released
Bolero
Blues
Night and Day
Spring Song (Mendelssohn's)
Stealing Apples
Boy Meets Horn

WATCH FOR COMING COLUMBIA RELEASES FEATURING NEW BENNY GOODMAN Sextet

RCA VICTOR RECORDS (Continued)
25007 Dixieland Band
25007 Don't Be That Way
25067 Don't Wake Up My Heart
25087 Dawn South Camp Meetin'
25087 Peakin' High and Happy
25080 Flat Foot Floogie
25046 Gee, But You're Swell
25027 Get Happy
25027 Get Rhythm In Your Feet
25316 Glory of Love
25312 Good-Bye
25461 Goodnight
25461 Goodbye-Goody
25055 He Ain't Got Rhythm
25057 Here's Love
25050 House Hop
25009 Hungkodola
25567 I Can't Give You Anything
25551 I Do, Sweet as Apple Cider
25726 If Dreams Come True
25720 If I Could
25040 I Had To Do It
25047 I Know That You Know
25045 I Let a Song Go
25311 In a Sentimental Mood
25828 Is That the Way To Treat a Sweetheart?
25355 It's Been So Long
25347 It's the Dreamer in Me
25347 It's Wonderful
25355 I've Found a New Baby
25080 I've Got a Date
25708 I've Hid My Heart Away To a Star
25310 I Want to Be Happy
25447 Jam Session
25034 Japanese Sandman
25145 Jingle Bells
25099 King Porter
25708 Let That Be a Lesson to You
25727 Like Comes to a Party
25515 Little Kiss at Twilight
25717 Loch Lomond
25966 Love Me or Leave Me
25927 Lobolly in Rhythm
26500 Madhouse
25720 Mama, That Moon Is Here Again
25960 Margie
25863 Minnie the Moocher's Wedding Day
25473 My Melancholy Baby

Louise Tobin Vocalist

Exclusive Management
MUSIC CORPORATION OF AMERICA
London • New York • Chicago • San Francisco • Beverly Hills • Cleveland • Dallas • Atlanta
Eight offices to serve you, each office a complete unit in itself

LIONEL HAMPTON Vibraphone • Drums

The Billboard 18

September 23, 1939
Talent and Tunes on Music Machines
TALENT AND TUNES ON MUSIC MACHINES

September 25, 1939

A SHOT OF SHOWMANSHIP

By Thomas C. Rockwell

I have probably been asked to write this article in the expectation that I would dwell on the coin phonograph as a factor in exploiting orchestras and singers, but I'd like to devote it to orchestras and singers as a factor in building coinphonograph business, because I sincerely believe that the average operator to a very great extent has overlooked the importance of using the right orchestras and singers.

Sit in the average spot with a coin phonograph for an hour or so, and keep tabs on the numbers you play. Within the 20 or 24 records available are actually heard, and how many times the favorites are repeated. Then look at the labels, and you'll see why. Pop tunes that died weeks before. Bands that don't mean anything on records.

It seems to me that half of the records on any machine I encounter are deadwood. On a 24-record machine, that's 12 available. Why not substitute for this deadwood 12 of the top bands and singers, so that the 24 sides you offer your customers are made up of: first, current hit tunes; second, hot novelties; and third, popular bands and singers playing current tunes. But that, with all the polls taken today, the general ranking of bands and singers in public favor is certain no secret. If you want a strict local rating, go to your local ballroom operator or dance promoter and have him write the salary figures he's willing to pay for a list of 30 top bands, and you'll get your other records in the machines and make everyone within earshot sick of them.

Sometimes, too, I think operators buy their top tune records without listening to them. With a choice among half a dozen bands and singers on a top number, you often hear on a machine the worst record of the lot. Nobody's 100 per cent, you know, and even the best bands don't click on every tune.

A little showmanship wouldn't be amiss occasionally, either. Remember, it's the public's right to have the machines the next time they record the same tune? Battles of music have done all right for ballrooms, but no ballroom yet has succeeded in lining up the two top bands of the country for a battle of music. Jimmy and Tommy Dorsey records of the same tune ought to do ok, or Bob Crosby vs. Bob Zurke for a Dixieland battle, or Woody Herman and Jack Teagarden to see which one is really "Mr. Blues."

(See A SHOT OF SHOWMANSHIP on page 36)

Pertinent Facts On Artists Represented In This Section

Tommy Dorsey, who is featured on the piano with his orchestra of 12 men, uses three brass, four sax and five rhythm instrumentation. Vocals are handled by Carolyn Horton, Lew Sherwood and John McElvee, the latter doubling on trumpet. Outstanding appearances include Strand and Paramount Theaters and Plaza Hotel in New York City; Cocoanut Grove, Los Angeles, and the Palmer House in Chicago. Heard in Red Label records, orchestra is under the direction of Music Corporation of America.

Ted Fio-Rito, whose orchestra has 14 pieces, is also known as a composer, having written more than 150 songs. This maestro appeared on the cover in "Rhythm on the Rampage" and "Music Will Tell." His radio programs include appearance on the "Ridgeway program with Carl Niessen and Olsen and Johnson; "Log Cabin Show" with Virginia Verrill, Warren Hull and "Lucky Strike Hour." "Old Gold Program" and "Hollywood Hotel" with Dick Powell, Jack Haley. Outstanding engagements include the Florentine Room, Beverly Wilshire Hotel, Beverly Hills, Calif.; Hotel New Yorker, New York City; Orlik Tobacco Hotel, Hotel Commodore, Paramount Theater in New York City, and at hotel Hotter on Hotel in New York City; Palomar, Los Angeles, and Glen Island Casino near New York City.

EDDY DUCHIN

Eddy Duchin, who is featured at the piano with his orchestra of 12 corns to be regarded as one of the most distinctive features of the hotel's entertainment in Chicago.

THERE ARE MANY VALUEFUL FACTS ON ARTISTS REPRESENTED IN THIS SECTION.

RACE ARTISTS BRING PROFITS

By JOE GLASER

It is impossible to write without restraint about the Negro artists whose music and melodies have come to be regarded as one of the most distinctive and valuable contributions ever to be made to the world's music and recognized as the greatest single force in the American popular music of today.

Recalling the golden days of the phonograph Industry, when the recordings of Negro musicians and singers flourished in popularity and sold into the hundreds of thousands, it is little wonder that their position in the music, and particularly the record, world today has become more significant with each succeeding year.

Music is universal and its worth is judged by its sincerity and execution. Little wonder then that the race artists have consistently brought greater profits for the music industry operators. Warm and sincere in their interpretations and with a deep, sympathetic understanding for good jazz, which in the present day they have combined with a learned and thorso knowledge of orchestration, the deepening wave of enthusiasm for recordings by the race artists is approached by none.

That conviction is no idle boasting nor any wishful thinking. As proved today, it was no idle boasting when, after discovering Louis Armstrong in Chicago some 15 years ago, I developed and advertised him as the "world's greatest recording artist." Perhaps I was a little ahead of the times in that, but his record has now both the sales and the sales of the record company. His records in those early days are among the most highly prized disks today. Enthusiasts all over the country have been known to spend days so that the music machine operators will have only the music he made during his early days.

That the present generation still finds as much favor in the early recordings of race artists as they do in the latest releases is not because they are a novelty or have any value as an antiquity, but because all of their recordings are performances of great artists and great songs.

The influence of race artists on all America, and even European, musicians and singers has been immense and constant. Many have been able to capitalize on it, but withal, the artists of the Negro race have been able to hold their positions as leaders ever since the first pioneering what we today know as American music.

The public has come to appreciate this American jazz to be as much of an art as the classical music of the old masters. And the public, which dictates what it wants, considers the music of race artists.

(See RACE ARTISTS BRING PROFITS on page 38)
Count Basie and His Orchestra

featuring

James Rushing and Helen Humes

...to increase their profits

Put the Count of Swing in every location, with his Vocalion releases

Says Billboard:

"...there is plenty color, warmth and rich melody in their jassapations to arrest attention of both "gates" and good folks. Basie showcases his Steinwaying advantageously, having developed a sense of salesmanship without bending over backwards at the expense of his showmanship."

Having won legions of fans at the Famous Door, in New York City and at the College Inn in Chicago, Count Basie now moves westward to the famous Palomar Ballroom in Los Angeles where he opens on October 4th.

Get these new Vocalion releases now!

Clap Hands, Here Comes Charlie
Pound Cake
Moonlight Serenade
I Can't Believe You're in Love with Me

How Long Blues
Sub-Deb Blues
You Can Count on Me
You and Your Love

Opening Oct. 4th
Palomar Ballroom
Los Angeles

Exclusive Management
Music Corporation of America

London • New York • Chicago • San Francisco • Beverly Hills • Cleveland • Dallas • Atlanta

Eight offices to serve you, each office a complete unit in itself.
Variety says—Lawrence Welk orchestra has come far in the last few months, and today rates as one of the best band bets in the nation. Has come through with an excellent radio build-up that has won many fans for his 'Champagne Music' and indications are that Welk and his orchestra are really on the upswing.

Lawrence Welk orchestra has come far in the last few months, and today rates as one of the best band bets in the nation. Has come through with an excellent radio build-up that has won many fans for his 'Champagne Music' and indications are that Welk and his orchestra are really on the upswing.

Balaban & Katz Corporation
Executive Officers
Chicago Theatre Building
Chicago

September 19th, 1939

Mr. I. A. Frederick
Frederick Bros. Music Corp.
220 North Michigan
Chicago, Illinois

Dear Mr. Frederick:

I wish to take this opportunity to express my regret in regard to LAWRENCE WELK'S unavailability for a second week at the Chicago Theatre. His engagement here has been a successful one and his Champagne Music has been the talk of the town.

However, inasmuch as your previous bookings have made it impossible for a second week, we will be looking forward to a return engagement.

Sincerely,

Max Turner

Champagne Music
MEAN BOX-OFFICE BUSINESS!

Operators! All exclusive Vocalion releases mean business for you!

Frederick Bros. Music Corp.
New York - Chicago - Cleveland
TALENT AND TUNES ON MUSIC MACHINES

CASHING IN ON CUPID WITH VOCALION RECORDS BY

RAY HERBECK
and his Music with Romance

HEAR these latest RAY HERBECK RECORDS TODAY!

SAILING AT MIDNIGHT
TELL ME WITH YOUR KISSES
YOU LOOK GOOD TO ME
IT'S TIME TO SAY ALOHA
SEPTEMBER SONGS
IT NEVER WAS YOU

HOME IN THE CLOUDS
ROSE OF WASHINGTON SQUARE
STAND BY FOR FURTHER ANNOUNCEMENT
LET THERE BE LOVE
THE LAST SUPPER
THE OLD SHIP
YOU GOT ME CRYING AGAIN
I MUST HAVE ONE MORE KISS KISS KISS

THE LITTLE MAN WHO WASN'T THERE
YOU'RE THE MOMENT IN MY LIFE
WHAT'S NEXT
YOU ARE MY DREAM
NOW AND THEN
BLUE TAHITIAN MOONLIGHT
IN OLD O KLAHOMA
AFTER ALL THESE YEARS

JUNIOR
DREAM RENDEZVOUS
SIMPLE AND SWEET
GOT A PEBBLE IN MY SHOE
THERE'S A HOLE IN THE OLD OAKEN BUCKET
ROMANCE RUNS IN THE FAMILY

Ray Herbeck has been creating customers for his recordings in your machines by outstanding personal engagements at the Schroeder Hotel, Milwaukee (where he is currently appearing); the Edgewater Beach hotel, Chicago; Elitch's Gardens, Denver; Brown Palace Hotel, Denver; St. Paul Hotel, St. Paul & many others.

A Sock HIT! BY TINY HILL
AND HIS ORCHESTRA

IF YOU THOUGHT
"ANGRY" WAS NIFTY
ORDER VOCALION
FIFTY-SIXTY (3060)
(NOW READY)

"DOODLE DE E DOO"
(DOU)

"ANGRY" BY
"TINY" HILL
AND HIS ORCHESTRA
VOCALION

DOODLE DE E DOO
(DOU)

EVERY LITTLE MOMENT
MAMA'S GONE GOOD-BYE

who come through with a fine follow-up for
"ANGRY" the tune which is still pinching the
disc fans and coin boxes. The popular massive
maestro records the old standard
"DOODLE DE E DOO" delivering his own new vocal to
tip-top band backing. The number has been
piling up requests and is a natural sales-
clincher. The coupling is favored with another
fox trot "DREAM GIRL"—the band's theme
song and a big favorite with TINY'S fast-grow-
ing public.

CURRENTLY
RAINBOW BALLROOM, DENVER, COLORADO.

EXCLUSIVE MANAGEMENT
FREDERICK BROS. MUSIC CORP.
NEW YORK - CHICAGO - CLEVELAND
Carl Lorch & His Orchestra

Throughout the Midwest and spreading eastward and westward like wildfire is the popularity of this amazing new band...

These New Bluebird Records...

Will show you why music machine patrons everywhere are asking location owners to put in these Lorch disks.

Angry

Does Your Heart Beat for Me?

Let's Say Goodnight to the Ladies

Swing Little Indians, Swing

You're Gonna Fall and Break Your Heart

Hear Them Today! Get Them for All Your Machines Now!

EXCLUSIVE MANAGEMENT

FREDERICK BROS. MUSIC CORP.

New York - Cleveland - Chicago.

Sonny Burke, newest meteor in the Swing Kingdom, has recently recorded for Columbia's Vocalion Records. Watch for his first releases. They'll make money for you.

Composer, arranger and musician, Sonny Burke gets into his music a quality that can be duplicated by no other band. A quality that makes for bigger "takes" in all music machines.

Red Nichols means Nickels for you

"A Torrid Trumpet Wailing to the Four Winds"

Put these sensational new Bluebird Records by Red Nichols and His Orchestra in All Your Machines today!

Wail of the Winds

(Red Nichols's Theme Song)

Davenport Blues

Hot Lips

Sass'in' the Boss

Parade of Pennies

Way Past My Dreamin' Time

Coquette

Love Me or Leave Me
Orrin Tucker and His Orchestra are currently enjoying the distinction of being the only band elevated from Columbia’s Vocalion to the new Columbia Red Label.

Music Machine Operators can still bring Orrin Tucker and his orchestra to their locations’ customers on these smash hit Vocalion records:
- "Especially for You"
- "I Need Lovin’"
- "Billy"
- "Everybody Loves My Baby"

And watch for the new Orrin Tucker releases on the Columbia Red Label — COMING SOON!!!
PERENNIAL FAVORITES
By B. W. FREDERICK

The old tune with a new twist is the meat and potatoes of the automatic music machine industry. Pop tunes come and go but operators will still get the big money if they bring back memories to send listeners crying "I dare say, Mom, is there a joint Jumping with rhythms that have withstood the test of time?"

My viewpoint is naturally somewhat governed by the build-up involved in the promotion of a band but our surveys have proved beyond a shadow of a doubt that such tunes as "Stardust," "Rosalie," "Angry," "Anabelle," "Old Man Mose," "Hot Lips," "Sugar Blues," "Josephine," etc., will consistently hold their own against the transient smash hit. The success of Tiny Hill's recording of the old tune, "Angry," has brought home the value of a standard tune more than ever before and, on Hill's second record session, we gladly accepted the tunes, "On the Road You Do Me Like You Do Do Do!" and "Down Dive Don't!" I have every reason to believe that these releases will get more nickel in the long run than many of the current pop tunes which live as long as fish out of water. The operator who has the staff to continually build his operation on our own bands; however, in traveling thru the country I notice that most smart operators are continually building a good portion of their machines with standard tunes by Bing Crosby, Red Nichols, Jack the Rabbit, Lee Wiley, Manone, Charlie Barnet, Jimmy Lunceford and other standard names.

In my opinion, musicians are most happy when they are again able to use more familiar themes and probably this tends to turn out a higher standard of musicianship on records of tunes that waxed, will catch the public's fancy in many back-room sessions.

Pertinent Facts On Artists Represented In This Section

(CONTINUED from page 19)
In Chicago, recording for Bluebird, band is also heard each Friday night at the sun-baked Sea Breeze. Every Saturday, the band brings its band to New York on December 22, when he appears at the Strand Theater. Under the direction of William Morris Agency, Lyman and Californians include among their engagements over the nation Casa Manana at Dallas, and Hollywood movie colony's favorite spots.

FREDDY MARTIN

Freddie Martin, one band leader who has stuck to pre-war syncopation, has an ideal way of making his band sound smooth and rhythmic. His one-handed orchestra-using 13 men in his organization and himself handles a sax. Employing an instrumentation of four rhythm, three fiddles, three brass and three reeds, band features vocalists by Bill Stoker and Gene Walsh. Currently featured at the St. Catherine Hotel on Catalina Island, band has among its outstanding engagements the Bon Air Country Club at the Strand Theater, and Kokomo Club, New York. Heard on Bluebird's label, Freddy Martin is managed by Music Corp. of America.

FRANKIE MASTERS

Frankie Masters and his "Bell-Tone Music" has 12 musicians and features the vocals of Marion Hutton. Recording for Vocalion, band uses instrumentation of three brass, four rhythm and four sax. Orchestra has been featured at the Edgewood Beach, Morrison, Stevens and Sherman hotels in Chicago; St. Francis Hotel, San Francisco; Claridge Hotel, Memphis; Roosevelt Hotel, New York, and Beverly Hills Country Club, Newport, Ky. Organization is managed by Janice Corporation of America.

GLENN MILLER

Glenn Miller uses an instrumentation of six brass, five sax, and three rhythm-in addition to the maestro's trombone. Known as an arranger, Miller and his band record for Bluebird. Band numbers among its outstanding engagements such spots as Hotel Roosevelt, New Orleans; Hotel Adolphus, Dallas; Hotel Nicollet, Minneapolis; Glen Island Casino, New Rochelle, N.Y.; and moves into the Paramount Theater for a one performance. Vocals are handled by Marian Hutton and Ray Eberle. Band is managed by General Amusement Corp.

NEW FRIENDS OF RHYTHM

New Friends of Rhythm, straight classical group, has added fiddle and harp for swing improvisation of the classics. All concert musicians and recording artists of their own arrangements, quartet is on Victor label. William Morris Agency manages.

RED NICHOLS

Red Nichols first gained record recognition with his Five Pennies orchestra, which today is full grown to the conventional size. Maestro now uses four brass, four reed and four saxophone, which is what the band brings when he joins with his hot trumpet. Bill Darnell is vocalist. Band, which records for Bluebird, has been heard in theaters and ballrooms throughout the nation, on Broadway at Loew's State theater, and recently closed at the Willow's, Buffalo, Fredrick Bros. Music Corp. books unit.

DICK ROBERTSON

Dick Robertson has retained popularity over a period of years by virtue of the fact that he is not a "name" artist but in singing the songs. At present, most of his activity is confined to solo singing and playing on the radio. Robertson is known for his husky, big tenor's voice, the hit song of the moment, no matter by whom recorded. It also is apparent that Robertson has a considerable number of hits of his own, such as "First Date," "Second Date," and "Let Me Hear the Music." His band is with the title of a current hit should have double value.

The operator who merely does the obvious things, however, is not headed for prosperity. While he may make a consistent profit, due to the unique character of this new industry and the foresight of executives of recording companies, the shrewd operator, after protecting his investment with customary routine, will expend extra effort from fresh angles to catch extra nickels for an extra margin of profit.

STRIKE A BALANCE
By WILLIAM MORRIS JR.

There is opportunity for plenty of good old-fashioned showmanship in the operation of automatic phonographs. After all, the operator is selling entertainment to the public just as surely as are the men who present it via the stage, screen or radio. Variety and balance are two essentials of good showmanship and should be retained in the selection of records. The average operator, who has to play from 12 to 24 records is to give patron a varied selection. To fill a machine with platters of the same type and character is to defeat this purpose at the start.

Naturally, there may be a trend toward swing today and toward sweet tomorrow, a good showman tries to strike a balance and to include in all set programs some elements which might appeal to the minority, since opinion regarding entertainment never had been unanimous. Showmanship may be exhibited in other ways, too, such as the preparation and display of neat cards or posters to call attention to special or novelty records so as to sell these numbers to patrons who might overlook them in the general listing. The foundation of the success of music machines must be a thorofamiliarity with the "best seller" lists, both for songs and artists. But for his extra profits, the operator must seek constantly for those occasional special novelty numbers which will catch the fancy of the "name" artist or known song title on the label. It is obvious that the average patron spends his nickel either to hear his favorite singer or band perform, regardless of the musical number presented, or to listen to the hits of the moment, no matter by whom recorded. This also is apparent that Robertson has a considerable number of hits of his own, such as "First Date," "Second Date," and "Let Me Hear the Music." His band is with the title of a current hit should have double value.

The operator who merely does the obvious things, however, is not headed for prosperity. While he may make a consistent profit, due to the unique character of this new industry and the foresight of executives of recording companies, the shrewd operator, after protecting his investment with customary routine, will expend extra effort from fresh angles to catch extra nickels for an extra margin of profit.

TALENT AND TUNES ON MUSIC MACHINES
The Billboard
**LATEST RELEASES OF RECORDINGS**

**ARTISTS REPRESENTED IN THIS ISSUE**

**LOUIS ARMSTRONG**
- On Decca Records:
  - Baby, Won't You Please Come Home?
  - Shanty Boat on the Mississippi
  - Confessin'
  - Our Monday Date
  - Savoy Blues
  - Me and Brother Bill

**WILL BRADLEY**
- New releases to be issued soon

**SONNY BURKE**
- New releases to be issued soon

**FRANKE CARLE**
- On Decca Records:
  - Holiday
  - Dancing Tambourine

**BOB CHESTER**
- On Bluebird Records:
  - Just for a Thrill
  - Hoy! Hoy!
  - Alla En El Rancho Grande
  - Judy
  - You Tell Me Your Dream
  - Shoot the Sherbert to Me, Herbert
  - Oo Oo Oo (I'm Thrilled)
  - Goody Goodbye

**CHARLIE BARNET**
- On Bluebird Records:
  - Cherokee
  - The All Night Record Man
  - Love Grows on the White Oak Tree
  - The Last Jump

**BLUE BARRON**
- On Bluebird Records:
  - It's Funny to Everyone But Me
  - Upsy Downsy
  - When I Climb Down From My Saddle
  - Little Old Band of Gold
  - Out of Port
  - Poor Old Joe

**COUNT BASIE**
- On Vocalion Records:
  - How Long Blues
  - Sub-Deb-Blues
  - Moonlight Serenade
  - I Can't Believe You're in Love With Me
  - Clap Hands, Here Comes Charlie Pound Cake
  - You Can Count on Me You and Your Love

**DEL COURTNEY**
- On Vocalion Records:
  - Over the Rainbow
  - How Lovely You Are
  - An Angel in a Furnished Room
  - A Table in a Corner
  - Put That Down in Writing
  - To You, Sweetheart, Aloha
  - Stop Kicking My Heart Around Oceans Apart

**BOB CROSBY**
- On Decca Records:
  - Over the Rainbow
  - You and Your Love
  - It Was a Lover and His Lass
  - Oh, Mistress Mine

**EDDY DUCHIN**
- On Brunswick Records:
  - Comes Love
  - Danger in the Dark
  - Ain't Cha Comin' Out?
  - Out of Port
  - Baby Me
  - The Day We Meet Again
  - What Is This Thing Called Love?

**SHEP FIELDS**
- On Bluebird Records:
  - South of the Border
  - It's All Over Town
  - Goodnight, My Beautiful
  - Are You Having Any Fun?
  - Boy Scout in Switzerland
  - Sleepy Moon

**TED FIO-RITO**
- New releases to be issued soon

**ELLA FITZGERALD**
- On Dacca Records:
  - Sugar Pie
  - That Was My Heart
  - My Last Goodbye
  - Heart of Mine

**LOUIS ARMSTRONG**
- On Decca Records:
  - Baby, Won't You Please Come Home?
  - Shanty Boat on the Mississippi
  - Confessin'
  - Our Monday Date
  - Savoy Blues
  - Me and Brother Bill

**CHARLIE BARNET**
- On Bluebird Records:
  - Cherokee
  - The All Night Record Man
  - Love Grows on the White Oak Tree
  - The Last Jump

**BLUE BARRON**
- On Bluebird Records:
  - It's Funny to Everyone But Me
  - Upsy Downsy
  - When I Climb Down From My Saddle
  - Little Old Band of Gold
  - Out of Port
  - Poor Old Joe

**COUNT BASIE**
- On Vocalion Records:
  - How Long Blues
  - Sub-Deb-Blues
  - Moonlight Serenade
  - I Can't Believe You're in Love With Me
  - Clap Hands, Here Comes Charlie Pound Cake
  - You Can Count on Me You and Your Love

**DEL COURTNEY**
- On Vocalion Records:
  - Over the Rainbow
  - How Lovely You Are
  - An Angel in a Furnished Room
  - A Table in a Corner
  - Put That Down in Writing
  - To You, Sweetheart, Aloha
  - Stop Kicking My Heart Around Oceans Apart

**BOB CROSBY**
- On Decca Records:
  - Over the Rainbow
  - You and Your Love
  - It Was a Lover and His Lass
  - Oh, Mistress Mine

**EDDY DUCHIN**
- On Brunswick Records:
  - Comes Love
  - Danger in the Dark
  - Ain't Cha Comin' Out?
  - Out of Port
  - Baby Me
  - The Day We Meet Again
  - What Is This Thing Called Love?

**SHEP FIELDS**
- On Bluebird Records:
  - South of the Border
  - It's All Over Town
  - Goodnight, My Beautiful
  - Are You Having Any Fun?
  - Boy Scout in Switzerland
  - Sleepy Moon

**TED FIO-RITO**
- New releases to be issued soon

**ELLA FITZGERALD**
- On Dacca Records:
  - Sugar Pie
  - That Was My Heart
  - My Last Goodbye
  - Heart of Mine

*Profit music for a pack of smart music machine operators that's what the Raymond Scott Quintet make!*

When you order your records be sure to get these newest releases by

**RAYMOND SCOTT**

and his Quintet

**LATEST BRUNSWICK RECORDINGS**

No. 8404 In an Eighteenth Century Drawing Room
Boy Scout in Switzerland

No. 8452 The Tobacco Auctioneer
Siberian Sleighride

Coming Soon NEW RAYMOND SCOTT COLUMBIA RED SEAL RECORDS

(See LATEST RELEASES on page 25)
"THE NATION’S NO. 1 TRUMPETER"

HARRY JAMES

A name that means more NICKELS in MUSIC MACHINES

Every day more smart music merchants are discovering that those sensational COLUMBIA RECORDS featuring HARRY JAMES and his Orchestra mean a bigger play and bigger profits in their machines.

Now that the price on COLUMBIA RECORDS has been cut to a new low, you can get THE BEST there is for LESS than ever before.

JUST OUT!

These latest Recordings by HARRY JAMES on COLUMBIA RECORDS

VAS VIEST DU DAILY STAR

IT’S FUNNY TO EVERYONE BUT ME

AVALON

FLASH

HERE COMES THE NIGHT

WILLOW WEEP FOR ME

FEET DRAGGIN’ BLUES

ALL OR NOTHING AT ALL

SUGAR DADDY

MY BUDDY

The next time you call at your dealer say:

“Give me those latest COLUMBIA RECORDS featuring HARRY JAMES AND HIS ORCHESTRA With the Sensational Stars of Tomorrow”

Music Machine Patrons have seen and heard HARRY JAMES on scores of record-breaking personal appearances, including:

PARAMOUNT THEATRE, N. Y.

PENNSYLVANIA HOTEL, N. Y.

STEEL PIER, Atlantic City

ROSELAND BALLROOM, N. Y.

WORLD’S FAIR, N. Y.

and currently

College Inn, SHERMAN HOTEL, Chicago

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS • ATLANTA

EIGHT OFFICES TO SERVE YOU, EACH OFFICE A COMPLETE UNIT IN ITSELF
forming a well-balanced unit. No single item here can be overlooked.

But that is just the beginning. Contracts must be negotiated to obtain the fairest terms. Booking schedules must be arranged with an eye to strategic dates and places and so as to utilize as much available time as possible and still avoid conflicting engagements. Travel and hotel arrangements must be made. Publicity and promotion must be well done, both by the leader's own publicity people and by the press and promotion departments of the broadcasting or motion picture company or whoever else is buying the band at the moment, working in co-operation with the leader's personal representatives and publicity agents. Salaries and bills must be paid, accounts, records and statistics must be kept. Tax returns must be filed, and social security, unemployment insurance and income taxes must be paid. Several types of insurance must be procured. Union regulations must be complied with.

A band may have original compositions written by the leader or some of the musicians which are an Important part of its library. The tunes must be copyrighted and maximum aspersion for them should be secured. Thus there are negotiations with publishers and contact with royalty collection organizations throughout the world. And there may be the matter of copyright clearance with radio networks.

Savings must be carefully invested, for rainy days may come. Adequate reserves must be put aside to keep the organization going between engagements and to meet contingencies.

All this sounds very involved. Let me assure you that it often is. But it isn't all. New problems must be anticipated and planned for. Just as in any business, successful operation and management consist not only in handling the present, but in preparing for the future. How will television affect the band? What about the band's place in the recording industry where momentous developments are even now occurring. What about the situation concerning the property right of the performing artist in records of his performances?

The record problem is probably the biggest one facing the established band leader today. An orchestra can be brought and kept before a vast section of the public by phonograph records. It is possible that this medium may become as important as live radio broadcasts. Records can make a band. Can they break a band? Soon we will know that too. Nevertheless—and this would have been unbelievable a few years ago—records have become a major source of orchestra earnings. When a popular leader entered into a new record contract recently, his guaranty and royalty rights totaling $100,000 a year, it aroused amazement and even caused consternation in the entertainment industry. This gives a leader something new to worry about. Do recording developments mean that bands are now to be built for records as well as by records?

Here is another group of problems: It is now well established that recording artists have a property right in records containing their renderings and may prevent unauthorized broadcasting and any other unauthorized use of the records, including use in music machines. This enables the leader to demand compensation for such commercial use, and since his records are used to give performances, he is justified in requiring reasonable compensation. Well, what is reasonable compensation? This is an issue which must soon be threshed out. And there is another factor to seriously consider. Should the leader allow his records to be used commercially, anywhere and at any time, providing compensation is paid? May it not be advisable to limit the number of performances to be given by means of his records, or to limit the places where and times of day when such performances may be given? I believe these latter questions deserve as serious consideration as the question of compensation.

Manifestly, if the manufacture and sale of records and their use for broadcasting and in music machines is a big business, then the operation of an orchestra which makes top-selling records is big business, and would be big business even without considering the other aspects of the leader's career.

We're not MAKING RECORDS but we've made a habit of BREAKING them

Here's Proof:

- Opened September 12
  GLASS HAT, BELMONT PLAZA
- Just Concluded 18 Weeks at
  BEN MARDEN'S RIVIERA
- Appearing Weekly on NBC for
  SENSATION CIGARETS
- Recently Completed
  4 TELEVISION SHORTS
- Appearing in
  VITAPHONE SHORTS

"Making Love to Your Ears"

FRAZEE SISTERS

Ruth Anne and Mary Jane
"... the topnotch harmony duoists." — The Billboard.

WM. MORRIS AGENCY, INC.
NEW YORK  CHICAGO  HOLLYWOOD  PARIS  LONDON
In music machines everywhere . . . They're dropping nickels to hear

Bluebird records

By Shep Fields and his orchestra

Outstanding personal engagements from coast to coast have built Shep Fields' reputation with thousands of music machine patrons . . .

These tunes are a few of the outstanding recordings made by Shep Fields and his orchestra

- Boy Scout in Switzerland
- Sleepy Moon
- Goodnight My Beautiful
- Are You Having Any Fun?
- South of the Border
- It's All Over Town
- I Dream of Jeanie with the Light Brown Hair
- Buffoon
- Hot Pretzels

Stand by for further announcements

Exclusive Management

Music Corporation of America

London · New York · Chicago · San Francisco · Beverly Hills · Cleveland · Dallas · Atlanta

Eight offices to serve you, each office a complete unit in itself
opening

CAFÉ ROUGE
Hotel Pennsylvania, N.Y.
OCTOBER 15th

OLD GOLD'S "Melody and Madness" Program
Tuesdays, 9 p.m. E.D.S.T. (NBC Blue Network)

"DANCING CO-ED"
MGM's new feature film starring Artie Shaw
now being released.

DON'T MISS THESE SENSATIONAL RECORDINGS:
DAY IN—DAY OUT
PUT THAT DOWN IN WRITING
TRAFFIC JAM
SERENADE TO A SAVAGE
OUT OF NOWHERE
I'M COMING VIRGINIA
GO FLY A KITE
A MAN AND HIS DREAM
I'LL REMEMBER
EASY TO SAY
MOONRAY
MELANCHOLY MOOD

THE NEW ID
America's Music Machine Publication
practically every important national
poll (Billboard, Downbeat, Radio)
your Best MUSIC MACHINE BET!

THE HIGHEST PAID OR
AT THE LOWEST PRICE

RCA-Manufacturing Company pays
the greatest yearly sum ever paid
band-leader. Yet, the highest paid
is available to you on 35c records.
biggest bargain the Music Machine.

DIRECTION
THOMAS G. ROCKWELL
AMERICA'S MUSIC MACHINE
NEW YORK, CHICAGO, HOLLYWOOD
ARTIE SHAW on BLUEBIRD RECORDS

ARTIE SHAW

Winner of the first Nickel Magnet Poll (1938).

ARTIE SHAW - leader of the most popular band in the world.

ARTIE SHAW & HIS ORCHESTRA TO YOU

ARTIE SHAW recording band-leader with a sound that the world has never had!

LONDON
A Sure-Fire Music Machine Cash-Box Hypo!

The Milt Hersh Trio

Watch your release sheets for the Trio’s latest hits!

A popularity established throughout the nation means bigger takes for music-machine operators everywhere!

The Milt Hersh Trio have played successful engagements at the Strand Theatre, Hotel Lincoln, and other spots in New York, and the LaSalle Hotel and Chicago Theatre in Chicago. These dates in addition to radio broadcasts heard by millions from Coast to Coast have created a demand among music machine patrons for disks by the Milt Hersh Trio.

This week doubling LaSalle Hotel and Chicago Theatre, Chicago

Have you heard Milt Hersh’s recording of “18th Century” Drawing Room

There’s a place in EVERY MUSIC MACHINE for DECCA RECORDS

Ray Kinney and his ORCHESTRA

HITS FROM HAWAII played as only Ray Kinney and his HAWAIIAN ORCHESTRA can play them!!

Personal Direction JOHN GLUSKIN

ORDER DECCA RECORDS for ALL YOUR MACHINES TODAY!
LATEST RELEASES (Continued from page 22)

HARRY JAMES
On Columbia Records:
Vas Vilst du Gaily Star
It's Funny to Everyone But Me
Avalon
Flash
Here Comes the Night
Willow Weep for Me
Feet Draggin' Blues
All or Nothing at All
Sugar Daddy
My Buddy

CARL LORCH
On Bluebird Records:
Angry
Let's Say Goodnight to the Ladies
Does Your Heart Beat for Me?
Swing, Little Indian, Swing
Don't You Put the Bee on Me
You're Gonna Fall and Break Your Heart

RAY HERBECK
On Vocalion Records:
The Little Man Who Wasn't There
You're the Moment in My Life
Now and Then
Blue Hawaiian Moonlight
What's New?
You Are My Baby

EDDIE LEBARON
On Decca Records:
Take Me Out to the Ball Game
Cuba-Duba-Doo
It Smells Like Old Times
A Boy Named Sam
There's Only One In Love
Let's Disappear
Winter Blossoms
Are You Sure?
You Don't Know How Much You Can Suffer

FRANKIE MAGIC
On Vocalion Records:
Se Fue La Comparsa
Vicar La Conga
Rosita La Bonita
La Conga Se Va
Per Corriente Va Una Conga
Una, Dos Y Tres
Los Indios Del Caney
Alegre Conga
White Ginger Blossoms
Kamaaina From Loltaina
I Had To Love and Lava on the Beach
The Cockeyed Daughter
Love Grows on the White Oak Tree

FRANKIE MASTERS
On Vocalion Records:
Three Foot Skipper Jones
It's a Puzzle to Me
Let's Say Goodnight to the Ladles
Ain't Cha Cumin' Out
Swans Out Uncle Watson
Love Grows on the White Oak Tree
Crying In My Dreams
Running Through My Mind
Parade of Pennies
Hot Lips
Swing, Little Indian, Swing
Does Your Heart Beat for Me?

BOB CHESTER
And His Orchestra

Now playing
VAN CLEVE HOTEL
Dayton, Ohio
on the air via CBS Networks
Coast to Coast
Heard Recently
on The Bandwagon
Personal Management:
Arthur T. Michaud
James V. Peppe

MUSIC CORPORATION OF AMERICA
NEW YORK, CHICAGO, THE MOUNTAIN, DALLAS, SAN FRANCISCO, LOS ANGELES, SEATTLE, CHICAGO, EUGENE, PORTLAND, SAN FRANCISCO, DAL LAKIN, BOSTON, TORONTO, MONTREAL, NEW YORK, CHICAGO, THE MOUNTAIN, DALLAS, SAN FRANCISCO, LOS ANGELES, SEATTLE, CHICAGO, EUGENE, PORTLAND, SAN FRANCISCO, DAL LAKIN, BOSTON, TORONTO, MONTREAL
GLENN MILLER

AMERICA'S NO. 1 BAND

BIGGEST RECORD SELLER
OF ALL BANDS!!!

MANAGEMENT GENERAL AMUSEMENT CORPORATION
TALENT AND TUNES ON MUSIC MACHINES

LATEST RELEASES (Continued from page 25)

JAN SAVITT
On Decca Records:
Moonlight Serenade
Shabby Old Cabby
I'll Always Be in Love With You
Get Happy
That's a Plenty
When Buddha Smiles
Vas Vilis du Gally Star
Twilight Interlude

RAYMOND SCOTT
On Brunswick Records:
In an 18th Century Drawing Room
Boy Scout in Switzerland
The Tobacco Auctioneer
Siberian Sleighride

JAN SAVITT
On Decca Records:
Always Be in Love With You
Get Happy
That's a Plenty
When Buddha Smiles
Vas Vilis du Gally Star
Twilight Interlude

THE VOCALAIRES
Not currently recording

Orrin Tucker
On Vocalion Records:
Blue Orchids
For Tonight

On Columbia Red Label:
Each Time You Say Goodbye

RAYMOND SCOTT
On Brunswick Records:
In a Century Drawing Room
Boy Scout in Switzerland
The Tobacco Auctioneer
Siberian Sleighride

BEA WAIN
On Victor Records:
Go Fly a Kite
Glad To Be Unhappy
Stormy Weather
Oh, You Crazy Moon

MAXINE SULLIVAN
On Victor Records:
Turtle Dove
Ill Wind
Jackie Boy

ALBERT SHAW
On Bluebird Records:
Traffic Jam
Serenade to a Savage

DICK TODD
On Bluebird Records:
Time on My Hands
Manhattan
Blue Orchids
It's a Hundred to One

TED WEEMS
On Decca Records:
Gambler's Blues
Ay-de-dey
The Chestnut Tree
Poor Pinocchio's Nose

LAWRENCE WELK
On Vocalion Records:
The Starlit Hour
Sweet Dreams, Sweetheart

DECCA RECORDS

COLUMBIA ARTISTS, INC.
ON MUSIC MACHINES

THE SWING'S TO

BOB CROSBY

AND HIS "DIXIELAND" MUSIC

featuring EDDIE MILLER

'NAPPY' LA MARE

RAY BAUDUC

BOBBY HAGGART

DOROTHY CLAIRE AND THE BOB-CATS

Look back over your records. Check how many big money-making disks Bob Crosby gave you. See if you don't agree with hundreds of other operators throughout the land that on music machines the swing is definitely to Bob Crosby! Every disk he presses is a sure-fire nickel-getter!

No other band can portray in music the pulsating rhythms of Dixieland swing so faithfully. No other orchestra has piled hit on top of hit in such amazing fashion. His toe-tingling melodies don't let your machines remain silent one instant. That's why operators agree when it comes to filling the cash box, CROSBY tops them all.

Watch for these NEW DECCA RELEASES

DAY IN-DAY OUT

CHERRY

IT WAS A LOVER AND HIS LASS

OH MISTRESS MINE

BLOW, BLOW THOU WINTER WINDS

SIGH NO MORE LADY

OVER THE RAINBOW

YOU AND YOUR LOVE

OH! YOU CRAZY MOON

MELANCHOLY MOOD

SOUTH RAMPART ST. PARADE

SMOKY MARY

WHEN THE RED, RED, ROBIN

COMES BOB, BOB, ROBBIN' ALONG

THEM THERE EYES

WHAT'S NEW

MINDSTORM MOURIN' BLUES

ON THE AIR

TUESDAYS

FOR

CAMEL CIGARETTE

OVER

CBS COAST TO COAST

MUSIC CORPORATION OF AMERICA
 Pertinent Facts On Artists Represented In This Section

(Continued from page 21)

appearnces in "Rebecca of Sunnybrook Farm" which featured the music of Scott's "The Toy Trumpet"; "Sally, Irene and Mary," featuring "Minuet in Jazz"; "Happy Landing," featuring "War Dance for Wooden Indians," and "All Baba Goes to Town" in which "Twilight in Turkey" was the lead music number. Scott, and his quintet recently concluded a 39-week appearance on the Lucky Strike "Hit Parade" broadcast. Recording for Columbia Red Label, Raymond Scott and Quintet are managed by Columbia Artists, Inc.

ARTIE SHAW

Artie Shaw, swing virtuoso of the clarinet, with an instrumentation of six brass, four sax and four rhythm, has a band groomed for solid, low-down syncopation. Featured singers are tenor saxist Tony Pastor and Helen Forrest. Organization records for the Bluebird label. Now heard on the "Old Gold" radio program and opens at Cafe Rouge, Hotel Pennsylvania, on October 15 in New York. Band's outstanding engagements include Hotel Lincoln, New York; Palomar, Los Angeles, and record-breaking runs at theaters and ballrooms throughout the country. General Amusement Corp. books band.

MAXINE SULLIVAN

Maxine Sullivan, who rose to fame for the swing singing of Scotch lullabies, is known for her Victor records, movie and night club appearances. Her first triumph was at the Onyx Club in New York City, from which she went for parts in "St. Louis Blues" and "Going Places." Under the direction of Columbia Artists, Miss Sullivan has appeared on the Paramount and Loew's State theaters; Lewiston Stadium in New York City; Selznick's Versailles and La Mazo Cafe in Hollywood, Colony Club, Chicago; Palace Theater in Chicago; Earl's Philadelphia; Golden Gate, San Francisco, and the Stanley in Pittsburgh.

THE THREE PEPPERS

The Three Peppers, vocal and instrumental trio now featured at the Rathskeller in Philadelphia, record for the Decca label. George Immerman manages.

DICK TOTT

Dick Todd, baritone, who is heard on Bluebird records, has been heard on the radio in both the United States and Canada. He was featured over the radio on Bebebird records, has been heard on the Vocation label and on the Magic Baker Powder program in Canada before coming to the States. In addition to these engagements, he appeared with Larry Clinton and his orchestra during an appearance at Glen Island Casino. Todd is managed by the William Morris Agency.

OLLIE TUCKER

Orrin Tucker and his band, which are currently heard at the Coconut Grove of the Hotel Ambassador, Los Angeles, have a large following in the Midwest and West. Under the direction of Music Corp. of America, band records for Columbia Red Label. Outstanding engagements include Edgewater Beach Hotel, Chicago; Beverly Hills Country Club, Covington, Ky., and Roosevelt Hotel in New York City.

THE VOCALIRES

The Vocalaires, a singing and musical act, includes Bob Ryan and Doris and Daphne Staufler. The girls play piano and Ryan the xylophone, and all three sing special arrangements. Engagements include the Berkeley Bar, Berkeley Cateret Hotel, Asbury Park, all New Jersey, New York City. From which they are currently featured. Bea Wain stepped into the limelight as vocalist with Larry Clinton and his orchestra. Her rendition of "Rebecca of Sunnybrook Farm" was so popular, she is currently featured on the Luck Strike "Hit Parade." General Amusement Corp. manages her bookings. As a solo singer she recorded for Victor.

TED WEEMS

Ted Weems, whose band has always been noted for its virtuosity of its instrumentation in numbers like "Piccolo Pete" and "The One-Man Band," is now heard on Decca records. Managed by Music Corp. of America, band includes among its outstanding engagements Triangle Ballroom and Drake Hotel in Chicago, St. Catherine Hotel, Catalina Island; Palomar Ballroom, Los Angeles, and Steel Pier, Atlantic City. Band has also been heard in radio on Jack Benny's Canada Dry series. Lucky Strike and Realistic programs and features the whistling of Elmo Tanner and singing of Perry Como.

LAWRENCE WELK

Lawrence Welk and his "Champagne Music" features the maestro on the accordion and a novachord in addition to the vocalizing of Joe Rohrer and Bob Pace, with Walter Bloom, Garnett Clifton and Jules Herman also handling part of the assignment. Band is heard on the Vocation label and is under the direction of Frederick Clark. Music Corp. Outstanding engagements include Edgewater Beach Hotel and the Bon Air Hotel. The Vocalaires are managed by William Morris Agency, Inc.

Tomorrow's Best Seller!

Will Bradley

"The Boy With The Horn" and his Orchestra

Ray McKinley

"Ole Man Rhythm"

Vocalion Records

Within a month following release of his first disc, the OLe Tom-cat clawed his way to the top of the list of best-sellers!

Scratchin' A New Record!

"The Ole Tom-Cat of the Keys"

Bob Zurke

And His Delta Rhythm Band

Within a month following release of his first disc, the Ole Tom-cat clawed his way to the top of the list of best-sellers!
MORE THAN ITS SHARE (Continued from page 2)

The record distributors and sales agents have recognized the immense possibilities in this sensitive system and have shown a cooperation with the professional operator that is remarkable as a business asset. As an observer I would say that the full possibilities of this cooperation between record distributors and operators of phonographs has not yet dawned upon those most concerned. The possibilities for sensing the taste of the people in different sections, of communicating this valuable information to factories and musicians, of promotional tie-ups and general campaigns to sell more music to the home, of increasing the public demand for music a hundredfold, of quickly popularizing new music, is almost too vast to realize its full meaning.

It is not possible to predict what technical changes will happen in the next few years in the field of recorded music. But this teamwork between the record distributor and the phonograph operator can be counted on to disregard the prejudices and artificial controls that have been built up to limit the people's music. They have adopted entirely new and aggressive ideas about catering to the public.

The inspiration of this new viewpoint on sales strategy has attracted the manufacturers of records. Musicians are beginning to realize the renewed opportunities in this new system for quickly feeling the pulse of the people as to the kind of music they want. Musicians and composers are beginning to realize now that public taste changes fast enough to always be calling for new pieces and greater variety. The net effect of all this is to create new and wider opportunities for all who profit in any way - music - if they get in step with the progressive forces of the day.

The manufacturers of coin-operated phonographs have performed an unusual feat in quickly adapting every modern mechanical and material advantage that would improve their instruments. Any student of modern business would give them credit for outstripping many other lines of business. They have reached out into the world of radio, of sound reproduction, of design, of mechanical engineering, to get every possible idea that would improve the quality of their instruments. They have demanded perfect needles and got them. If there is any new material for building or illuminating cabinets, they have gone after it. The manufacturers of automatic phonographs have been directly responsible for pioneering, for manufacturing, for use of inventions and for financing a movement that has brought recorded music into its own.

The goose that lays the golden egg is recorded music and that goose can be killed. A progressive spirit, such as has animated the automatic phonograph trade thus far, can be maintained by composers, musicians, operators, distributors and manufacturers all recognizing that cooperation will increase the opportunities for all. The automatic phonograph has started a new movement that is spreading to all parts of the world. It is giving a new conception, a new ideal, of the people's desire for music. The secret of the success of the automated phonograph is that it brings music closer to the hearts of the people.

Those who get in step with this movement and help boost it will find new opportunities coming up on every hand.

It "CLICKS" on the Coin Machines, Too!

Get these VOCALION records!

4850 _ THIS IS NO DREAM  I'M IN LOVE WITH THE HONORABLE MR. SO AND SO
4864 _ SOMEBODY TOLD ME THEY LOVED ME LAMP IS LOW
4985 _ AN APPLE FOR THE TEACHER STILL THE BLUEBIRD SINGS
4992 _ HOW LOVELY YOU ARE OVER THE RAINBOW
5061 _ TABLE IN THE CORNER IN A FURNISHED ROOM
5046 _ TO YOU SWEETHEART, ALOHA PUT THAT DOWN IN WRITING

To be Released

STOP KICKING MY HEART AROUND MONSTRO, THE WHALE HONEST JOHN MY TUNE OCEANS APART

Exclusive Management:
WILLIAM MORRIS AGENCY Inc.
NEW YORK  LONDON  CHICAGO  HOLLYWOOD

Frankie Masters and His ORCHESTRA

MARIAN FRANCES  THE MASTERS VOICES

BE SURE TO ORDER THESE LATEST VOCALION RELEASES by FRANKIE MASTERS and his ORCHESTRA

- When Winter Comes Back To Back
- Scatterbrain Take Me Out to the Ball Game

Opening at the ESSEX THEATRE, New York City OCTOBER 7th

Personal Manager: W. BIGGIE LEVIN

Exclusive Management:
MUSIC CORPORATION OF AMERICA
LONDON  NEW YORK  CHICAGO  SAN FRANCISCO  BOSTON  WASHINGTON  CLEVELAND  DALLAS  ATLANTA

Nehmke Agency to Send A Full Score of a Christmas Carol to You
An expert in the matter of international recordings reveals the thought, the production and the exploitation behind the marketing in this country, of a "Beer Barrel Polka" and similar foreign hits.

SINCE the tremendous popularity of the Will Ciahe "Beer Barrel Polka," automatic music machine operators have been asking for more information about international records. Our musical specialists are on the constant lookout for European hits with a possible American foreign market. With every ship that arrives in port we receive records of various countries; some are hits and some just possibilities. But many times the musical specialists in Europe consider a melody as only a possibility, yet it becomes a success in the United States. An example of this was "Beer Barrel Polka." This selection was titled "Skoda Lasky" on the foreign recording. And tho it was popular in Europe, the sales were not very impressive. When we produced this same selection here under the new title, "Beer Barrel Polka," the public liked it and the number gained tremendous success; ironically, when "Skoda Lasky" returned to Europe with its new title its European success was unbelievable.

Let us follow the method of producing a domestic foreign release. A record arrives from Europe. It is given to the specialist who is in charge of the department to which that record is assigned. The specialist listens to the recording and if he believes any possibilities exist he consults with other (See INTERNATIONAL RECORDINGS on page 37.)

EDDIE DELANGE and his ORCHESTRA

LATEST VICTOR BLUEBIRD RELEASES

"NOW AND THEN"
"IN THE MERRY OLD LAND OF OZ"
"W. P. A. POLKA"
"JELLY ROLL POLKA"
"BROOM DANCE"
"SAM THE VEGETABLE MAN"

exclusive management

WM. MORRIS AGENCY, INC.
RKO BLDG., RADIO CITY, NEW YORK
Thank You

Operators and Distributors

Your allegiance to my records has been swell. Here's a hearty handshake of appreciation.

DICK ROBERTSON
on Decca Records

Radio versus Machines

By PAUL ACKERMAN

There are definite reasons why automatic phonographs have supplanted radios in locations throughout the country. Here are a few.

Despite the fact that coin-operated phonographs are solidly entrenched in locations throughout the country, there exists in both large and small cities and towns a type of location which is apparently unable to make up its mind whether to invest in a machine or simply rely on radio for music. The hesitation is a natural one, but scarcely logical in view of past experience.

Taverns, grills and small clubs by the score have tried to obtain their music the easy way—via radio—but in the last analysis have found it wiser to switch to machines.

Reasons for this are obvious if sufficient thought is given the question:
1. Only a machine will deliver tunes which are specifically wanted.
2. Music reception via radio is not as unfailing, or as uniformly good, as music reception via machines.
3. When patrons are seeking entertainment, high-pressure salesmanship, or commercial plugging, via radio becomes obnoxious.

Third point is particularly significant, insomuch as various companies have conceived the idea of incorporating commercial talks on music records to be used in coin machines. All these attempts failed.

The record, in itself, is a liaison between radio broadcasting on one hand and music on the other. One aids and abets the other. Radio uses innumerable records, and record companies reap hyped sales as a result of plugs over the air. But notwithstanding this accord, each field has its separate function and one does not, and should not, impinge on the other.

The sooner the small location owner or manager realizes this fact the sooner will he find himself in a position to consolidate his business and see his way clear to make a profit. The manager who has dallied with the idea of obtaining music via radio should, therefore, scrap this penny-wise hesitation in favor of a more sound, and certainly proven, policy.

A 4 STAR SHOW FOR A NICKEL...
MEANS MORE NICKELS FOR YOU

HAL KEMP'S "Time to Shine" program every Tuesday at 10 p.m. (EST) builds more Nickel-Droppers for HAL KEMP RECORDS by VICTOR RECORDS.

HAL KEMP'S "Love for Sale"—Victor 26278
"What's New"—Victor 26336
"18th Century Drawing Room"—Victor 26327
"Sorry for Myself"—Victor 26272
"Paradise"—Victor 26278

ORDER THESE HAL KEMP NICKEL-GRABBERS NOW!
Let The Billboard's Record Buying Guide Help You or Your Service Men Pick the Hits Every Week

Heavy investments in coin-operated phonographs and innumerable daily operating problems have made the phonograph operator’s job a truly big job of management. Accordingly, the phonograph operator has become more and more an executive and manager, supervising a staff of skilled workers to directly take care of his far-flung organization.

The job of servicing phonographs necessarily calls for skill and so service men without exception take real pride in their work. They not only have developed unusual mechanical skill but have taken it upon themselves to promote good will and in many cases to scout for new locations.

Moreover, busy with the problems of management, the automatic phonograph operator has more recently passed on to his service men the job of checking the popularity of records in machines as well as the responsibility of selecting new records to be tested and placed in machines.

Thus, regardless of whether or not the service man knows music, he has suddenly had heaped upon him one of the most difficult tasks in the operation of phonographs. The selection of records is not an easy one—a good operator or service man must forget his own personal whims and preconceived notions and give the people exactly what they want.

At first, regardless of whether the operator or service man was carrying on the responsibility of supplying new records for his machines or making the decisions as to when old records should be removed, many mistakes were made and the consequent cost to the operator was often the difference between profit and loss.

Today it is a different story. Since its inception a year ago, the purpose of The Billboard's Record Buying Guide has been to furnish operators and service men with the most authentic and reliable information possible on the current and future popularity of recordings in automatic phonographs. Its objective has been to make the selection of records an easy job and to eliminate the purchase of “flop discs” which cut so deeply into operating profits.

The information supplied in the Record Buying Guide is tabulated from reports received from 30 Billboard correspondents located in as many cities throughout the country. These correspondents contact leading phonograph operators in their territory and ascertain what recordings and what artists arc “Going Over,” “Coming Up,” or “Going Down.” In other words, The Billboard's Record Buying Guide is similar to a weekly round-table conference among at least 100 of the country’s leading operators who tell other operators or service men what recordings and what artists are going best on their machines. They also predict what recordings and what artists will soon be best in machines.

Besides this service, The Billboard editors contact music publishers and also watch the popularity of songs on the radio. (See PICK THE HITS EVERY WEEK on page 48.)
PERSONALITY ON A PLATTER
(Continued from page 10)

his congenial charm. Your records are your salesmen. They, too, must have charm and personality. But in the case of the record, the so-called "sex-appeal" lies in the individuality given to it by the performing artist. The laymen would ask how individuality could be injected into a record. They can understand how a Harry Richman can take a song and sell it with his visual personality, but how can this be done on a disk where only sound is involved?

The answer to this lies in a field exploited for years by colored entertainers. They have the happy faculty of being able to add improvisations into any available material. A colored performer rarely sticks to the written note but sings and plays ad lib versions around the melody. It is for this reason that the majority of prestiges by colored artists are best sellers.

Elzy Fitzgerald is a glowing example of a personality singer. She does not rely upon her voice, hands or body to sell her numbers. Ella does indescribable things, which exemplify her personality to a song with her voice and insures the operator of a hit nine times out of ten. The Four Ink Spots are full of the same surprise element.

These performers have learned that expressions can be captured with the voice as well as the face and they insert these expressions that suit their personality and blend with their talents into their recordings.

The result is hit records.

PROSPECTING FOR HIT TUNES
(Continued from page 11)

can prospecting amongst the new releases for the unusual and different type of recording. These tunes aren't to be picked up easily any more than gold is to be found in any wayside stream, but now and then a "nugget" is sure to be unearthed that will pay the operator well for his pains-taking search.

In prospecting for "freak" tunes, however, it goes without saying that only those that are outstanding will do a land-office business. In practically every case where a "freak" has soared to the top it was the original recording that hung up the most sales.

Occasionally a later version will eclipse the original but such cases are far and few between. It was the Andrews Sisters' recording of "Hold Tight" and "Well All Right" that clicked. Artie Shaw's version of "Begin the Beguine" sold more than all other versions combined, etc.

A SLAVE TO STYLE
(Continued from page 11)

sous public. Publishers and songwriters are continually conceiving lyrics and music that give the substance to the style and recording companies make it all available for the music machine operator to sell. It does not take much economic thought to reason that it is the machine that gives the public the style of music it wants, when it wants it, and it is the operator of the machine who reaps the nickelled-harvest.

Just as important as it is for the operator to continually service the mechanical needs of his machines, it is just as important for him to service the selection of records placed in them. And it does not require any mystic sense or academic musical training in becoming a style detective for the selection of recordings.

Once the demand has been created thru the proper styling of the band thru the medium of radio and automatic phonographs—the band does not sit back on its laurels. It constantly improves the type of music furnished and is heard as frequently as possible, so that the demand which has been created shall be kept at its peak, and the interest of the public shall not be allowed to lapse. The band leader knows that the tempo of the times is too fast to permit such a situation. As the world now spins one must either go forward or backward—our band cannot remain still.

If a band attempted to do this it would soon find that it was falling into obscurity—while many other bands on the alert were swiftly passing it in popularity.

In this day and age, when the musical styles of dance orchestras and vocalists share honors with the weather as an every-day topic of conversation, it is the wiser operator who will lend a receptive ear to those who sell him his music and pay a little more attention to those who buy his music. Mr. Operator: Seek out the theater managers, hotel managers and hotel men in your locality. Their problems are identical to yours and their findings as to public preferences may even prove your salvation. Read your trade papers and magazines with more than just passing interest. The observations of others in the same and allied fields will go far in making your own findings easier and clearer to you.
BLUEBIRD ZINGS

WITH

ABE LYMAN

AND HIS CALIFORNIANS

BLUEBIRD RECORDS

"WELL ALL RIGHT"

B-10321

"LAST TRIP ON THE OLD SHIP"

"YOU DON'T KNOW HOW MUCH YOU CAN SUFFER"

B-10325

"THE SHOEMAKER'S HOLIDAY"

"DANGER! MEN BLASTING"

B-10337

NOW AT THE

CHEZ PAREE

CHICAGO

DECEMBER 22nd AT THE

STRAND THEATRE

NEW YORK

AND IN JANUARY AT THE

ROYAL PALM CLUB

FLORIDA

"WALTZ TIME"

EVERY FRIDAY - 9:00 to 9:30 P.M.

(D.T.) COAST-TO-COAST ON

WEAF AND NBC RED NETWORK

Personal Representative

HARRY WEINSTEIN

247 PARK AVENUE, NEW YORK - Wickersham 2-5047
A SHOT OF SHOWMANSHPH

I must be about something? Sure I'm sure. None of our bands recorded "Beer Barrel Polka," altho the Andrews Sisters haven't done so badly with it!

RACE ARTISTS BRING PROFITS

at an art the same as painting. The others have been influenced and even copied the performance of the Negro musician, the public soon learned that reproduced music, as paintings, do not contain the same distinct qualities given to the original by the master. All music adheres to that same principle, for altho other bands may copy the musical interpretation and even capitalize on it, the band that first presented the idea wins the public acclaim — and rightly so.

What one musical artist brings out with his own creative musical touch, another can only hope to accomplish by duplicating. And the public knows that a carbon copy is merely a mechanical reproduction and never contains the distinctiveness of the original.

For those that bear with me thus far, take particular note that...
presenting the position of race artists in American popular music. I have
drawn no line of distinction between sweet or swing music. There is none.
If I leave no other thought with you, my purpose is accomplished if the
music machine operator will also cast aside these non-existent distinctions
when buying the records of race artists. True, so much has been written
and said of swing and the Negro musician in the same breath that it is
understandable how such a misconception is brought about.

Break it away from its imaginary roots if you are seriously interested in
having the race artist create greater profits for your automatic phono-
graphs. That the distinction does not exist is visibly evidenced by the fact
that recordings of the sweet music by Negro bands and vocalists have
proved as popular and profitable as their swing records.

It is well to bear in mind that the race artist is not limited to any
one particular style. Stagnation has never set into any of their interpreta-
tions and performances.

I have only to remind you the instance of Andy Kirk, who, the heralded
as a swing band, first gained national fame and prominence because of his
recordings devoted to the sweeter brand of music. Kirk's recording of
"Until the Real Thing Comes Along" actually sold more than 100,000 copies
before the composition was even published.

It was an original composition as were most of his recordings. And
since race artists record their original compositions for the most part, the
recordings have a better opportunity for a longer life than those in the
"hit parade" category that changes in public favor from week to week.
A longer life for a recording means a more profitable one for the music
machine operator.
Outsmarting the Nickel Nurses

(Continued from page 8)

was just as much at home with them as if I had placed it in their drawing rooms. Once his patrons heard the music they wanted, there was no dropping monies—they were dropping nickels in the machine. And as long as I continue giving them the kind of music they want, they continue to let go of their nickels.

My biggest thrill in developing that particular location—and I have developed countless others of the same specialized type and in the same matter-of-fact manner—was the night the manager of this particular restaurant asked me to stick around. Many of his patrons expressed a desire to him to meet the person who made it possible for them to hear such beautiful music almost for nothing. That person, of course, was lowly me. And remember, they were patrons who ordinarily wouldn’t walk on the same side of a street with you unless your family tree had its roots in first-class passage on the Mayflower.

You may fire back that there are no such eating places in your territory. There again, it’s the fatalistic attitude that never makes for a successful and profitable operation of music machines.

No matter where your field of operations may be, experience has taught me that there is still room for one more machine. They say that, when a man goes fishing he is interested in only one thing—fish. If that were entirely true, my load of nickels from summer locations this season would have been considerably lighter. Maybe I was out of my mind when I placed machines on fishing boats at the resorts, but my books show me that there’s nothing like a little bit of music to stimulate the spirit on those early mornings when the fish refuse to bite. And I also found out that the city fishermen would rather listen to song stories on the trip back rather than to fish stories of their fellow fly-casters.

When my wife complained to me that she had to spend too many hours at the beauty-parlor waiting for her next, I made that complaint make money for me. Maybe it sounds silly to you in thinking of a beauty-parlor as a machine location. But silly as it may seem, by carefully selecting records that would make a feminine heart beat a little faster, I have put many idle machines to work for me. Fact of the matter, find me a barber shop where there’s a long wait between nextes and I’ve found a new location for you.

Remember, it’s not how many nickels brought in at that first count that matters. The important thing is to get the nickel-nursers to let go—whether you make your appeal to them at the bus terminal, lodge hall or gymnasium. If you will go out of your way to select your records to match the setting of your field, there is still room for one more machine.

A location is what you make it—and it’s with records that you make them. The great variety of records always available to the operator is an open door to a greater variety of locations. Greater care in selecting the sides will put all your idle machines to work for you. Give them the music they want—and when they want it—and the machine will sell for itself regardless of where you put it.

Latest Releases

(Continued from page 27)

Comin’ Thro’ the Rye
The Hoiliger Schottische
Hard-To-Get Gertie
Let’s Tie the Old Forget-Me-Not

Paul Whiteman
On Decca Records:
Moon Love
To You

Two Irving Berlin Albums, Nos. 70-71, including: Say It With Music,
Lady of the Evening, All Alone.
Remember, Easter Parade, Say It
Isn’t So, How Deep Is the Ocean,

Bob Zurke
On Victor Records:
It’s Me Again
Southern Exposure
Melancholy Mood
Tonky Tonky Train

Jewel Music Publishing Co., Inc.
1674 Broadway
New York, N. Y.
Tops in Tunes
TED WEEMS
AND HIS ORCHESTRA

TIPS FOR RECORD SALES
By TED WEEMS and his ORCHESTRA

OPERATORS: TRY THESE NEW
DECCA RECORDS — THEY'RE
SURE FIRE MONEY MAKERS!

I WONDER WHO'S KISSING HER NOW
ON THE ISLAND OF CATALINA
THAT OLD GANG OF MINE
RUNNIN' WILD
THERE'LL BE SOME CHANGES MADE
MARRY GO ROUND UP
TWO BLIND LOVES
GOODIE GOODBYE
WABASH CANNONBALL
HONEST JOHN
MONSTRO THE WHALE
JIMMINY CRICKET

MUSIC CORPORATION OF AMERICA
AN ORK LEADING PHONO OPERATOR

By HILMER STARK

Lawrence Duchow is both an orchestra leader and an operator of automatic phonographs. Here he tells how his two businesses complement each other.

Here's one for Ripley—or his equivalent in the coin machine trade. Here's a man who is both an operator of automatic phonographs and the lender of a recording orchestra. This man is Lawrence Duchow, rotund leader of the Red Raven Inn Orchestra, currently recording for Decca and playing at Hilbert, Wisconsin's Red Raven Inn.

Looking at Duchow as an automatic phonograph operator, we find a shrewd business man who makes a science of placing his machines and picking his records for use on the machines. "Operation of music machines is somewhat different in our territory of Wisconsin," he relates, "because winter months sew up country roads leading into our town. Many of my phonographs are out on the highway and during these snowbound months they do not enjoy too much play. So we must make good grosses during the spring and summer months. That's why we take care in merchandising music on our machines."

"How do you decide what recordings you will use and do you load the machines with your own records?" we asked.

"Well," he replied, "I pay attention to the mediums which bring new recordings to our attention, such as The Billboard's Record Buying Guide, the Lucky Strike Hit Parade, new releases and other sources of information on what may become the biggest nickel-producers. Not only does this furnish me with information about my phonographs, but it also gives me an idea of what popular tunes I may use on dance engagements with my orchestra.

"To further combine the idea, I first get the band arrangements of tunes I think will be hits. On the dance engagements, I try them out on the crowds—their reaction is all I need to know whether I shall place a recording of the tune on my machines. Of course, I don't treat all tunes in this manner because some of them are sure-fire hits and do not need this test. However, one tune on which I tried this method was the 'Beer Barrel Polka.' I heard the tune on a record by Willie Glaha. I liked it very much. So I arranged to get music for my own orchestra. We tried it on a crowd that was composed of both young and old people—and it was a surprise to see the manner in which they applauded. I took the hint—and was the first operator in the State of Wisconsin—perhaps in the entire Midwest—to put the original 'Beer Barrel Polka' on my machines. Consequently I perhaps have

"CHOO! CHOO!"

*Mills Throne of Music Phonographs. Now Nothing Less Than

JOE CALCUTT GEO. PONSER OWL MINT
had more profit from the disc than many other operators. I was also the first to play it over a Wisconsin radio station.

"In regard to using my own recordings—naturally, I am well-known throughout my own State and various adjoining States. I operate machines only in Wisconsin and locations usually request that I have one of my own recordings on the machines. Some have favorites, but usually I place my latest recording on the machines. The one now currently in use is 'Red Raven Polka.'"

To take a glance at Duchow the orchestra leader, he classes his music as "old-time music" featuring the polka and waltz. "One thing of great importance to my band is the popularity that our recordings brings us," he states. "Only two days after our latest record was released I had received three inquiries from ballroom owners who wanted to hire the band for an engagement in their cities. We have found that the records do our band a tremendous amount of good. That, of course, is one reason why I make recordings. In fact, I value the publicity gained thru the nation's phonographs more than the monetary returns of making the discs.

"As an automatic phonograph operator I realize the tremendous influence of all the phonographs in the country. They can make a tune or an orchestra. We know what the phonograph operator needs, if he can use our particular style of music. And that's how we make them . . . we want discs that will bring in the cash customers on our phonographs and since we know the business, we keep one eye, if not two, on the requirements of the phonograph operator.

"It never occurred to me that being both an orchestra leader and an operator of music machines was unusual. I must admit, however, that it has been a hand-in-glove combination that has worked out well for me. I enjoy operating phonographs and have at times operated other equipment successfully. It's a great business and is second only to my orchestra—that is my first love."

---

**NEW LOW PRICES**

On Illumination for Your 616 Models

- Louver Corners—Door Plastic Design—Lower Grille Complete With Electric Bulbs
  - $13.90
- Louver Corners and Door Plastics
  - $7.25
- Illuminated Grille Complete
  - $7.25

25% Deposit Required on All Orders

Not a Make-Shift, Has Factory-Built Appearance. Widely Copied. Still the Undisputed Leader in Beauty, Color and Workmanship.

JACOBS NOVELTY CO. STEVENS POINT, WIS.

---

**ME TOO!" Say these Distribrs—**

**a FULL CARLOAD is the Order. Wotta Instrument!**

SAM MAY MAYFLOWER

THrone OF MUSIC R.R.
PERMO POINT
THE ONLY PHONOGRAPH NEEDLE PROVED BEST BY EVERY TEST!

PERFORMANCE
Every Permo Point Needle, properly used, delivers 2,000 perfect plays under all operating conditions.

TIME
For more than 11 years Permo Point Needles have been the choice of operators of all phonograph manufacturers.

ECONOMY
Use of a Permo Point Needle brings the needle cost per play down to less than 1/100 cent! Records live longer, too!

There are more than 2,000 PERFECT PLAYS in the Patented ELLIPTICAL POINT!
Permo Point is the only needle made with the Patented Elliptical Point, scientifically designed of precious metal to increase fidelity of reproduction and minimize record wear. It means more patronage for your phonograph at less cost per play. It actually 2 points in 1...the chief reason why it is the ONLY needle for EVERY operator!

PERMO PRODUCTS Corporation
METALLURGISTS AND MANUFACTURERS - 6415 Ravenswood Ave. - CHICAGO, ILL.

Pertinent Facts
(Continued from page 29)

Beach Hotel, Chicago; Hotel Schroeder, Milwaukee; the Normandie, Boston; Chippewa Lake Park and Euclid Beach Park, Cleveland, and Hotel William Penn in Pittsburgh. Band is under contract with Paramount to make movie shorts.

PAUL WHITEMAN
Paul Whiteman has been associated with the music business for 20 years and his name is synonymous with quality in the dance orchestra, radio and concert fields. Mr. PW, in addition to giving a start to many stars of today, including Ramona, Bing Crosby, Benny Goodman and Henry Busse, has had his credit appearances in Aeolian Hall and Carnegie Hall, New York. During his engagement at Loew's State on Broadway 120,000 people heard him play. His movie appearances include "King of Jazz," and he is currently on the air on the Chesterfield program. "Pops" White- man records for Decca, and is under the direction of Artists Management Bureau, Inc.

BOB ZURKE
Bob Zurke, the "Ol' Tom Cat of the Keys," who established himself with the jitterbug trade while a pianist with Bob Crosby, now has his own band featuring "Delta Rhythm." Band closes its engagement at the Chase Hotel in St. Louis September 26, and two days later opens at Nicollet Hotel in Minneapolis. Recording for Victor, band is under the direction of William Morris Agency.

Record Buying Guide
An Analysis of Current Songs and Recordings From the Standpoint of Their Value to Phonograph Operators

Every week representatives of The Billboard in the 30 most important phonograph operating centers of the country obtain from at least four leading music machine operators in their territory the latest dope on what records are getting the most nickels in their machines and those that are on the way up.

It is on these reports that Record Buying Guide's GOING STRONG and COMING UP selections are based.

Every week under the POSSIBILITIES heading The Billboard music editors "edit" the new releases to tip off operators to those new numbers that look like they'll be money-makers in their machines. Their suggestions are based upon radio performances, sheet music sales, reports from music publishers as to how important the song is in their catalog, as well as on their own good judgment.

EXCLUSIVE in THE BILLBOARD
Talent and Tunes on Music Machines

Modern Vending Company
656 Broadway, New York City, N.Y., U.S.A.
822 Fifth Street, Miami Beach, Fla.

World's Largest Automatic Music Sales Agents

Outstanding Artists

Outstanding Recordings

Leading World

Wurlitzer

When Outstanding Artists Make Outstanding Recordings, They Have a Right to Have Them Played on the Outstanding Phonograph.
PROSPECTING FOR HIT TUNES

(Continued from page 24)

The same goes for the follow-up type of tune that tries to capitalize on the popularity of a hit by its similarity. Very rarely do these imitations ever become sensations. For instance, Will Glahe’s “Beer Barrel Polka” eclipsed by far all the other polkas that have appeared since then.

To set up a few guideposts for operators to follow in their search for unusual tunes, I would suggest that they give special attention to the recordings of Duke Ellington, Cab Calloway, Johnny Hodges, Cootie

WILLIAM S. BARNEY, REX STEWART, BOBBY HACKETT, BENNY CARTER and RAYMOND SCOTT. They are all “special material” bands—that is, they do not as a rule record the popular tunes heard at every turn of the radio dial. Instead, they try to make new and unusual music.

Many songs introduced by these groups on records have become nation-wide favorites on both music machines and the radio.

The fast pace of the changing world of today makes the old saw “variety is the spice of life” true as ever. People want variety in their music as well as in their modes of dress, their habits of eating, etc. The music operator who capitalizes on this fact by giving people new and unusual disks to hear on his phonos is sure to profit—if he picks them right!
melody hits. Tommy Dorsey also has proved this point with such songs as "Once in a While," "Song of India" and other similar favorites. John Kirby's Band is just coming into its own, but it took two years to convince the talented group that a "Dawn on the Desert" was the type of material that would bring them most attention. Once his first hit was acquired it was comparatively easy to sell record buyers and music machine patrons with the more interesting hotcha tempos.

In all these instances, it was not melody alone that was responsible for their successes. Each record illustrated, and many other melody records that have sold above average, possesses a certain background rhythmic quality that has made the disks appealing. The rhythm was not only created by drums and bass, but was interpreted melodically by saxes or brass. This underlying rhythm was the keynote to the popularity of the recording. And to understand why, is to analyze the audience.

When a song is played on radio, it is heard by an audience that is usually distracted by a bridge game, party, reading or other activities in the home which make radio listening a secondary matter. In the tavern or restaurant the music machine is a more concentrated form of entertainment. People who spend money to hear music will listen to it more attentively. Others will dance to it. But it is up to the music machine operator to obtain the record which would bring a maximum revenue with a minimum amount of speculation.

In the past year or so "A-Ticket A-Tasket" signaled a new high of record seller—the novelty. Since that time, others such as "Hold Tight!" "Beer Barrel Polka," "Flat Foot Floogie" and one or two more have added to revenues. But this is the most dangerous form of music speculation, because there are too many novelties issued during the month to invest in before the right one is struck. In novelties, choosing the right one is still a matter of speculation and a close touch on the public fads and fancies is necessary. Because music publishers and trade publications are in a better position, thru dealers and other channels, to feel the public pulse, it must remain for the operators to take seriously their recommendations. It is certain that no publisher would invest in a novelty or even a ballad without some justification in his belief that it will produce sales. Consequently, the operator may benefit from this knowledge, at no gamble whatsoever, which has cost publishers perhaps hundreds of dollars.

Don't Buy Victor International Records if you want to lose money

BUT

IF YOU REALLY WANT TO MAKE MONEY (Lots of It)
As you did with V710 (Beer Barrel Polka)

HERE ARE A FEW GOOD SUGGESTIONS:

GLAHE MUSETTE ORCHESTRA

V-710 BEER BARREL POLKA
V-722 JELLY-ROLL POLKA
V-723 SHORE LEAVE KISSES
V-744 DOWNEY POLKA
V-725 LOW DOWN
V-731 PICK ME UP
V-735 TA TA TA, POLKA

ORDER FROM YOUR LOCAL VICTOR DISTRIBUTOR

STANDARD PHONO CO.
168 W. 23D STREET
NEW YORK CITY

A Service of the Radio Corporation of America
MUSIC OPERATORS

You need advertising like everyone else. Boost the play on your Phonographs by using Gritt Aurora Light Display. The increased take will pay its moderate cost many times over. It has done exactly that wherever shown on locations.

WE SELL DIRECT TO YOU

and can therefore offer at the now low figure of $3.95 each, F. O. B. Indianapolis. Check with order or C. 0. D. as you prefer. Beautiful walnut cabinet; overall dimensions 21"x22"x7"; striking light effects but current cost almost nothing. No radio interference. Can furnish for Wurlitzer, Mills, Rock-Ole or Seeburg.

GRITT, INC., 203 E. SOUTH STREET, INDIANAPOLIS

PICK THE HITS EVERY WEEK

(Continued from page 33)

radio and how sheet music is selling in order to predict what brand-new record releases will ultimately bring in more than an average number of nickels on phonograph machines.

As a result of this elaborate and thorough method of tabulation, the Record Buying Guide is today without a doubt the best possible reference for both operators and service men. Service men and operators who read this Guide every week and carefully check each one of their machines with the listings, are saving themselves hundreds of dollars annually besides getting and holding the best and most particular locations.

TABLE OF CONTENTS

MORE THAN ITS SHARE
By Walter Hurd

MAKING RECORDS FOR THE OPERATOR
By Daniel Richman

PICKING HIT SONGS
By Jack Robbins

OUTSMARTING THE NICKEL-NURSERS
By Moe Gale

PERSONALITY ON A PLATTER
By Charles E. Green

PERSISTENT FACTS ON ARTISTS REPRESENTED IN THIS SECTION
By Andrew C. Weinberger

A BIG BUSINESS
By Irving Mills

PROSPECTING FOR HIT TUNES
By Joe Glaser

PERENNIAL FAVORITES
By B. W. Fredericks

STRIKE A BALANCE
By William Morris Jr.

LATEST RELEASES OF RECORDING ARTISTS REPRESENTED IN THIS SECTION
By Totes Demetriades

INTERNATIONAL RECORDINGS
By Hilmar Stark

RADIO VERSUS MACHINES
By Paul Ackerman

AN ORK LEADING PHONO OPERATOR
By Melier Stark

INDEX TO ADVERTISERS

PROFESSIONAL

Nichols, Red
Robertson, Dick
Savitt, Jan
Scott, Raymond
Shea, Artie
to Peoples
Bennett, Max
Burr, Dick
Tucker, Orrin
Charles
Vocalaries
Wain, Bea
Woems, Ted
Walk, Lawrence
Whiteman, Paul
Zirkle, Rob

COMMERCIAL

Art Cabinet Sales Co.
Atlas Phonograph Co.
Columbia Records
Decca
John Gabel Mfg. Co.
Girber & Glass
Gritt, Inc.
Jacobs Novelty Co.
Jewell Music Co.
Mills Novelty Co.
Modern Cabinet Co.
Modern Vending Co.
Permo Products Corp.
RCA Mfg. Co.
Southern Automatic Music Co.
Standard Phoneo Co.
W. B. Novelty Co.
COLUMBIA PRESENTS
A SENSATIONAL NEW RECORD

NOW... a quality record at a price operators can afford to pay. No longer need you hesitate about buying records by Goodman, Kyser, Heidt, Ellington and other top bands. Now Columbia brings you the greatest popular artists of today at a new, low list price of only 50 cents.

HERE is the kind of record the whole coin machine industry has been waiting for. Here are the hit tunes by the top artists... by the bands that really pull business... at a sensational saving to operators. Here are artists never before offered at less than 75 cents! Here is 75 cent quality in recording and 75 cent quality in materials at a new low list price of 50 cents.

AMERICA'S GREATEST POPULAR ARTISTS ON NEW RECORD! Here are the artists on Columbia's new popular record. See your distributor for the latest releases—

Benny Goodman
Kay Kyser
Duke Ellington
Matty Malneck
Eddy Duchin
Harry James

Horace Heidt
Jack Marshard
Jack Teagarden
Gene Krupa
Martha Raye
Raymond Scott

Ella Logan
Ray Noble
Enric Madriguera
Mary Healy
Teddy Wilson

VOCALION DOMINANCE IN 35c FIELD TO BE MAINTAINED! In the 35c field the Vocalion record has always maintained a great reputation among operators for quality of material, for excellence of artists and bands, and for timeliness of release. Columbia will continue to offer the finest popular dance, vocal, country dance and race records on the market on its Vocalion label at 35 cents.

NEW COLUMBIA NEEDLE FOR AUTOMATIC COIN PHONOGRAPHS

Here's the best, high quality long-playing needle for coin phonographs on the market today—plays 2000 or more records without adjustment! Your distributor can supply you.

COLUMBIA RECORDING CORPORATION
Manufacturers of Columbia, Brunswick and Vocalion records
Bridgeport, Connecticut—Hollywood, California—A Subsidiary of the Columbia Broadcasting System

COLUMBIA RECORDS
THE LATEST... AT ITS BEST THROUGH COUNTLESS PLAYINGS!
TALENT AND TUNES ON MUSIC MACHINES

September 23, 1939

DECCA RECORDS ARE CONSISTENT TOP MONEY MAKERS FOR OPERATORS EVERYWHERE

Those twenty Decca Branch Offices are equipped to give overnight service—carry full stocks to insure efficient handling of operators' orders:

NEW YORK, N. Y.
619 West 54th St.
BOSTON, MASS.
28 Brighton Ave.
PHILADELPHIA, PA.
Maude Building
2100 Arch St.
PITTSBURGH, PA.
6533 Hamilton Ave.
CHARLOTTE, N. C.
620 S. Tryon St.
CHICAGO, ILL.
22 West Hubbard St.
ST. LOUIS, MO.
1513 Market St.
KANSAS CITY, MO.
1406 McGee St.
DETROIT, MICH.
445 East Lafayette St.
CINCINNATI, OHIO
228 East 5th St.
CLEVELAND, OHIO
1834 East 23d St.
ST. PAUL, MINN.
1933 University Ave.
NEW ORLEANS, LA.
517 Canal St.
ATLANTA, GA.
119 Forsyth St., S. W.
MEMPHIS, TENN.
632 Madison Ave.
DALLAS, TEXAS
2025 Main St.
HOUSTON, TEXAS
1313 Dallas Ave.
LOS ANGELES, CALIF.
108 East 17th St.
SAN FRANCISCO, CALIF.
35 Stillman Ave.
SEATTLE, WASH.
3131 Western Ave.

ADDITIONAL TOP RANKING ARTISTS

DEANNA DURBIN HENRY BUSSE
JUDY GARLAND and His Orchestra
RAY KINNEY
FRANCES LANGFORD and His Orchestra
FRANK LUTHER FISHER and His Orchestra
MERRY MACS FRAY and BRAGGIOTTI
TONY MARTIN MILT HERTH TRIO
MARY MARTIN EVERETT HOAGLAND
DICK POWELL and His Orchestra
RUDY VALEE HARRY HORLICK
AMBOISE and His Orchestra HENRY KING and His Orchestra
TED LEWIS and His Orchestra

DECCA RECORDS

50 WEST 57TH ST.
NEW YORK
YOU TAUGHT ME TO LOVE AGAIN
SHABBY OLD CABBY
MOONLIGHT SERENADE
RUNNING THROUGH MY MIND
WHEN BUDDAH SMILES
I’LL ALWAYS BE IN LOVE WITH YOU
GET HAPPY
THAT’S A PLENTY
TWILIGHT INTERLUDE
WAS VIIST DU CAILY STAR

Jan Savitt
Top Hatters

LINCOLN HOTEL, N. Y.
PARAMOUNT THEATRE
*NOVEMBER
N.B.C. BROADCASTS
DECCA RECORDINGS

Consolidated Radio Artists, Inc.
CHARLES E. GREEN, PRESIDENT
30 Rockefeller Plaza, New York, N. Y.
COLUMBUS 5-1510
CHICAGO  HOLLYWOOD  SAN FRANCISCO  CLEVELAND
Making Hot Hit Records For More Than Sixteen Years!
and Still the Smart Music Machine Operators Best Bet for Bigger Takes

LOUIS SATCHMO ARMSTRONG
AND HIS ORCHESTRA

THE MOST VERSATILE RECORDING ARTIST IN THE WORLD!

LOUIS ARMSTRONG AND HIS ORCHESTRA
DECCA 2227—“Baby, Won’t You Please Come Home” and “Shanty Boat on the Mississippi”

LOUIS ARMSTRONG WITH BING CROSBY AND FRANCES LANGFORD AND JIMMY DORSEY AND HIS ORCH.
DECCA 15027—“Pennies From Heaven” Medley, both sides

LOUIS ARMSTRONG WITH JIMMY DORSEY AND HIS ORCHESTRA
DECCA 949—“Skeleton in the Closet” & “Hurdy Gurdy Man”

LOUIS ARMSTRONG WITH GLEN GRAY AND THE CASA LOMA ORCHESTRA
DECCA 2395—“Rockin’ Chair” and Lazybones

LOUIS ARMSTRONG WITH THE MILLS BROTHERS
DECCA 1246—“Carry Me Back To Old Virginny” and “Darling Nelly Grey”

LOUIS ARMSTRONG WITH HAWAIIAN ORCHESTRA
DECCA 1216—“Hawaiian Hospitality” & “On a little Bamboo Bridge”

LOUIS ARMSTRONG WITH THE DECCA MIXED CHORUS, DIRECTED BY LYN MURRAY
DECCA 1913—“Shadrack” and “Jonah And The Whale”

LOUIS ARMSTRONG AND HARRY MILLS
(Humorous Monologues)
DECCA 15043—Elder Estmore’s Sermons on Generosity and on Throwing Stones.

THE ORIGINAL TRUMPET KING OF SWING—THE MAN WHO NAMED SWING!—MAKES THE KIND OF RECORDS THAT WILL SWING YOUR STATEMENTS ‘WAY OVER ON THE BLACK-INK SIDE OF YOUR LEDGERS. FOR LOUIS ARMSTRONG’S RECORDS LIVE—THEY STAY ALIVE ON YOUR MACHINES LONG AFTTER POPULAR TUNES HAVE FLOURISHED AND DIED! YOU CAN PLAY THEM IN LOCATION AFTER LOCATION, ON BOTH SIDES, UNTIL THE GROOVES MEET IN THE MIDDLE. THEY’RE THE CLASSICS OF MODERN MUSIC: DOWNBEAT HAS JUST LISTED AT LENGTH, IN ITS JUNE, JULY AND AUGUST ISSUES, ALL OF THE HUNDREDS OF RECORDS LOUIS ARMSTRONG HAS MADE. FOR THE LOUIS ARMSTRONG HOT HIT IN THE COIN-PHONOGRAPH S OF TODAY IS THE COLLECTORS’ ITEM OF TOMORROW, ALWAYS! GET ON THE ARMSTRONG BAND-WAGON—GET THESE LATEST DECCA HOT HITS BY SATCHMO IMMEDIATELY FOR ALL OF YOUR SPOTS!

PERSONAL MANAGEMENT
JOE GLASER

Glaser Consolidated INC. • Radio City • New York