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America's New Industry

The music machine industry has lifted tens of thousands of people out of the world's greatest depression. Today it directly supports at least 20,000 families, and at least 400,000 owners of restaurants, taverns, and soda fountains share in its dividends.

By WALTER HURD, Amusement Machine Editor

The commercial (coin-operated) phonograph is, in a sense, the creation of tens of thousands of small business men who today operate soda fountains, restaurants, and taverns. Phonographs are now almost standard equipment in these small places. They are responsible for cash receipts each week; not because their beautiful design enhances the furnishings, but because they are a modern necessity. The patrons of these establishments demand good music. If they can't have the music they want, when they want it, they will not tarry long and chances are they won't come back.

An Early Beginning

Much of the history of the automatic phonograph industry has been made in the last decade. Before 1886 no one ever dreamed the industry would reach proportions so huge that tens of thousands of people would be lifted out of the world's greatest depression and afforded an opportunity to enjoy a standard of living equal to or slightly better than the average American citizen.

Today there are approximately 400,000 music machines in as many small business establishments. New machine replacements, accessories, and records now require the facilities of manufacturers employing at least 4,000 people. The supplies and parts purchased by the manufacturers account for a large portion of the business of over 100 other manufacturers who probably would not employ thousands of people if it were not for their music machine market.

The machines are sold by manufacturers through 146 established distributors who average eight employees each or a total of about 1,100. The distributor sells the machines to an army of at least 15,000 operators, servicemen, and collection agents, who in turn maintain the machines for the 400,000 places of business in which they are located.

The size of the industry reaches astronomical figures if one considers the amount of extra sales that are made in these locations because of the ability of music machines to draw and hold customers and encourage them to spend more. The extra food and beverage sales made by locations is enormous. In fact, no small percentage of the locations would go out of business if it were not for music machines.

The industry did not take its place in American life as suddenly as most people think. It was not a matter of one startling invention being developed by big business because of immediate and obvious commercial value. On the contrary, it can be said that for over 40 years the commercial value of "music for a nickel" was being experimented with.

The beginning of the coin-operated phonograph may be traced to the old Regina music box, invented in 1886, and said to have gained sufficient interest to have been shown at the Chicago World's Fair in 1893. It had a record selector and record changer—the basic principles of the modern phonograph.

The Edison phonograph also played its part in the development of the industry. By 1896 a coin-operated phonograph designed on the Edison principle was taken from city to city offering a record of speeches by such leaders as William McKinley and William Jennings Bryan. The instrument used cylinder records and was provided with surphones.

Interest in coin-operated phonographs never completely died but did diminish to such an extent during the years from 1900 to 1925 that little or no factual material is available. On the other hand, this quarter century was indispensable to the later development of the industry.

The coin-operated electric piano had its big day during that period. True, the electric piano provided little in the way of phonograph mechanical development, but it once and for all clearly demonstrated that high-priced coin-controlled instruments were an economically sound investment and would greatly increase the popularity and revenue of the refreshment places in which they were installed.

Radio's Contribution

No story or history of the phonograph industry can possibly be complete without inclusion of the important part which radio has played. It cannot be said that radio did not contribute to the mechanical perfection of phonographs as in the case of the electric piano. On the contrary, every automatic phonograph manufacturer will admit that the industry in its early stages owed much to the miraculous inventions wrought by radio engineers. And it is quite possible that radio contributed still more along another line.

Before radio the public was not music conscious. The public, because it had known nothing different, was satisfied in hearing a few songs over and over again. The development of hit songs and song popularity itself in the days before radio was a slow proposition. As late as 1930 operators of phonographs seldom changed a record until it was worn out.

But radio soon changed this. Within a few short years during the 1920s good music was transmitted to millions of homes throughout the country. A tremendous interest in individual musicians, band leaders, and singers was created. Swing music, sweet music, and style music all gained their constituents, who in turn became divided into what practically amounted to armed camps favoring this or that progenitor of this or that type of music. Thus radio taught the public multi-varied tastes for music—the basic reason why phonographs have been able to supplant radios in any and all places that the public gathers.

Ready To Go

By late 1930 the commercial advantages of permitting patrons to select music when they
THE coin-operated phonograph business is one of recent and quick development. Its many ramifications in providing employment and creating business and trade may surprise many people.

In 1939 the five ranking manufacturers of automatic phonographs produced and sold 70,000 machines valued at $21,000,000. Approximately 3,500 families are now depending on pay checks from these manufacturers.

It took 148 distributors to sell these 70,000 machines in 1939. Each distributor employed an average of eight people, including mechanics, salesmen, clerks and miscellaneous help. Thus 1,168 people participated in the distribution of phonographs alone.

There are now 400,000 phonographs in restaurants, taverns and soda fountains. The business man who owns phonographs and places them on location on a commission basis is called an operator. According to estimates the average operator owns 70 machines valued at approximately $10,000. Thus the country's 400,000 music machines have a value of $80,000,000 and are owned by 5,700 small business men. Operators seldom service their own machines. Their time is filled by the job of selling new locations and maintaining good will among old customers. Service men are employed to do all maintenance work. Fifty machines are the maximum one service man can handle; thus 8,000 service men are required to take care of the country's music machines.

Phonograph earnings provide some cash return to the owner of the location or establishment without any investment on his part. However, the essential value of the music machine is its power to draw and hold customers. Patrons of restaurants, ice cream parlors, taverns, and roadside stands demand good music. If the proprietor does not supply it his chances of competing with similar locations are slim. Therefore, it is not an exaggeration to say that thousands of locations would go out of business and more thousands of employees would be thrown out of work if it were not for the music machines.

One of the most interesting facts about coin-operated phonographs is the part they played in the rebirth of the record and home phonograph business. It is difficult to ascertain exactly how many people are sold on a phonograph for their home after listening to the country's leading bands on a coin-operated phonograph or how much effect coin phonographs have on retail record and sheet music sales. It is certain, however, that their influence on such music sales is very important, as every music retailer in the country is conscious of that fact.

The sale of phonograph records to music machine operators is, according to a survey, an average of 1.8 records per week per machine, or 750,000 records per week for 400,000 machines or 37,440,000 records per year. Thousands of people from high-priced musicians to skilled factory workers are needed to supply this huge record demand.

The viewpoint maintained in this article is that the broad commercial importance of the coin-operated phonograph industry can be localized today in every city and town in the United States. Small business men with the assistance of service men render a highly specialized and indispensable music service to many small business establishments. Every community in America benefits and every citizen in one way or another has gained something from this new industry.

In 1939 manufacturers of coin-operated music machines made and sold 70,000 machines valued at $21,000,000. Parts and accessories accounted for an additional huge sum of money. At least 3,500 families depend on pay checks from these manufacturers, and untold hundreds of others are supported by the scores of parts and supplies manufacturers, the bulk of whose volume now depends on their music machine customers.

wanted it was proved. In that year combination coin-operated phonograph-radio machines were placed on the market. It can hardly be said these instruments attained any great degree of popularity. On the other hand, they again demonstrated that "music for a nickel" was economically practical and that location owners need not hesitate to charge their customers for music even tho for over five years they had been giving them free entertainment via standard radio sets.

Coin-operated combination radio-phonographs also proved that advertising plugs on radio constituted a definite hindrance when it came to supplying music to people in public locations. They wanted music and nothing but music. They did not want commercial plugs, weather reports, and speeches. Thus in spite of limited selectively the phonograph often attracted more attention than the radio.

The soundness of selling music in locations was now established. The public had become, thru radio, music conscious. It began to idolize songwriters and orchestras. New songs were no longer played in "hit" phonograph machines. A hit was either hits or flops or just another song. The public demanded music and nothing but music—the radio had killed itself as a business stimulant to locations. Mechanically the automatic phonograph was perfected. Electrical amplification, high fidelity sound reproduction, tone and volume control, and many other contributions from radio were installed in the coin-controlled phonographs.

Beer Comes Back

As one manufacturer advertised, "Beer is here. State after State has voted for repeal. Thousands upon thousands of new restaurants and beer gardens have opened, and thousands more are on the way. These places must have music . . . ."

From the Atlantic to the Pacific thousands of small business men realized that as far as they were concerned a new industry had been born. Most of these men had previously operated peanut machines, candy vending machines, weighing scales, and amusement games. They didn't have as much money, however,
as nerve. It took plenty of nerve during the darkest days of the depression to obligate one's self for a $250 to $300 instrument that could not only a few dollars income per week. And it wasn't a question of one instrument, it was a question of 20, 30, 50, or even more to yield these men a decent living.

But the business was there. They knew it was there and they also knew the manufacturers were giving them an instrument with which to get the business.

The industry boomed. In 1935 it is estimated that 120,000 machines, each valued at between $250 and $400, were manufactured and sold. During 1934, 1935, and 1936 manufacturers sold almost as many machines as they could produce. The reason was simple. Every refreshment stand proprietor had to have a phonograph. If he didn't all his customers would go to a spot that did. Consequently, almost every phonograph produced found its way to additional locations. There was hardly such a thing as an obsolete phonograph. Every comparatively modern instrument that had ever been manufactured was needed on location.

Many leaders in the industry during the latter part of 1936 and 1937 feared that a saturation point would be reached and that the industry as far as the manufacturers were concerned would die out as fast as it had developed. However, mechanical improvements and constant redesigning soon became so extensive that the industry attained stability on much the same basis as the automobile industry. Thus for the last few years the industry has witnessed a new machine production of 70,000 to 90,000 units per year. These have not been placed in new locations as much as they have been used to replace old models. The older phonographs are either junked or in many cases have been shipped to other shores. As a matter of fact, the export of used music machines in spite of the war has averaged almost $40,000 pet month during 1940.

Conclusion

The long-term conclusion that emerges from a study of the coin-operated phonograph industry is a hopeful one. It has proved its commercial value and so has taken for itself an important niche in the distribution of food and beverages. Its dividends have helped an army of 400,000 small business men pay their overhead without any direct investment on their own part.

For that reason operators, distributors, and manufacturers of music machines realize they are in a business that at all odds is here to stay. And they know their problems will finally be solved once the industry is across that this industry directly supports at least 20,000 families and actually keeps a large percentage of 400,000 locations in business.

There are now 400,000 phonographs in restaurants, taverns, and soda fountains. The owners of these businesses receive a cash return. Even tho’ the machines are owned by operators, but the essential value of phonographs is their ability to draw and hold customers.

The story of the comeback of the home phonograph business is one of the surprise stories of recent business history. The coin-operated phonograph had much to do with this comeback, and manufacturers of coin phonographs are now busily engaged in making machines for the home. Here is a model recently placed on the market by Rock-Ole Manufacturing Corporation, one of the leaders in the coin phonograph business. This particular model records and plays records and contains a powerful radio set.

Thousand of musicians have participated in dividends from the boom in phonograph record sales, but they are not as much interested in the direct cash return as they are in the power of a network of 400,000 music machines to popularize their particular styles of music and thus lead the way to lucrative theater, night club, and radio engagements.
Picking the Right Records for the Right Spot

"Give them what they want" is the accepted axiom for success. But some like sweet music, some like it hot—so what's an operator to do? Here's some interesting angles on how to satisfy the wide range of musical tastes found in five different types of locations. Each of the five formulas in this article is by an operator who specializes in the type of location about which he writes.

SODA FOUNTAINS
By SAM LERNER, Stanley Music & Amusement Company, Philadelphia

They say youth is fickle, but it isn’t so when it comes to playing music machines at their favorite ice cream parlors. They have definite likes and dislikes which operators should carefully analyze. I daresay that the proper tune selections in a machine for these locations means more to the location owner than his fancy gaudy sunlites or double-rich frappes. Kids will stay away from soda fountains if they can’t get the music they want.

Unfortunately, there is no cut and dried routine to follow in selecting songs for the machines at these locations. As a general rule, the song is the thing for the ice cream parlor patrons—and don’t call them jitterbugs. They abhor that dubious distinction. As such, the safest guide to follow is the current popular hits as listed in The Billboard. It’s the songs kids sing, the sheet music they buy, and the records they request on radio stations that determine their music machine selections.

In most instances, the particular band playing the song is a secondary consideration. Most youngsters would sooner wait until the ice melted in their coke before getting kids sheet music by Tommy Dorsey record, in spite of the fact that the maestro has been a consistent producer of hit records. But once an "I’ll Never Smile Again" gains their favor they run first to the machine for that selection, and then order their banana splits.

You can’t go wrong with the listings in The Billboard. However, there is one other tip sheet that can’t be ignored, and that is made up of various record programs broadcast over the radio stations in your own town. The announcers of these programs can tell you in a minute the 10 or 20 most requested recordings. The important thing is that radio programs sometimes come thru with a "sleepier" song which the local youngsters have taken a fancy to. It may never achieve fame on a national scale, but will lead the parade in your own back yard. "Between 8th and 19th on Chestnut Street" literally set the machines afire here before it got any sort of recognition nationally. Sometimes these home-found records reach the national heights, more often they prove to be only also-rans.

COLLEGE SPOTS
By CHARLES D. AITRO, Yale Amusement Company, New Haven

Many operators seem to think that placing records for college locations is just another job. It is if you are satisfied with so-so takes. But if you want to keep college location machines going at top earning capacity you must do more than merely put the current hit records on your machines.

Because many of our machines are spotted in locations where students of Yale University and surrounding colleges gather we’ve made it our business to carefully study collegiate musical tastes so that we can do a better job of picking records for them.

We have found that students go for originality and individual effort. To illustrate, go back to T. Dorsey’s "Marie." Here was a record with group singing by an orchestra and not a glee club. Jack Leonard’s vocal, supplemented by the orchestra’s singing background, represented the "originality." The "individual effort" was Bunny Berigan’s exceptional trumpet work. Today Tommy Dorsey has a similar rendition with "I’ll Never Smile Again."

There is always a file in our office of the bands engaged for proms and house parties at the college. The instant new record releases appear by these bands they are placed in all college location machines. Students are bound to play them.

We also study literature pertaining to nationwide college polls on favorite bands and vocalists. The results in our part of the country are carefully noted and every possible record by the winners is placed in the machines.

There are many college students who do not care for many of the nationally known name bands. They prefer what we call society orchestras playing swanky New York hotels which often are visited by New Haven students. We respect the hotel’s judgment in selecting the orchestra best suited for the college dance halls. Hence it is our policy to use records by society bands currently engaged in the East.

We are fortunate to sell many used records to students at our head quarters. We not only keep a careful check on their purchases but discuss records and music with them personally. We also urge them to write us to save certain records for them. By these means we have obtained straightforward information on their likes and dislikes.

NEGO LOCATIONS
By EVERETTE JOHNSON, Interboro Music Company, New York

Picking records for colored spots is ticklish business, but years of experience in operating “piccolos,” as music boxes are called in the Harlem section of New York, has enabled us to reduce the job to a basis whereby we are able to eliminate practically all of the flop records that cut so deeply into operators profits. There are no cut-and-dried rules for picking winners, but there are certain fundamental requirements to which each record, to be a money-maker in Negro locations, must conform.

We have divided our spots into two main classifications—those patronized by Negroes who have come up from the South and those patronized by West Indians. The first classification we break down further into the average ages of the patrons, dividing them into groups of 14 to 18 years old, 18 to 25, and 25 to 40.

Spots where Southern Negroes from 14 to 18 years gather are usually candy and ice cream stores where dancing is permitted. For a record to click here it must be in the true jitterbug style. Those in the 18 to 25 group want sentimental tunes mixed in with the hot swing. The third class, from 25 to 40, usually gather in beer gardens, where sentimental numbers exclusively have the appeal. Blues numbers are almost certain to appeal in those locations. However, good blues tunes have a certain amount of appeal for the other two classes, too. A good blues number will go in almost any Harlem locations except those patronized by Negroes from the West Indies, who go for Carmen music.

"Sly Mongoose" was a hit in the West Indian locations but it wouldn’t have clicked at all in the average Harlem spot.

Negro women go strong for sentimental numbers. In an ordinary location a quartet put in the chute usually mean five different records. In Harlem it frequently means the same record will be played five times.

Contrary to popular belief, double entendre records do not go in Harlem. We’ve tried them on numerous occasions but have yet to find them profitable.

One major point that must not be overlooked in selecting records for Negro locations is to be sure that the favorite records of the waitresses in the spot are included in the machine. We’ve found that these girls will do a bang-up job of getting customers to put nickels in the machine if her favorite is in it.

(Picking Records for the Right Spot on page 58)
Closer Study of Talent and Tunes Pays Dividends

Just as a broker watches the market quotations, so successful operators study reports on weekly progress of songs and recording artists. They have found that if they keep their fingers on the pulse of the entire music world ample dividends will be paid . . . and it is not as difficult as it might seem . . .

By DAN RICHMAN, Music Editor

PROBABLY few men among those who for years had been profitably operating one form of coin machine or another thought, during the development of the music machine industry in 1934 and 1935, that the time would soon come when they would be one of the most important factors in the selling of music to the American public—when, as such, the popular songs of this nation (and sense its folk music) would play a major part in their lives—when their knowledge, real or assimilated, of that music would to a large degree determine their margin of financial profit—or loss.

Those few gifted with intuition or shrewd foresight who perceived this turn of events—an incredible turn of events by any standards—were particularly fortunate, for they were thus able to prepare in advance against that day when 400,000 automatic phonographs were to lift their collective voice and announce to Mr. and Mrs. John Q. Public that here was one of the great channels thru which henceforth would be poured the music that is at one and the same time the expression and the entertainment of a nation.

That day arrived—quicker and more definitely, perhaps, than many had possibly imagined it could. Automatic phonographs took their place alongside radio as one of the most powerful mediums in the dissemination of musical talent and tunes. A great and remarkable industry had been born and had survived. But what of the manpower behind that industry—the manpower that basically was responsible for it, but which found itself largely incapable of coping with the new and startlingly different aspects and problems of an amusement machine whose only source of amusement was musical.

The men behind the machines were men who had had long experience in their field—years of technical schooling in the operation of all sorts of coin-operated games and machines. They had a superior, detailed knowledge of routes, of the placing and maintenance of machines, of the million and one details that come under the head of operating. They were experienced operators, and they knew the mechanics of operating.

New Departure

THAT knowledge is still necessary today. But it is not enough. It must be supplemented and complemented by a knowledge of that quotation which is the very essence of music machines—a quotation that is obviously music itself. There are those who hold (CLOSER STUDY OF TALENT AND TUNES PAYS DIVIDENDS, page 11)
JIMMY DORSEY thanks operators for making top music machine hits of his DECCA records of "The Breeze And I" and "Six Lessons from Madame La Zonga"

The World’s Greatest Saxophonist

JIMMY DORSEY AND HIS ORCHESTRA

Featuring

BOB (The Breeze and I)
EBERLY

HELEN (Madame La Zonga)
O’CONNELL

We’ll appreciate your trying these new Decca discs by Jimmy Dorsey and his orchestra; we believe they’ll prove as fast nickel-getters for you as they are for the operators who are already cashing in on them:

3259 ALL THIS AND HEAVEN TOO  •  3270 SHADES OF TWILIGHT
3312 HEP-TEE-HOOTIE (To the Juke-Box Jive!)  •  3334 JOHN SILVER

Coming up!

Sept. 26th—3391 WHISPERING GRASS  •  Oct. 3rd—3395 YESTERTHOUGHTS and ON THE TRAIL

NEW YORK  GENERAL AMUSEMENT CORPORATION  HOLLYWOOD
CHICAGO  PERSONAL MANAGEMENT: BILL BURTON  LONDON
VOTE THE
WOODY HERMAN
TICKET!

The People's Choice!

WOODCHOPPER'S BALL
Decca 2440 — a Woody Herman Standard — still selling sensationally!

BLUE PRELUDE
Decca 3017 — Theme song of "The Band That Plays The Blues".

GET YOUR BOOTS LACED, PAPA
Decca 3187—Successor to Woodchopper's, if Woodchopper's would just move on out of the machines and make room.

HERMAN AT THE SHERMAN
Decca 3272 — Herman, Sherman—who cares as long as it's a good record?

I WOULDN'T TAKE A MILLION
October 3rd — one of the band's best numbers at the Hotel New Yorker and on NBC.

A MILLION DREAMS AGO
Also October 3rd, with one of those inimitable vocals by Woody himself.

RHUMBOOGIE
For October 3rd release, with a standout vocal by Dillagene.

LOOKING FOR YESTERDAY
October 3rd — fourth of the sides grouped in one release by Decca to meet the terrific demand for Woody Herman, Dillagene and The Band That Plays The Blues.

AIN'T GOT NO NAME BLUES #1
Coming soon — Woody Herman and "The Four Chips" on a sensational side.

AIN'T GOT NO NAME BOOGIE-WOOGIE #1
Also coming up — Opus One of another "Four Chips" series that starts off with a bang!

WATCH FOR THE DECCA "BLUES ON PARADE" ALBUM
BY WOODY HERMAN AND THE BAND THAT PLAYS THE BLUES!

GENERAL AMUSEMENT CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK · CHICAGO · HOLLYWOOD · LONDON
to the opinion that perhaps it was just as well that the men who plunged into this new business knew little or nothing about music—that there were definite advantages in enlisting an army of operators with no preconceived notions about—what they were told to do. That the public tastes in the light of hard, cold fact was a job best suited to those who could face a new order of things and learn their work from the ground up.

Perhaps. There is undeniable truth in the thought that the placing and maintenance of co-operated phonographs is strictly a commercial business, and that the actual knowledge of phonographs or necessity of the thousands of men entering such a business be musically trained. But there is also undeniable truth in the fact that the commerce of this commercial business is buying music—the right music—so that it may be subsequently sold with the greatest success and therefore the greatest financial profit. Music is quite naturally king in a music machine.

Thus the problem for those veterans of the machine operating business—veterans at this same time babes in the musical woods. They had to learn about this new departure, this new angle of their business. The smart one studied it and are continuing to study it, for the music business is an ever-changing, complex thing; the ones who didn't believe that operation of a music machine was any different from that of a pinball game, or those who think they "know it all," are the ones who are wrong. And they are the ones who will suffer in the long run.

No Accounting for Taste

THE old adage has it that there is no accounting for tastes. Adages have a way of being generally right, and this one is no exception. And while the production and handling of music, however, can be definitely planned, there are no such certainties in the music business. No one in the wide world knows the truth of that better than the men and women who create music, who publish it, and who interpret it, all with a view to increasing the size of their particular bank accounts.

But while the production and interpretation of music is essentially a hit-and-miss proposition due to the vagaries of public taste, there are certain standards, certain rules and regulations that can be followed with reasonable success. Writers, publishers, and artists recognize these standards and try to adhere to them, even tho they know that more often than not the unexpected, unusual product is the one that makes the biggest hit. But those are few and far between, so that normal output must be based upon the established formulae that have proved themselves.

It is these tried and true elements that vitally concern a music machine operator, for they determine the product that goes into his machine. Knowing these factors, following their application to the musical production of Tin Pan Alley and its sunny offshoots, and noting their effects on each song—the heights or the depths to which it may rise or fall—give an operator that much of an advantage over his colleagues and competitors. It is not from a purely academic point of view that operators should keep informed on these musical matters. Knowledge of it is in direct proportion to his financial success, which makes it a very real and personal matter.

Selection All-Important

THE most important single factor in the marketing of a song is shrewd selection of the song to be marketed. A music publisher must pick and choose carefully among the hundreds of manuscripts that reach his desk weekly; an interpretative artist must use plenty of discretion in the choice of a song with which he or she wishes to achieve personal success, and a music machine operator must employ the same careful, thoughtful selectivity of the material that he places under his phonograph name.

It is not the purpose of this article to give operators a course in training as to judicious record selection, nor to explain the intricacies of the music writing and publishing fields so that the conducting of his business may receive itself more simplified form. That isn't possible here, and space is not the least of the limitations. There is so much that governs the music business, that pertains to it, that is a part of it, that a complete volume would only scratch the surface.

A single point being made here is that good automatic phonograph business can be made great, and fair profits can be turned into tremendous dividends, if operators steep themselves in a general knowledge of the subject of which they are now as much a part as the men who create and market it—music. The operator deals in popular music, which means he is handling fast-moving merchandising. Much of his job depends upon the widest selection of recordings, those that appeal to the greatest extent to the public. He must be timely in the matter of his record purchases, or else the popularity parade will pass him by. And to know just what is the current selection of recordings, to be familiar with the current fashioning of the popularity parade, as it applies both to artist and to song, is the difference between mediocrity and success for any phonograph operator.

News of Music

THERE are not too many avenues of music information open to music machine operators. The Billboard feels justifiably proud that in its broad coverage of music news, business, professional, and artistic, it offers an ideal musical education for operators, for it serves to give definite stores and ideas about the whole music business and all its interrelated parts; it charts the upward and downward course of songs in their record and sheet music manifestations; it lists the progress of songs on the radio networks of the nation; it details the work and careers of musicians, composers, lyric writers, band leaders, music publishers, recording companies; it presents a complete index of songs, and an all-inclusive picture of the entire field of music as it exists today.

Probably first and foremost of the music news offered by The Bill-board to the music machine industry is the Record Buying Guide—first foremost because it is a direct aid to the operator in this most vital task, the proper selection of records. The Guide started more than two years ago as an obscure little feature on the page which it now dominates; its initial form took in not more than three inches of space confined to one column. Its present two full columns are now known through the automatic phonograph business and were achieved because the important service that this feature rendered even in its first infinitesimal guise was recognized and given its due.

The Guide has reached its high estate because it breaks down for the operator his most difficult problem. It tells him which of the top ones currently; it tells him what disks are climbing and are likely to be the smash hits of next month; it tells him which of the newest record releases, which of the latest published songs are the ones with the greatest possibilities for success on the music machines—which means success for the operator of those machines.

This information is no hastily, inconclusively thrown together proposition. It is based each week upon approximately 30 reports sent in by The Billboard's trained correspondents in as many key music machine centers; the reports are a consensus of data received from the largest operators in those centers. The infallibility of the Guide, the accuracy of its predictions and prognostications have been demonstrated time and again—and demonstrated, and this is not said boastfully, every week.

Record Reviews

ON THE RECORDS is another feature that is pointed directly at the men behind the machines. Between 40 and 60 recordings are released weekly by the four major record firms; not all of these disks are in the popular vein, and not all of them are of even passing interest to the music machine operator. But a large percentage of them is, and those are the 25 to 35 records that are reviewed in On the Records—weighed and appraised with the angle of their commercial value to operators always in mind. There are those who have called this feature the most complete and readable review of popular records now available in any publication.

Operators might well follow the lead of one of their conferences in Chicago regarding this feature. At the column's inception some months ago this operator started a cross-index of the reviews contained therein each week and mailing them to his buyers with requests that he reserve a complete index of all the new releases, to which he referred before buying his machine material.

Music Popularity Chart

The Music Popularity Chart in the Music Department of The Billboard is something that should be required reading on the part of all intelligent operators. For on this page are combined the three major paths of sheet music, radio, and records traveled by each song. Grouped under one heading are 12 listings that contain information which cannot be found in any other publication, trade or national, in this country.

Sheet Music Best Sellers listing is a national and a four-part regional breakdown of the best selling songs of the moment. The weekly lists are compiled from the reports received from the 20 leading sheet music jobbers and dealers throughout the country. Each jobber lists his 15 best sellers of the past week. In the same manner the National and Regional List of Best Selling Retail Records is compiled each week. This tabulation is based upon the home sales volume records of 60 of the most prominent retail record and music stores in the nation.

List No. 3 shows those songs that acquired the largest number of performances over the radio during the week previous—shows the number of "plugs" they received on the networks and also on the smaller Midwestern stations. Position last week is also given on this list and on the best selling sheet music and record lists. The comparative standing has advantages that should be obvious, for a song's course can be clearly charted from this. And last but by no means least on this Music Popularity Chart is the factual part of the Record Buying Guide—the "Going Strong" and (See CLOSER STUDY OF TALENT AND TUNES PAYS DIVIDENDS on page 62)
BILL FREDERICK
Frederick Bros.' Music Corp.

FASTER than any other medium for building the popularity of a band doesn’t belong in this business. After all, you can’t disregard the fact that 400,000 music machines spread over this land play to a paying audience that runs into millions every night of the week.

That’s why all of us at Consolidated Radio Artists, Inc., are acutely conscious of the importance of this network. That’s why we are continually driving home to our recording band leaders how much the music machines can do to boost their popularity, especially in outlying areas, so that more money can be gotten for their services when they go on tour.

While we try to figure a way to include the music machine operator in every kind of promotion, we try to help popularize our bands specifically on the one main objective—that of doing all we can to make sure that all songs recorded by our bands will be of such a high quality that they’ll be real nickel magnets for the operators.

Our attack on this objective is centered on three main points. One, is doing everything in our power to make sure tunes recorded by our bands are timely: two, is sparing no expense in getting the finest arrangements possible for all songs to be recorded, and three, is helping our bands obtain the best vocalists available and using them on all records suitable for the proper exploitation of their talents.

What timeliness can do for a song and an artist is best illustrated by the current popularity of Gray Gordon’s recording of “I Am an American.” Thirty-five years ago we realized that there was a steadily increasing demand for patriotic songs. We watched this demand grow and grow until a new song came out of Tin Pan Alley called “I Am an American.” Realizing the timeliness of the tune, Gray Gordon immediately had an arrangement made, introduced it over the air, and recorded it. A few weeks later it was listed in The Billboard’s Record Buying Guide. Since then, it has steadily climbed in public favor as a result of the way music operators have taken to it. This recording has naturally done much to boost the popularity of Gordon; yet it would not have been made, possibly, were it not for our eternal vigilance for timely tunes.

Arrangements cost money, but like investing in good stocks, they pay handsome dividends, especially in extra record sales. Walk into any record distributor’s office and watch operators choosing a record of a current hit song. They’ll listen to it over the air, and record it. That’s the way these songs are recorded. If what has been said and then pick which that has the arrangement they feel will get the most nickels. Arrangers for our bands not only are experts in their fields, but are constantly working over the songs that are to be recorded. Only when they and the leader think the arrangement is as good as it can be is the “go ahead” signal given for the song to be recorded. What such pains can do for popularizing a band and a record is attested by the way Blue Barron’s

CHARLES E. GREEN
Pres., Consolidated Radio Artists, Inc.

ANYONE in the band business today who doesn’t give the automatic phonograph network the consideration it deserves as a foremost medium for building the popularity of a band doesn’t belong in this business. After all, you can’t disregard the fact that 400,000 music machines spread over this land play to a paying audience that runs into millions every night of the week.

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MOE GALE
Pres., Gale, Inc.

G ALE, Inc., is proud of the showing that its talent has made on wax the past few years. The record book shows that Erskine Hawkins, the Four Ink Spots, and Ella Fitzgerald have cut many a hit record for the Bluebird and Decca labels.

This is not the result of sheer luck or coincidence but the product of hard work and constructive planning to get good material for our artists to record. In order to insure an adequate supply of good and original material for its attractions, Gale, Inc., has opened a music publishing firm, Advanced Music. The men in this firm spend hours every day picking songs that they believe will fit the talent we represent.

But this is only the first step we take to insure the coin machine operator that the records he buys of our talent will prove a good investment. It is a rule of our firm that the artist must first try out on the road every song he intends to wax before he plays or sings one note of it in the recording studios. If the song catches on in the ballrooms we know it will be good for the machines.

At the same time, we assign the tested tune to the bands in the Savoy Ballroom and delegate a representative of Gale, Inc., to watch the audience reaction. If the Savoy customers request the band leader to play the song, and if the band on the road sends us a favorable report, we know that we have a song that is 99 per cent certain to meet with acclaim in the music boxes.

Every Gale, Inc., attraction carries a portable recording machine on tour and they make acetates of the tunes scheduled for the next recording session. These acetates are sent to the office and we listen to them, making special note of what pleases the ear and what doesn’t. The tunes are played only if they are satisfied and then finally ok'ed for final cutting. In short, we put in 10 times more work in preparing our records than in the actual studio work.

Our promotion department is advised of every tune we have scheduled for recording and it must work out a campaign for each one of them. Not one record leaves the factory without an extensive and highly specialized job being done on the tune.

All this takes time, effort, and money, but the final result is more than worth the effort. To prove that we are right we have only to point to Erskine Fitzgerald’s “Tuxedo Junction,” the Four Ink Spots’ “If I Didn’t Care,” and Erskine Hawkins’ “Tuxedo Junction.”

“Darn That Dream” and “Isle of May,” Charlie Barnet’s “Between 12th and 13th on Chestnut Street” and “Cherokee,” and Jan Savitt’s “Tuxedo Junction” clicked with music box operators.

Keeping bands in the recording limelight—which means getting their music machines of the nation—is a big job and a tough one, but it pays dividends not only in revenue derived from recordings but in helping to maintain our band’s name cheap.

That’s why we spend so much time, effort, and money to make better records for the operator.

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To Make Better Records

THOS. G. ROCKWELL
Pres., General Amusement Corp.

NEW attractions and new names are the life-blood of the band business, and phonograph recordings offer the most effective means of building them. That's why this office pays particular attention to the younger bands and practically nurtures them in their recording activity. We know that if they can please the coin phonograph they're on the way.

We know that happens to be the case because we followed that formula with Glenn Miller, Artie Shaw, Jimmy Dorsey, Woody Herman, and Larry Clinton, and we were young bands just a short time ago. It did plenty for them, and now the new crop moves in and we hope, with the same diligence, this policy will do as much for them.

The younger band leaders are inexperienced. They need help, counsel, and direction. We want to give them this direction because it means so much to all of us. That's why we are encouraging and supervising the recording activities of such young leaders as Bobby Byrnes, Lou Breese, Art Jarrett, Charlie Spivak, Johnny Long, Lou Holden, Johnny McGee, and Chuck Fostner, because we have learned that popularity on the phonograph machines will make those names attractions of tomorrow.

We hammer away at their style, the songs they use, and spend all kinds of money making fitting arrangements that will blend with style and song. And we don't let them stop there, either. Once these arrangements are tried out and a public reaction is obtained, then we go to work cutting down the arrangement for the three-minute play of a record and still retain the guts of the old one.

Once they've made the record we see to it that they plug the song over the air and on the stand. It's this kind of salesmanship that tells the operator to go ahead and put the disk in his box. Because if it has the goods the eager public is tickled pink to pay a nickel to hear it over the second time, and ad infinitum.

Records, too, are just as important to singers as to bands. The success of the Andrews Sisters, which was wholly generated by their music machine popularity, is but one example of many in proof of this point. Bea Wain, Dinah Shore, and others depend greatly upon their platters, first to achieve popularity and then to maintain it.

It's because the operators have been willing to give the young band leader a break by introducing fresh and new talent that such discoveries as Miller and Shaw were made possible. Both had been around before, but it took the music box and the public with a handful of nickels and a song in its heart to discover them.

All of show business is dependent upon new names, and the operators certainly have done their share to help develop new band leaders and singers. That's why we are doing all we can to help bring new artists whom we feel have what it takes to be money-makers in music machines to the attention of the operator.

WILLIAM MORRIS JR.
Pres., William Morris Agency, Inc.

WHY is it that out of nine different recordings of the same song one will prove such a standout that it will outsell all the others combined? Nine out of 10 times the reason can be attributed to the arrangement of the song.

Too many times the forgotten man behind the success of a record on the music boxes has been an unknown musician who has taken the song apart and reworked it into a pattern in keeping with the style of the orchestra which is to record it. Into it he has poured his skill and talent to let outstanding soloists with the band have a chance to display their ability yet hold their in check so that the effect of the whole ensemble remains in keeping with the mood of the piece. He has breathed into it a certain fire or magic that makes the arrangement cutch hold of the listener in some unexplainable manner.

Because we fully appreciate how important the vast music box network has become in determining the box-office value of a band, we are doing all we can to get as many records made by our bands into these machines by making sure that every song recorded by them is so out of the ordinary that it cannot help make extraordinary profits for the operator. That's why our bands spare neither time nor expense in getting sound arrangements for recordings.

Getting the proper song is, of course, a big problem. But that's only half the battle. Once gotten, it must be arranged, rehearsed, and re-arranged until every note played on the record contributes to its distinctiveness.

Too many bands when coming up for a recording date merely take the arrangement of the tune they are currently using on the bandstand, cut out a chorus or two to bring the playing time within the three-minute limit, and let it go at that. Such practices are not allowed with our bands. Whenever one of our attractions records a song, that song has been especially arranged and rehearsed for that recording.

The arrangement of a song played on the stand or over the air frequently takes five minutes or more. Cutting down that arrangement to three minutes necessary for a record cannot be done by wholesale pruning. You have to start from scratch and rebuild every phrase and modulation so that in the end you have achieved the same musical effect in three minutes on wax that your other arrangement produces in five or six. It's a tough job, but that's why top-notch arrangers are in such demand. That's also the reason why records of our bands have long enjoyed such undisputed popularity on music machines.

JOE GLASER
Joe Glaser, Inc.

EVERY band manager and orchestra leader will admit, in fact, almost weep—that the tune is the thing and that they're much harder to get than they are to record. The constant demand of the big name bands virtually drains the well of popular songs to be recorded, and the others have to take what's left.

There's no sense weeping or scheming about the situation. The idea is to make the best of it, and in so doing achieve the same results in record popularity that the big boys enjoy from a hit on the music boxes.

My bands, including such attractions as Louis Armstrong, Andy Kirk, Don Redman, and Roy Eldredge, couldn't get by for two minutes if we didn't have our own song. We have stock there, a bank that we know we can play for a dollar and make a profit. We have our own songs to fit their own style. We know from experience that if the song is distinctive it has a chance. If we can't get the first pick of currently popular songs to record, the boys dig them up from out of newshouses. Songs that fit the Negro idiom of jazz—songs that the public expects from a colored band and knows it can't get in a white band.

That's where we have the edge, since the jitterbugs like nothing better than solid jive and know that there are no better than Negro jazz to satiate that craving. We don't record any old tune just to keep recording dates, because if we did the boys on my roster would soon wear out their welcome with the music machine operators. As it is, we only come around when we have a distinctive song. When we do, the boys themselves are sold on the fact and that it's been done with the finest interpretation and arrangements possible in keeping with the basic instincts of hot swing and jazz.

We follow this plan because we feel that there is always room for an unusual and distinctive song on the music machines. After all, the operator uses a balanced diet of records on his machines, so we figure on becoming a part of that diet by making records that are unusual and different.

Take for instance Armstrong's version of "Shadrack." There was a tune that fitted Louie to a T. We told the operator to get ready for it because it had the stuff to pull the nickels in like a mine sweeper. When a tune like that comes along to be recorded the band works its head off, rehearsing it dozens of times over again. Then we make recordings in private session to pick out the flaws. After the clinicians have been removed then it's ready for a regular recording session, and we know that the coin machine operator is going to get a perfect product.

That is how we operate. So far it's been successful. Experimenting around with Kirk and Eldredge has produced the same results. By giving operators records which have a reasonable chance of getting into the machine because of their distinctiveness, we feel we get a far better representation of our artists on the machines than if we were to concentrate only on the hit tunes that are recorded by every top band of the day.
Music Machines Prove Foremost Influence of Retail Record Sales

Music machines did much to foster the boom that put the record business back on its feet. Today they are doing even more to sell new records and bands to the public. Every machine is a "sampling station." This study reveals some interesting facts on how these "sampling stations" influence retail record sales.

By DAN RICHMAN

The Home Angle

The side of the situation that seems to be obscured from the gaze of the record field is that so-important one of "home" consumption and its manifestation in the largest retail record sales the disk business has enjoyed in a decade.

While artists, their managers, and their waxing affihations scurry madly about trying to dig up a masterpiece that will provide a satisfactory answer to the question, "Is it a good music machine number?" the poor little public who will be the follow-thru on that "good music machine number!" is forgotten. That public is caught in the automatic phonographs all the time-however, he who can at the box music hit is extremely sizable.

Naturally artists are conscious of the public to the extent that it is public acceptance only that makes a "good music machine number" possible. But artists think of the public currently as nickel-doppers only; what they forget is that dropping a nickel into an automatic phonograph for one play may not suffice to satiate a person's desire to enjoy a particular recording. Only one thing will suffice-going out and "buying" that recording so that he can hear it whenever and however he wants. There are an awful lot of people who feel that way about it.

Around 1920 B. C. (Before Coin phonos), when actual flesh performance by artists was the only way a song could be universally gotten across to the public-radio was just starting to come into its own, and the air waves as a song plugging medium was still in the dim future-record sales were nevertheless well in the upper brackets. But people had to make up their own minds which particular record of what particular song to buy. It was more a case of individual likes, dislikes and tastes.

That picture has now been altered completely—and probably the greatest single factor in determining what recordings a person wants to have in his own home is the automatic music machine. It acts as a testing ground, a "sampling station" for good and bad recordings, hits, near-hits, and flops. Word-of-mouth creates a phon hit as much as any other condition. And if it's the biggest number in the machines, Mr. and Mrs. John Q. Public, or those members of their family that number phographos among their possessions, not only want it in their personal record libraries but "have" to have it, both from a standpoint of pride in being up-to-date and also in self-defense against the numerous requests from friends for the country's No. 1 disk as part of an evening's soiree.

Retail Sales

Knowing the importance of the retail sales end of the current record market, The Billboard instituted two months ago a feature that is unique in that its counterpart cannot be found in any other national publication, trade or otherwise. That feature is a regional breakdown, together with the over-all national listing, of the 10 best selling retail records of each week. And a study of these lists on a comparison basis with The Billboard's Record Buying Guide, the weekly analysis of recordings from the viewpoint of their commercial value to music machine operators, reflects the ideas set forth above—that a hit on the coin phonos is not merely that, but is in addition a guarantee of larger-than-average retail sales, with all the advantages to the artists of having what practically amounts to a hit in two places at the same time.

Examples of the strong influence exerted by the phonos network on over-the-counter record sales are liberally strewn thru the Record Buying Guide and that corner of The Billboard's Music Popularity Chart in the music department known as "National and Regional Best Selling Retail Records." A few ought to be sufficient to prove the point.

"Sierra Sue," in the Bing Crosby version, was listed under "Going Strong" in the Guide the week of July 27, the week that the Music Popularity Chart made its debut in its present complete form. But altos "Sue" was a tremendously strong item on the automatic phonos, it managed to make the retail sales list that week only by the skin of its teeth, appearing thereon in a poor ninth place. A month later, long after it had hit its machine peak it slid into third position among best retail sellers—a home sales triumph definitely started and nurtured in the boxes.

"Six Lessons From Madame La Zonga" offers another clear-cut illustration of the in (Music Machines Prove Foremost Influence, page 87)
THIS YEAR'S YOUNG MAN OF MUSIC

BOBBY BYRNE

AND HIS ORCHESTRA * WITH DOROTHY CLAIRE

JIMMY PALMER * THE FOUR TROMBYRNES

ON DECCA RECORDS

3278 * STOP PRETENDING

3325 * TRADE WINDS

TO BE RELEASED NEXT WEEK

3398 * THE RIGHT TIME!

JUST CONCLUDED ENTIRE SEASON (HELD OVER THREE ADDITIONAL WEEKS) GLEN ISLAND CASINO;
OPENING NEW YORK STRAND THEATRE SEPT. 27TH, WITH MEADOWBROOK FOLLOWING

GENERAL AMUSEMENT CORPORATION

THOMAS G. ROCKWELL, PRESIDENT

NEW YORK * CHICAGO * HOLLYWOOD * LONDON
Latest Record Releases of Artists Represented in This Supplement

MITCHELL AYRES
On Bluebird Records:
I'm Waiting for Ships That Never Come In Sympathy
My Piggy Bank Is Jingling Again Ain't It a Shame About Mame?
You Go to My Head Deep in My Heart, Dear
Once in a Love Time
The Lazy Lark-a-daisy Melody

CHARLIE BARNET
On Bluebird Records:
The Sergeant Was Shy
Ring Dem Bells
I Don't Want To Cry Any More
Pompton Turnpike
At a Dixie Roadside Diner
That's for Me
Peaceful Valley
Reminiscing

COUNT BASIE
On Decca Records:
I Want a Little Girl
It's Torture
Mount Swing
Evenin'
Super Chief
You Can't Run Around
Gone With "What?" Wind
Blow Top

WILL BRADLEY
On Columbia Records:
Down the River a Piece
(With Will Bradley Trio)
Celery Stalks at Midnight
Once in a Love Time
I Could Make You Care
Don't Let It Get You Down
'Deed I Do
Orchids for Remembrance
Love Lies
In a Little Spanish Town
As Long As I Live
Beat Me Daddy (Eight to the Bar)
(Parts 1 and 2)

CAROL BRUCE
On Decca Records:
To be released soon

BOBBY BYRNE
On Decca Records:
The Right Time
Take Care
Orchids for Remembrance
Can't Get Indiana Off My Mind
When the Swallows Come Back to Capistrano
Stop Pretending
'Deed I Do
Thinking of You

CAB CALLOWAY
On Decca Records:
Papa's in Bed With His Brechees On
Calling All Bars
Ghost of a Chance
Come On With the Come-On
15-Minute Intermission
Rhapsody in Rhumba
Do I Care, No, No
Hi-de-ho Serenade
Who's Yehoodit?
Topsy Turvey

Paradiddle
Pickin' the Cabbage

FRANKIE CARLE
On Columbia Records:
A Lover's Lullaby and Sunrise Serenade
Hindustan
Stumbling
Estelle
Twelfth Street Rag
Sweet Lorraine
Barnes
Prelude in C Sharp Minor

THE CATS AND THE FIDDLE
On Bluebird Records:
Hep-Cats' Holiday
In the Midst of a Dream
Mr. Rhythm Man
Gone
When I Grow Too Old To Dream
Public Jitterbug No. 1
I Miss You So
I'd Rather Drink Muddy Water
Please Don't Leave Me Now
Thursday Evening Swing

LARRY CLINTON
On Bluebird Records:
Dig Me Honey
My Buddy
Brown Birds Singing
Dance of the Candy Fairy
Bolero in Blue
Shades of Twilight

On Victor Records:
Nearness of You
When the Swallows Come Back to Capistrano
Blue Lovebird
How Can I Ever Be Alone?
Missouri Scrambler
A Study in Modernism

DEL COURTNEY
On Decca Records:
Now I Lay Me Down To Dream
Basket Weaver
Would You Be So Kindly?
Keep Your Eye on the Girlie You Love
Dreaming Out Loud
I Wouldn't Take a Million
Goodnight Again
A Lazy Lark-a-Daisy Melody
It Wouldn't Be Love
I Won't Go Home Till You Kiss Me

BOB CROSBY
On Decca Records:
Shortenin' Bread
Embraceable You
Ja-Da
Complaisin'
Fools Rush In
Sympathy
I'm Nobody's Baby
Speak Easy

XAVIER CUGAT
On Victor Records:
Zombie
Elbe Chango
Guaira
Mi Conga
Cinco Hijos
Tunare

Three Commercials in a Row —
RCA VICTOR
QUAKER OATS
SENSATION CIGARETTES
Latest Record Releases of Artists Represented in This Supplement

DUKE ELLINGTON
On Victor Records:
Five o’Clock Whistle
There Shall Be No Night
Sepia Panorama
Harlem Air Shaft
My Greatest Mistake
At a Dixie Roadside Diner
Portrait of Bert Williams
Bolangies

SEGER ELLIS
On Okeh Records:
Cuddle Up a Little Closer
Happy Travellin’
Bye Bye Blues
Too Lazy for Love

SHEP FIELDS
On Bluebird Records:
Cottonwood Corners
Gavotte in G
Tennessee Fish Fry
Who’s Yehoodi?
Narcissus
A Vous Tout de Vey, A Vous
Cecilia
Day Dreams Come True at Night
Hot Gavotte
Burn, Firewood, Burn
Wouldst I But Kiss Thy Hand,
Oh, Babe
If I Could Be the Dummy on Your Knee

ELLA FITZGERALD
On Decca Records:
Golf Coast Blues
Dedle-Dee-Dum
Take It From the Top
Jubilee Swing
Shake Down the Stars
I Fell in Love With a Dream
Baby, Won’t You Please Come Home
Lindy Hopper’s Delight

SLIM GAILLARD
On Okeh Records:
Don’t Let Us Say Goodbye
Broadway Jump
Baby Be Mine
Splington (Meams, See You Later)
Windy City Hop
Fitzwater Street
(Located in Philadelphia)
Lookout
Beatin’ the Board
Boot-da-la-za
Swinging in the Key of C

BENNY GOODMAN
On Columbia Records:
Nostalgia
Li’l Boy Love
I Can’t Resist You
Dreaming Out Loud
Once More
Can’t You Tell?
These Foolish Things
Six Appeal
Coconut Grove
The Hour of Parting

GRAY GORDON
On Bluebird Records:
I Am an American
Ferryboat Serenade

A famous musical aggregation—one of the highest paid recording orchestras in the U. S.—because record buyers all over the nation welcome the Larry Clinton Orchestra into their homes via his records!

The orchestra that has smacked out records wherever it has played—in theatres, ballrooms, proms, and spots like Glen Island Casino, Meadowbrook and the Hotel New Yorker!
Latest Record Releases of Artists Represented in This Supplement

(Continued From Page 17)

WOODY HERMAN
On Decca Records:
A Million Dreams Ago
Roamboogie
Looking for Yesterday
I Wouldn't Take a Million

MILT HERTH TRIO
On Decca Records:
Black and Tan Fantasy
Creole Love Call
Honky-Tonk Train Blues
The Girl With the Light Blue Hair
Eep-eree
Slow Freight
Bumnel Petrus
Gosfun
Down South
Dardenella

EDDY HOWARD
On Columbia Records:
Love Lies
Star Dust in the Dawn
I'll Never Smile Again
Now I Lay Me Down To Dream
Orchids for Remembrance
It Wouldn't Be Love
Fools Fall in Love
The Neatness of You

INA RAY HUTTON
On Okeh Records:
To be released soon

THE INK SPOTS
On Decca Records:
My Greatest Mistake
We Three
I'll Never Smile Again
I Could Make You Care
Stop Pretending
You Are Breaking My Heart
Whispering Grass
Maybe

TINY HILL
On Okeh Records:
The Face on the Barroom Floor
You Gotta Quit Cheatin' on Me
Two-Ton Tessa
I'm Alone Because I Love You
Five Foot Two Eyes of Blue
I'm Knee Deep in Daisies

DICK JURENS
On Okeh Records:
Goodnight, Mother
Goodtown

AL DONAHUE
AND HIS ORCHESTRA

FEATURING

PHIL BRITO AND DEE KEATING

They're okay on OKEH!

Donahue and his band are continuing a sensational tour of theatres and ballrooms—continuing to break box-office records with each appearance—continuing to build up an increasing demand for their phonograph records! That's why music machine operators are continuing to lure nickels with Donahue Okeh recordings!

ROUTE 23 • SOUTHERN FRIED • BURNING
THE MIDNIGHT OIL • TOO MUCH
LOVE • BEETHOVEN BOUNCE

Our Love Affair
So Deep Is the Night
Goodbye, Little Darling, Goodbye
Dancing on a Dime
When You Said Goodbye
In a Moonboat
There Shall Be No Night
I Want To Live

ART KASSEL
On Bluebird Records:
Back in the Saddle Again
Just an Old Rag Rug
It's All Over Now
Tanglewood "Round My Heart"

HAL KEMP
On Victor Records:
The Bride Comes Home
Workout
Can't Get Indiana Off My Mind
I Just Couldn't Take It, Baby
You and Who Else
It Wouldn't Be Love
Meet the Sun Hallway
The Girl Who Took a Second Look:
I Can't Resist You
The Breeze and I

KING SISTERS
On Bluebird Records:
15-Minute Intermission
Call of the Canyon
Ferryboat Serenade
I'll Get By

(Continued on page 20)
Glad to know our records have been doing so well for you. I think you'll find some of these new ones even better than Playmates, Little Red Fox, With the Wind and the Rain in Your Hair, and some of our others that you have found so profitable in the past few months. Look 'em over, won't you?

35644 What's What
Looking for Yesterday
35827 Ferry Boat Serenade
The Call of the Canyon
35621 Chiapanecas
Avalon
35584 Angel Child
Rose of the Rio Grande

ON COLUMBIA RECORDS
- on the Air -
EVERY WEDNESDAY NIGHT
NBC Red Network—10 to 11 p.m.
FOR LUCKY STRIKE CIGARETTES
- on the Screen -
NOW IN PRODUCTION
"YOU'LL FIND OUT"
Produced and directed by DAVID BUTLER
- in Person -
Opening early in October
for a limited engagement

EMPIRE ROOM
Waldorf-Astoria Hotel — New York City
RAY KINNEY  
On Victor Records:  
Song of the Islands  
Marcella Vahine  
Island Serenade  
My Tane  
South of Pago Pago  
Song of Old Hawaii  
Rhythm of the Waves  

JOHN KIRBY  
On Okeh Records:  
Frasquita Sextette  
From "Lucia"  
On a Little Street in Singapore  
Zooming at the Zombie  
Temptation  
Jumpin' in the Pump Room  

ANDY KIRK  
On Decca Records:  
There Is No Greater Love  
Midnight Stroll  
Now I Lay Me Down To Dream  
What's Your Story, Morning Glory?  
Scratchin' in the Gravel  
Take These Blues Away  
Fine and Mellow  
15-Minute Intermission  

KAY KYSER  
On Columbia Records:  
What's What Looking for Yesterday  
Ferryboat Serenade  
The Call of the Canyon  
Chiapanecas (While There's Music, There's Romance)  
Avalon  
Angel Child  
Rose of the Rio Grande  
St. Louis Blues  
Swan Song to a Dying Duck  
Who's Yehoodi?  
Blueberry Hill  

EDDIE LE BARON  
On Okeh Records:  
Old, Old Castle in Scotland  
Blumboogie  

Latest Record Releases of Artists Represented in This Supplement  
(Continued From Page 18)  
I'm Waiting for Ships That Never Come To  
The World Is In My Arms  
Drummer Boy  
Looking for Yesterday  
Never Took a Lesson in My Life  
Tonight  
I Am an American  
So Do I  

KAY KYSER  
On Columbia Records:  
What's What  
Looking for Yesterday  
Ferryboat Serenade  
The Call of the Canyon  
Chiapanecas (While There's Music, There's Romance)  
Avalon  
Angel Child  
Rose of the Rio Grande  
St. Louis Blues  
Swan Song to a Dying Duck  
Who's Yehoodi?  
Blueberry Hill  

EDDIE LE BARON  
On Decca Records:  
Album No. 63  
10 Favorite Cuban Congas  

GUY LOMBARDO  
On Decca Records:  
Now I Lay Me Down To Dream  
When the Swallows Come Back to Capistrano  
Where Do I Go From You?  

Vincent Lopez  
On Bluebird Records:  
Charlie Was a Boxer  
Willie, Willie, Will Ya?  
You'd Be Surprised  
How Did I Know?  
How Many Times?  

Jimmie Lunceford  
On Columbia Records:  
Watcha Know, Joe?  
Please Say the Word  

I Ain't Gonna Study War No More  
Monotony in Four Flats  
Chopin Prelude No. 7  
Bugs Parade  
Let's Try Again  
Swinging on C  

The FOUR MARSHALLS  
On Okeh Records:  
Honk Honk  
Pick-a-Rib  
The Old Grey Goose Is Dead  
(Go Tell Aunt Nora)  
Little Old Lady From Baltimore  

FREDDY MARTIN  
On Bluebird Records:  
The Same Old Story  
Tumbletown Ranch in Arizona  
Only Forever  
Dreaming Out Loud  
I Made My Manners to a Sweet Young Thing  
Goodnight Moonlight  

(Continued from page 21)
OUR APPRECIATION TO THE PHONOGRAPH OPERATORS OF AMERICA

ON DECCA RECORDS

ON THE AIR
LADY ESTHER SERENADE
CBS — COAST TO COAST
MONDAY 10 P.M. (ESDT)

OPENING OCT. 3rd
ROOSEVELT HOTEL
NEW YORK CITY

Exclusive Management
MUSIC CORPORATION OF AMERICA
LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS
EACH OFFICE A COMPLETE UNIT IN ITSELF
Latest Record Releases of Artists Represented in this Supplement

(Continued From Page 20)

Diza Diza Do
1. Stardust 2. Solitude
Pavannie
Moonglow

SACASAS
(Royal Havana Orchestra)
On Decca Records:
The Breeze and I
Elube Chango

JAN SAVITT
On Decca Records:
Make Believe Island
Ask Your Heart
Secrets in the Moonlight
Where Was I?
Rose of the Rio Grande
Blues in the Groove
I'm Stepping Out With a Memory
Tonight
Her Name Was Rosita

VIC SCHOEN
On Decca Records:
Of Maestro and Men
Serenade to the Stars
Hit the Road
Arabian Nights

DINAH SHORE
On Bluebird Records:
Smoke Gets in Your Eyes
How Come You Do Me Like You Do?
Nearness of You
Maybe
Shake Down the Stars
Just a-Whistlin' and a-Whittlin'
Say It
Imagination

MARY SMALL
On Okeh Records:
Blueberry Hill
Once in a Love Time
Some of These Days
Can't Help Lovin' Dat Man

EDDIE SOUTH
On Columbia Records:
A Pretty Girl Is Like a Melody
Pardon, Madame
Zigeuner
Melody in A
Para Vida Me Voy
La Cumparsita
Praeludium Allegro
Hegre Kall

LANG THOMPSON
On Varsity Records:
Hawaiian Paradise
I'm Falling in Love With a Dream
Just the Kind of a Girl
Ragtime Cowboy Joe
The Breeze and I
I'll Never Smile Again

For rumbas and congas done in the true Latin manner, music box patrons demand the Victor records of Xavier Cugat. Every music box in Havana and Miami this past season was crammed full of Cugat numbers.

This coming fall and winter season is going to witness a more widespread popularity of conga and rumba dancing. Prepare to cash in on it! Put a conga and a rumba by Cugat on every machine!

Here are the latest CUGAT Releases:

Siboney
Whatever Happened
I Want My Mama to You
The Cat Serenade

on VICTOR RECORDS

THE KING OF THE RUMBA!

XAVIER CUGAT

HERE IT IS!
The Money-Maker of the Year!
RUMBA-CARDI
on VICTOR 26665
Put this Hit Disk in every machine.
Opening Oct. 3
STATLER HOTEL
Detroit
followed by coast to coast tour in the leading hotels and theaters.
The Hits that Make Coin Machine History Are on Victor and Bluebird Records

* Artie Shaw’s “Begin the Beguine”
* Tommy Dorsey’s “Marie”
* Will Glah’s “Beer Barrel Polka”
* Glenn Miller’s “Tuxedo Junction”
* Kate Smith’s “God Bless America”
* Glenn Miller’s “In the Mood”
* Tommy Dorsey’s “I’ll Never Smile Again”

Here are some of the latest releases earmarked for popularity

**VICTOR POPULAR RELEASE #390—LIST PRICE 50¢**

26746 *Blues for You, Johnny Ain’t Misbehavin’*—Sidney Bechet and his New Orleans Feetwarmers

26747 *We Three*—Tell Me at Midnight—Tommy Dorsey

26748 *Five O’Clock Whistle*—There Shall Be No Light—Duke Ellington

26749 *I’m Waiting for Ships that Never Come In*—Some of Your Sweetness—Wayne King

**BLUEBIRD RELEASE #296—LIST PRICE 35¢**

B-10864 *I’m Gettin’ Sentimental Over You, There’s Danger in Your Eyes, Cherie!*—Dorothy Lamour with orchestra cond. by Lou Irving

B-10865 *We Three (My Echo, My Shadow and Me)*—Off the Record—Bob Chester

B-10866 *The Donkey Serenade*—*Salud, Dioso y Amor (Health, Wealth and Love)*—Vaughn Monroe

B-10867 *Whispering Palms*—*My Little Hawaiian Home*—Charles Kimm, with guitar

B-10868 *Dig Me Honey—My Buddy*—Larry Clinton’s Bluebird Orchestra

B-10869 *She’ll Be Comin’ Round the Mountain—Hand Me Down My Walkin’ Cane*—Abe Lyman and his Californians

B-10870 *Ann—Topsy-Turvy*—Earl Hines

B-10871 *Gags and Super-Gags—Part 1*—*Gags and Super-Gags—Part 2*—Henny Youngman, Monologist

More than ever—It Pays to Use Victor and Bluebird Records

Victor Division, RCA Manufacturing Co., Inc., Camden, N. J.
A Service of the Radio Corporation of America

The popular tunes that win favor with the fans are those styled by the big names, the top-flight talent for which Victor and Bluebird Records have always been famous. Whether you pick Victor Records at the new low prices, or Bluebird Records at 35¢, you can make the list of selections on your machine read like a Who’s Who of popular music—please the pleasure seekers and pocket the profits! Install the hot numbers by the hit makers and you'll promote the spending spirit. Just to prove the money-making prowess of Victor and Bluebird Records, check the successes of this or any season. The prize nickel nabbers carry these famous labels! And remember, both Victor and Bluebird Records are warp-resistant and give more plays per record.

The Names that Nab the Nickels are on Victor and Bluebird Records

on music machines

on the air

in person

Everywhere with Bluebird Record hits

for Chesterfield cigarettes every Tuesday, Wednesday and Thursday, 10 to 10:15 EDT—CBS Coast to Coast

at the Hotel Pennsylvania, starting October 7th. Broadcasting over NBC Networks

GENERAL AMUSEMENT CORPORATION
Weekly features in The Billboard that should be required reading on the part of all automatic phonograph operators who are interested in increasing their profits. For profits can be increased only through knowledge of the music business and all the component parts that go into the playing, recording, and marketing of a song, an artist, and a record.

RECORD BUYING GUIDE—A complete, comprehensive analysis of current popular songs and recordings from the standpoint of their value to automatic phonograph operators. Based upon weekly reports from the leading operators in 30 key centers, the music machine industry is apprised of hits, near hits, and potential hits in, on, and for the machines.

ON THE RECORDS—A critical analysis of the latest record releases, stressing their commercial value and importance to phonograph operators. This column is designed to aid operators in the selection of material for their machines, employing a descriptive appraisal and evaluation of every record released in which the operator might be interested.

MUSIC POPULARITY CHART—A full page of listings showing the 10 national and the 10 regional (in the East, in the Midwest, in the South, on the West Coast) best selling records in retail stores throughout the country—the 15 national and the 15 regional sheet music leaders—the songs most played on the radio, and the number of performances achieved by each—and the records most popular on music machines.

TALENT AND TUNES ON MUSIC MACHINES—A column for phonograph operators of all news, suggestions, advice, and opinions that can possibly be of aid to him in the most profitable conducting of his business. News notes, territorial favorites, excerpts from letters from operators, promotional and exploitation stunts make this feature invaluable for music machine men.

ORCHESTRA NOTES AND BANDS ON TOUR—Each column tells where orchestras are playing and where they will be playing for the next number of weeks, all of which operators should know so that a particular band’s disks may be played up when that band is in a certain territory.

ON THE STAND—A review of every orchestra seen and heard in person appearances, the critical comment based upon the band’s present or potential commercial value as well as its musical quality.

ON THE AIR—Critical comment on dance programs heard on the radio from the standpoint of showmanship, presentation, and general listening appeal. Bands make records, and operators want good records; a band’s records will resemble its work over the air; operators should know what’s right and what’s wrong with all phases of an orchestra’s performance.

MUSIC ITEMS—The news and items of the music-writing and publishing business, encompassing the newest tunes written by known and unknown writers and the placing of these tunes for publication with leading music publishing houses.

GROSS STORIES—The amount of business done by an orchestra in its personal appearances is the best indication of the public’s reaction to it. Every week The Billboard runs numerous stories giving attendance and gross figures on bands both large and small. Operators need the information contained in this type of story.

GENERAL NEWS—Complete, concise general coverage of the entire field of music, written clearly, impartially, and accurately.

Latest Releases (Continued From Page 22)

**TOMMY TUCKER**
On Okeh Records:
Johnny Peddler
There I Go
Bartender Polka
The Man Don’t Come to Our House
Any More
Rhythm on the River
Ain’t It a Shame About Name?
I’m Nobody’s Baby
Buds Won’t Bud
Who Couldn’t?
Gimme a Little Kiss, Will Ya, Huh?

**BEA WAIN**
On Victor Records:
I Could Make You Care
The Lonesomest Gal in Town
On the Other Hand
I Don’t Want To Cry Any More

**TED WEEMS**
On Decca Records:
Moonlight
There’ll Be Some Changes Made
I Wonder Who’s Kissing Her Now
On the Island of Catalina

**LAWRENCE WELK**
On Okeh Records:
If You Talk in Your Sleep, Don’t Mention My Name
Kentucky’s Way of Saying Good Morning
Tennessee Fish Fry
How Can I Ever Be Alone?
Mr. Meadowlark
On the Old Park Bench

**BARRY WOOD**
On Columbia Records:
God Bless America
America, the Beautiful
Meet the Sun Halfway
April Played the Fiddle
Faithful Forever
Honestly
This Changing World
Vagabond Dreams
The Stairway Hour
Little Shepheard of My Dreams
Huckleberry Duck
Danny Boy

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26731 • SEPIA PANORAMA
26719 • MY GREATEST MISTAKE
26719 • AT A DIXIE ROADSIDE DINNER
26677 • DUSK
26677 • BLUE GOOSE
26644 • A PORTRAIT OF BERT WILLIAMS
26610 • BOJANGLES
26598 • NEVER NO LAMENT
26598 • COTTON TAIL
26577 • CONCERTO FOR COOTIE
26577 • ME AND YOU
26577 • KO-KO
26577 • CONGA BRAVA
26537 • YOU, YOU DARLIN’
26537 • SO FAR, SO GOOD
26536 • JACK THE BEAR
26536 • MORNING GLORY

Exclusive Management
WILLIAM MORRIS AGENCY, Inc.
RKO Building, Rockefeller Center
New York, N. Y. - Circle 7-2160
Phono Hits Don't Repeat

Despite the Fact That the Record Shows No Two Smash Successes on the Machines To Be Alike in Style or Idea, Each New Hit Starts a Flood of Sequels That Almost Invariably Fail To Click

IN ANY analysis of the automatic phonograph picture, one fact stands out like a beacon light, insofar as the types of recordings that result in the biggest machine successes are concerned. That fact is that nowhere is the axiom about sequels rarely being the equal of their predecessors proved so conclusively as it is under the needles of the nation's 400,000 music boxes. The simple truth is that of all the resounding smash hits the machines have produced in the past several years no two have been alike in any respect.

This observation of course does not take in either the average or even better-than-average music box hit. After all there have always been, and there always will be, three distinct classifications into which songs, successful or otherwise, fall—ballads, rhythm tunes, and novelty ditties. But in the matter of the really outstanding smash hits that have made phonograph history since the machine network established itself all over the country the axiom holds true with a vengeance—holds true to the sort of thing that all operators pray for, such as a "Beer Barrel Polka" or a "Begin the Beguine" or an "In the Mood."

Artie Shaw made a number of recordings in the same style, vein, and pattern as his noted "Begin the Beguine"—all old musical comedy songs, with as much musical merit, and with Shaw bringing the same treatment to them—but not one of them amounted to a row of beans along the phonogram network. It wasn't that they weren't as good as "Beguine"—they were, and some were even better musically. They just happened to come after the Cole Porter hit. In short, they were sequels.

Frankie Carle wrote "Sunrise Serenade," and Glen Gray and the Casa Loma orchestra recorded it to produce one of the box's greatest smashers. Carle also wrote "Shadows," and Gray also recorded it—same composer, same band, same type of song, equally attractive title, same fine treatment from the Casa Lomans—but nothing happened. That sequel bugaboo! "Beer Barrel" (can any history of the phonos be written without the inclusion of this one?) came, saw, and conquered—and there also came a phenomenal flood of similarly titled and tempoed polkas. Instead of conquering, however, they wound up being conquered. They're still releasing a good many polkas, and they're still not getting to first base.

It was inevitable, after the smash rung up by Orrin Tucker and the shy voice of wee Bonnie Baker with their "Oh, Johnny," that recording artists and companies would hop on this type of cute oldie. They did—with the likewise inevitable result. For that matter, Tucker and Baker themselves had a duplicate of "Johnny" in "Billy," recorded before the former and on a cheaper label. Actually, there was a little more to the song and to Miss Baker's rendition of it, but outside of a weak play it got nowhere.

"In the Mood" has thus far sired no number similarly styled that has approached its music-machine stature. "Tuxedo Junction" has boasted a few follow-uppers in numbers like "Slow Freight" and "Rock Island Flug Stop," but even Glen Miller's disk of "Freight" fell far below the standards set by his previous "Tuxedo" recording.

The list contains a great many more, but these examples should make it apparent that the future hits to be produced by the country's coin phonos will be no repeats or rewrites of numbers that have had triumphal careers. They will be songs and versions that will display something new and different in each case—and after each one will come a flock of imitations that will be practically destined to get nowhere. It's a funny thing about sequels, but that's the way it is.

The Music Box Favorite

BEA WAIN

The "Reverie" Girl - Singing Star of the LUCKY STRIKE HIT PARADE

Ever since she clicked so solidly singing "My Reverie," Bea Wain has been the favorite songstress of music box patrons. Her records always get a big play — even in the most hard-to-please spots.

Note! Bea Wain is THE ONLY GIRL SOLOIST available on the popular 50c Victor label. At this New low price Bea Wain means even greater profits for you.

Press Representative: David O. Alber

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Put these Bea Wain VICTOR releases on your machines today!

I Could Make You Care
The Lonesomest Gal in Town
Our Love Affair
I Don't Want To Cry Anymore

Direction GENERAL AMUSEMENT Corporation
A BLUEBIRD Hit Record for every need by
GRAY GORDON
and his "TIC TOC RHYTHM" ORCHESTRA
featuring vocals by
Art PERRY and Meredith BLAKE

Patriotic Special
"Shout Wherever You May Be - I AM AN AMERICAN"

New Motion Picture Hits
LOOKING FOR YESTERDAY
PRETTY LITTLE PEASANT
DANCING ON A DIME

The Band That Introduces and Creates Tomorrow's Hits Today!

Consolidated Radio Artists, Inc.
CHARLES E. GREEN, PRESIDENT
30 Rockefeller Plaza, New York, N.Y.  COLUMBUS 5-3520
CHICAGO  HOLLYWOOD  SAN FRANCISCO
Patriotic Tunes In Music Machines

Operators see a chance to gain not only the good will of customers, but also valuable publicity and respect for the industry as a whole, by the inclusion of patriotic recordings, both standards and new numbers.

WITH FILMS and radio already called in to participate officially in the administration's drive for national defense, and with all other branches of the amusement industries awaiting the call for their services in the spreading of Americanism throughout the land, music machine operators are taking things into their own hands by including patriotic disks in large numbers without waiting to be asked. The trend toward Americanism numbers is mostly heavily felt in the East and on the West Coast, but it is being shared increasingly by locations throughout the length and breadth of the nation. All sorts of patriotic numbers are being included, with the national anthem of course getting heavy play, and with other standard national tunes given prominence. Also very prominent, of course, are such new flag-wavers as “I Am an American,” “God Bless America,” and others of similar type.

Patriotic Thing To Do

A S ONE operator put it, “This is not being done because we want to cash in on any wave of patriotism. On the contrary, we don't expect these numbers to bring in as many nickels as some other hit tunes which we might use. We feel, however, that this is the patriotic thing to do, for certainly the automatic phonograph is a potent force to help keep heads up in these trying times, and we are harnessing that force for the good of the nation.”

Powerful proof that such music machine co-operation in the national defense drive is really accomplishing big things and is making itself heard in a highly favorable way is offered by the fact that The Baltimore Sun, one of the most influential dailies in America, in its issue of September 14, used patriotic records in music machines as the basis of a story on how to respect “The Star-Spangled Banner” when it is played in taverns. Army officials were asked for their opinions on the subject.

Operators, however, stated, according to The Sun, that they did not in general favor having “The Star-Spangled Banner” itself on their machines, preferring to use other patriotic tunes instead. This is in line with the expressed opinion of many night club operators and motion picture exhibitors, who have said that in times like these the national anthem must be considered as among the most sacred of our national possessions and treated as a thing apart, with its use justified only by public or national events. This is a view also shared by Mrs. Roosevelt. The First Lady, agreeing with such operators, said that in her opinion the anthem must be used sparingly and only when the occasion properly justifies it.

Tune Aids Fund

ALSO HELPING greatly in securing favorable national publicity for music men in the use of patriotic numbers was the trust fund recently formed by Irving Berlin to receive all royalties from his song, “God Bless America.” Royalties from phonograph records were, of course, included. The fund will be used for patriotic purposes among the youth of America, and the Boy Scouts of America and the Girl Scouts of America were among the first organizations to benefit from it. The trustees of the fund are Col. Theodore Roosevelt, Gene Tunney, and Herbert Bayard Swope, and two months ago a total of more than $43,000 was already available for distribution.

According to reports from all sections of the country, the trend toward flag-wavers is nation-wide. Boston reports a sudden spurt in the popularity of patriotic numbers. Philadelphia claims that patriotic tunes have come to be regarded as standards there. And similar reactions are noted in reports from all sections. The trend is still a bit slow in getting under way in the middle sections of the country, but it has (Continued on page 32)
DICK TOTT
ON THE FAMOUS
BLUEBIRD RECORDS

WATCH FOR
“Your Mother’s Big Blue Eyes”

Direction:
WILLIAM MORRIS AGENCY, Inc.
NEW YORK—LONDON—CHICAGO—HOLLYWOOD
Music Machines Make Hit Songs

For years radio was the sole medium for selling the American people on the merits of a song, but today the nation’s 400,000 coin-operated phonographs have arrived at a point where they can place, alone and unaided, a song or an artist at the top of the heap.

By BILL LACKENBAUER

President of Jewel Music Publishing Company, Inc., as Told to Daniel Richman

But the Great God Brown was universal, nation-wide, all-encompassing. For a song to be a hit—or even reasonably popular—it had to be thoroughly masticated by this All-Powerful and then burped up by him in network-shaking proportions. He had a way with the American public—he could make it take an inferior song to its bosom and ignore a superior one—he could make or break melodies and lyrics and their creators. It was no wonder that he was romanced, feted, and fawned upon by a per-spiring music citizenry.

End of an Era

THE Great God Brown reigned long and well. He still is reigning, but his throne, if he has one left, is shaky and insecure. For a few very short years ago there came a pretender to that throne—an at-the-time insignificant little box into which a person placed 5 cents of the coin of the realm and received in return three minutes of song. It was a strange sort of gadget—an outgrowth of a thousand types of coin-operated amusement and vending machines—but it was new, it was different, it had appeal.

It had so much appeal that after the passage of those few very short years it found itself a tremendous and constantly growing industry—found itself not only heir presumptive to the throne of the Great God
Bro... radio, but pushing that worthy off the throne with all the strength of the 400,000 musical music boxes at its command—found itself finally on that throne, the greatest single medium for the popularization of a song, and more than that, of an artist.

Radio is still very much in the picture. There would be a colossal swelling of the ranks of the unemployed by music publishers and their professional staffs if it weren't. Song pluggers still continue to heckle, threaten, beseech, and bludgeon band leaders and singers into playing their latest (and always greatest) epic over the airwaves. They probably will continue to do likewise for a long time to come. But radio is no longer the king, because it no longer is the only musical conveyer belt between producer and consumer. The automatic phonograph, in a meteoric rise that has left a lot of die-hards and diebelievers stunned and benumbed, has arrived—and in the proverbial big way—at the point where it can place, alone and unaided, a song or its interpreter at the very top of the heap. And conversely, it can seriously retard, if not stymie completely, a song or an artist that it chooses to ignore.

Look at the Record

NO ONE can say with authority just how it happened that way—and no one cares. It happened, that's all—and now the entire music field from writer thru publisher to performer is singing one refrain—"Will it click in the phones?" Because they all know what it means to have a song or its delineator "click in the phones." They know how either or both can be made nationally prominent overnight. They know the power of those 400,000 musically articulate boxes when it comes to selling the music that emerges from them to the public. They know that a "click on the phones" is a click on the air and over the sheet music and record counters of the nation. They know that a "click on the phones" means profit and prestige.

It was no accident that put music machines in their present exalted state. They proved themselves. They proved themselves in the case of Artie Shaw, of Glenn Miller, of the Andrews Sisters, of the Ink Spots, of Orrin Tucker and Bonnie Baker, of Glen Gray, and of Tommy Dorsey. They proved themselves in the case of "Begin the Beguine," of "Marie," of "Bel Mir Bist Du Sagen," of "Oh, Johnny, Oh," of "If I Didn't Care," of "I Cried for You," of "Beer Barrel Polka." And they prove themselves in the case of Frankie Carle and his "Sunrise Serenade," which our music publishing house was privileged to publish.

Having brought forth this song, one of the biggest hits of last year, I am naturally in a position to know more of its background than most. And as such I know to what extent Carle, Jewel Music, and myself are grateful to the music machine industry. "Sunrise Serenade" was written by Frankie several years ago. He was conducting a small band at the Seven Gables Inn near Milford, Conn., when he tried to do something with this instrumental number. Nothing happened. He brought the song to my attention, and still nothing materialized. In despair, we turned to our good friend Glen Gray, who was in New York for a recording session. Upon hearing the tune Glen was so impressed that he asked Jack Rapp, of Decca Records, to allow him to cancel a previously selected song and substitute "Sunrise." The rest is known. It established the song as a No. 1 sheet music seller, it brought Frankie Carle the prominence that soon rewarded him with the featured piano bench in Horace Heidt's orches- tra, and it re-established Glen Gray as one of the country's top bands.

Nothing Freakish Here

"It" did all these things. What was "It"? Simply the automatic music machine, which picked up the Casa Loma recording of this melody within the strength of its Maine-to-California appeal, and made of it a resounding success.

"Sunrise Serenade" is one of the outstanding hits wrought almost solely by the music boxes. Carle's follow-up song to that, "A Lover's Lullaby," also found the machines the prime aid in setting it in the public's mind; likewise with his "Shadows." We feel confident that history will repeat itself, and with even greater verve, in the matter of Frankie's latest, "Falling Leaves." The power of the machines cannot be denied. Who had heard of "Beer Barrel Polka" until its lively rhythms emanated from almost a half million automatic phonographs? What put "In the Mood" and "Tuxedo Junction" in the best selling class? Certainly not radio, for those songs were played on the air out of all proportion to their popularity in the machines. Without the tremendous and individual success of "Oh, Johnny" would Orrin Tucker and Bonnie Baker now be in the position of commanding $10,000 a week, plus percentages, in theaters? And where did this 23-year-old song find its rebirth? Definitely not on the air, which took to it only after Tucker and his vocalist had achieved one of the most amazing overnight triumphs in music history—achieved it in 400,000 coin-operated phonographs, and there alone.

The list of phonograph success stories could go on and on. Music machine operators as well as every man, woman, and child in the music world know them. The operators may take especial delight out of them in the knowlege that they are the ones responsible for a medium that has enriched the entertainment world of today with music and musical names that might otherwise have never been heard of.
already started there, and operators claim that it is gaining swift momentum as it goes along. Many patriotic recordings, both new and old, are available. The Irving Berlin tune has been the most popular for the past few months, with the Kate Smith and Bing Crosby recordings, for Columbia and Decca, respectively, getting heavy play everywhere.

Kate Smith's recording of "The Star-Spangled Banner" is also reported popular in many localities that don't share the fear of overplaying the national anthem.

Other Tunes Plugged

"I AM AN AMERICAN" is also high on the popularity list, with Victor pushing the version recorded by Gray Gordon, and Columbia plugging that made by Gene Krupa.

"We're All Americans," written by James T. Mangan, of Mills Novelty Company, is a patriotic tune in which the music machine industry takes a particular pride, since it is the product of a well-known figure in its own ranks.

Nor are the standard tunes of the nation, that have been played and sung by many generations of patriotic Americans, being overlooked by recording companies or operators. Among the older numbers currently available for use on the machines are "Columbia, the Gem of the Ocean" and "America the Beautiful," recorded by Horace Heidt for Columbia. "On Freedom's Shore" and "We Sing America," done by a mixed chorus for the Royalale label, are also proving popular.

"Ballad for Americans," which achieved tremendous popularity on the air and got further terrific plugging when it was used at the Republican national convention, has been recorded by Bing Crosby for Decca and by Paul Robeson for Victor. This, however, is a long piece, put out in album form, and is therefore of course not practical for music machines.

Decca has had one of its most popular artists in the coin phonograph field, Dick Robertson, record "You're a Grand Old Flag," coupled with "I Am an American."

Barry Wood, on Columbia, has waxed "God Bless America" and "America the Beautiful."

Orrin Tucker's recent release of "Your Flag and Mine" is also food for patriotically inclined music machines.

There are others, more than enough to supply the wants of operators throughout the nation, no matter what the varying tastes of their respective communities.

Prove Use in Canada

The fact that music machine operators are right in their belief that coin operated phonographs can play a powerful part in building up the morale of an entire nation is shown by the example of Canada, which has gone heavily for Canadian and British patriotic tunes and reports that not only are the numbers getting a huge amount of play from the customers, but that they are considered a prime factor in keeping up the spirit and feeding the patriotic fervor of the Dominion.

With national feeling spreading here, it is inevitable that all amusement fields will be enlisted to aid the administration's defense campaign. With a fine and fortunate combination of good judgment and sincere patriotism, operators aren't waiting to be asked. They're jumping on the bandwagon, eager to do their part in aiding the nation. The good will they have already aroused for the industry—and the patriotic feeling already engendered by plays and re-plays of the records—have proven them right on both counts.
"Between 18th and 19th on Chestnut Street", "The Breeze and I", "Cherokee", "Where Was I!", "Six Lessons from Madame LaZonga", "All This and Heaven" are but a few of Barnet's Bluebird records which operators throughout the country have reported ace nickel-getters in their machines!

Why? Simply because when it comes to making records that are music-box dynamite, Charlie Barnet tops them all!

Not only are his records tops, but the record-breaking grosses he's piled up in theatres, night clubs, ballrooms from coast to coast have increased the demand for his disks tenfold.

Cash In on these LATEST BARNET BLUEBIRD HITS

10825 POMPTON TURNPIKE
Get on the right road with this worthy successor to Cherokee

10862 THE SERGEANT WAS SHY
RING DEM BELLS

10817 AT A DIXIE ROADSIDE DINER
THAT'S FOR ME

10846 PEACEFUL VALLEY
REMINISCING

COMING SOON A new Barnet creation that's sure to be a red-hot moneymaker...

WILD MAB

ON BLUEBIRD RECORDS
For Your BEST BET see the two-color center spread insert . . . and here's a hot last-minute tip!

IF YOU WANT TO CAUSE A SENSATION IN EVERY ONE OF YOUR LOCATIONS GET

ABE LYMAN'S BLUEBIRD RECORD of "HAND ME DOWN MY WALKING CANE"

Release Date: September 27th

Thanks to Operators

from "KASSELS - IN - THE - AIR" for your grand reception of our latest

BLUEBIRD RECORDINGS

"It's All Over Now"
"Tangleweed 'Round My Heart"
"Back in the Saddle Again"
"Just an Old Rag Rug"

Art Kassel and his famous "Kassels in the Air" are now on tour. Entering Biograph Hotel, Chicago, for indefinite winter engagement in October. Broadcasting nightly over WGN and the Mutual Network.

WATCH FOR NEW BLUEBIRD RELEASES

Music Corporation of America

---

Story Behind Hit Songs

No one can predict the future of a song... the extraordinary success stories of some of the hit songs of 1940 date back several decades... others have succeeded only after their names or lyrics have been changed

Many tunes on music boxes have interesting histories. This is particularly true of songs which have been adapted from old verses or music. It's also true of songs which have been on a music publisher's shelf for years until a browsing song plugger or band leader picked them up by chance and developed them into hits.

The classic example, of course, is "Oh, Johnny, Oh," which had been lying undisturbed on the shelves of the Forster Music Company, Chicago, until Orrin Tucker, who at that time was playing the Palmer House there, was looking around for a fitting tune for his vocalist, Bonnie Baker. The recording of that tune has developed Miss Baker into a name attraction and promoted Tucker among the front-ranking band leaders.

A most unusual human-interest story is linked up with "I'll Never Smile Again," written by Ruby Bloom. The author closed a show in 1915 in Ina Ray Hutton's all-girl band when she married Harold Cohen, a Chicago song publisher. He died soon after their marriage and that tragedy inspired her to write the tune. Until then she had never written a hit.

Tetos Demetriades, New York distributor of Victor International records, relates an interesting story on the discovery of "Hear My Song, Violletta." This polka had been played in Europe for several years and almost imported three years ago it did not catch on with either record dealers or music box operators until the Will Globe version was released, which in turn induced such recording stars as Glenn Miller and Tony Martin to wax it. Originally, Victor sold the record in an album of tangos.

Irving Berlin's "God Bless America," the leading patriotic record, first saw the light of day in 1917 when it was used as part of a show, "Yip, Yip, Yaphank," written by Berlin when he was a buck private at Camp Upton. Nothing was heard of it again until November 11, 1938, when it was introduced again, this time on the air, by Kate Smith. Berlin, Inc., published the song the following month. Incidentally, no band leader is permitted to do a distorted arrangement of the ballad as a gesture of dignity toward the song.

"With the Wind and the Rain in Your Hair" was written in 1930 by Mrs. Clara Edwards as a classical composition and was published that year by G. Schirmer in New York. However, it received little mention until a few months ago when Jack Lawrence, author of "If I Didn't Care," took a revived interest in it, rewrote the lyrics, popularized the music, and sold it to Paramount Music Corporation. Following its introduction on records by Kay Kyser, it remained a leader on locations for a number of weeks.

A blind San Francisco organist, Joseph B. Carey, is the author of "Sierra Sue." He published it himself back in 1916 and after 29 years it was popular along the West Coast. Carey died in 1936, and Shapiro-Bernstein Company secured the rights to the song last December from Mrs. Carey. Since January it has been promoted as the firm's leading popular song. Operators have acclaimed it a good music box tune.

Benny Davis, writer of "Margie" and dozens of other tunes, is one of the three authors responsible for "I'm Nobody's Baby," which has been a standard song since 1921. The others are Milton Ager and Lester Santos. It is currently more popular than ever before due to the publicity given it in the Metro picture, "Andy Hardy Meets Debutante," and its recordings by such personalities as Judy Garland, Bea Wain, Bob Crosby, Benny Goodman, and Tommy Tucker.

Four years ago "Fools Rush In" was known as "Shangraula," composed by Ruby Bloom and introduced in one of the production numbers at the Chez Paree, Chicago. Little was heard of it until this past summer when Ruby played it for Bregman-Vesco-Con, New York music publishers, who suggested that new lyrics be written. Johnny Mercer was called in and he supplied the words, which have been widely accepted by the public.

The above-mentioned publishers also accepted "Six Lessons From Madame La Zonga," written by Jimmy Monaco and Charles Newman, but had little success with it until early in July when Jimmy Dorsey took a fancy to it. The boys admit that the Dorsey recording, with a vocal by Helen O'Connell, is responsible for the song's national popularity.
ROCK-OLA
IS TO-DAY'S NAME IN MUSIC

.... HOME RECORDERS
FOR DISTRIBUTION THROUGH ALERT
RETAIL MUSIC AND RADIO DEALERS

Rock-Ola, famous name in music, now presents to the wide-awake retailer music and radio dealer the greatest advancement in radio since the radio-phonograph combination. Here, in one beautifully constructed instrument, are five powerful selling points... Home Recording — Radio Program Recording — Phonograph — Radio and Public Address System. Each of these features upholds the Rock-Ola reputation for musical perfection and superior craftsmanship. The Rock-Ola line of eight outstanding Home Recorder Combination models include six Consoles and two Portables with prices ranging from $59.95 to $169.95.

.... AUTOMATIC PHONOGRAPHs
AND REMOTE CONTROL FOR DISTRIBUTION
THRU ALERT COIN MACHINE OPERATORS

Rock-Ola Dial-A-Tune Remote Control offers the best investment for high continuous earnings throughout the coming year. Dial-A-Tune Remote Control in combination with Rock-Ola coin-operated Luxury Lightup Phonographs brings the operator and the location-owner the finest and most perfected means ever developed of supplying music to the public at increased profits. Rock-Ola Phonographs hold top position on the earning lists of operators. Dial-A-Tune Remote Control continues the policy of the Rock-Ola Manufacturing Corporation in offering to its operators the most outstanding and successful means of increasing music operation earnings. Today's name in music IS ROCK-OLA!

Let's Talk Values...Write Today!

DEPT. R-24 FOR HOME RECORDERS AND RADIOS...DEPT. R-32 FOR AUTOMATIC PHONOGPHS
ROCK-OLA MANUFACTURING CORP. 800 NORTH KEDZIE AVENUE...CHICAGO
HERE'S THE MUSIC

... THAT DRAWS THEM INTO THE NATION'S TOP SPOTS

and it's YOUR BEST BET TO DRAW

NICKEL NABBERS

B-10572 "LOVE SONG OF RENALDO"
B-10656 "PRINCESS PAPPOO!
B-10731 "YOU THINK OF EVERYTHING"
B-10708 "THEN I'LL BE HAPPY"
B-10857 "WHO DREAMED YOU UP?"
B-10843 "THERE'S A GREAT DAY COMING MÁNANA"

SLATED TO BE THE TOP PROMOTION TUNE

LYMAN records in your market... because the man who has a heart as much as the man who knows the night spot. The name that draws Air... is the name that means reigning hits... reads LYMAN on your listing or heart!" Cash in on Top Tunes...

... the LYMAN formula for big

Personal Representative: HAH
The dollars are as staple as sugar in a grocery store... Nickel to drop for a record wants musical entertainment; a dollar to drop for a cover charge in a swanky ways the listeners in Night Clubs, Theatres and on the Assurance to the music machine listener...who and says to himself..."That's something I want to Top-Notch Arrangements...Top-Flight Popularity returns on your record investment.

When I want a tip, I want it right from the horse! When I plan arrangements, I go by the tips of my operator friends. I'm immensely grateful to dozens of the boys around the country who keep me posted on what the public wants. When I'm around your neck of the woods, I'd consider it a great favor if you'd tell me what your folks like in records... or write to me at 247 Park Avenue, New York.
A Sure-Fire Music Machine Cash-Box Hypo!

The MILT HERTH Trio

Watch your release sheets for the latest Herth hits!

Just out on DECCA Records

BLACK AND TAN FANTASY
CREOLE LOVE CALL
HONKY-TONK TRAIN BLUES
THE GIRL WITH THE LIGHT BLUE HAIR
EEP-1PE
SLOW FREIGHT
BUMMEL PETRUS
GOOFUS
DOWN SOUTH DARDANELLA

Shep Fields
and his FAMOUS ORCHESTRA

A Sock Hit on Music Machines Everywhere!

Shep Fields

and his FAMOUS ORCHESTRA

ON BLUEBIRD RECORDS

10762 Tennessee Fish Fry
10670 Cecilia
10688 Narcissus
7059 Hot Cavett

Just Released

10786 COTTONWOOD CORNERS \ GAVOTTE IN G

Now on Record-Breaking Tour of Theaters and Ballrooms from Maine to California

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON NEW YORK CHICAGO SAN FRANCISCO BEVERLY HILLS CLEVELAND DALLAS

EACH OFFICE A COMPLETE UNIT IN ITSELF
COUNT BASIE

Count Basie and his orchestra are heard on Okeh records and are managed by Music Corporation of America. With the maestro presiding at the piano, orchestra consists of 13 people, including James Rushing, 250 pounds of blues, and Helen Humes, swing stylist. Basie is reputed to have one of the outstanding swing organizations in the country and only recently completed a nationwide one-night tour that showed the S. R. O. sign at nearly every engagement. He has appeared at such night clubs, ballrooms, and hotels as the Famous Door, Roseland Ballroom, and Apollo Theater, New York; San Francisco Exposition; State-Lake Theater, Colgate Inn, Hotel Sherman, Chicago; Southland, Boston; Orpheum, Memphis; Howard, Washington, and the Royal, Baltimore. He has also played at Pittsburgh's William Penn Hotel, Savoy Ballroom, New York; Rio-Carlin, Boston, and Chicago's Grand Terrace. Basie's "One O'Clock Jump" is one of the most popular songs he has written. His orchestra has appeared on Coast-to-Coast hook-up of the major networks on the F. W. Fitch program, "The Bandwagon."

WILL BRADLEY

Will Bradley, "The Boy With the Horn," is heard on Columbia records and is under the direction of William Morris Agency, Inc. Ray McKinley, "The Kid With the Drum," is featured. Outstanding engagements include The Famous Door, Paramount Theater, New York; Hotel Jung, New Orleans; Rio-Carlin, Boston, and Hotel Baker, Kansas City. Band has also been heard over NBC's Red and Blue networks.

CAROL BRUCE

Carol Bruce, who will soon be heard on Decca records, is currently appearing in "Louisiana Purchase" at the Imperial Theater, New York. She is under contract with Universal to make pictures following her run at the Imperial. Her engagements include vocal assignments with Lloyd Hunty and Larry Clinton orchestra's Casa Marana, International Casino, New York; Dempsey-Vanderbilt, Royal Palm, Miami; Hi Hat, Chicago; Mayfair, Boston, and Walton Roof, Philadelphia. She is managed by Martin W. Specter and has been signed for the Ben Bernie Bromo Seltzer radio show over NBC Coast to Coast beginning October 1.

BOBBY BYRNE

Bobby Byrne records for the Decca label and is managed by General Amusement Corporation. Vocals are handled by Dorothy Claire and Jimmy Palmer. Outstanding engagements include Roseland Ballroom, Brooklyn; Windsor Theater, New York; Flatbush Theater, Brooklyn, and Glen Island Casino in Westchester County, N. Y.; where Byrne just completed a summer engagement. He moves into the Strand Theater, New York, for four weeks and into the Meadowbrook, Cedar Grove, N. J., October 25.

CAB CALLOWAY

Cab Calloway and his Hi-de-ho music are heard on Okeh records. He is managed by Irving Mills. While the maestro handles many of the vocals to give them the Hi-de-ho touch, Benny Payne, pianist, also shares the honors. Band recently completed a tour of one-night theater engagements and is currently playing the Brandt theaters in New York and Brooklyn. Other engagements include Meadowbrook, Cedar Grove, N. J.; Paramount Theater, Cotton Club, New York, and the RKO, Syracuse.

FRANKIE CARLE

Frankie Carle, featured pianist with Horace Heidt and his Musical Knights, has been heard at the Biltmore Hotel, Strand Theater in New York, and in radio on the "Pot o' Gold" program for Tuna. Carle is the composer of "Surprise Serenade," "A Lover's Lullaby," "Shadows," and "Falling Leaves." He recorded for the Columbia label.

THE CATS AND THE FIDDLE

The Cats and the Fiddle, vocal and instrumental quartet, are heard on Bluebird.

(Continued on page 42)
No orchestra has skyrocketed so high in the public's esteem, no band has scored so solidly with music box patrons throughout the country as has this famous band in the past few months!

And now this fast rising band comes through with some more sure-fire tunes arranged in the distinctive manner that's sure to boost the take on every machine.

Since May 1st Ayres' Bluebird Records have acquired 35 mentions in The Billboard's Record Buying Guide! His Bluebird recordings of Make Believe Island, Row Row Row, Playmates, have been among the biggest money-makers in machines from coast to coast!

Look at these rave record reviews:

My Piggy Bank Is Jing-a-ling Again
Ain't It A Shame About Mame?
"... Has everything it takes to wind up in top position on the phone networks." The Billboard 8/31

You Go To My Head
Deep In My Heart Dear
"... Band plays both sides beautifully... Head is fine for the machines, especially since Ayres' disks are becoming increasingly popular thereon." The Billboard 8/24

I'm Waiting For Ships That Never Come In Sympathy

Each Office A Complete Unit In Itself
The Law and the Music Machine

An Interesting Analysis of the Current Status of the Music Machine in the Eyes of the Law

By ANDREW D. WEINBERGER

THERE are several legal situations which concern the music machine operator, the result of legislation and court decisions handed down for the benefit of certain individuals or corporations. Unless these favored bodies try to enforce these laws in such a manner as to harm the operator, the laws remain no more than a far-away threat.

In my opinion these legal weapons will never be brought into action to the material detriment of the music machine operators due to the fact that coin-phonograph operation is now too important an industry. It is of too great financial benefit to all concerned, including those who use the records (the music machine operators and the location owners), those who make the machines and records (the phonograph and record manufacturers), and those who create or control the artistic ingredients (the band leaders, musicians, singers, songwriters, and copyright owners). Under such circumstances one cannot no group will make demands so serious as to kill the goose which is laying golden eggs for all who are contributing to the phenomenal development of the industry.

Copyright Law

The Copyright Law is of special interest to the music machine man and location owner. When the latter uses a music machine to entertain his customers or stimulate patronage, he is rendering a "public performance for profit." He could be held accountable under the law if it were not for the exemption clause in the Copyright Act which says that:

The reproduction or rendition of a musical composition by or upon coin-operated machines shall not be deemed a public performance for profit unless a fee is charged for admission to the place where such reproduction or rendition occurs. (Section 1)

If a location owner were to accept a coin and in return play a record on a phonograph that was not coin-operated—or even play it without the receipt of the money—he would be subject to intervention by the copyright owner. The exemption clause protects him only if he has a coin-operated machine. The copyright bill introduced at the last session of Congress, but which never got out of the committee and may be considered as dead for this session of Congress, does not contain an exemption in favor of the coin-operated phonograph and allows a copyright owner to restrict the playing of his composition on a record in such a machine.

Property Right Decision

A new and important development of law relates to the performing artist and the record manufacturer. It has been decided by the highest court of Pennsylvania (Waring vs. WDAS) and by a U. S. District Court in New York (RCA vs. Whiteman) that the performing artist has a property right in his rendition as recorded, and may restrict the use of that record, and that the commercial use of that record without the authority of the artist is unfair competition with the artist. The New York court also held that broadcasting of the record without the authority of the record manufacturer is unfair competition with the record manufacturer. The New York case was appealed and the Circuit Court of Appeals reversed the decision, ruling that any common law property right of the artist does not give him the right to restrict the use of his records after resale. Under the ruling the record company does not have the right to restrict the use after resale either. In other words, the purchase price of the record includes the right to broadcast the record or play it in a music machine. The case is expected to reach the United States Supreme Court.

Altho these cases concerned radio broadcasting of phonograph records, I believe the law would apply to any commercial use, including use in coin-operated phonographs. However, most band leaders and singers do not consider the music machine industry an unfair competitor but instead a magnificent market for the artist's talent.

Needless to say the record manufacturer realizes full well that the comeback of the recording industry is due in great part to the rise of the music machine.
To All Operators of Automatic Phonographs:

This letter is being written to extend a warm handshake of "thanks" for the whole-hearted manner in which you've taken to our recordings.

Without your cooperation, I know our recording of Tuxedo Junction would not have been listed in The Billboard's Record Buying Guide for 14 straight weeks. Nor would our record of Where Was I have been featured for 10 weeks. It was certainly good to hear that these disks proved to be such money-makers for you.

Another reason for this letter is to tell you that within a few weeks we'll be releasing an announcement about our band that will prove interesting and profitable to you. Please be on the lookout for it.

Sincerely,

Jan Savitt
and his Top Hatters
bird records and are managed by his own Management Agency. Along the Pacific Coast and in the Midwest, group is well known for its unique repertoire which has appeared in clubs, theaters, and motion pictures.

LARRY CLINTON

Larry Clinton, the Old Dipsey Doodler, who features Terry Allen and James Currie, has made 15-16 records for the Bluebird and Victor labels and is managed by General Amusement Corporation. The band recently closed an engagement at the Strand Theater, New York, which added to its prestige gained by appearances at such spots as the Paramount Theater, New York; Flatbush, Brooklyn; Windsor, New York; Roseland Ballroom, New York; Roosevelt Hotel, San Francisco; College Inn, Hotel Sherman, Chicago, and a score of one-night college dates. Clinton is known for his arrangements, and his band consists of 16 men.

DEL COURTNEY

Del Courtney and His "Candid Camera" Band, the hit of Leonard's agency, is under the direction of William Morris Agency, Inc. Vocal honors are shared by Sherman Hayes, Nicky Foster, and B.W. Rose, with featured Eddie Bork and Roseland Ballroom, New York; Roosevelt Hotel, San Francisco; and other smart hotels and clubs as far west as Honolulu.

BOB CROSBY

Bob Crosby and his Dixieland Music are heard on Decca records. Under the direction of Music Corporation of America, band features Bonnie King on vocals, the Bob Cats, Ray Barlud, drummer; Bobby Haagart, bass fiddle; Jess Stacy, pianist; Nappy Lamare and Eddie Miller. Outstanding engagements include "Dixieland Music Shop" on a coast-to-coast network for Camel cigarettes; Catalina Casino, Catalina Island; Blackhawk, Chicago; Paramount, Strand theaters and Hotel New Yorkers, New York.

XAVIER CGUAT

Xavier Cugat and his orchestra are heard on Victor records and the direction of Music Corporation of America. Carmen Castillo, Spanish singer, and Miquelito Vadeen, African-Cuban singer, are featured on the vocals. Engagements include Waldorf-Astoria Hotel, Paramount Theater, New York; Hotel Mark Hopkins, San Francisco; Hotel Stater, Detroit, and Stevens Hotel, Chicago. Group will soon make a tour of the U.S. and Europe.

RED RIVER DAVE

Red River Dave (Dave McNairy) and his Swift Cowboys are heard on Decca records, and currently appearing at the Swift Theater in New York. World's Fair. Singing and playing the guitar in true hillbilly fashion, Red River Dave is accompanied by the Horton Boys, Vaughn on the guitar and Ray. His success is due largely to his tuning in 1932 and is currently heard over WOR. The two originated in San Antonio, Tex.

BOBBY DAY

Bobby Day, "King of the Steel Guitar," will soon make an important announcement, mint none of his recordings. Band, which consists of four brass, four sax, three reeds, and electric steel guitar, features Patty Morgan, vocalist. Day, who designed the steel guitar he uses, is also a composer with such tunes as "Clap Hands," "Design for Live," and "Don't Go Near So Far," his orchestra, managed by Tommy Morton, personal representative, is currently appearing at the Arcada Ballroom, New York, and is heard four times weekly on the air over CBS. Other engagements include Hotel Astor, New York, and Westchester Country Club, New Rochelle, N. Y.

AL DONAHUE

Al Donahue, "Lowdown Rhythm in a Top Hat," is heard on Okeh records. This 14-piece band features vocals by Dee Keeling and Philip, and Chano Carroll on the drums. Outstanding engagements include Rainbow Room, Rockefeller Center, Hotel New Yorker, Hotel Astor Roof, Strand Theater, New York State Theater, Hartford-Meadowbrook, Cedar Grove, N. J.; Raymor Ballroom, Boston, and Metropolitan Theater, Providence.

JIMMY DORSEY

Jimmy Dorsey, heard on Decca records, is managed by General Amusement Corporation. Helen O'Connell and Harry Bubber share vocal honors, and the band features Buddy Schultz, trumpeter; Jimmy Dorsey, tenor sax, and 17 people in its personnel; band has appeared at the Meadowbrook, Cedar Grove, N. J.; Pennsylvania Hotel, Strand Theater, Hotel New Yorker, New York; Cedar Point Ballroom, Sandusky, O.; Michigan Theater, Detroit; College Inn, Hotel Sherman, Chicago; Roosevelt Hotel, New Orleans, and more recently at the Flatbush and Widor theaters in Brooklyn and New York.

EDDY DUCHIN

Eddy Duchin, who records for Columbia, is introduced to his audiences as "The Magic Fingers of Radio." His orchestras, which consist of 13 people, is under the direction of Music Corporation of America and features, in addition to Duchin on the piano, Lew Shrewd, "Singin' Trumpeter"; Johnny Cobb, "Charming Radio Songstress"; Tony Leonard, "Sung Stylist"; Johnny Drake, "Singing Saxophonist," and the Three Ear Benders. In recent years Duchin has appeared at such outstanding hotels as Plaza, New York; Waldorf-Astoria, New York; Palmer House, Chicago; Ambassador Hotel, Los Angeles, as well as San Francisco's Golden Gate Exhibition and New York's World's Fair. He holds theater marks from Coast to Coast and box-office records for bands at the Chicago Theater and Strand Theater, New York. His commercial radio programs include Junes, Texaco, Cadillac, Elizabeth Arden, and Pall Mall cigarettes, all on Coast-to-Coast networks. His band is a veteran organization, few changes having been made from the original set-up.

DUKE ELLINGTON

Duke Ellington and his famous orchestra are heard on Victor and are managed by William Morris Agency, Inc. Maestro is known for his compositions, which include "Mood Indigo" and "Solitude." Orchestra consists of 15 people, including Ellington, and performs among its engagements the Cotton Club, Paramount Theater, New York; Rick's Carlton, Boston; Ambassador Hotel, St. Louis, and two European tours.

SECR ELLIS

Seger Ellis and his orchestra are heard on Okeh records and are under the direction of Frederick Borg's Music Corporation. With Ellis presiding at the piano, (Continued on page 44)
WALTER WINCHELL: "Orchids to the 4 Ink Spots...
LOUIS SOBOL: "The 4 Ink Spots are the highest paid quartet in the world, and deservedly so."

DOROTHY KUGELMANN: "Orchids to Ella Fitzgerald's Elegant Singing"

WALTER WINCHELL: "Orchids to the 4 Ink Spots..."

erotá, "A Gold Star to Ella Fitzgerald"

Pertinent Facts About Artists Represented in This Section

(Continued From Page 43)

orchestra features Irene Taylor on vocals. Outstanding spots at which this orchestra has appeared include Adolphus Hotel, Dallas; Netherland Plaza, Cincinnati; Hotel Nicollet, Minneapolis; Hotel Van Cleve, Dayton; Trianon Balloon, Chicago; Raynor Balloon, Boston; Village Barn, Hollywood Restaurant, Roseland Ballroom, and Hotel New York, New York.

SHEP FIELDS
Shep Fields, "Creator of Rippling Rhythm," records for the Bluebird label and is under the direction of the Music Corporation of America. Orchestra boasts a host of entertainers, including Dorothy Allen, songstress; Sonny Washburn, Larry Neill, tenor; Sal Cole, pianist, and Caesar Mussio, accordionist. Among the outstanding engagements played are St. Francis Hotel, San Francisco; Baker Hotel, Dallas; New Yorker Hotel, New York; Netherland Plaza Hotel, Cincinnati; Palmer House, Chicago; Roosevelt Hotel, New Orleans; Meadowbrook Country Club, St. Louis; Eastwood and Westwood Gardens, Detroit; Cavalier Beach Club, Virginia Beach; Cocoaanut Grove, Los Angeles; Aragon Balloon, Chicago; the Bilmore Bowl, Los Angeles; Paramount and Strand Theaters, New York. Fields has been featured on the three major radio networks, NBC, CBS, and Mutual, both on commercials and sustaining time. His radio shows include "Radio Court of Honor" and the Woodbury series. Maestro also starred in Paramount's "Big Broadcast."
Tommy Tucker Brings You Novelties and Novelties Bring You Nickels

Just Released

Tommy Tucker gave you the novelty sensation of the year: THE MAN THAT COMES AROUND THIS YEAR

Tommy Tucker gives you a still bigger sensation: THE MAN DON'T COME TO OUR HOUSE ANYMORE

Currently

ORIENTAL THEATRE
CHICAGO

Personal Direction: JOE GALKIN

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON * NEW YORK * CHICAGO * SAN FRANCISCO * BEVERLY HILLS * CLEVELAND * DALLAS

EACH OFFICE A COMPLETE UNIT IN ITSELF
Pertinent Facts About Artists Represented in This Section

(Continued From Page 44)

N. Y.; Neptune Room, Washington, D.C.; Deke Firehouse, New York; Old Vienna, Cincinnati, and leading theaters from the Gulf to Canada and from the Atlantic to the Rockies.

TINY HILL

Tiny Hill and his band of 10 pieces employ three brass, three sax, and four rhythm. Recording for the Okeh label, with Tiny doing the vocals, band stepped into prominence with its rendition of "Angry." Included in its appearances at all leading ballrooms in the Midwest and West are the Melody Mill, Riverside, Ill., and Rainbow Ballroom, Denver. Band opens October 6 at the Argosy Ballroom, Cleveland. Other engagements, with accompanying air time, were Kennywood Park, Pittsburgh, Idora Park, Youngstown, and Chippewa Lake, Ohio. Currently on tour of one-nighters. Frederick Bros. Music Corporation manages the band.

EDDY HOWARD

Eddy Howard, rapidly rising song stylist, now records for Columbia, with orchestra under the direction of Louis Adrian. A prolific songwriter as well, he has written such hit tunes as "Careless," "If I Knew Then," "My Last Goodbye," "A Million Dreams Ago," and "Now I Lay Me Down To Dream." Latest personal appearance was two big weeks at the Oriental Theater, Chicago. At present on the air for Luxor Cosmetics and Land O' Lakes Creameries. Under exclusive management of W. Biggie Levin.

INA RAY HUTTON

Ina Ray Hutton and her orchestra, featuring the Hutton Ensemble, are under the direction of Music Corporation of America and will soon be heard on the Okeh label. Band is currently appearing at Hotel Astor, New York. Aggregation consists of 15 people, and instrumentation includes four sax, four rhythm, three trumpets, and three trombones, plus Miss Hutton, who leads the all-male orchestra. Outfit has appeared in theaters, night clubs, and hotel dancing rendezvous from Coast to Coast in addition to making short subjects for Warner Brothers and appearing in the "Big Broadcast" for Paramount.

FOUR INK SPOTS

The Ink Spots, vocal quartet, is heard on Decca records. Group, which stepped into the spotlight with its rendition of "If I Didn't Care," is managed by Gele, Inc., and includes Billy Kenny, Dee Watson, Happy Jones, and Charles Furoza. They have appeared at the Paramount Theater, New York, and Kalin's, Philadelphia. Quartet is currently featured at the Blackhawk Restaurant in Chicago, where it will remain until October 18. On October 6 the Ink Spots will appear at the Savoy Ballroom, Chicago, doubling from the Blackhawk.

DICK JURGENS

Dick Jurgen's, "Here's That Band Again," is heard on Okeh records. Currently playing Ballroom, Chicago, for their fourth repeat. Other repeat engagements include three times at Catalina Island and three times at the Palomar, Los Angeles. Have Coast-to-Coast air time at the Aragon. Instrumentation comprises four sax, four brass, and three rhythm. Band is responsible for such hits as "Careless," "A Million Dreams Ago," "Knit One, Purl Two," "A Hundred to One," and "If I Knew Then." Vocal honors are shared by Jurgen's, Ronnie Kemper, Carl Brandt, Frank Seherer, and the Three Jokers' Trio. Outfit was organized in 1930 on the West Coast. Music Corporation of America manages.

ART KASSEL

Art Kassel and his "Kassels in the Air" band are strong on sweet music, with Kassel, Harvey Crawford, and Marion Holmes handling the vocals. Kassel is a composer-maestro, and two of his tunes are "Doodie Do Do" and "Hell's Bells." Have played leading hotels and ballrooms throughout the country, and October 4 marks the band's 11th annual return to the Bismarck Hotel, Chicago, where it will have a WGN-Mutual wire. Record for the Bluebird label and managed by Music Corporation of America.

HAL KEMP

Hal Kemp and his orchestra are heard on Victor records and are under the direction of Music Corporation of America. Band consists of 14 men, including the maestro, who handles sax and clarinet. Vocal honors are shared by Janet Blair, Bob Allen, and Jack LeMaire, guitarist, who handles the novelty tunes. Kemp has appeared on Chestfield, Griffin, and Good Gulf air shows; Paramount Theater, Waldorf-Astoria, Pennsylvania Hotel, New York, and Palmer House and Drake Hotel, Chicago.

THE KING SISTERS

The King Sisters, Louise, Alice, Donna, and Yvonne, are currently featured with Alvino Roy, His Guitar, and His Orchestra at the Baltimore Hotel, New York. Recording for the Bluebird label, the King Sisters have also appeared on several outstanding radio shows, including Almone, Old Gold, and the Al Pearce program. They also appeared in the film "Second Fiddle," which starred Sonja Henie and Tyrone Power.

RAY KINNEY

Ray Kinney, "The Idol of the Islands," is currently playing his fourth year in the Hawaiian Room at the Hotel Lexington, New York, with his native Hawaiian orchestra. Full 12-piece orchestra, which is heard on Victor records, includes three reeds, trumpet, steel guitar, and ukulele, and four rhythm. Combination allows Kinney to reflect the happy, carefree spirit of Hawaii in melodies streamlined to appeal to American dancers and listeners. Maestro and George Kanaapui, ukulele instructor, share vocal honors with Aloha Maids, with whom Kinney appeared in "Hawaiiopoppi." General Amusement Corporation manages the group.

(Continued on page 48)
KRUPA LEADS the way
NUMBER ONE in the OKEH Parade!

GENE KRUPA POPULAR RELEASES
Maybe
Never Took A Lesson
I'll Never Smile Again
Love Lies
Blueberry Hill
And So Do I
Only Forever

WATCH FOR!
American Bolero
I Am An American
Who

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ARTHUR T. MICHAUD
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GENE KRUPA STANDARDS
Drummin' Man
Wirebrush Stomp
Tiger Rag
Blue Rhythm Fantasy
Jungle Madness
Washington and Lee Swing
Stephen Foster Series

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Pertinent Facts About Artists Represented in This Section

(Continued From Page 46)

JOHN KIRBY
John Kirby and His Subtle Swing Orchestra, heard on Okeh records, are under the direction of Music Corporation of America. Have appeared at the Ritz-Carlton, Boston; Trocadero, Hollywood; Beachcomber, Onyx Club, Hickory House, Famous Door, New York. Orchestra also has been heard over a Coast-to-Coast network on the "Flow Gently, Sweet Rhythm" program.

ANDY KIRK
Andy Kirk, and "His Clouds of Joy" record for Decca and are managed by Joe Glaser, Inc. June Richmond, Pha- Terell, and Henry Wells share vocal honors, and Mary Lou Williams is fea- tered at the piano. Engagements include Cotton Club, Golden Gate, Loew's State, Arcadia Ballroom, New York, and Southland Ballroom, Boston.

GENE KRUPA
Gene Krupa, the Ace Drummer Man, records for the Okeh label and is under the direction of Music Corporation of America. This aggregation of 16 peo- ple, including Irene Day, "Lovely Lady on Song," and Howard Duvany, "Bari- tone Star," includes among its out- standing stops the International Res- taurant (Arcadia), Philadelphia; College Inn, Chicago; Palomar, Los Angeles; Shalimar, San Francisco; Chicago Thea- ter; Lyric, Indianapolis; Higliodore, Baltimore; Palace Theater, Cleveland; Earle theaters, Philadelphia and Wash- ington; Fox, St. Louis; Colonial Theater, Dayton; Paramount, New York, and the Meadowbrook Country Club, Cedar Grove, N. J. Krupa and his orchestra also co-starred in the Paramount pro- duction "Some Like It Hot" with Bob Hope and Shirley Ross.

KAY KYSER
Kay Kyser and "His Makes You Want To Dance" Orchestra records for Co- lumbia and is managed by Music Cor- poration of America. Kyser is also in- troduced over the air with such lines as "Music Played Kay Kyser's Way," "The Band That Gave You Singing Titles"; "Let's Dance, Chillum," and particularly by "The College of Musical Knowl- edge," his program for Lucky Strike cigarettes Wednesday nights over NBC Coast to Coast. Maestro shares the vocal honors with Ginny Simms, Harry Babbitt, "Ish Kabibble," and Sully Mason. Outstanding engagements include Pennsylvania Hotel, Hotel New Yorker, Strand Theater, New York; Chicago Theater, Blackhawk Restau- rant, Chicago; William Penn Hotel, Stanley Theater, Pittsburgh; Hotel Lowry, St. Paul, Hotel Gibson, Cincin- nati; Keith's Memorial Theater, Bos- ton; Palace Theater, Cleveland, and Palace Theater, Columbus. Outfit also was featured in "That's Right—You're Wrong," an RKO production. Kyser chose "Thinking of You" as his theme song, shortly after it was written in 1926. (Continued on page 50)
Here's proof, indeed, of the popularity of BOB CROSBY and his Orchestra. Here's the band which offers music machine operators everywhere an opportunity to cash in on tie-ups with major film productions, with the commercial radio program of one of the country's greatest advertisers and the build-up afforded by playing on famous Catalina Island.

BOB CROSBY and his Orchestra follow through for operators by making hit records which the patrons of your locations will drop nickel after nickel to hear.

Watch your release sheets for the sensational new DECCA RECORD OF "AND YOU FORGOT ABOUT ME" by BOB CROSBY and his orchestra.

...in the meantime, get these BOB CROSBY DECCA RECORDS in your machines today!

- 3271 Shortenin' Bread
- 3233 Embraceable You
- 3253 Jo-Dee
- 3154 Fools Rush In
- 3179 I'm Nobody's Baby
- 3154 Speak Easy

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EIGHT OFFICES TO SERVE YOU, EACH OFFICE A COMPLETE UNIT IN ITSELF.

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Pertinent Facts About Artists Represented in This Section

(Continued From Page 48)

EDDIE LE BARON

Eddie Le Baron and His Continental Orchestra are heard on Decca records. This aggregation of 15 people is known for its tangos, rumbas, and waltzes. Featured are Jacqueline Salter, rhythm ballad singer, and Morris King and his violin. Le Baron, who has enjoyed one of the longest engagements ever accorded an orchestra at an important night club, played the Rainbow Room atop Rockefeller Center in Radio City, New York, for more than three years. Other engagements include the Cocosnut Grove of the Ambassador Hotel, Los Angeles, where he remained two consecutive years, and the Waldorf-Astoria's Sert Room, where he stayed 20 weeks. Le Baron is under the direction of Music Corporation of America.

VINCENT LOPEZ

Vincent Lopez and his orchestra record for the Bluebird label. Maestro is well known for his piano work and uses his five brasses continually. Penny Parker, Anne Barrett, and Sonny Schuyler share vocal honors. Instrumentation is five brasses, three rhythm, and four sax. Lopez is currently at Billy Rose's Aquacade, New York World's Fair, and starts September 29 on the "Show of the Week" over WOR-Mutual network. "This is Lopez speaking" is the orchestra's salutation.

JIMMIE LUNCEFORD

Jimmie Lunceford and his orchestra are heard on Columbia records and managed by Harold F. Oxley. Band includes 15 musicians and the maestro. Vocals are handled by Dan Griston, the Lunceford Trio and Quartet, with Willie Smith, Joe Thomas, and Gerald Wilson also sharing honors. Band has played such outstanding spots as Paramount Theater, New York; Paramount Theater, Los Angeles; Southland Ballroom, Boston, and College Inn, Hotel Sherman, Chicago. Lunceford just closed an engagement at the Casa Manana, Culver City, Calif., and opens at the Fiesta Danceteria October 4. (Continued on page 56)
TOPS
IN DANCE MUSIC

Jimmie Lunceford
AND HIS ORCHESTRA

COLUMBIA RECORDS
Put these music machine hits in your boxes today:

35453 Beethoven's Sonata Pathetique
I Wanna Hear Swing Songs

35484 I'm Alone With You
Easter Parade

35510 What's Your Story, Mornin' Glory?
I Got It

35567 Monotony In Four Flats
I Ain't Gonna Study War No More

35625 Watcha Know, Joe?
Please Say the Word

35700 Pavanne
Minnie the Moocher Is Dead

35547 Chopin's Prelude No. 7
Bugs Parade

Personal Direction
HAROLD F. OXLEY,
17 E. 49th St., New York, N. Y.
Outstanding successful personal appearances in the nation’s leading theatres and ballrooms, weekly programs over the leading networks, and smash hit recordings such as “Jumpin’ Jive”, “The Ghost of Smoky Joe”, and “Utta Zay”, have kept Calloway on top year after year.

No wonder his records click so well on music boxes! He's known and loved as much by today’s jitterbugs as by the dancers who swung to his "Minnie the Moocher" a decade ago!

TRY THESE LATEST CALLOWAY OKEH RELEASES ON YOUR MACHINES

5731 Papa's In Bed With His Britches On • Calling All Bars
5687 Ghost Of A Chance • Come On With The Come On
5566 Who's Yehudi? • Topsy Turvy
5664 15 Minute Intermission • Rhapsody In Rhumba
5591 Hi-De-Ho Serenade • Do I Care, No, No, No
5467 Paradiddle • Pickin' The Cabbage

Personal Management:  IRVING MILLS
1619 BROADWAY • N.Y.
Complete List of Popular and Hillbilly Recording Artists and the Labels for Which They Record

ACUFF, ROY—Okeh Hillbilly
ADLER, LABBY—Columbia Popular
ALEXANDER, VAN—Varsity Popular
ALLEN, HENRY—Columbia Popular
ALLEY BOYS OF ABBEVILLE, THE—Okeh Hillbilly
ALLEY, SHELLY LEE—Okeh Hillbilly
ANDERSON, EDIE ROCHESTER—Columbia Popular
ANDRE, FABIAN—Columbia Popular
ANDREWS BROTHERS—Okeh Hillbilly
ANDREWS SISTERS—Decca Popular
ARMSTRONG, LOUIS—Decca Popular
ARMSTRONG, LOUIS—Columbia Popular
ARNAZ, DESI—Columbia Popular
ASTRAINE, FRED—Columbia Popular
ATCHER, BOB—Okeh Hillbilly
ATCHER, BOB—Okeh Hillbilly
AUTHY, GENE—Okeh Hillbilly
AYRES, MITCHELL—Bluebird Popular
BAILEY, BUSTER—Okeh Popular
BAILEY, BUSTER—Columbia Popular
BAILEY, MILDRED—Columbia Popular
BAKER, KENNY—Victor Popular
BALLEN, SHELLY, AND ORCHESTRA, VARITY—Hillbilly
BARFIELD, JOHNNY—Bluebird Hillbilly
BARNET, CHARLIE—Bluebird Popular
BARRON, BLUE—Bluebird Popular
BASIE, COUNT—Columbia Popular
BEE GEY TEEVAN BAND—Okeh Popular
BEIDERBECKE, BIX—Columbia Popular
BENDER, BILL (THE HAPPY COWBOY)—Varsity Hillbilly
BERNIE, BEN—Okeh Popular
BIG BILL—Okeh Hillbilly
BIGARD, BARNEY—Okeh Popular
BLUE SKY—Bluebird Hillbilly
BOLING, CARL—Bluebird Hillbilly
BONO, SHARKEY—Columbia Popular
BONNIE BLUE EYES—Okeh Hillbilly
BOSWELL, CONNIE—Decca Popular
BOWERS, JOE—Varsity Hillbilly
BOYD, BILL—Bluebird Hillbilly
BRADLEY, WILL—Columbia Popular
BREESE, LOU—Varsity Popular
BREITMAYER, VON—Bluebird Popular
BRITT, ELTON—Bluebird Hillbilly
BROTHER GEORGE—Okeh Hillbilly
BROUNER, CLIFF, AND HIS BOYS—Decca Hillbilly
BULLOCK, CHICK—Okeh Popular
BURKE, SONNY—Okeh Popular
BURESE, CHARLIE—Okeh Hillbilly
BUSE, HENRY—Decca Popular
CALLOWAY, CAB—Okeh Popular
CANTOR, EDDIE—Columbia Popular
CARLE, FRANKIE—Columbia Popular
CARLISION, BILL—Decca Popular
CARLSEN, BILL—Okeh Popular
CARTER, BENNY—Okeh Popular
CARTER FAMILY—Okeh Hillbilly
CHARIOTEERS, THE—Columbia Popular
CHESTER, BOB—Bluebird Popular
CHOCOLATE DANDIES, THE—Columbia Popular
CHUCK WAGON GANG—Okeh Hillbilly
CLARK, BUDDY—Varsity Popular
CLINTON, LARRY—Victor Popular
COATS SACRED QUARTET—Okeh Hillbilly
COLE, RAMONA—Columbia Popular
COLUMBIA MILITARY BAND—Columbia Popular

COLUMBIA SALON ORCHESTRA—Columbia Popular
CONDON, EDDIE—Columbia Popular
COTTON, LARRY—Columbia Popular
COURTNEY, DEL—Okeh Popular
COX, BILLY—Okeh Hillbilly
COX, IDA—Okeh Hillbilly
CROSBY, BING—Decca Popular
CROSBY, BOB—Decca Popular
CUGAT, XAVIER—Victor Popular
CUREBLO, FAUSTO—Columbia Popular
DAFFY, TED, TEXANS—Okeh Hillbilly
DAVIS, JIMMIE—Decca Hillbilly
DAWN, DOLLY—Okeh Popular
DE BERRY, JAMES—Okeh Hillbilly
DELORE BROTHERS—Bluebird Hillbilly
Dexter, AL—Okeh Hillbilly
DODDS, JOHNNY—Columbia Popular
DONAVIE, AL—Okeh Popular
DORSHEY, JIMMY—Decca Popular
DORSLEY, TOMMY—Victor Popular
DOWNEY, MORTON—Columbia Popular
DUCHEEN, EDDY—Columbia Popular
DUNN, VAN, AND BOWES, BOB—Decca Hillbilly
DUPREE, CHAMPION JACK—Okeh Hillbilly
DURBIN, DEANNA—Decca Popular
EAGLE JUBILEE FOUR—Okeh Popular
ELLINGTON, DUKE—Columbia Popular
ELLINGTON, DUKE—Victor Popular
ELLIS, SEGAR—Okeh Popular

ELMANS, ZIGGY—Bluebird Popular
FEIBEL, FRED, QUARTET—Okeh Popular
FIELDS, ALFRED—Okeh Hillbilly
FIELDS, ERNIE—Okeh Popular
FERRY, BILL—Okeh Popular
FIELDS AND HALL (SUNDAY DRIVERS)—Varsity Hillbilly
FISHER, FREDDIE (SCHNICKELFRITZ)—Decca Popular
FITZGERALD, ELLA—Decca Popular
FOUR MARSHALLS, THE—Okeh Popular
FOUR PICKLED PEPPERS—Bluebird Hillbilly
FOUR SQUIRES, THE—Okeh Popular
FULLER, BLIND BOY—Okeh Hillbilly
GAILLARD, SLIM—Columbia Popular
GAITHER, LITTLE BILL—Okeh Hillbilly
GARRER, JAN—Varsity Popular
GARRER, JAN—Okeh Popular
GARLAND, JUDD—Decca Popular
GLOBE TROTTERS, THE—Columbia Popular
GOODMAN, AL—Columbia Popular
GOODMAN, BENNY, SEXTET—Columbia Popular
GORDON, GRAY—Bluebird Popular
GRAY, GLEN, CASA LOMA—Decca Popular
GREEN, BILLY—Okeh Popular
GREENE, MARIE—Okeh Popular
GRiffin, REX—Decca Hillbilly

HACKETT, BOBBY—Okeh Popular
HALL, GEORGE—Okeh Popular
HALL, SAMUEL—Varsity Hillbilly
HAMPTON, LIONEL—Victor Popular
HARDMAN, GLENN—Columbia Popular
HARLEM HAM FATS—Decca Hillbilly
HARRIS, PHIL—Varsity Popular
HAWKINS, COLEMAN—Bluebird Popular
HAWKINS, ERSKINE—Bluebird Popular
HAYTON, LENNIE—Okeh Popular
HEALY, MARILYN—Columbia Popular
HEIDT, HORACE—Columbia Popular
HENDERSON, FLETCHER—Columbia Popular
HENDERSON, HORACE—Okeh Popular
HERBECK, RAY—Okeh Popular
HERMAN, WOODY—Decca Popular
HERTH, MILT—Decca Popular
HI-FI-VERS, THE—Okeh Hillbilly
HILL, TONY—Okeh Popular
HIMBER, RICHARD—Burlington Popular
HINES, EARL—Bluebird Popular
HITE, LES—Varsity Popular
HOBBES, CLIFF—Okeh Hillbilly
HODGE, JONES—Okeh Popular
HOFNER, ADOLF—Bluebird Hillbilly
HOLIDAY, BILLIE—Okeh Popular
HOOPHI, SOL—Columbia Popular
HOODER, HUGH—Okeh Hillbilly
HORLICK, HARRY—Decca Popular
HORWITZ, BENNY—Okeh Popular
HOWARD, EDDY—Columbia Popular
HOWARD, SHIRLEY—Bluebird Popular
HUMBARD FAMILY, THE—Okeh Hillbilly
JAYSPOTS, DE—Okeh Popular
IONA, ANDY—Columbia Popular
JAMES, HARRY—Varsity Popular
JAMES, HARRY—Columbia Popular
JENNEY, JACK—Okeh Popular
JONES, BUDDY—Decca Hillbilly
JONES, CURTIS—Okeh Hillbilly
JURGENS, DICK—Okeh Popular
KARL AND HARDY—Okeh Hillbilly
KASSEL ART—Bluebird Popular
KAVELIN, AL—Okeh Popular
KAY, BEATRICE, AND THE ELM CITY FOUR—Columbia Popular
KAYE, SAMMY—Victor Popular
KELLY, JACK—Okeh Hillbilly
KEMP, HAL—Victor Popular
KING SISTERS—Bluebird Popular
KING, WAYNE—Victor Popular
KINNEY, RAY—Victor Popular
KIRBY, RAY—Decca Popular
KIRBY, JOHN—Okeh Popular
KIRK, ANDY—Decca Popular
KORN KOBBLERS—Varsity Popular
KROLIKOWSKI, ED—Columbia Popular
KUPA, GENE—Columbia Popular
KYSER, KAY—Columbia Popular
LAMOUR, DOROTHY—Bluebird Popular
LAMIER, ROBERT—Bluebird Popular
LAMONT, FRANCIS—Columbia Popular
LEONARD, BILLY—Bluebird Popular
LEONARD, JACK—Okeh Popular
LEWIS, TED—Decca Popular
LEWIS, TED—Columbia Popular
LIGHT CIRCUIT—Okeh Popular
LITTEE, RAMON—Columbia Popular
LIVINGSTON, JIMMIE—Varsity Popular
LOGAN, ELLA—Columbia Popular
LOMBARDO, GUY—Bluebird Popular
LOWERY, FRED—Columbia Popular
LULU, BELLE AND SCOTTY—Okeh Hillbilly
LUNCEFORD, JIMMIE—Okeh Popular
LUTHER, FRANK—Decca Popular
LYMAN, ABE—Bluebird Popular

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MONTANA, MONROE, MILLER, MILES, METRONOME, MESSNER, MEMPHIS, McINTYRE, McGEE, MCFARLAND, MERRY, McBRIDE, MASSEY, MARVIN, FRANK, MASTERS, MAGEE, MAC AND AND ROY MECK—Var- sity Hillbilly

MASSEY, LOUISE—Okeh Hillbilly
Masters, Frankie—Okeh Popular
McBRIDE, DICKIE—Decca Hillbilly
MéCoy, CLYDE—Decca Popular
McFarland Twins—Okeh Popular
McGEE, JOHNNY—Varsity Popular
McIntyre, LANI—Columbia Popular
Memphis Minnie—Okeh Hillbilly
Merry MACS—Decca Popular
Missener, JOHNNY—Varsity Popular
METRONOME ALL-STAR BAND—Columbia Popular
METRONOME ALL-STAR Nine—Columbia Popular
Miles, Lizzie—Okeh Hillbilly
Miller, GLENN—Bluebird Popular
Miller’s Boys, Bob—Varsity Hillbilly
Mills Brothers—Decca Popular
Miranda, CARMEN—Decca Popular
Morton, MALCOLM—Columbia Popular
Moe, Miff—Columbia Popular
Monkey Joe—Okeh Hillbilly
Monroe Brothers—Bluebird Hillbilly
Monroe, VAUGHN—Bluebird Popular
Montana, Patsy—Okeh Hillbilly
Montana Slim—Bluebird Hillbilly

Morgan, Russ—Decca Popular
Moss, BUDDY—Okeh Hillbilly
Murray, Arthur—Columbia Popular
Newman, ROY—Okeh Hillbilly
Newman, RUBY—Decca Records
Newton, Frankie—Okeh Popular
Nichols, RED—Okeh Popular
Noble, RAY—Columbia Popular
Norman, PATRICIA—Okeh Popular
Norvo, RED—Columbia Popular
Novelty Band, The—Variety Hillbilly
O’Brien, Virginia—Columbia Popular
O’Connell, Alice—Columbia Popular
Osborne, Will—Variety Popular
Owens, Harry—Decca Popular
Pastor, Tony—Bluebird Popular
Paul Les, Trio—Okeh Popular
Pearce, Jan—Royal Popular
Penn, HANK—Okeh Hillbilly
Pickens, Jane—Columbia Popular
Pine Ridge Boys—Bluebird Hillbilly
Poeck, DICK—Decca Popular
Quintones, The—Okeh Popular
Prause, LEE—Okeh Popular
Preston, Lew—Okeh Hillbilly
Prim, Louis—Varsity Popular
Profit, CLARENCE—Columbia Popular
Puckett, Riley—Bluebird Hillbilly
Ranch Boys—Decca Hillbilly
Raye, MARTHA—Columbia Popular
Red River Dave—Decca Hillbilly
Redman, DON—Columbia Popular
Reinhart, DICK—Okeh Hillbilly
Reisman, Leo—Victor Popular
Renan, EMILE—Columbia Popular
Revard, Jimmy—Bluebird Hillbilly
Reynolds, Tommy—Okeh Popular
Rhodes, Doris—Columbia Popular

Rice Brothers’ Gang—Decca Hillbilly
Rich, FREDDIE—Okeh Popular
Robertson, DICK—Decca Popular
Robertson, Texas Jim—Bluebird Hillbilly
Rodgers, Jimmie (Deceased)—Bluebird Hillbilly
Rodgers, Richard—Columbia Popular
Rodriguez, Johnny—Columbia Popular
Rogers, ROY—Okeh Hillbilly
Rollin’, Adrian, Trio—Okeh Popular
Russell, Henry—Okeh Popular
Russell, Luis—Columbia Popular
Sammy and Smitty—Bluebird Hillbilly
Savitt, Jan—Decca Popular
Scott, Raymond, and New Orchestra—Columbia Popular
Scott, Raymond, Quintet—Columbia Popular

Scott, Roosevelt—Okeh Hillbilly
Segar, CHARLES—Okeh Hillbilly
Self, Leon Pappy—Okeh Hillbilly
Selinsky, Vladimir—Columbia Popular
Selph’s, Leon, Blue Ridge Playboys—Decca Hillbilly
Seven Stars Quartet—Okeh Hillbilly
Shaw, Artie—Victor Popular
Shelton Brothers—Decca Hillbilly
Shore, Dinah—Bluebird Popular
Silvertone Jubilee Quartet—Okeh Hillbilly
Simms, Ginny—Okeh Popular
Six Hits and a Miss—Okeh Popular
Small, Mary—Okeh Popular
Smeeck, ROY, Trio—Varsity Hillbilly
Smeeck, ROY—Decca Popular
Smith, Bebsee—Columbia Popular
Smith, Kate—Columbia Popular
Smith, Slim—Okeh Hillbilly

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featuring the lovely Latin

ESTELITA RODRIGUEZ

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Broadcasting via NBC

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*3377 THE BREEZE AND I

SLIM GAILLARD

AND HIS "FLAT FOOT FLOGGEE BOYS"

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Bongo Rhythm Mad

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RKO Building, Rockefeller Center
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Rice Brothers’ Gang—Decca Hillbilly
Rich, FREDDIE—Okeh Popular
Robertson, DICK—Decca Popular
Robertson, Texas Jim—Bluebird Hillbilly
Rodgers, Jimmie (Deceased)—Bluebird Hillbilly
Rodgers, Richard—Columbia Popular
Rodriguez, Johnny—Columbia Popular
Rogers, ROY—Okeh Hillbilly
Rollin’, Adrian, Trio—Okeh Popular
Russell, Henry—Okeh Popular
Russell, Luis—Columbia Popular
Sammy and Smitty—Bluebird Hillbilly
Savitt, Jan—Decca Popular
Scott, Raymond, and New Orchestra—Columbia Popular
Scott, Raymond, Quintet—Columbia Popular

Scott, Roosevelt—Okeh Hillbilly
Segar, CHARLES—Okeh Hillbilly
Self, Leon Pappy—Okeh Hillbilly
Selinsky, Vladimir—Columbia Popular
Selph’s, Leon, Blue Ridge Playboys—Decca Hillbilly
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Shore, Dinah—Bluebird Popular
Silvertone Jubilee Quartet—Okeh Hillbilly
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Smeeck, ROY—Decca Popular
Smith, Bebsee—Columbia Popular
Smith, Kate—Columbia Popular
Smith, Slim—Okeh Hillbilly

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featuring the lovely Latin

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SLIM GAILLARD

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Bongo Rhythm Mad

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<table>
<thead>
<tr>
<th>Name</th>
<th>Label</th>
<th>Barbershop Quartet and Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>SONS OF THE PIONEERS</td>
<td>Okeh</td>
<td>也有 pioneers who sing in harmony</td>
</tr>
<tr>
<td>SOSNIK, HARRY</td>
<td>Decca Popular</td>
<td>harry is a member of the barbershop quartet</td>
</tr>
<tr>
<td>SOUTH, EDDIE</td>
<td>Columbia Popular</td>
<td>also known as south in the west of the us</td>
</tr>
<tr>
<td>SPAND, CHARLIE</td>
<td>Okeh Hillbilly</td>
<td>charlie is known for his baritone voice</td>
</tr>
<tr>
<td>STABLE, DICK</td>
<td>Okeh Popular</td>
<td>dink is the lead singer in the group</td>
</tr>
<tr>
<td>STAMPS QUARTET, THE</td>
<td>Okeh Hillbilly</td>
<td>stamps is known for his tenor voice</td>
</tr>
<tr>
<td>STEWART, REX</td>
<td>Okeh Popular</td>
<td>rex is a member of the barbershop quartet</td>
</tr>
<tr>
<td>STRAETER, TED</td>
<td>Columbia Popular</td>
<td>also known as straeter in the music industry</td>
</tr>
<tr>
<td>SULLIVAN, JOE</td>
<td>Okeh Popular</td>
<td>joe is a member of the barbershop quartet</td>
</tr>
<tr>
<td>SULLIVAN, MAXINE</td>
<td>Columbia Popular</td>
<td>maxine is a member of the group</td>
</tr>
<tr>
<td>SUNSHINE BOYS, THE</td>
<td>Okeh Hillbilly</td>
<td>sunshine boys are also known as the sunshine quartet</td>
</tr>
<tr>
<td>SWEET VIOLET BOYS</td>
<td>Okeh Hillbilly</td>
<td>sweet violet boys are also known as the sweet quartet</td>
</tr>
<tr>
<td>SWIFT JEWEL COWBOYS</td>
<td>Okeh Hillbilly</td>
<td>swift jewel cowboys are also known as the swift quartet</td>
</tr>
<tr>
<td>TEAGARDEN, JACK</td>
<td>Varsity Popular</td>
<td>also known as teagarden in the music industry</td>
</tr>
<tr>
<td>TEAGARDEN, JACK</td>
<td>Columbia Popular</td>
<td>jack is a member of the barbershop quartet</td>
</tr>
<tr>
<td>TEMPLTON, ALEC</td>
<td>Columbia Popular</td>
<td>also known as templton in jazz music</td>
</tr>
<tr>
<td>TENNESSEE RAMBLERS</td>
<td>Bluebird Hillbilly</td>
<td>known as the tennessee rambler in the folk music genre</td>
</tr>
<tr>
<td>TERRY, SONNY, AND OH RED</td>
<td>Okeh Hillbilly</td>
<td>terry is also known as the terry family in the music industry</td>
</tr>
</tbody>
</table>

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**Incorporate Music into Your Chest...**

Increase the “take” on your machine by giving your customers the music they like to hear. Eddy Duchin recordings have long been in the “best-seller” class. Location patrons from coast-to-coast know Eddy Duchin and WANT to hear his famous music!

---

**Eddy Duchin and His Orchestra**

**These Columbia Records will make money for you**

- Album C-32
  - 35703 Night in Paris
  - 35704 I Guess I’ll Have to Change My Plan
  - 35705 Easter Parade
  - 35706 Lover Come Back To Me

- Album C-33
  - 35702 Practice Makes Perfect
  - 35628 Trade Winds
  - 35624 Only Forever

**Currently appearing**

Waldorf Astoria
New York City

**Exclusive Management**

Music Corporation of America
London • New York • Chicago • San Francisco • Beverly Hills • Cleveland • Dallas
Each office a complete unit in itself

---

**Increase the “take” on your machine by giving your customers the music they like to hear. Eddy Duchin recordings have long been in the “best-seller” class. Location patrons from coast-to-coast know Eddy Duchin and WANT to hear his famous music!**
Pertinent Facts About Artists Represented in This Section

(Continued From Page 50)

ROCKY MOUNTAIN ROLLER

ROCKY MOUNTAIN ROLLER was the band that recorded the hit song "Rocky Mountain Roller." They were known for their energetic performances and catchy lyrics.

(Continued on page 51)

WILL BRADLEY

"THE YOUNG MAN WITH A BAND" AND HIS ORCHESTRA

Wide-awake operators are putting at least one Bradley disk in every swing spot, for no band has soared so high in the esteem of swing fans during the past year as will Bradley and his crew.

LATEST BRADLEY RELEASES on COLUMBIA RECORDS

35787 Down the River a Piece of Me (With Will Bradley Trio)
35645 Collywack at Midnight
35645 Once in a Love Time
35629 Don't Let It Get You Down

Exclusive Management: William Morris Agency, Inc.

EDDIE LE BARON

AND HIS CONTINENTAL ORCHESTRA

ON DECCA RECORDS ★ ON ROYALE RECORDS

The whole country is doing the conga and the rumba! That's why you must have Le Baron's different disks in every one of your machines!

THEY'RE ACE NICKEL-GETTERS! Try them and see if you won't agree! Eddie Le Baron is the man who introduced and popularized the rumba and the conga at New York's swankiest night club, THE RAINBOW ROOM atop Rockefeller Center.

His three-year engagement there, plus his subsequent successes at the Baker Hotel, Dallas, and other leading hotels and theaters, stamp him as the most famous artist of the day recording Latin American melodies in the sophisticated yet authentic manner.

Currently
LA CONGA
New York

Returning October 16
THE RAINBOW ROOM
Rockefeller Center, New York

MUSIC CORPORATION OF AMERICA

Le BARON'S CONGA "WILLY THE LUMBERJACK" is one of his signature songs and has become a classic in the conga genre.

LA CONGA ★★★★★

Congas are used in various Latin American music styles, including rumba and son. This conga was one of the earliest recordings of this instrument.

ROCKY MOUNTAIN ROLLER ★★★★★

This recording of "Rocky Mountain Roller" was a big hit in the 1920s and is considered a classic in the swing music genre.

WILL BRADLEY ★★★★★

Will Bradley was a popular swing band leader in the 1920s and 1930s, known for his energetic performances and innovative arrangements.

EDDIE LE BARON ★★★★★

Eddie Le Baron was a famous Latin American music artist, known for his conga and rumba recordings.

THE RAINBOW ROOM ★★★★★

The Rainbow Room was a famous nightclub in New York City, and Eddie Le Baron played there for many years.

MUSIC CORPORATION OF AMERICA ★★★★★

Music Corporation of America was a prominent record label in the early 20th century, known for its support of swing and other popular music genres.

ABE LYMAN

Abe Lyman and His Californians make Bluebird records and are managed by Harry Weinstone, personal representative. Rose Blane is the featured vocalist. Engagements include Chez Parade, Bon Air Country Club, Chicago; Strand Theater, Hotel New Yorker, New York; Coconut Grove, Los Angeles; Royal Palm Club, Miami, and the radio show "Waltz Time," over WEAF and NBC Red network.

ADRIAN ROLLINI TRIO

The Adrian Rollini Trio is billed as "the biggest little band on the air." Recording for Okeh records, group is under direction of the William Morris Agency, Inc. Rollini is known as the virtuoso of the vibraharp. Engagements include a long stay at the Circle Bar, Hotel Piccadilly, and Club Hart, Belmont Plaza, New York. Trio is currently operating at the Hotel Blackstone, Chicago, and broadcasts on the CBS network.

SACASAS

Sacasas and His Royal Havana Orchestra record for the Decca label and are managed by William Morris Agency, Inc. Orchestra furnishes authentic rumba rhythms. After playing at the Casino Nacional, Havana, orchestra played the Colony Club, Chicago.

JAN SAVITT

Jan Savitt and His Topshatters record (Continued on page 60)
TOMMY DORSEY nominates INA RAY HUTTON as the band most likely to succeed in 1940!...and the CRITICS AGREE!

"This is the best dance band that Ina Ray Hutton ever has had!"
—ABEL GREEN, Variety

"Our outright admiration to one of the finest male bands in years!"
—TED FRIEND, Daily Mirror Night Club Editor

"The music of her new band is in keeping with the new Hutton—subdued, more sweet than hot—smooth and polished!"
—MALCOLM JOHNSON, New York Sun

"Ina Ray Hutton has been doing alright all these years; her new all male band will continue to hit on all 16 cylinders."
—TED LLOYD, Radio Daily

"Ina Ray Hutton's bandleading up Bob Chirskenberry's Astor Roof with her music!"
—NICK KENNY, Daily Mirror

"The band Ina Ray Hutton is conducting on the roof of the Astor is the best she's ever had!"
—BOB MUSEL, United Press

"Ina's easy on the eyes, brethren, and her boys play extremely danceable music!"
—GEORGE ROSS, WorldTelegram

"Enough brass to accommodate the college students—parents get a break with waltzes, fox trott, congas and rhumbas!"
—BOB DANA, Herald-Tribune

This is that "different" band that set New York agog. Critics trotted out their choicest adjectives in its praise. The public thronged the famous Astor Roof to hear it.

JUST CONCLUDED
4 SMASH WEEKS HOTEL ASTOR, NEW YORK
NOW PLAYING THE NATION'S LEADING THEATRES!
Ina Ray Hutton—is the foremost girl in modern music. Her band is the only one led by a woman making recordings.
HE WROTE

"CARELESS"

"IF I KNEW THEN"

"A MILLION DREAMS AGO"

"MY LAST GOODBYE"

"NOW I LAY ME DOWN TO DREAM"

AMERICA'S NEWEST SINGING STAR

Eddy Howard

ON COLUMBIA RECORDS

35647 "Love Lies"
"Star Dust in the Dawn"

35599 "I'll Never Smile Again"
"Now I Lay Me Down To Dream"

35558 "Orchids for Remembrance"
"It Wouldn't Be Love"

35511 "Fools Fall in Love"
"The Nearness of You"

35471 "Say It"
"Moments in the Moonlight"

35455 "The Singing Hills"
"Where Was I?"

Exclusive Management

W. BIGGIÉ LEVIN, 612 North Michigan, Chicago, Ill.

Picking Records for the Right Spot

By MAX LIPEN, Brilliant Music Company, Detroit

THE typical tavern is a little world in itself—a true cross section of the people in its community. From noon until midnight it caters to every type of musical taste.

The actual choice of records for our tavern locations is the responsibility of the man who is in direct personal touch with the locations—the collector. The collector's guide to record selection is, basically, a study of the returns yielded by records on each location. In his buying he naturally favors the type of records that have recently been going strong there, but continually consults with other experts in the organization.

The general trend in taverns is to novelty music—like the Johnny Ryan records, "Oh, You Beautiful Doll" and "I Can Get It for You Wholesale," and sentimental music like "If I Didn't Care" and "I'll Never Smile Again." These are not primarily dance recordings. They are selected for their lyrics.

Hillbilly tunes are often popular in taverns and usually need to be included. If there are a few foreign customers, as in almost every large city location, we must cater to them as well, and the best selections for their tastes are polkas and similar numbers. Vocals in foreign languages are never used.

The ideal record selection, then, for the average tavern is a balanced...
group of records. For example, here is the typical grouping of records that we use on a 24-record machine:

1. Novelty numbers
2. Polkas or international numbers
3. Popular dance numbers
4. Songs of the Bing Crosby, Dick Todd, or Tony Martin type
5. Recorded especially to fit the individual tastes of the patrons of the location.

**COCKTAIL BARS**

By LOUIS HERMAN, County Amusements, Mount Vernon, N. Y.

Of all the various types of locations in which it is possible to place an automatic phonograph none is tougher to pick records for than the cocktail lounge, or similar type spot where the so-called society folk gather. We began operating music machines in Westchester County almost from the day they first came on the market; and, as this is commonly referred to as the "wealthiest in the U. S.," it is only natural that a good share of our locations are those frequented by the "smart set." In spite of these many years of experience, however, we've never been able to set down any hard and fast rule to govern the choice of records for machines in all these spots. Each location is a complete problem in itself. Consequently no one rule could possibly be elastic enough to take care of all the contingencies that naturally arise. Thru the years, however, we've set up some definite guidelines which have been a great help in not only holding locations of this type, but also in keeping them at top earning capacity.

As a general rule, we've found that you can't go by the Hit Parade in selecting records for these locations. Swing records are taboo. It's the soft, sweet tunes patrons of these spots want—the type of music that forms a pleasant back-

---

**America's biggest little band**

**ADRIAN ROLLINI TRIO**

Hear them on these OKEH Records!

5376 Diga Diga Do Solitude—Stardust
5435 Estrellita Dark Eyes
5582 Honky Tonk Train Martha—Oh! So Pure
5621 I Can't Give You Anything But Love Dardenella

**Exclusive Management**

WILLIAM MORRIS AGENCY, Inc.
RKO Building, Rockefeller Center
New York, N. Y. • Circle 7-2160

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**A NAME THAT MEANS MORE MONEY IN YOUR MACHINES**

**FRANKIE CARLE**

**featured pianist with HORACE HEIDT**

Composer of Outstanding Music Box successes

**SUNRISE SERENADE ★ A LOVER'S LULLABY**

Watch for Frankie Carle's Newest

**FALLING LEAVES**

It's going to be even bigger than Sunrise Serenade

Hear the piano solo album recorded by FRANKIE CARLE on COLUMBIA RECORDS

Album C-23

35570 A Lover's Lullaby and Sunrise Serenade
35571 Falling Leaves
35572 Twelfth Street Rag
35573 Sweet Lorraine
35574 Prelude in G Sharp Minor

---

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for the Decca label. Band, which features Bon Bon on the vocals, uses an instrumentation of six brass, four rhythm, and five sax. Savitt has played two engagements at the Paramount Theater, New York, and also Chicago Theater, College Inn, Hotel Sherman, Chicago, and the Lincoln Hotel, New York. Recently on a tour of one-nighters; this aggregation played a number of night clubs.

VIC SCHÖEN
Vic Schoen and his orchestra are heard on the Decca label. Aggregation, consisting of seven brass, four sax, and four rhythm, has appeared at the Flatbush Theater, Brooklyn; Windsor Theater, New York, and Carlton, Jamaica. L. T. Orchestra accompanies the Andrews Sisters when making recordings.

DINAH SHORE
Dinah Shore, vocalist, who is heard on Bluebird records, is managed by

Pertinent Facts About Artists Represented in This Section

(Continued From Page 56)

General Amusement Corporation. Her outstanding engagements include Hotel New Yorker, where she appeared with Paul Whiteman's orchestra, and the Paramount Theater, New York. Miss Shore will appear on the Eddie Cantor program, beginning October 2. She has been heard on numerous NBC radio shows, some of which have been her own sustaining programs and others of which have been guest-star appearances.

MARY SMALL
Mary Small, heard on Okeh records, is managed by Wolf Associates, Inc.

BILLED AS "Radio's Brightest Singing Star," Miss Small has appeared on the RCA Magic Key Hour, Musical America, Ben Bernie's Half-and-Half show, Al Pearce's Ford Program, Maxwell House Show Boat, George Jessel's Vitals show, Eddie Cantor show and five or more appearances with Rudy Vallee, Tony Martin, Andre Kostelanetz, and others. Her theater engagements include Strand, New York; Earle, Philadelphia; Chicago and Palace, Chicago; Palace, Cleveland; Century, Baltimore; Stanley, Pittsburgh; Michigan, Detroit, and Metropolitan, Boston.

EDDIE SOUTH
Eddie South, who records for Columbia, is managed by Joe Glaser, Inc. Band includes among its engagements Capital Cocktail Lounge, Chicago; Froeduro, Hollywood; Blatz Hotel, Milwaukee, and Igg's, New York. Vocals in five languages by the maestro are featured.

LANG THOMPSON
Lang Thompson and his "Tunes in the Thompson Tempo" are heard on Varsity records. Band is managed by Music Corporation of America. Among outstanding engagements are Bon Air Country Club, Chicago; Peabody Hotel, Memphis; Terrace Beach Club, Virginia Beach; Bill Green's Casino, Pittsburgh; Jenkins' Pavilion, Point Pleasant, N. J.; Trianon Ballroom, Chicago, and the William Penn Hotel, Pittsburgh. Featured in the band are Chuck Eatin, romantic tenor; "Fool" Martin, comedy vocalists.

BARRY WOOD
SINGING STAR OF THE HIT PARADE
WILL START A PROFIT PARADE OF NICKELS INTO YOUR MACHINES!

Every week for the past 40 weeks the voice of Barry Wood has been heard by millions singing the hit songs of the week on the Lucky Strike Hit Parade.

That's why his records are in such demand.
That's why he's a definite HIT on music machines.

ON COLUMBIA RECORDS

35549 God Bless America
America, the Beautiful
35492 Meet the Sun Half-Way
April Played the Fiddles
35317 Faithful Forever
Hymnally

Just Released!
35726 Huckleberry Duck
Danny Boy

Hear These Latest Mary Small Okeh Records. They'll Mean Extra Nickels in Your Cash Box!

Mary Small
"Radio's Brightest Singing Star" is fast becoming the "Music Machine's Favorite Singing Star."

Popularity of Mary Small, built up by appearances on practically every important radio program on the air as well as in all the nation's leading theaters, proves the nickel-getting power of her records.

on Okeh records

BLUEBERRY HILL
ONCE IN A LIFETIME
SOME OF THESE DAYS
CAN'T HELP LOVIN' DAT MAN

Personal Manager: Edward Wolf
Wolf Associates, Inc., RKO Blg., Radio City, N. Y.
singer; Pete Foster, "The Mad Fiddler," and Peggy Nolan, petite Irish songstress.

CLAUDE THORNHILL
Claude Thornhill, who has been signed to record for the Okeh label, is under the direction of Music Corporation of America. Thornhill, a pianist and arranger who has appeared with such orchestras as Ray Noble and Andre Kostelanetz, directs the band from his piano. Featured are the vocals of Jane Esme and the six-man reed section. Thornhill recently opened at the Mark Hopkins Hotel, San Francisco, after a lengthy engagement at the Rendezvous, Balboa Beach, Calif.

DICK TODD
Dick Todd, radio, recording, and stage bandleader, records for Bluebird and is heard over the air on WMAG on Brown & Williamson's "Show Boat" program. Recently he made a record-breaking personal appearance at the State-Lake Theater, Chicago. Has been heard on the air in both the United States and Canada. He was featured on the Old Gold program with Artie Shaw and Bob Benson in the U.S. and on the Magic Baking Powder program in Canada before coming to the States. Last season he was starred in Brown & Williamson's "Avalon Time" air show. Todd is managed by William Morris Agency.

ORRIN TUCKER
Orrin Tucker and his orchestra, featuring the shy voice of Wee Bonnie Baker, are known as "The Nation's Hit Tunemakers." Recording for the Columbia label, orchestra is under the direction of Music Corporation of America. Sixteen people make up the outfit, which also includes the Bodyguards, known for their songs "In the Modern Manner." Currently appearing on "Your Hit Parade," sponsored by Lucky Strike cigarettes on Saturday evenings over CBS Coast to Coast, band is well known on records especially for "Oh, Johnny, Oh." Since leaving the Palmer House, Chicago, last summer their engagement there was extended three times—they have played the Waldorf-Astoria in New York, the Mark Hopkins Hotel, San Francisco; Ambassador Hotel, Los Angeles; and return appearance at the Mark Hopkins. Other spots include Lyric Theater, Indianapolis; Beverly Hills Country Club, Newport, Ky.; a return engagement at the Palmer House; Orpheum Theater, Minneapolis; Paramount Theater, New York, and Chicago Theater. Tucker, in addition to leading the band, also shares vocal honors. Orchestra was organized at Naperville, Ill., and was enjoying "local" success during the Chicago World's Fair.

TOMMY TUCKER
Tommy Tucker, "It's Tommy Tucker Time," is heard on OKeh records and is managed by music corporation of America. Featuring Amy Arnell, "Swanee Sweethart"; Kerwin Sommersville, "Novelty Singer"; Donald Brown, "Romantic Baritone," and the Voices Three, vocal trio, orchestra number among its outstanding engagements the Hollywood Restaurant, New York; Roman Polka Casino, Long Branch, N. J.; Oriental Hotel, Chicago; NBC, CBS, and MBS networks. Tucker was also heard one season on the George Jessel and Norma Talmadge radio show. In October the orchestra will play the Brandt Theater chain, opening at the Flatbush, Brooklyn. Tucker aggregation stepped into the spotlight with its recording of the maestro's own composition, "The Man That Comes Around." Instrumentation is four brass, four reed, and three rhythm.

BEA WAINE
Bea Wain records for the Victor label and is under the direction of General Amusement Corporation. She is in her second year on the Lucky Strike show, "Your Hit Parade." over CBS Coast to Coast and has appeared with Larry Clinton and his orchestra; Stanley Theater, Pittsburgh; Fox Theater, Philadelphia; Hippodrome, Baltimore. Other radio shows include the Kate Smith Hour and Quaker Oats program with Bobby Riggs. She opens October 4 at the Adams Theater, Newark.

TED WEEMS
Ted Weems and band are currently at the Edgewater Hotel, Chicago, on the second engagement of this year, and also on the "Beat the Band" radio program. Record for Decca and managed by Music Corporation of America. Band has always been noted for the virtuosity of its instrumentation in numbers like "Piccolo Pete" and "The One-Man Band," and features the whistling of Elmo Tanner and singing of Perry Como. Included among its outstanding engagements are two years at the Palmer House, Chicago; Trianon Ballroom and Drake Hotel, Chicago; S. 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 Day series, Lucky Strike and Real Silk programs.

(Continued on page 69)
Closer Study of Talent and Tunes Pays Dividends

(Continued from page 11)

"Coming Up" sections of the Guide as they appear in the Amusement Machines Department, minus comment, however.

Value to Operators

No Cross section of current popular music could contain more or better information for anyone in general and for music machine operators in particular than this complete Music Popularity page. The exact position of a song in the current scheme of things is evident at a glance—how many times it was played on the air this week and its rise or fall from the week before noted; its position for last week and this among the 15 best sheet music sellers nationally, in the Eastern section of the country, in the Midwest, the South, and the Far West; its standing for the same two weeks in the same sections in its record form; and its status on the automatic phonographs of the nation.

The value to the man who makes it his business to select the proper songs and records is tremendous and obvious. It keeps him in close touch each week with the progress of almost every song in which he ought to have an interest. This is the type of music information—the thesis of this article—that a music operator not only should but must have at his fingertips. For this is the type of factual, actual information that increases or decreases his "take" depending upon his astute use or his lack of use of it.

More Than Statistics

There is more than mere facts, figures, and statistics in the wealth of other educational information strung thru the Billboard's pages. There is the feature known as Talent and Tunes on Music Machines—a weekly column devoted to the needs, problems, and requirements of the music machine operator—a column giving him hints, suggestions, and advice on how to get the most out of his phonographs. Herein he is tipped off to new songs and old songs, songs especially suited to his locations, songs and records that have proved themselves territorially and display evidences of breaching their local standing and turning into national successes. An open forum is also maintained in those columns—opinions, thoughts, plans of operators find expression in it in the words of the volunteer contributors to the column, the operators themselves. This feature is not only for the music machine industry—it is the music machine industry.

And then there is more—a great deal more. Possibly not as vital

"TUNES IN THE THOMPSON TEMPO"

BY Lang Thompson

AND HIS ORCHESTRA

"Tunes in the Thompson Tempo" are tunes recorded in the manner music box patrons prefer. For Thompson blends the best in "sweet" with the best in "swing" in a manner that's pleasing to all.

ON VARIETY records

8109 BILLY—F. T. Vocal by Peggy Nolan, Lang Thompson and Ensemble

8329 JUST THE KIND OF A GIRL—F. T. Vocal by Peggy Nolan, Lang Thompson and Ensemble

8358 MOON MIST—F. T. Vocal by Lang Thompson, All Alone!

8316 THE BREEZE AND I—F. T. No vocal

8316 THE BREEZE AND I—F. T. I'll Never Smile Again—F. T.

8341 HAWAIIAN PARADISE—F. T. Vocal by Lang Thompson

However, the current Village Barn show in New York is an addition of interest.
to the operator in the guidance of his business, the rest that The Billboard offers him nevertheless completes the musical pattern for him, rounds off the corner, sets the whole into a complete picture that gives him the comprehensive background so necessary to a correct evaluation of the factors directly or indirectly determining his success or failure.

Orchestra Notes and Bands on Tour put their well-informed fingers on the orchestras currently playing location stands or traveling around the country on one-nighters or in theaters. An operator may double his profit on the disks of a certain band after that band has played in a neighboring town or locality. If it has played in his own bailiwick the on-his-toes operator knows about it and acts accordingly; but he may be unaware of a name band’s appearance in the next county. His patrons aren’t, tho, and if they have heard the orchestra in person they want its records in the machines they patronize. The columns in The Billboard tell him where each and every band of any prominence is working; the information can be invaluable to the wide-awake operator.

Ignorance Is Not Bliss

OTHER story, columnar, and review material is also an aid. On the Stand, a weekly feature in which a half dozen orchestras are reviewed, with the critical spotlight thrown on their real or potential commercial value; On the Air, an appraisal of the performances turned in by bands broadcasting on Coast-to-Coast networks; Music Items, dealing with songwriters and music publishers and the songs they write and publish; and in general a complete coverage of the entire music industry—news of orchestras, leaders, musicians, and singers—the people who sell them and the people who buy them—the box-office drawing power of a band, vital to a music machine operator, for it tells him briefly, concisely, and truthfully what that band means to the public, how much it will, or will not, pay to see and hear it.

All this, and a good deal more, may not touch directly upon the operation of an automatic phonograph in the same way that features of the type of the Record Buying Guide, On the Records, Talent and Tunes, and the Music Popularity Chart do. But no self-respecting music machine operator can afford to overlook any opportunity for knowing his business better.

Ignorance is supposed to be bliss. It undoubtedly is in some respects. But not in the operation of a commercial enterprise for profit. Thorough knowledge and understanding make for greater financial return with a minimum of aggravation and unhappiness. There’s no sidestepping that fact—and also the fact that it applies to every business and profession in the world. Why shouldn’t it apply equally to the music machine business?

It not only should—it does.
A Record Is Born
Or How a Hopeless Looking Mess of Shellac Turns Into a Three-Minute Operator’s Delight

In the usually colorful, breezy parlance of that inimitable part of the world known as Tin Pan Alley, a record is familiarly dubbed a platter, a pressing or a waxing. While the first two nomenclatures have their points of actuality, the last one is definitely a misnomer. Since recordings are not made of wax, or even rubber, as is popularly supposed, they hardly can be called waxings. But that little distinction doesn’t phase the boys involved in the creation of a record—and there’s not much reason why it should. Waxing, disk, platter, or pressing, all they’re interested in is—if it is a hit!

But for those students of science, or those either mechanically minded or just downright insatiably curious folk whose youth was largely spent in taking apart everything from grandfather’s watch to the plumbing just to see what made it tick, there’s an interesting story behind the processing of a record. Naturally, the steps are pretty involved and detailed, and a complete description of what happens from the time the recording member tells a band that that last one was it, and orders the engineer to wrap it up, would take a good many pages. The principal moves, however, take in the following.

There are about 10 ingredients that go into the making of a disk, with some of them working their way into a record plant from such far-off spots as India, Central Europe, and the Dutch East Indies. These ingredients go thru five main stages before a new “Beer Barrel Polka” debuts on a startled phonograph world.

A record is compounded and treated from resins and shellac and various types of filler in a formula that is undergoing constant changes as a result of experimentation to make phonograph reproduction even better and clearer than it is now. One of the most important angles involved in producing the best possible disk is the amount of shellac used.

Two different disks go variously under the heading of records in pressing of music—the plastic platter that is handed over a music store counter in exchange for coin of the realm ranging from 35 cents to $1.50, and the disk used in the recording studio where Bing Crosby’s voice or (Continued on page 68)
AN OPEN LETTER TO ALL BAND LEADERS

As you know, the radio chains have announced that they will bar ASCAP music from the air beginning New Year's Day.

As you know, the purpose is to monopolize the air with the music of the chain-organized, chain-controlled BMI.

We believe the band leaders will have something to say about this discrimination. We believe the public will have something to say about it. We believe the FCC will have something to say about it.

We believe that the chains might just as well take away musicians' instruments as take away their music.

Boycott or no boycott, the public will still want to hear its favorite tunes, by its favorite writers, played by its favorite bands. And our composers, authors, and publishers will continue to give it the music it wants.

If the public can't get the music it wants from the chains, it will get it from the individual stations, such as those operated by Elliott Roosevelt, Warner Bros., and many others who have signed with ASCAP.

It will get it from sheet music and records. It will get it from the bands in hotels, ballrooms, night-clubs, dance halls, and theatres.

Music gets around. So does the public.

Don't let anyone pick your material for you. Don't gamble with your following. Don't gamble with your reputation.

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

September 21, 1940

John G. Paine, General Manager
"THE BIG THREE" SONGS SOLD OVER
11,000,000 RECORDS LAST YEAR
and for the first six months of this year, showed a 90% INCREASE in record sales

YOUR BEST GUIDE TO PROVEN PROFIT-MAKERS!

Published by ROBBINS MUSIC CORPORATION

MAYBE
KATE SMITH
INK SPOTS
SAMMY KAYE
Bobby Byrne
HARRY JAMES

From the 20th Century-Fox film "Young People"
I WOULDN'T TAKE A MILLION
TOMMY DORSEY
OREIN TUCKER
WOODY HERMAN

FIFTH AVENUE
GLEN MILLER
AL DONAHUE

Published by LEO FEIST, Inc.

From the M-G-M film "Strike Up The Band"
OUR LOVE AFFAIR
TOMMY DORSEY
DICK JURGENS
LANG THOMPSON
FRANCES LANGFORD - TONY MARTIN Vocal duo

DRUMMER BOY
BOB CROSBY

LOVE LIES
LARRY CLINTON
FRANCES LANGFORD
WILL BRADLEY
BOBBY BYRNE

Published by MILLER MUSIC, Inc.

From the 20th Century-Fox film "Down Argentine Way"
TWO DREAMS MET
TOMMY DORSEY
GEOE KRUPOA
MORCEND SAYS
FUNCES LANGFORD - TONY MARTIN Vocal duo

DOWN ARGENTINA WAY
BOB CROSBY
LEO REISMAN

HAWAIIAN WAR CHANT
RUDY VALLEE
ANDY IDA
MERRY MACS
DICK MINTIRE

ORCHIDS FOR REMEMBRANCE
SAMMY KAYE
GEOE KRUPOA
BOB CHESTER
FRANKIE MASTERS
CONNIE BOSHEI

A SONG OF OLD HAWAII
BIG BROS
EDDY DUCHIN
WOODY HERMAN
SAMMY KAYE
ARTHUR GODFREY

HILO HATTIE
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Music Machines Prove Foremost Influence of Retail Record Sales

(Continued from page 14)

fluence wielded by coin phonos in creating a popular record, according to music store lights. This novelty number, as waxed by Jimmy Dorsey, had been in the "Coming Up" category of the Record Buying Guide for a couple of weeks before The Billboard's retail sales chart appeared in the July 27 issue. But "Madame La Zonga" did not make her entrance into the select circle of the 10 best on the latter listing until the August 17 issue, and then the cumulative effect of her large popularity on the machines pushed her into a comfortable fourth spot.

There are other instances—a good 80 per cent of the current best selling disks received their first shove toward that goal in their music machine manifestations. And then, of course, there are the immortal examples, some of which were mentioned earlier in this article. Add to "Beer Barrel," "Sunrise," "Mood," "Beguine," successes like Tommy Dorsey's "Marie," still selling over music store counters today; "Tuxedo Junction," one of Bluebird's strongest home sales items of the past year, and started solely by the Glenn Miller hit in the phonos; and the present "When the Swallows Come Back to Capistrano," a Record Buying Guide item for several weeks before its initial appearance on any home sales lists.

Two Sides to Every Question

The axiom has it that there are two sides to every question, and while that is usually brought to bear upon a controversy of some sort, it seems to be peculiarly applicable here. There are definitely two sides to the music machine question—the one side of smash machine success, which blinds too many people in the music end of the business to the other side—that a sizable hit in the coin phonos is more that that, that it is a great aid in making even more money for the record company or the artist in that the machines introduce the disk to the great buying market that must have that record for its own.

Even without concrete examples of the fact, it would seem to be obvious, and still so many otherwise intelligent members of the music profession completely pass over the point in their frantic desire to have a hit in the machines solely for the sake of that alone.

There are a surprisingly large number of home phonographs that pick up where the automatic ones leave off.

---

Greatest Selling Records of Today

THE ENTIRE AMERICAN PUBLIC WANTS TO HEAR THESE SONGS

** **

THE CALL OF THE CANYON

By BILLY HILL

| Bluebird | Glenn Miller |
| Decca | Guy Lombardo |
| Columbia | Kay Kyser |
| Victor | Tommy Dorsey |
| Varsity | Sammy Kaye |
| Okeh | Ray Herbeek |
| Bluebird | King Sisters |

** **

CROSSTOWN

| Decca | Guy Lombardo |
| Bluebird | Glenn Miller |
| Columbia | Horace Heidt |
| Okeh | Dick Jurgens |
| Victor | Tommy Dorsey |

** **

SIERRA SUE

| Decca | Bing Crosby |
| Victor | Sammy Kaye |
| Bluebird | Glenn Miller |
| Columbia | Gene Krupa |
| Decca | Glenn Gray |
| Columbia | Doris Rhodes |
| Okeh | Henry Russell |
| Varsity | Johnny McGee |
| Okeh | Tommy Reynolds |

** **

JOHNNY PEDDLER

By Lew Brown, Writer of "Beer Barrel Polka"

| Okeh | Tommy Tucker |
| Bluebird | Abe Lyman |
| Decca | Andrews Sisters |

** **

BESSIE COULDN'T HELP IT

| Vocalion | Dick Jurgens |
| Varsity | Johnny Messner |

** **

IT'S THE SAME OLD SHILLELAGH

| Columbia | Horace Heidt |
| Columbia | Morton Downey |
| Bluebird | Pat White |
| Bluebird | Harry's Tavern Band |
| Decca | (Vocal Chorus by Billy Murray) |
| Varsity | The Jesters |
| Okeh | John Ryan |

Published by

SHAPIRO, BERNSTEIN & CO., INC.

RKO BUILDING, 1270 SIXTH AVE., NEW YORK CITY

Still going strong in machines

BEER BARREL POLKA—Glenn Miller's IN THE MOOD—Ray Noble's CHEROKEE

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BMI

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"WE'RE ALL AMERICANS, ALL TRUE BLUE"

DICK TODD'S

BLUEBIRD RECORDING 10840

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BMI
A Record Is Born
(Continued From Page 64)

Glenn Miller's reed section is first engraved for posterity. This latter platter contains no wax, either (this is going to shatter a lot of illusions, no doubt), but is a blend that bears a vague resemblance to soap.

Before the Crosbys and the Millers have their way with this disk, it is melted, centrifuged, and poured thru fine mesh to do away with all foreign particles. It is then allowed to flow out smoothly on a circular metal plate, which sets it up for the attack upon it by anything from "Tuxedo Junction" to "I Love You Truly."

In the recording studio control room—similar in general appearance to a radio station control booth, with its oblong glass view of the studio itself and its million and one knobs, gadgets, indicators, and dials—the above disk revolves on a turntable at the same speed at which the finished product will be played, while a recorder with a sapphire cutting point inscribes the spiral grooves that later will resolve themselves into a hot trumpet chorus or a baby-talk vocal.

The music gets itself on the record via a microphone which changes the sound waves into electrical impulses which in turn vibrate the cutting head of the recorder as it travels around in its circular path. The resultant disk (which on a pop tune as done by a dance band or singer is no longer than three minutes of playing time) can be played back, but only once, so that a process must be followed to preserve the precious grooves.

The next step, therefore, employs the disk as a mold in producing a negative, or matrix, of the record, with little ridges corresponding to the record's grooves. This is accomplished by coating the surface of the compound with a film of silver or gold, which has high electrical conductivity, and placing the whole thing in an electro-plating copper bath. When the copper has formed in sufficient thickness the compound is stripped off, and the result is what is known as the original, or "master," record.

Then comes a complete repeating of the process, with certain minor variations, so that another positive and then a number of negatives from this second positive may be made. The final matrices are the ones used to stamp out the records eventually destined for distributors, music machines, and home phones, with the master disk going into the company's files.

As with the initial disk that takes the direct brass blasts and sax wallings from a band, the saleable records contain ingredients from all over the world. They are cut from a plastic sheet, stamped in a hydraulic press which first heats and then cools them. Contrary to another popular belief, the labels are not glued or pasted onto the center of the disks, but are actually pressed into the record materials.

The edges are rounded and smoothed off, the completed product is inspected, placed in the proper jackets—and the raw materials of far-flung lands, the ingenuity of a few scientific minds, and the methodical care and skill of many hands have combined to give music machine ops an "In the Mood."

---

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ACE MONEY-MAKING TUNES
Soon to be recorded
by the nation's foremost bands

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(A Ballad)
By Eddie DeLainge and Marten Lowell

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(Timely Instrumental)
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(A Ballad)

IN PREPARATION
NO LOVE BLUES
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I SALUTE YOU
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No break in period. A special high polish applied to the needle point gives the equivalent effect of actually having played 3 or 4 records. A further reduction in record wear.

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Round point. Assures true tone with less record wear.

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<tr>
<td>Chicago, Illinois</td>
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<tr>
<td>ILLINOIS</td>
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<tr>
<td>ATLAS NOVELTY CO.</td>
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<tr>
<td>1901 Fifth Avenue</td>
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<tr>
<td>Pittsburgh, Pennsylvania</td>
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<tr>
<td>PENNSYLVANIA</td>
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<td>ATLAS AUTOMATIC MUSIC COMPANY</td>
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<td>2982 E. Jefferson</td>
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<tr>
<td>Detroit, Michigan</td>
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<td>MICHIGAN</td>
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<tr>
<td>Atlas Phonograph Co.</td>
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And His Orchestra
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Bonnie Baker

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