A SUPPLEMENT TO

The World's Foremost Amusement Weekly

September 27, 1941

Vol. 53. No. 39

TALENT AND TUNES IN MUSIC MACHINES

THIRD ANNUAL EDITION
America's No. 1 Hitmaker

Glenn Miller

The Number 1 Band
— Playing the Number 1 Tunes
— Holding Number 1 Place
  in the Music Machines!

Featuring . . .
Marion Hutton (Yes, she's back!)
Ray Eberle
and
The Modernaires

EXCLUSIVELY ON
BLUEBIRD RECORDS

Chesterfield Program
Coast to Coast
Tuesday, Wednesday & Thursday
COLUMBIA NETWORK

Appearing in
20th Century-Fox's
"SUN VALLEY SERENADE"

Opens Fall Season
HOTEL PENNSYLVANIA
October 6, 1941
NBC NETWORKS

SEE PAGE OPPOSITE FIRST PAGE OF CENTER SPREAD INSERT FOR GLENN MILLER'S LATEST BLUEBIRD RECORDS
A SUPPLEMENT TO

The Billboard

TALENT & TUNES ON MUSIC MACHINES

September 27, 1941

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A Busy Year

Like all industries, the automatic phonograph world has passed thru a 12-month period of getting in step with the national defense program. Manufacturers, distributors and operators have been affected both favorably and adversely. Just what this period of adjustment has meant to the industry, what present conditions are, what appears to be the outlook for the months ahead, is analyzed in detail by the coin machine editor of The Billboard.

By WALTER W. HURD

DURING the past 12 months employment conditions in the commercial phonograph industry have been vitally affected by the big industrial and economic trend that has resulted from the vast movements brought about by national defense. It is only natural to expect that the phonograph industry would respond to the national situation and in many ways adapt itself to the trends of the times.

In brief, the business of operating, that is, placing and servicing phonographs, has benefited in many ways by the industrial boom which has come about due to defense preparations. Soon after September, 1940, when the previous Talent and Tunes Supplement was published, the phonograph manufacturing industry began to feel the slow growth of a materials problem, and by the summer of 1941 the materials question had become a real one. The distributing section of the phonograph industry occupies an in-between position and has felt both the good and the ill-effects of the modern crisis.

In reporting on employment conditions in the phonograph factories it should be kept in mind that the times are abnormal and that within the space of a month important national events may immediately affect the status of the manufacturing industry. The manufacturing plants are much more dependent upon the trends of the materials market and the labor market than the distributing and operating sections of the industry.

One year ago there was already a marked trend toward the production and use of wall and bar boxes and auxiliary equipment in the phonograph field. This trend has continued and has to a large extent determined the trends in the manufacturing industry. It has shifted the emphasis from the number of phonographs produced to a consideration of the total dollar volume of business done. Statistics which show the number of phonographs produced will not give a true picture today of the progress and value of the commercial phonograph industry.

Auxiliary Expansion

Reports from various parts of the country indicate that today from 10 to 30 per cent of the locations have complete music installations, that is a phonograph and the auxiliaries wall and bar boxes and auxiliary speakers. This indicates that the factories have had to increase the variety of their merchandising in order to meet changing conditions. In fact, this very trend has brought at least three well-established manufacturers into the field of producing auxiliary equipment which do not turn out phonographs. Two of these plants manufacture other products not in the music field, and hence it is not possible to get a true picture of work done in producing solely music equipment.

Even with a materials shortage becoming more evident from day to day, and labor problems to face also, it is apparent that the total manufacturing industry has increased its dollar volume of business during the past 12 months, that the plants were kept running all the time possible, and that employment was given to as many people as possible whenever the supply of materials permitted operation.

It is not easy to describe how the materials situation has affected the phonograph factories and their use of labor. The whole materials question has been widely discussed throughout the nation and its general effects are known to all. In the phonograph industry during the present year it has limited the plans for the number of new models. It has limited the total output of new phonographs and also of auxiliary equipment. It has consequently limited the total number of hours of work given to employees. Some factories were better situated than others, of course, with respect to materials, but all have been affected adversely.

As this is being written, no one can foretell how much more serious the materials shortage will become for the manufacturing industry or just what substitutes can be developed for use in the phonographs. The requirements in metals for the phonographs are somewhat similar to the radio industry. At the beginning of August federal authorities in Washington announced that concessions would be given to the radio industry in allotting metals as far as possible. It is expected that this sympathy will include the phonograph industry also.

Some idea of how the materials shortage has limited production in the phonograph factories may be gained by the following report. One important factory had scheduled a production of 20,000 auxiliary wall box and bar units over a period of a few months to meet the known demand. The firm was only able to turn out about 8,500 units due to shortages in materials. The total industry output of wall and bar boxes has not been so seriously curtailed, however, because there are nine plants that produce auxiliary equipment, and the total output of so many plants has given the industry a large supply.

Manufacturers Hope

The actual effects of the materials shortage have been to reduce employment, to limit the development of new models and to curtail total production of phonographs and auxiliary equipment. With this shortage comes an increased cost of production, and hence the selling price of phonographs has been increased. But during all of these trying circumstances the phonograph manufacturers have kept pushing forward, employing as many people as possible and getting materials as best they can. Only one phonograph manufacturer left the field during the past 12 months — a firm that had just entered the phonograph field late in 1940 and then obtained contracts on war orders. The production of phonographs was immediately dropped.

While one firm dropped from the manufacturing ranks, the industry has been enlivened by the change in policy of a pioneer firm which brought a new name actively into the field of selling phonographs to the trade. The firm had formerly built and operated its own machines. The phonograph manufacturing line-up today consists of the Rudolph Wurlitzer Company, John Gabel Company, Automatic Instrument Company, North Tond-anda, N. Y.; Automatic Instrument Company, John Gabel Company.
If you've been marooned on a desert island for a year or so, and don't know the answer — turn the page!
JIMMY DORSEY and his orchestra continue to bring big money into music machine coin-boxes like no other band.

this terrific popularity of Jimmy Dorsey's Decca Records continues to register in The Billboard Record Buying Guide. Every week, every issue this year, has shown Jimmy Dorsey leading them all! Look at all this year's clippings—"The Jimmy Dorsey All-1941 Reference File for Phono Men!"

KISS THE BOYS GOODBYE
TIME WAS
YOURS

DORSEY, JIMMY
DON'T WE DO THIS OPENT?

THE WEEK After Week

Taking a sudden pull from these淡化 currently soaring is one of the moment, for a sudden one of the moment, for itself neverseles.

DEAR, I'LL BE BACK A YEAR

Very good and right being The phone number is this ballad inspired have the Offly recording on it in the market, doesn't appear likely that he will have any other disk of this nature in the near future.

IN EYES

He's going along pretty well, the Jimmy Dorsay during the past several months, and a new album is due next week.

CHAMPAGNE
BLUES

Not showing out too well, but The Guide last week was running several spot on this title, which are heading to the top, and I'm still doing very well to this point.

IN DEED

Going along pretty well, The phone patron interest in this album is still strong, and there is no doubt about its continued popularity.

THINGS I LOVE

While the hits keep coming, The Jimmy Dorsay is still building up his big money in the coin-boxes.

WEEK After WEEK

Putting out a Latin album, this week, every issue this year, has shown Jimmy Dorsey leading them all! Look at all this year's clippings—"The Jimmy Dorsey All-1941 Reference File for Phono Men!"
The earnings of these current DECCA smash-hits by JIMMY DORSEY AND HIS ORCHESTRA

featuring

BOB EBERLY
HELEN O'CONNELL

3999 - "Moonlight Masquerade": "Wasn't It You?"
3963 - "Jim": "A New Shade of Blue"
3928 - "Embraceable You": "Finger Bustin'"
3859 - "Time Was": "Isle of Pines"
3812 - "A Rose And A Prayer": "Be Fair"
3775 - "Blue Champagne": "All Alone and Lonely"
3772 - "Aurora": "Bar Babble"
3710 - "My Sister and I": "In The Hush Of The Night"
3698 - "Maria Elena": "Green Eyes"
3657 - "Yours": "When The Sun Comes Out"
3629 - "Amapola": "Donna Maria"

are your cue to stand by for Jimmy Dorsey's NEW releases!

MANAGEMENT
GENERAL AMUSEMENT CORPORATION • BILL BURTON
In less than a decade the automatic phonograph “network” has converted practically every place where people gather for fun and amusement into “miniature concert halls.” Today there is one phonograph for approximately every 325 persons. Will this per capita ratio continue to decrease? Is the saturation point nearing? What are future location prospects? Read the answers to these questions in this article.

Music for Millions

BY MAYNARD L. REUTER

TRAVELED to find a town without an automatic phonograph these days would be like trying to find one without some sort of baseball diamond. Undoubtedly some exist, but they’d require a staff of governmental research experts aided by a corps of G men to unearth them. For in the brief span of less than a decade the automatic phonograph has become as American as baseball. It ranks right up there with the hot dog, ice cream and other bits of Americana as part and parcel of our American way of life. Today authors and cartoonists use phonos as subject matter for stories; movies employ them as props in typical lunchroom, drugstore and other similar scenes; dramatists build scenes around them. And no wonder. Today conservative estimates place the number of phonographs on location at 400,000—that’s one for every 325 people in the country, and the per capita ratio is even higher than that in most metropolitan cities.

To find out just what this ratio was the Billboard during July conducted a nationwide survey of the automatic phonograph industry in key market centers. Figures thus obtained showed there are approximately 12,000 phonos on location in New York City. Sixty-five hundred machines cater to the musical needs of Detroit’s busy populace. Down South, Miami has 750; New Orleans, 1,600; Greensboro, N.C., 400; Baltimore, 3,000; Birmingham, 1,550. In the industrial Midwest Chicago leads with approximately 7,500 machines; Milwaukee has 400; Minneapolis, 1,000; Cleveland, 2,500; Buffalo, 1,500; Des Moines, 500. Typical West Coast estimates are: Los Angeles, 4,000; Denver, 800; Spokane, 350; Seattle, 1,000.

In whatever type of location people gather for fun and amusement, a streamlined mechanized marvel known as an automatic phonograph stands at silent attention to enhance their pleasure. In addition to the more familiar bars, grills, restaurants and similar type locations, music machines are now essential furnishings in an ever-growing number of night clubs, swank cocktail lounges, hotels, roller rinks, dairy bars, school recreation rooms, country clubs, drive-ins, bowling alleys and even in beauty shops. Another new type of location just recently came to light when a news dispatch revealed that a Southern doctor had installed a machine in his waiting room to keep patients in a happy frame of mind while awaiting their examination.

Not Always So

The industry hasn’t always enjoyed such a diversification of locations. Behind the development of each new type of spot lies a tale of sweat and selling effort that some enterprising operator put forth to open a new outlet for his equipment. As long as four years ago the industry was fast approaching the “saturation point” was being voiced, and it has been heard with frequent regularity since then.

Like all good business men, however, the operators of automatic phonographs have been quick to adapt their equipment to new types of locations as fast as they crop up. When the national defense program re-created the “boom town” in many parts of the country during the past two years operators lost no time in putting in equipment in the hundreds of new locations that sprang up to cater to the needs of the busy workmen. In many cases officials in charge of these developments lent their help and cooperation to the operators, for well they realized the need for relaxation these defense workers must have to maintain peak efficiency. In many isolated districts, in fact, music the automatic phonograph way has been the principal means of diversion.

History also repeated itself in respect to the locations that have sprung up in the vicinity of army camps and navy yards. The part music has always played in the development and training of fighting men is as old as time. The Roman legions of Caesar, the Carthaginians of Hannibal, even the vast armies of the first world conqueror, Alexander the Great, all had to have their music—not only the sounding of trumpets for battle—but of vastly more importance for the maintenance of the morale of their troops during leisure time.

And so today, the music as disseminated by automatic phonographs is performing a yeoman’s job in keeping up the spirits of thousands of drafted in service. Music machine operators were quick to realize the help they could render the armed forces by installing their equipment, not only in the recreational centers within the camps themselves, but in the places where trainees congregate off the posts. For music has the power to excite, to soothe, to re-create pictures of home and family, to provoke laughter and song, to provide the spark for a rousing good time—and it is on thousands of phonographs today that the modern army depends for the “music it wants when it wants it.”

Still More Locations

Will the saturation point for phonographs ever be reached? To answer that question would require all the ouija boards in existence, but if we are to judge the future by the past

Selecting the proper tune is a mighty important task to these jitter-bugs as they prepare to go into action at a popular drugstore location.

In the Palisades Amusement Park’s Casino Bar, just like in eating and drinking spots in amusement parks throughout the land, automatic phonographs play an important part in adding to the fun and enjoyment of merry-makers.

At American, Ga., where members of the British Royal Air Force Volunteer Reserve are being trained in elementary flying, the automatic phonograph helps keep the boys from getting homesick.
the answer is “no.” That doesn’t mean competition for new outlets won’t become increasingly keen, but it does mean that as competition stiffens, operators will develop new outlets for machines just as they have in the past.

At present several new developments loom on the horizon which quite possibly may grow into widespread significance. One is the boom in bowling and the resultant number of new bowling alleys being installed in all parts of the country. Several operators are already busy lining up these spots for machines and regard them as potentially first-class locations.

Another straw in the location wind is the expectancy that many more machines will make their debut in Penny Arcades next season. The old-time earphone phonos were stellar attractions of the arcade in pre-movie days, and now their modern counterparts are likewise performing an important task in the modern arcade. Several operators of new arcades that have blossomed forth this season have reported music machines render the same service in their establishments as in a tavern, namely, that of keeping people on location longer, during which time they play more machines more often.

Another straw is the number of new locations springing up in various sections of the country where huge governmental road-building projects are in progress. Certainly, these new location prospects, coupled with the rising demand for more machines in already established types of locations in areas where defense contracts are unleashing millions in increased pay rolls, have pushed the “saturation” bogie back farther into the realm of oblivion than ever before.

What’s Responsible?

What is the basic economic reason underlying the meteoric success of the automatic phonograph? Briefly and succinctly, it is the love of music that is inbred into every one of us. The desire for music in our daily lives is as strong in most of us as our yen for security, happiness and for the love and respect of our fellow man. Because the automatic phonograph fills this need so admirably, because it makes possible for all of us to hear the “music we want when we want it,” because it enables everyone regardless of his station in life to have good music with his sandwich and beer, this fledgling industry of less than a decade ago has sprung up so rapidly that it not only is responsible for the revival of the record in-

(Continued on page 84)
Music Machines in Wartime at Home and Abroad

Wherein we find that the general picture of the music machine business is fine... despite war and priorities. More machines are on location... more records are being sold... talent is gaining more popularity because of phonos... more machines are being exported. In fact, it's more... more... more...

By HILMER STARK

ASSIGNMENT: Write article showing way in which music machines are fitting into wartime economy at home and abroad. An important object of the article will be to bring out facts on the readjustments in the music machinery industry that have been necessary as a result of the war.

But—our economic set-up is today's news—the article will probably be hastily written when along will come some new development in the economic set-up and the article will have to be changed and rewritten. Let's try it and see what happens.

JUST as the memo predicted, the news of today (and tomorrow never comes) has caused this article to be rewritten and again rewritten. Two of the late developments were the continued rise of phonograph exports and the plastics priority order which set music machine operators to wonder why phonographs exported during 1941 becomes doubly important. The plastics priority order which set music machine operators to wondering over 1942 phonographs.

The rise in the number and value of phonographs exported during 1941 becomes doubly important when an embargo by our biggest customer of former months cuts off all imports of phonographs and yet the totals rise as if nothing had happened.

That's mystery No. 1.

Mystery No. 2 was what would happen to phonograph design after the order was issued by the Office of Price Administration and Civilian Supply (OPACS) to curtail the use of formaldehyde-type plastics in many industries, including phonographs. Would it mean a new design in phonographs—what were the facts? That's mystery No. 2, and we have our mystery angles established, let's trace the picture of music machines in wartime—home and abroad—arriving at an answer to these and other questions. Looking about us, we cannot find much evidence that the war has changed the coin-operated music machine business to any great extent. Two definite trends which stand out clearly are the use of patriotic and semi-patriotic novelty tunes on music machines and the greater number of automatic phonographs on location.

But the question must go deeper than mere surface observations. The question must be answered by grasping facts concerning the actual manufacture of machines and records, the export trade, the demand for phonographs, the demand for records, the future of the music machine business and a multitude of other questions.

Manufacture of Phonos

Naturally, the first question would be about the actual manufacture of machines. The answer here is readily available. It is coming off the factories, perhaps in lesser quantities, but still they are coming off production lines. Insofar as talent is concerned, this question is really of lesser importance than first consideration would give it. It must be considered that there are a tremendous number of machines on location today which will continue to function for years. New machines and developments in styling and mechanism are important. Yet, regardless of lessened production, there are and will continue to be, despite further possible reductions in production, enough phonographs on location to insure the music machine status as a vital force, in the whole music picture.

There are probably at least 500,000 automatic phonographs on location in the United States. Ben Selvin, in his report before the American Federation of Musicians, made the statement that these phonographs account for a yearly sale of at least 50,000,000 records. Truly a potent force in the music field.

Getting back to the actual manufacture of the machines, it can be stated that the music machine industry, like the radio and automotive industries, is planning replacements where possible for those machine parts which are hard to obtain because of priorities and shortages. As in the radio field, which also requires amplifiers, tubes and other parts necessary to automatic phonographs, there will probably be a general reduction in the units produced; changes in construction and standardization on fewer models.

Plastics

On August 23, 1941, the music machine industry was cut off from further supplies of plastics having a formaldehyde base. To say that the order would preclude a stop in production is not true, and such facts were immediately made known by The Billboard (August 23 issue). The facts are that there are many other types of plastics which might be used in place of those placed on the priority list. It may also be stated authoritatively that the order did not and has not yet caused any dislocation of factory schedules and, as manufacturers customarily keep many months' supply of the plastic cabinet parts in warehouse stocks.

Should there come a time when plastic stocks are exhausted and no substitute stocks can be found, it will be then that the coin-operated music machine industry will show its versatility to adapt itself to the situation. Theoretically speaking, manufacturers' representatives have stated that it would be possible to design machines just as attractive as present models without using any plastic materials. New designs or perhaps entirely new principles of automatic music will be developed should a "no-plastics" order become an actuality.

The War and Talent

Inasmuch as this is the Talent and Tunes issue, an important question would be that of talent: "Has the war done anything to affect talent insofar as music machines are concerned?" The answer is yes and the effect is favorable. The widespread defense program has provided millions of dollars to the war effort of the United States. Recreation facility demand has increased in proportion to defense spending. Many of the defense nickels are finding their way into coin chutes for music recorded by today's best bands and artists. Today there is a greater market for music machine talent than ever before. The increased takes on music machines are reflected at the counters of record distributors, where operators are clamoring for more of these pre-war recordings.

Wherever people gather, it is there that a desire for amusement and fun exists. It is there that you will find the demand for music—and the music machines are there with increased numbers of "fresh weekly" recordings. Operators with the rise in business can now afford to place greater numbers of new records on the machines each week. The music machines are the "poor man's orchestras," as they have been termed, yet when moneyed Americans or those less moderately fixed gather in the hundreds of thousands of American locations it is the music machine which satisfies the need.

Talent might be concerned over the defense program affecting the number of machines being manufactured; but, as has already been pointed out, this is not of the importance that it seems, for there are hundreds of thousdands of phonographs on locations everywhere building popularity for the nation's recording stars.

As long as records are made there will be automatic phonographs to play them. It is generally assumed that record companies are well situated as far as materials for manufacturing records are concerned. The supply of shellac is said to be sufficient for two years and perhaps longer. Recording company officials have declared their ability to continue to produce records in statements declaring that there is enough material and equipment available to turn out mass records than highest demand estimates have indicated.

Operators' Angles

From the coin machine operator's angle, the music machine business is booming. Market reports from key cities stress the fact that music machine operations during this past summer rose to higher peaks and were unaffected by expected summer slumps. Most operators have heretofore been disgruntled with the fact that some of their machines had to be placed in spots

EXTRACT STATISTICS ON AUTOMATIC PHONOGRAPH

Following are several tables showing statistics on growth of phonographs during 1939, 1940 and 1941. For easy checking and so that the reader may have his own conclusions, those various listings are provided.

### Yearly Export Figures

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<td>641,064</td>
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<td>1940</td>
<td>566,866</td>
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### 1941 Monthly Figures

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<td>February</td>
<td>926 71,504</td>
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<td>March</td>
<td>932 85,103</td>
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<td>April</td>
<td>947 119,065</td>
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<td>May</td>
<td>897 77,840</td>
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<td>June</td>
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TOTAL 4,644 $514,073

### 1940 Monthly Figures

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TOTAL 3,395 $566,666
which did little more than earn their keep—
if they did that. Now, however, with the de-
defense program and private business going full
force, they are finding rentals increasing in their
good spots, some of the bad ones becom-
ing better, and new spots opening to which
they are transferring machines formerly in non-
producing locations. Operators are placing
more new records on phonographs each week
as a result of better phonograph earnings. They
report that the current crop of recordings are bet-
ther than in the past and that this, too, is
helping to increase music machine business.

Are the operators finding that there is a
shortage of machines? Yes and no! The
reason for this paradoxical answer is that music
machine operators are highly conscious of
modernization programs. Over a period of
years they have developed a program of using
the latest machines in the best spots, one-year-
old machines in the next best spots, etc. The
tremendous increase in demand for new ma-
chines, plus some curtailment of manufacture, has
slowed this modernization process down
somewhat. In this respect, operators are find-
ing that there is a shortage of music machines.
Still, there are plenty of machines available
and all desirable locations are being furnished
with machines. A noticeable trend has been
the modernization of phonographs thru the use
of new cabinets. Inasmuch as the phonograph
mechanisms are sturdy and last for years, the
transformation gives satisfaction.

The operator has fallen heir to thousands of
locations in and around army and other mili-
tary cantonments. This type of location has
been particularly profitable inasmuch as there
is a great need of entertainment of all kinds
in and around army and other mili-
tary cantonments. A noticeable trend has been
the modernization of phonographs thru the use
of new cabinets. Inasmuch as the phonograph
mechanisms are sturdy and last for years, the
transformation gives satisfaction.

Export Business
Before the European war broke out in Sep-
tember, 1939, many phonographs were deliv-
ery to Great Britain, France and
Canada, and the war-prepared phonograph de-
vice was shipped to Europe when war was
declared because it became necessary to
utilize ship space for food and other war needs.
The profitable business which had been pa-
tiently built up was suddenly smashed. The
year 1939, however, showed a machine mark for
the exportation of phonographs when 3,389 ma-
cines valued at $641,004 were sent out of the
United States.

The loss of European business was hardly
noticible in 1940, however, inasmuch as a
great buying wave by Canada, Mexico and
South American countries almost made up for
the loss of European markets. Mexico and
Canada had previously been very good cus-
tomers and with their purchases as a base
as most phonographs were sold in 1940 as
in the pre-war days of the previous year. The
total for 1940 was 3,395 phonographs valued at
$600,776.

The year 1941 began for the automatic
phonograph export business with bleak fore-
boding. In November, 1940, Canada had de-
creed that no more automatic phonographs
were to be exported, a gain of about $100,000 over the
palmy days of 1939 and $200,000 over 1940—
without the buying of Canada! Remember
those figures—we'll come back to them when
we discuss the South American countries.

**European Picture Now**
A general picture of phonograph machine situa-
tion in Europe at the present time would not
be amiss. In Great Britain the picture is one
of scarcity of machines. Following the decra-
lation of war 500 machines were imported.

**EXTRA EXPORTS—1940 AND 1939**

<table>
<thead>
<tr>
<th>Country</th>
<th>1940 Amount</th>
<th>1939 Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Argentina</td>
<td>1,764</td>
<td>1,737</td>
</tr>
<tr>
<td>Austria</td>
<td>373</td>
<td>319</td>
</tr>
<tr>
<td>Belgium</td>
<td>920</td>
<td>911</td>
</tr>
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<td>British Guiana</td>
<td>317</td>
<td>32</td>
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<td>British India</td>
<td>113</td>
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<td>British West Indies</td>
<td>612</td>
<td>137</td>
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<tr>
<td>Canada</td>
<td>190,608</td>
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<tr>
<td>Chile</td>
<td>248</td>
<td>6,645</td>
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<td>China</td>
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<td>25</td>
</tr>
<tr>
<td>Colombia</td>
<td>1,266</td>
<td>1,266</td>
</tr>
<tr>
<td>Costa Rica</td>
<td>984</td>
<td>1,329</td>
</tr>
<tr>
<td>Cuba</td>
<td>984</td>
<td>1,266</td>
</tr>
<tr>
<td>Dominiean Republic</td>
<td>849</td>
<td>849</td>
</tr>
<tr>
<td>Egypt</td>
<td>190</td>
<td>190</td>
</tr>
</tbody>
</table>

**DEFENSE INSPIRED TUNES**

The following list contains patriotic and semi-
patriotic tunes, plus many others inspired by the
drafting of American boys for the army.

Decca Label

**Mr. Of Your Apple Pie**—Guy Lombardo
That Darned Blue-Eyed Girl—1940
Get Gone With the Wind—King Cole Trio
Oh, How I Hate to Get Up in the Morning—Dick
Roberson

**They're Making Me All Over in the Army**—Dick
Roberson

**I'm an American—Dick Robertson**
Goodbye Dear, I'll See You in a Year—Dick
Roberson
Cod, Bless America—Kay Kyser

**Till We Re Called—Billy Cody_Carmelit**
He's My Uncle—The King Sisters
America, I Love You—Dick Powell

**The Bang-Bang Bang—Boys and Girls**—Andrews Sisters
What'll I Do If I Marry a Soldier—the Jesters
I'm in the Army Now—The Jesters

**I've Been Drafted—(Now I'm Drafting You)**—The
Jesters

**Victor and Bluebird Labels**

You're in the Army Now—Barry Wood—A. Lyman
Oh, How I Hate to Get Up in the Morning—Barry
Wood—A. Lyman

**He's My Uncle—A. Lyman**
Bless America—B. Kingsbury

So I Joined the Navy—Caro Rossbohn

**Cod, Bless America—Kay Kyser**
Cod, Bless America—Kate Smith

**I Am an American—Gray Gordon**
America, I Love You—Dick Robertson

**Stop That War, the Cats Are Killing Themselves—**
Ring Kings

**Any Bonds Today?—Barry Wood**
Arms for the Love of America—Kay Kyser

**What'll I Do If I Marry a Soldier—A. Lyman**
Where's the Captain's Hat—Art Kassel

**I'll Be Back in a Year, Little Darlin'**—Bill Boyd

**I'll Be Back in a Year, Darlin'**—Bing Crosby

**I'm Not Satisfied**—W. W. Branch

**We're All Americans—M. E. Garden**

**Kite's Have a Good Big Army of Friends**—Dick
Robertson

**I'm Lending You to Uncle Sammy**—Bob Atcher

**Don't Say Goodbye, Little Darlin'**—Bob Atcher

**I've Been Drafted—(Now I'm Drafting You)**—Kay
Kyser

**New Soldier's Farewell—Al Dexter and The Troopers**

**That Crazy War—Louise Bell and Scotty**

**Army Rookie Polka—Louise Massey and The West-
erners**

**Arms for the Love of America—Kay Kyser**

**Any Bonds Today?—K. Kyser**

**B. J. of Right—Horace Heidt**

**Army Polka—Juke Box Serenaders**

**Army Hostess Polka—International Rhythm Boys**

**I'll Be Back in a Year, Little Darlin'**—The Westerners

**Yankee Doodle Bugle Boy—Boy Wood**

**I'll Be Back in a Year, Darlin'**—Bing Crosby

**I'm Lending You to Uncle Sammy**—Bob Atcher

**Don't Say Goodbye, Little Darlin'**—Bob Atcher

**I've Been Drafted—(Now I'm Drafting You)**—Kay
Kyser

**Soldier's Sweetheart Polka—Juke Box Serenaders**

---11---
I WISH TO TAKE THIS OPPORTUNITY TO THANK OPERATORS EVERYWHERE FOR THEIR INTEREST IN OUR MUSIC AND I SINCERELY RECOMMEND THE COLUMBIA RECORDS LISTED ON THESE PAGES.

P. S.: DON'T FORGET TO HAVE ONE LATIN TUNE ON EVERY MACHINE!

36230
RHUMBA RHAPSODY

36381
MA-MA-MARIA

36190
NOSTALGIAS

36270
PARAMPAMPIN

36139
MINNIE FROM TRINIDAD

WATCH FOR OUR CONGA ALBUM COMING OUT IN OCTOBER
the Rhumba

Xavier CUGAT

AND HIS ORCHESTRA

now bring you the most beautiful,
most appealing song of the century

MISIRLOU

ON COLUMBIA 36360

Here's the record that has already started to sweep the country. The unparalleled combination of the orchestra led by Xavier Cugat, the World's Greatest Exponent of Latin-American music, and MISIRLOU, a song of such haunting loveliness, such tremendous appeal that it will continue to be played in all your machines until the grooves on the record meet in the middle!

Never before in the history of the automatic phonograph have operators had a recording like this to offer the patrons of all their locations.

Hear MISIRLOU by the KING of the Rhumba, XAVIER CUGAT, and his Orchestra at your Columbia distributor today! Be sure to buy one for every one of your machines.
Music Machines and the Music Industry

The coin phonograph assumes its rightful role as one of the biggest branches of the entire music industry, changing the face of the pop music field and causing many changes to be made.

During the past six years it has become increasingly difficult to write or talk about the above two subjects as separate topics. Actually, the coin phonograph has today been made such a large and integral part of the music industry that it is impossible to discuss one without at least touching upon the other. So much of the music industry revolves around the hundreds of thousands of music machines operating in the modern metropolis that it is impossible now for the band leaders, music publishers, recording companies, ballroom operators, band management offices and theater owners to conduct their businesses without devoting a major portion of their activities to studying and exploiting the automatic phonograph.

Oddly enough, it has only been in the past two years that these various branches of the music business have recognized to any extent the huge potentiality offered by the music machines. As a result they have really only begun to scratch the surface. But an auspicious start has been made, nevertheless, and in this article the reader will be shown not only the progress that has been made but also what great strides can still be made by the music industry toward capitalizing to the fullest extent on one of the largest single musical mediums in the trade—the automatic coin phonograph.

The record manufacturers were the first to see the growing importance of the automatic phonographs. Sale of recordings started a new lease on life the moment the music machines entered their "rejuvenated" period—that is, between 1933 and 1934 when the machines were much improved mechanically and came out of the ice-cream parlor stage into the newly opened cocktail lounges and taverns. The recording firms soon found their sales tripled and quadrupled and saw from their fiscal balance sheets that substantially over half of their popular record sales were to the operators of the music machines. Not only that, but that a good percentage of the remaining sales which went for home consumption were directly due to the records' being heard on the automatic phonographs.

The Machines Make Bands

This boom in record sales rapidly grew to larger and larger proportions. Outside of the companies making the records, the firsts of the music industry to feel the new import of the coin phonograph trend were the band leaders and other popular recording artists. Almost overnight they found themselves being signed to long-term contracts with the recording firms. Suddenly, too, the band leaders found themselves getting more money for cutting one side of a 10-inch record than they had ever dreamed of getting before. One newly arrived "name" band leader received $1,000 to do a single number—a new high at that time. And that particular record happened to become a hit strictly thru the recording firms.

As a result a new type of music exploitation tie-up manifested itself almost immediately. Band leaders, booking offices, recording companies launched advertising campaigns in the music machines department of The Billboard. Theater owners, ballroom operators, music publishers read this department with a new avidity. The Billboard itself was soon seen as the "key" to this problem. It was thru the columns of The Billboard that the various sides of the music industry became acquainted with their "new-found" brother, the automatic phonograph.

Bands Start Tie-Ups

But now it became a matter of seeing that the bands got good tunes to record, that the disks were publicized, and that the coin phonograph operators were pleased with these recordings. Requests also started pouring into the radio stations asking for the Benny Goodmans et al. to play the tunes which they had records of on the coin phonographs. A surge of activity such as this did not require much imagination on the part of the big men in the music industry to see that something had happened which was very definitely changing the face of the business. The next question that came to their minds was, "What to do about it?" Certainly there was no stopping it, and no one wanted to stop it because it was putting fresh money into the pockets of all concerned. Heretofore, the band booking office executives were spending a great deal of their exploitation efforts toward getting commercial and sustaining radio shots for their bands, locating good hotel accounts for them and getting them engagements in the country's big theaters. But now it was a matter of seeing that the bands got good tunes to record, that the disks were publicized, and that the coin phonograph operators were pleased with these recordings.

The Billboard itself was soon seen as the "key" to this problem. It was the only weekly music trade publication which reached all sections of the industry, including the distributors and operators of the music machines. Band leaders, booking offices, recording companies launched advertising campaigns in the music machines department of The Billboard. Theater owners, ballroom operators, music publishers read this department with a new avidity. It was thru the columns of The Billboard that the various sides of the music industry became acquainted with their "new-found" brother, the automatic phonograph.

As a result a new type of music exploitation tie-up manifested itself almost immediately. Band leaders in particular started campaigning among the music machine operators in an effort to discover the needs of the latter and become better known among the operators personally. The baton-wavers made it a point to meet and entertain the phonograph men wherever possible. The various coin machine convention and
association meetings were well attended by the band leaders. The Tommy Dorsey's, Orrin Tucker's and Glenn Miller's bands began giving special cocktail parties and get-togethers for the phonograph men. The band leaders wanted to know what the phonograph operators considered the right "type" of recording for the machines. After all, a leader who could make a record that went over as a "hit" in hundreds of thousands of automatic machines had a publicity medium in that one record that money couldn't buy.

Music stores throughout the country were soon visited by the bandmen, too. Personal appearances were made for the benefit of meeting the customers and autographing their records. The leaders were as interested in what records the retail stores were selling as were the owners of these stores themselves. When the bands hit the road, many leaders also made it a point to visit the local machine operators in the town, talk before tavern associations and generally make themselves felt among the members of the coin machine field.

Today many bands have hired special "advance" men to go out on the road and effect promotional tie-ups with theaters, ballrooms and music stores to plug their recordings with the music machine operators throughout the country. All kinds of "gadgets," such as decals, placards and fancy title-strips, are distributed by the band's promotional man for the phonograph operators. Some leaders spend a hefty sum of money each year just thru sending sample recordings out to lists of operators. Their main operator expenditure, of course, is the Billboard, because the band leader has found that the advertising of his records in that paper reaches more of the music machine men than any other medium.

Ballrooms and Theaters Affected

Ballroom owners were probably next in line to feel the growing influence of the music machines. It soon became axiomatic that a band with nickel-pulling power on the phonographs was a greater box-office money-maker at the ballrooms. Operators of the country's ballrooms started getting more and more requests from their patrons for orchestras that the customers were acquainted with thru playing their (the band's) recordings on the coin phonographs. Many ballroom men wrote letters to The Billboard attesting to the fact that they would rather buy a band which was "hot" on the music machines in their area, because from $200 to $500 more would come into the cash drawer.

As a result the ballroom operator himself has entered wholeheartedly into the promotion behind the music machines. Special giveaways of favorite recordings of the band currently playing their spots are given away to the dancers on occasion. As an example: Ben Lecjar, operator of Melody Mill Ballroom, near Chicago, last summer bought a tune titled "Moonlight in Melody Mill" so that band leader Tiny Hill could record it. Hill's band was playing at the ballroom at the time, and as soon as the recording was off the presses Lecjar bought the first 1,000 copies and distributed them gratis to the dancers at the ballroom. Many similar promotions have been made at most of the country's ballrooms.

The effect of the coin phonographs on a band's theater performances was also soon seen by the house managers. As a result, they too have hopped onto the band wagon. Many more bands get engagements in theaters today than ever before. The theater operators first started tying in with the coin music machines by spotting them in the foyers of the theaters, complete with records of the band playing the house. Last spring the management of the Riverside Theater in Milwaukee, Wis., went "all out" for Eddy Duchin when the maestro played a week's run at that house. A coin phonograph was placed right on the stage as part of the setting. The backdrop was brilliantly painted with replicas of Duchin's records, and the band built its program around hit tunes which Duchin had recorded.

Today a theater manager booking a band into his house will invariably check closely on just what band's recordings are getting the biggest play on the music machines in his town. Conversely, the band booker does not even attempt to sell a band to a theater unless he knows he can back up his sales talk with plenty of facts concerning the band's current recording hits on the country's automatic phonographs.

Phonographs Exploited by Music Publishers and Bookers

Band management and booking offices started devoting more and more of their publicity and promotion budgets to tie-ins with the music machine. Some offices even went so far as to guarantee a recording company a sale of so many thousand records if they could get one of their

(Continued on page 90)
Why Operators Are Getting Better Records

A hit record for the nation’s 400,000 music machines is the most valuable publicity a band can get and leads to bigger box-office value. That is why every band manager and booker has his eye on making records that will be wanted by operators. In this symposium the men who manage and book the world’s leading bands tell why and how they are making better records for operators.

By CHARLES E. GREEN
President, Consolidated Radio Artists, Inc.

NOW, the emphasis is on records. In the old days of just a few years ago, and to a large extent it is still going on, booking agency heads concentrated on getting their bands remote time on the radio. That problem has since been juxtaposed with getting our bands on wax. And after getting them on wax we come face to face with the important issue of the audience, and only one question remains; how to get the records on music machines?

Our leading recording artists, such as Blue Barron, Tony Pastor, Richard Himber, Teddy Powell and Mal Hallett, this problem is just as valid as fishing for big-time bookings in cafes, hotels, ballrooms and theaters. They know, and we know, that without that precious record popularity, big-time bookings are a much tougher sale for us to consummate.

With radio, it’s built-up for the band and free advertising for the location, be it a smart hotel or a swank night club, be it a dance hall or a smart theater, be it a jazz club or a smoky speakeasy, the record is box-office. It’s money for the operator, royalties and additional prestige for the band leader and the creation of a hit attraction for talent buyers. As a consequence, the reasons for studied effort in getting our bands’ records in among the disks in the glass eare of tremendous importance because the success of any band is box-office. It’s money for the operator, royalties and additional prestige for the band leader and the creation of a hit attraction for talent buyers.

Attention to the type of records our bands are making is perhaps the first requisite in answer to the question, a studied eye to the type of song that is in vogue, the understanding of what the operators want, the spend money for the best arrangements.

That’s the way we do it. I hope we’re right.

By WILLARD ALEXANDER
Manager, Band Booking Department of William Morris Agency

Our message to the operators isn’t in bulletins, brochures or promotional material. Our message is on wax. That doesn’t mean that exploitation of records doesn’t help the non-record producer in the moment of a good record. It just means that all of the ideas in the world are useless unless the record is top-notch.

That’s where we come in. We don’t wait until our bands have come from the recording studios before we give them a push with the coin machine operators. We start before that. We know that the success of our bands cannot be fully achieved until they begin to arrest attention with recorded music that is a bit unusual.

If those recordings, which our bands and our executives give so much concentration to, rate on the air, the coin machine operators will know about it thru the orthodox channels.

The problem is that the operator who needs promoting is the band leaders themselves.

Consequently, our efforts to get our bands’ records on music machines are not slanted entirely toward the operator but more toward the band leaders to whom we are sending out sample records as feelers, and inviting operators to make find records that sell the band as well as the song itself. This gives the record a great start, even tho such pushing cannot force a record to become a machine hit if it doesn’t deserve it.

Attention to the type of records our bands are making is perhaps the first requisite in answer to the question, a studied eye to the type of song that is in vogue, the understanding of what the operators want, the spend money for the best arrangements.

That’s the way we do it. I hope we’re right.
A TIDAL WAVE OF ACCLAIM!

for

Mitchell

AYRES

AND HIS FASHIONS IN MUSIC

bringing a flood of EXTRA PROFITS to operators with these latest BLUEBIRD record hits!

I DON'T WANT TO SET THE WORLD ON FIRE • WHEN ARE WE GOING TO LAND ABROAD?

Vocals by

Meredith Blake and the Trumpet Ayres

No. B-11275

Vocal by

Johnny Bond and Ensemble

MISIRLOU

Vocal by

Meredith Blake

THE WAITER, THE PORTER, AND THE UPSTAIRS MAID

No. B-11295

Vocal by

Johnny Bond

REMEMBER THESE MONEY-MAKERS?

Row Row Row
Make Believe Island
My Bells
I Give You My Word
The Band Played On
Little Bit South of North Carolina
and many, other smash - music - machine money-makers!

AN INVITATION TO ALL OPERATORS!

Mitchell Ayres and his "Fashions in Music" is holding an open house for all operators to come back stage and "shake hands" at the PARAMOUNT THEATRE, NEW YORK, from SEPT. 17th to SEPT. 30th.

Exclusive Management

MUSIC CORPORATION OF AMERICA

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

EACH OFFICE A COMPLETE UNITE IN ITSELF
50,000,000 NICKELS CAN'T BE WRONG!!

OUR SINCERE THANKS TO MUSIC MACHINE OPERATORS EVERYWHERE FOR MAKING EVERYTHING POSSIBLE

THE ANDREWS SISTERS
Patty • Maxene • La Verne

PERSONAL MANAGEMENT: LOU LEVY RKO BUILDING, RADIO CITY • NEW YORK
NOWAYS the record breakers are the record makers. This fact is self-evident in the case history of our attractions. There is no other industry, perhaps, in which the record is so important as in the music business. For every band there are the record companies and the radio stations, and the Four Ink Spots which followed immediately after their respective hit waxings of "Tuxedo Junction," "I Don't Care," and "If I Didn't Care." Every cloud has a silver lining; so should every band leader's pocket be lined with nickels. There's gold in them there hills of nickels, but it is a mine that needs to be worked and engineered. Our engineers are our publicity, promotion and advertising departments.

To insure an inexhaustible supply of original material for our attractions we operate a music publishing firm, Advanced Music Company, to supplement the tunes that our scouts discover. Before any of our bands record cut their arrangements is subject to a grueling test. The artist, during one-nighters, tries out every tune he or she intends to wax. Improved arrangements are in the interest of the customers.

From there the tune travels to the ears of Mr. Savoy Ballroom in Harlem, where our men watch closely the reactions of the hypercritical Savoy audiences. All of our recordings are made in recording machines while on tour and make acetates of the tunes slated for their next recording session. By the time they get to the recording studio they are ready to form a great job. A great job is worth every effort, every promotion, publicity and advertising machine goes into motion. Every major radio station that plays recordings is contacted via a letter, followed by a satchel of illustrated columns and columns, and eye-arresting ads are placed in The Billboard in order to reach music machine operators. The best record of each of our attractions is given a barrage of promotion, publicity and advertising, which is continued until it is either a hit or definitely fades away in music machines.

In order to help our bands turn out better records we stress the growing importance of records today and make sure that sufficient effort is expended by each band on each recording. Too many bands get their arrangements for the tunes they record from the copyist on the day of the recording, and what is recorded is substantially a rehearsal. Every effort should be made to play recording arrangements on the job as often as possible to shake them down and polish and point them up before they are recorded. Recordings are basically a means of preserving something worth while for posterity and giving wider distribution than is possible in person to something exceptional, and slapdash recording doesn't live up to that idea. Whenever you hear a band broadcast a better job on a tune than its recorded version, you know the record was made too soon or the arrangement too late.

We feel that recordings today are just as important if not more important than broadcasting to the welfare and future of a band, and we therefore want each finished recording by one of our bands to receive as many hours of hard work and thought and rehearsal behind it as possible. Once a tune suited to the style, instrumentation and personality of our respective recording companies, we are on the lookout for new material which will fit the varied personalities of our orchestras, and we are always looking for new material which will fit the varied personalities of our orchestras, and we are always on the lookout for new material which will fit the varied personalities of our orchestras, and we are always on the lookout for new material which will fit the varied personalities of our orchestras, and we are always on the lookout for new material which will fit the varied personalities of our orchestras, and we are always on the lookout for new material which will fit the varied personalities of our orchestras, and we are always on the lookout for new material which will fit the varied personalities of our orchestras, and we are always on the lookout for new material which will fit the varied personalities of our orchestras, and we are always on the lookout for new 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Thanks, boys
Bing

PERSONAL MANAGEMENT
EVERETT N. CROSBY
By H. JOHN GLUSKIN

Two of our bands, Mitchell Ayres and Ray Kinney, are making records and both keep music machines in mind when selecting and recording tunes.

Ayres and His Fashions in Music has cut every popular dance tempo imaginable—ballad, swing, blues, novelty, boogie woogie, waltz, mazurka, and so on. The constant pounding of the coin-op machines has been so severe over a very long period that Fred Ayres, his chief engineer, has become so familiar with the various machines on the market that he can get a better than normal amount of play out of the band’s particular recordings. Our bands make it a regular practice to keep the operators so informed and also make mass appearances in large cities where they are appearing, and in that manner meet the operators and form a direct personal contact.

By HARRY WEINSTEIN

Personal Manager, Abe Lyman and His Orchestra

Abe Lyman and his orchestra are doing plenty to make better records... and doing all right, too.

To Abe, “better records” mean disks that will better the take for operators of America’s coin-operated phonographs... for Abe is one of the first to recognize the dynamite box-office power in pleasing the nation’s coin machine audiences.

We employ a hard-hitting, full-time record promotion man who covers the United States “with his ear to the heart of the public.” Trained by long experience with RCA Victor, our man, Eddie Heller, is putting many toasts to the music machine audience, that is, the nickel-a-tune customers and picks up valuable hints on what people are likely to do for fun and pleasure.

Abe Lyman takes a very lively personal interest in the welfare of music operators, meeting them at their point of operation and visit with leading distributors and operators wherever the band is appearing. As a result, Abe’s friends among the coin men are legion and he is known and admired as a man who is always on the make for new opportunities in the music machine market, not only with leading vaude house two or three weeks hence, it’s reasonable to assume that the operators so informed and also make mass appearances in large cities where they are appearing, and in that manner meet the operators and form a direct personal contact.

Calling operators’ attention to the fact that our bands will be heard and not seen. The Ayres band, for example, believes the tune can be exploited. "Two of our bands, Mitchell Ayres and Ray Kinney, are making records and both keep music machines in mind when selecting and recording tunes."

By B. W. FREDERICK, Manager New York Office

Frederick Bros. Music Corporation

Our experience has taught us that the best way to get our bands’ records played on coin-operated phonographs is promotion—directly with the operators and the consuming public that creates the demand that operators feel. In other words, making the best records possible is only the first step. It is also important to keep the public interested by the exploitation that will keep their bands’ names, and their hit songs, in the minds of the coin machine men when they do their record shopping.

When any of our bands, like Lawrence Welk, Tiny Hill or Ray Herb Eck, complete a record date, we’re not satisfied to let the fate of these records rest with the publishers or with radio, and we also work for arrangements that they receive the best possible exposure and recognition they deserve. We advertise these facts. We send letters to operators telling them what our bands are featuring and where the greatest response is coming from. Our band leaders make direct contacts with operators wherever possible. Operators are informed of commer cial and seasonal records which our bands are cutting.

It is these little hints which we have found to be a successful medium of disseminating our bands’ records to the music machine operators. Along the line of record initiative, we try to instill in our leaders, as much as is humanly possible, the importance of keeping on their toes and doing good work on their own, which some have done very successfully.

Not the least important facet in getting our bands’ records played on music machines is getting the dance public to patronize the machines and push the bands for which they have worked, all times. In this department, too, some of our boys have excelled. Theater dates are the perfect opportunity for insuring propaganda for the coin machine industry. As in the case of Tiny Hil, when he played the State-Lake Theater in Chicago, there was a music machine on the stage taping up hit songs and box as both a sight attraction and a recording artist. Of the many, many thousands of people who saw that machine on stage, plenty of people left with an indelible impression. The figures bear that, because after the theater dates, the coin machines were filled with all-Herb Eck tunes. In addition to helping the bands, these moves help all coin machine operators, because of the constant pounding the public is getting on the inter-relations of the coin machine to the rest of the things in the amusement world which they pay to hear, see or do.

When Ray Herb Eck played the Paramount, New York, the manage ment, operators, and the public were all given a fine chance to hear the Ayres band. This was a fine opportunity to get people talking about the Ayres band, and a swell chance to promote the sales of records.

When Abe Ayres, for example, played the Imperial Theater in New York, his popularity as both a sight attraction and a recording artist. Of the many, many people who saw that machine on stage, plenty of people left with an indelible impression. The figures bear that, because after the theater dates, the coin machines were filled with all-Ayres tunes. In addition to helping the bands, these moves help all coin machine operators, because of the constant pounding the public is getting on the inter-relations of the coin machine to the rest of the things in the amusement world which they pay to hear, see or do.

When Lawrence Welk’s engagement at the Chicago Theater was also accompanied by a machine store and advance heralding among the operators...

Last Christmas a Frederick Brothers’ band took the initiative to wish the operators the season’s greetings in a way that tickled the operator and sold the band leader to him. Instead of the standard greeti...
I've received many answers to musical questions on our Coast-to-Coast Lucky Strike broadcasts (now in our fourth year), but the best answers of all have come from you operators.

You've told us how much you liked our recordings of

ALEXANDER THE SWOOSE
YOU'VE GOT ME THIS WAY
HE'S MY UNCLE and
FERRYBOAT SERENADE

by featuring them on your music machines

Here's a new batch of

COLUMBIA RECORDS

I feel pretty certain they'll catch those nickels for you.

36365 AFTER TOMORROW
36338 I LOVE YOU MORE AND MORE EVERY DAY
36269 YO TE AMO, OH! BABY
36293 IT'S YOU AGAIN
36253 FREE FOR ALL
36236 WHY DON'T WE DO THIS MORE OFTEN?
36244 I'VE BEEN DRAFTED
36228 YOU AND I
36228 ARMS FOR THE LOVE OF AMERICA
36218 ANY BONDS TODAY?
36197 COWBOY SERENADE
36117 'TIL REVEILLE
36137 SAY WHEN

Thanks again for everything!

Kay Kyser
and his HIS ORCHESTRA

Operators:

Music Corporation of America

Exclusive Management

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

EACH OFFICE A COMPLETE UNIT IN ITSELF
Possibilities

It has been a tough year for the hit song forecasters, but despite music wars, as well as the World War, The Billboard's editors have called the shots remarkably well. The hits that were not previously suggested as Possibilities in The Billboard's Record Buying Guide. Thus every operator who followed the Guide was prepared for a hit long in advance.

AFTER drawing a year-long bead on the Possibilities section of The Billboard's weekly Record Buying Guide, the sharpshooters of the music department find the target riddled by 80 out of 140 called shots. All the hits and misses are indicated in the chart on this page, the survey extending from July 6, 1940, to August 2, 1941.

Possibilities is that section of the Guide which endeavors to show music machine operators which records are heading for star rating in ample time for the operators to climb on the celestial wagon. No matter what qualities a record may possess, it is primarily the money-making potentialities for operators that determine the disk's inclusion in Possibilities. Those potentialities are measured by analyzing radio plugs, sheet music sales and publishers' reports, along with the important use of original appraisal. Thus, with 80 out of 140 prophetictings right, Possibilities has definitely proved helpful to the business-wise operator.

In view of the turbulent conditions of the music world occasioned by the ASCAP-BMI war and the temporary effect on musical tastes as a result of the European war, the 80-out-of-140 figure, a good 57 per cent, seems a remarkable achievement for prophets in the recording sphere. Going out on a limb in past years held none of the current year's hazards. Consistent radio plugging was then a partially reliable index of a tune's appeal; now, or at least before the ASCAP-NBC signing, the network airing of BMI tunes only posed a painful problem. Were the plugs the daughters of necessity rather than of harmony? And how much of an adjustment must be made in calculating the degree to which the network popularity would be contagious to music machines? Not only could the quality of BMI tunes fluctuate in unrelated proportions to the amount of radio plugging, but ASCAP melodies which might be naturals could be overlooked in the light of their disappearance from the major radio shows. Expert judgment in selection was essential.

As it is, the music staff can proudly point to the record. Despite a complicated process of weeding out those BMI tunes that were put out merely as "fillers," and discounting the "pluggleness" of meritorious ASCAP numbers, only eight recordings appeared in the Going Strong and Coming Up sections of the Guide which were not previously suggested as Possibilities. This, of course, means that during the entire year The Billboard called operators' attention to every money-making record with the exception of the eight listed below:

"You've Got Me This Way"...........8 weeks Coming Up
"You Walk By," BMI ...................11 weeks Coming Up
"All This and Heaven Too" ...........5 weeks Coming Up
"Whispering Grass" ....................10 weeks Coming Up
"Practice Makes Perfect," BMI .......5 weeks Coming Up
"Now I Lay Me Down To Dream" ......9 weeks Coming Up
"The Wise Old Owl," BMI ..............3 weeks Coming Up
"The Band Played On" ..................5 weeks Going Strong

Of the 80 tunes that conformed to prophecy, the chart reveals that nearly half went all-out in popularity, as indicated by their appearance (Continued on page 81)
THE GREATEST BAND OF HIS CAREER...

Count BASIE

and his Orchestra with JAMES RUSHING, EARLE WARREN, JO JONES

Currently Cafe Society Uptown — N. Y.’s smart night club — Broadcasting CBS Network

Voted 1941’s Sepia King of Swing in Martin Block-WNEW poll

YOU’VE SELECTED THESE NEW Okeh BASIE RECORDINGS AS YOUR FAVORITES:

- 6330 BASIE BOOGIE • LET ME SEE
- 6365 DIGGIN’ FOR DEX • H AND J
- 6319 ONE, TWO, THREE O’LAIRY • FANCY MEETING YOU
- 6244 GOING TO CHICAGO BLUES • 9:20 SPECIAL
- 6267 TUNE TOWN SHUFFLE • YOU LIED TO ME
- 6221 DOWN, DOWN, DOWN • YOU BETCHA MY LIFE

Personal Management, MILTON EBBINS
THE HALLMARK OF RECORD SUPREMACY
Two words to the wise are sufficient » »

GOODMAN on COLUMBIA RECORDS

Exclusive Management
MUSIC CORPORATION OF AMERICA
LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS
EACH OFFICE A COMPLETE UNIT IN ITSELF
Music Machines’ Influence on Home Record Sales

By BEN KATZ (Owner of Gaiety Music Shop, New York)

In my 15 years of business at the same old stand, I have seen many changes wrought in the retail music part of the industry. Up until four years ago, the biggest part of my sales were in sheet music. I was selling a few records, but they were negligible compared to the volume of the sheet stuff. Of course, there was no mystery connected with this situation. At that time very few people owned phonographs or the phonograph-radio combinations, so naturally they had little use for recordings.

But then something started to happen, and it soon culminated into one of the most far-reaching changes that I have witnessed in all the years I have sold music to the public. My customers began asking for certain records, and to my further surprise, for certain bands and artists recording those tunes. They had bought home phonographs and wanted something to spin on the turntables, but this was natural enough. What piqued my curiosity was the fact that most of these new record purchasers knew exactly what they wanted.

I asked a few of these disk buyers if they heard these records they were requesting, and if so, where. A few said they had listened to them over these “milkmen matinee” shots on the various radio stations. But most of my customers explained that they had “auditioned” the records by dropping nickels thru the slots of the coin phonographs in their corner tavern. This was really news to me, because up to then I had not realized the extent to which these automatic machines were being played. I was beginning to find out, tho. I had to make room in my shop for a fuller stock of recordings. And in buying my records, I found it necessary to watch as closely as possible what recordings were the biggest hits on the machines.

Today I sell five times as much recorded music as I had ever sold at any one time of the sheet music. The Gaiety Music Shop has really become a record shop. I think I can conservatively say, too, that over 50 per cent of my record sales are the direct result of the customer’s first hearing the desired recording on a coin phonograph. I am not the only one who realizes this either. For example, my store is frequently visited by many of the top recording artists and their managers, and the first thing they ask is: “How are our records selling, Ben?”

Lou Levy, the manager of the Andrews Sisters, and the girls themselves have often popped into my place, not only to check on the sale of their disks, but also to get my ideas on whether or not I think they should record a certain tune. Benny Goodman is another who pops in occasionally to get my advice. Harry Revel, the songwriter, and the chic Ina Ray Hutton, Gene Krupa, Jimmy Dorsey, Artie Shaw, Tony Pastor, Harry James, Bob Crosby, Woody Herman, to say nothing of several others, have all been in at one time or another to chew over the record situation. Of course I do not set myself up as a sage on the recording business, but thru selling the large quantities of records I do, there are many things which I am closer to than the artists themselves. For instance, in my shop we see the trends almost before they get under way. If Tommy Dorsey has a certain record released, we can tell almost immediately if it has the stuff that will make it a big seller. How can we do that? Well, there are many ways, and not the least is The Billboard itself. Thru its many services, the record retailer, as well as the coin phonograph operator, is aided immeasurably in ordering the records to be stocked from week to week.

The Billboard’s coverage of the music industry is so complete that it is fairly simple today for a retailer to know almost exactly how to buy. The various charts on sheet music, records, radio song plugs, and the Record Buying Guide furnish us with all we could possibly ask for when it comes to what’s what in the music world.

So, it is for those many reasons that my place has become a sort of mecca for the recording artists, as well as the record buyers. Sales of records to the home consumer are increasing steadily every year now, too. More and more people are buying phonographs for their homes, and most of them buy the popular recordings. And to my mind the biggest reason for this boom in record sales for the home is the coin phonograph. It all started as a result of people having their love for music (“how you want it and when you want it”) rekindled by the automatic machines in the taverns and various other locations where they went for relaxation.

Today, I understand the ratio of record sales to the home compared with those sold to the music machine operators is in favor of the former, but that is not because the operators of the machines are buying less disks—they are buying many more, in fact. It is because the volume of home sales has at least tripled in the past three years. But if it hadn’t been for the coin phonographs, I’d have still been doing the major part of my business on sheet music.

As for the future, I would say that it is brighter than ever. New tunes and new bands keep the record fans enthusiastic, and with the business growing as it is, there will evidently be plenty of both. Time, too, records are not like books. A record can be played over and over, and be enjoyed as much each time by you and your friends.

"I GUESS I’LL HAVE TO DREAM THE REST" "WHAT WORD IS SWEETER THAN SWEETHEART" a DOUBLE FEATURE for Operators from BILLY HAYNE AND HIS ORCHESTRA DECCA #3906, FEATURING STUART WADE and the FOUR TROMBYRNES TWO ★★★★ SIDES
ALL THE GREATEST STARS OF THE ENTERTAINMENT WORLD ARE ON DECCA RECORDS

ANDREWS SISTERS  LOUIS ARMSTRONG  FRED ASTAIRE  MILDRED BAILEY  CONNIE BOSWELL  NAT BRANDWINNE  CAROL BRUCE-ERSKINE BUTTERFIELD  BOBBY BYRNE CARMEN CAVALLARO  JESSE CRAWFORD BING CROSBY  BOB CROSBY  JIMMIE DAVIS DELTA RHYTHM BOYS  JIMMIE DORSEY  IRENE DUNNE-DEANNA DURBIN  GRACIE FIELDS FREDDIE FISHER  ELLA FITZGERALD JUDY GARLAND  GLEN GRAY  BOB HANNON  HARRY HARDIN  WOODY HERMAN  MILT HERTH  HILDEGARDE RICHARD HIRMER  HARRY HORLICK INK SPOTS  JESTERS  BUDDY JOHNSON  LOUIS JORDAN  HENRY KING  KING'S MEN

The Following Decca Branches Are Completely Stocked To Give You Prompt Service

619 WEST 5TH ST., NEW YORK, N. Y.
28 BRIGHTON AVENUE, BOSTON, MASS.
1926 ARCH ST., PHILADELPHIA, PA.
213 WEST PALMER ST., CHARLOTTE, N. C.
925 PENN AVENUE, PITTSBURGH, PA.
52 "O" STREET, N. W., WASHINGTON, D. C.
103 E. KINNEY ST., NEWARK, N. J.
730 ERIE BLVD., EAST, SYRACUSE, N. Y.
22-24 W. HUBBARD ST., CHICAGO, ILL.
1509 S. MICHIGAN AVE., CHICAGO, ILL.
3614 MAIN ST., KARSTAD CITY, MO.
23 ERSKINE ST., DETROIT, MICH.
911 N. MARKET ST., MILWAUKEE, WIS.
UNITED BANK BLDG., 3RD & WALNUT STS., CINCINNATI, OHIO
1814 E. 3288 ST., CLEVELAND, OHIO
1916 WASHINGTON AVE., ST. LOUIS, MO.
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1705 1ST ST., DENVER, COLORADO
317 CANAL ST., NEW ORLEANS, LA.
72 CENTRAL AVE., S. W., ATLANTA, GA.
632 MADISON AVE., MEMPHIS, TENN.
501 PARK AVE., DALLAS, TEXAS
1312 FRANKLIN ST., HOUSTON, TEXAS
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1616 THIRD AVE., N. BIRMINGHAM, ALA.
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50 W. 57 ST., NEW YORK, N. Y.

DECCA 32 CONVENIENTLY LOCATED BRANCHES TO SERVE YOU

AMERICA'S FASTEST SELLING RECORD

EXECUTIVE OFFICES -- 50 W. 57 ST., N.Y.C., N. Y.
Analyzing the Hit Records

By HAROLD HUMPHREY

Outsiders of trying to pick and get the best locations for his coin phonographs, the operator's biggest problem is the merchandising of his machines with the best available music. In fact, the music problem is a much greater one for him today than ever before, because the music machines are no longer a novelty. The day of the patrons' playing the automatic music boxes just to hear and watch the machines perform is completely over. The nickel spenders look upon the machines now as dispensers of what they want in musical enjoyment. If they do not see what they want on the title-holder frame, they do not spend their nickels.

As a result of this musical fastidiousness of the public, the operator must necessarily "know" music as a student or musician, but simply that he must develop a kind of "sixth sense" when it comes to judging and evaluating the commercial value of a record. Many factors figure into this evaluation—the ever-changing musical taste of the public, the popularity of certain bands and singers at the moment, the almost continuous demand for something new and novel, to say nothing of several other intangible "mysteries" which are always frustrating the so-called experts.

It is extremely doubtful if there will ever be any one individual or group who will be able to sit down over a "dope sheet" and figure out just what records will be hits in the coin phonographs any more than a racing fan is able to dope out the winning horse in the "sixth at Saratoga." However, for the operator of the music machines, there are a few guide posts in the choosing of records which can make him a much more astute buyer and merchandiser of his product. Getting the jump on your competition today not only means a fuller cash box at the end of the week, but also saves the operator from being left out in the cold on a hit disk which has been snapped up so quickly that the distributors are sometimes weeks getting orders filled.

One of the first in this category was the Tommy Dorsey recording of the oldie "Marie." The Dorsey arrangement had many things to distinguish it from the other records of its day. There was singer Jack Leonard's vocal chorus. Then there was the sweet and lovely ensemble vocal backing by the orchestra, which was interpolated thru the chorus. All together there was formed an extremely catchy instrumental and vocal arrangement which had the added impetus of a tune well known to a public usually in a nostalgic mood for the so-called "old days."

A radical contrast to the Dorsey "Marie" was the Artie Shaw recording of "Begin the Beguine." Ironically, the "Beguine" side of this record was the B or secondary side, but it turned out as one of the biggest hits the music machines ever had. The uniqueness of this Cole Porter number coupled with Shaw's solid and driving arrangement of it gave the disk a chance to stand out like a sore thumb among the rest of the records of its day. The Shaw clarinet work was also a highlight, and the maestro was "made" on the phonographs as a result of this one record. It was strictly an instrumental number as done by Shaw, too, which again set it apart.

"Sunrise Serenade," as done by Glen Gray and His Casa Loma Band, was another hit coin phonograph height. Again, it was a record which created a distinctive pattern of its own. A beautiful melody with a lazy-daisy type of rhythm, it also maintained a low register tonal quality which set it apart. The tune itself became a hit number of its day, but as far as the music machines were concerned the Glen Gray rendition of it was what made it a big item.

The Glenn Miller band cut a recording of "In the Mood" which soon found its way to every machine in the country. It came at a time when swing music was at its peak, which helped, of course, but Miller's disk had an arrangement of the tune which just couldn't be confused with any other recording of the same number. Miller had an ending on his record that was a definite departure from the usual, too. It was a "stop" ending and musical "riff" which could only be termed as a honey by anyone who listened to it.

Then, of course, there were the Andrews Sisters with their famous cutting of "Bei Mir Bist Du Schoen." The girls were really coming into their own at this time, but the terrific vocal version they gave this minor melody gave them a clear field ahead in the music machines. The absolute oddity of the song, coupled with the Andrews' very hot singing, made the number a "natural."

Another vocal record to make its fame via the automatic phonograph route was the Four Ink Spots' singing of "If I Didn't Care." The slow, sweet arrangement of this love ballad, dressed up with the high tenor voice and the "talking baritone" chorus, was the thing that made it. Tune itself was nothing and attained very little recognition from the public, except when sung by the Ink Spots.

One of the outstanding "freaks" to capture the phonograph-playing patrons was "Beer Barrel Polka," especially as done by Will Glahue's Musette. The polka tempo, together with the orchestra's rolling, almost martial instrumentalizing, hit tavern habitues right between the eyes. Tune had an international appeal, too, and was as popular with our Spanish-speaking neighbors as ourselves. It was the first time that anything resembling a polka gained such widespread popularity.

Wee Bonnie Baker with the Orrin Tucker band knocked the slots out for a loop with a recording of the very old ditty "Oh, Johnny." It was Miss Baker's vocal, of course, that did it. She had a style of singing that was something very different, and her mite of a voice with the slight innuendos made the lyrics a national catch-phrase for a while.

Tommy Dorsey rang the bell on the coin phonographs again when he recorded the ballad "Till Never Smile Again" in an ultra-slow tempo. Vocalist Frank Sinatra's singing of it, backed by the vocal group, the Pied Pipers, created a "soft lights and sweet atmosphere" in the hearts of millions of the music box fans. The Dorsey orchestra did things to the tune too, cutting in occasionally with soft touches from a celeste and generally giving it a unique treatment.

One of the most recent recordings and tunes to win its stripes by the music machine path was "Daddy," as waxed by Sammy Kaye and band. Here, again, the vocals and the lifting tune were given an exceptional treatment. The unison singing of the cute, catchy lyrics was the outstanding feature of this disk, and no one equaled the Kaye band's arrangement of it.

There have been other tunes made by the music machines—freak one like "Music Goes Round and Round" and hillbilly numbers like (Continued on page 94)
SURE-FIRE NICKEL NABBERS FOR MUSIC MACHINES

FAVORITE STANDARDS
No. 26784 Moonlight and Roses
No. 27413 Whispering
No. 27390 Estrellita
No. 27346 Come Back to Sorrento
No. 27346 Ave Maria
No. 27390 Mother's Day Song
No. 27538 There's Nothing Like the Smile of the Irish
No. 27346 Bendemeer's Stream
No. 27538 'Til Reveille
No. 27572 I Guess I'll Have To Dream the Rest

Lanny Ross on the Air — Five Times Weekly — Monday-Friday
CBS — COAST TO COAST brought to you by FRANCO AMERICAN PRODUCTS

LATEST RELEASES
NO. 27572 Shepherd Serenade
NO. 27538 Lament to Love

Shepherd Serenade
Lament to Love
'Til Reveille
I Guess I'll Have To Dream the Rest
Stock Up for Bigger Profits With These Records Which Are Especially Produced To Meet the Needs of Your International, Continental and Foreign Locations.

SEE YOUR LOCAL RCA-VICTOR DISTRIBUTOR TODAY!
<table>
<thead>
<tr>
<th>Catalog No.</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Genre</th>
</tr>
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<tbody>
<tr>
<td>T-2018</td>
<td>TOMMY'S MUSTACHE</td>
<td>Rene Musette Orch. w. Vocal Refrain</td>
<td>Polka</td>
</tr>
<tr>
<td>T-2017</td>
<td>TOMMY'S MUSTACHE</td>
<td>Jean Cavall with Harold Grant's Orch.</td>
<td>Polka</td>
</tr>
<tr>
<td>T-2016</td>
<td>HAPPY AS A LARK</td>
<td>Harold's Instrumental Trio</td>
<td>Polka</td>
</tr>
<tr>
<td>T-2015</td>
<td>QUIT YOUR BELLY-ACHIN'</td>
<td>Bernie Wyte's Orch.</td>
<td>Polka</td>
</tr>
<tr>
<td>T-2014</td>
<td>WAITER, I'LL PAY LATER</td>
<td>Rene Musette Orch.</td>
<td>Polka</td>
</tr>
<tr>
<td>T-2013</td>
<td>JOEF'S GAT A GIRL</td>
<td>Barry Sisters with Sammy Meade's Orch.</td>
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<td>MOONLIGHT FIRED</td>
<td>Nordic Instr. Quartet</td>
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<td>T-2011</td>
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<td>Henri Rene, His Musette Accordion and Accompaniment</td>
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<td>Alfredo Mendez and his Orch.</td>
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<td>T-2009</td>
<td>WALTZING ON THE &quot;KALAMAZOO&quot;</td>
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<td>T-2008</td>
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<td>SWEET CANARY POLKA</td>
<td>Rene Musette Orch.</td>
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<td>Rene Musette Orchestra</td>
<td>Polka</td>
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**These are a few of the artists who are making Standard Records a buy-word with operators everywhere!**

- **8** RENÉ MUSETTE ORCHESTRA
- **9** ALFREDO MENDEZ ORCHESTRA
- **10** HAROLD GRANT ORCHESTRA
- **11** THE BARRY SISTERS
- **12** JOE and his MERRYMAKERS
- **13** BERNIE WYTE AND HIS ORCHESTRA
- **14** JEAN CAVALL

See your nearest Standard Record Distributor at once!
The popularity of U.S. music and musicians in Central America stems directly from records and in no small part is due to the rapidly expanding routes of automatic coin phonographs. The Nelson Rockefeller Committee of Commercial and Cultural Relations Between the American Republics has recognized the value of popular music as a good-will builder and has organized a separate division to study and encourage it. There are several ways in which U.S. music machine operators can and will help this program.

Due mainly to the chaotic conditions throughout the rest of the world, the coin phonograph industry, in common especially, sees the necessity and importance of improving all relations with all countries in the Western Hemisphere. Our government has devised many new ways of fulfilling this program of Pan-American solidarity and is continuously on the search for more and better ways. In the past year, for example, the Nelson Rockefeller Committee of Commercial and Cultural Relations Between the American Republics was organized with the blessings of President Roosevelt. It is a co-ordinating committee and its work is chiefly the organizing of all business and cultural groups and associations in this country so that they in turn can co-operate effectively with similar organizations in the Central and South American countries.

This program now being sponsored directly by our State Department should give the automatic phonograph industry its cue as to what action to take along these same lines. It affords the phonograph operators and manufacturers a solid opportunity to prove once again how “essential” their industry is to the future of the United States.

For the past five years phonograph exports to South America and the Central American republics from the United States have increased steadily. Decca, Victor and Columbia are selling more records in those countries, thru export and thru their South Central American branches, than ever before in their history. The Benny Goodman, Bing Crosby, Artie Shaw, and Jimmy Dorsey are becoming as well known to the Brazilians, Cubans, Mexicans, and Chileans as they are to Joe and Jane College here in the United States. In Buenos Aires there is published a monthly magazine called transona y Ritmo, and it carries more pictures of U.S. jazz bands than does the local talent.

This popularity of U.S. music and musicians in the lower half of the Western Hemisphere stems directly from records. Home phonographs, also making a big comeback in recent years, have not reached the proportion of people with recorded music that has been reached by records played over the air and on the coin machines. So without any doubt it can be reliably said that the current popularity of our tunes and band leaders in the other American republics is traced squarely to the radios and coin phonographs in those countries. As for these two mediums and which is the more important, that is something which the phonograph operators and manufacturers do not have to worry about. One complements the other. How many times, for example, does an operator take a coin phonograph to his location, says: “I heard a tune on the radio the other night which I’d like to have on the machine.”

TOURIST TRAVEL HELPS

Ralph Perez, chief of Decca Records’ Latin division, pointed recently to the increased travel of North Americans to the Latin republics as a strong impetus toward popularizing our music in these countries. He said it is a common sight from Mexico City to Buenos Aires to see automatic phonographs with as many as half the title strips bearing the names of American tunes and artists. Our Spanish-speaking neighbors, Perez reports, feel that all travelers from the United States want to hear their own brand of music, even when in foreign lands, so to show their appreciation toward the visiting Americans the Latinas take great pride in showing their knowledge of our music. It is ironic, because most of us who travel south of the Rio Grande are naturally interested in the native music of those countries, but we are more likely to hear a tango version of “The Beer Barrel Polka.”

Anyway, this eccentricity of the Mexicans, Cubans, Brazilians, etc., has helped immeasurably in popularizing our music in those lands. Decca claims today that 25 per cent of the records it sells in the Central and South American countries are popular American “hit-parade” tunes. This news should certainly prove heartening to our government, which is now doing its best to combat all Nazi influences to the south of us. We would truly have something to worry about if Herr Hitler’s “Horst Wessel” were a “going strong” number on the phonographs in Rio de Janeiro.

THE OPERATOR’S ROLE

Some 5,000 operators of coin phonographs in the United States may say: “Well, what you say is all very well, but where do we come in? We are not collecting any centavos or pesos from all of this Latin and South American activity. And from a short-sighted view of the situation that is true. But where would this Latin and South American activity in the coin phonograph field be without the manufacturer, distributor, and operator in this country?”

The United States is the only important source for the coin phonograph, but our manufacturers cannot exist solely by making those machines for export to South and Central American republics. That field of expansion is not yet large enough for one reason. No, once the domestic consumption of coin phonographs is cut too low in this country, the U.S. manufacturer will cease producing coin phonographs, and with this black-out of production one important arm of our government’s Pan-American good-will program is immediately cut off, too. The recording companies would certainly have to cut their production and exporting of records, and this would leave our Southern neighbors to their own musical devices. While in our own United States would be lost a great morale builder for our soldiers, sailors and citizenry.

These are facts which the members of the entire industry here must fully realize and appreciate. Further, they must impress these facts on a very busy U.S. State Department. To do this, the various coin machine associations and other motivating forces in the industry must have plenty of ammunition. A campaign designed to show what a potent morale and good-will propaganda force coin phonographs are and can be is the first consideration. There would be plenty of outside assistance received once such a campaign were launched. Recording companies, music publishers, band leaders and band management offices would all be interested in far more than just an audience participation. And not the least of the co-operation would come from the American public itself.

To do this, of course, there would have to be the proper co-ordination set up within the coin phonograph industry. Operators and their associations would be the key force for a Pan-Americanism campaign.

DESIGN FOR PAN-AMERICANISM

One sure-fire way of convincing our government of the good-will force which it has at its disposal in the coin phonograph is for the operators to show how the machines on location in this country can be employed for that purpose. To some extent operators have already shown their worth with patriotic records, but the phonograph can go much farther than this.

For example, operators should acquaint themselves with the music of the Central and South American republics. During the past year Latin rhythms have had more popularity among the U.S. populace than ever before, but thus far it has been confined to tangos, rumbas, congas, etc. These are no more completely representative of South American countries than the “One O’Clock Jump” type of swing is the only typical North American music. Rumbas and congas stem almost solely from Cuba. The samba is more typically Brazilian. In Argentina it is the ranchera and tango. The “Peruana” and “Chucho” are favorite types of music.

(Continued on page 89)
a man is known...

COLUMBIA RECORDS

OKeh RECORDS

TEDDY WILSON * BILLIE HOLIDAY * THE CHARIOTERS * COOTIE WILLIAMS * RAY NOBLE * ALEC TEMPLETON * RAYMOND SCOTT * ORRIN TUCKER

MATTY MALNECK * HENRY (RED) ALLEN * HARRY JAMES * MEYER DAVIS * GOLDEN GATE QUARTET * EDDY HOWARD, AND MANY OTHERS

BOB ATCHER AND BONNIE BLUE EYES * PHIL SPITALNY * AL GOODMAN * THE MARTINS

LOUISE MASSEY * AL DONAHUE * BUDDY CLARK * CARL HOFF * ROY ACUFF * ELLA LOGAN * BURL IVES

BENNY GOODMAN * KAY KYSER * EDDY DUCHIN * HORACE HEIDT * XAVIER CUGAT * ANDY IONA

GENE AUTRY * DICK JURGENS * WILL BRADLEY * CLAUDE THORNHILL * GENE KRUPA

COUNT BASIE * HOOSIER HOT SHOTS * GINNY SIMMS * DICK ROGERS * INA RAY HUTTON * JACK LEONARD

TOMMY TUCKER * DANNY KAYE * CHARLIE SPIVAK * KATE SMITH * CAB CALLOWAY * FRANKIE MASTERS * LES BROWN * BOB WILLS * TINY HILL

RYE RYE RYE
I Need The Billboard

The author has found that if he keeps his fingers on the pulse of the entire music world it pays him dividends. The Billboard’s Record Buying Guide, Music Popularity Chart, Record Reviews, and general information about the entire music business is all he needs to know what music and what bands are most popular.

By CHARLES ENGELMAN

MY WEEKLY issue of The Billboard has become so much a part of my regular office routine that it requires real thought on my part to separate its many functions from the rest of my work. Probably the most direct approach would be to cancel my subscription for a couple of weeks; then every time I reached for The Billboard I could jot down the reason for that particular time. But even a system such as that would not entirely cover all of the things The Billboard does for me.

For example, during the few leisure moments I have each week I have developed the habit of looking thru every department in the issue from the general news right on thru to the back cover. Many of these other departments have no direct bearing on my business as a coin machine operator, but time and again I have read stories and advertisements in these sections which have given me ideas for improving or adding to my own line. A brief study of the pages devoted to night clubs may tip me off to a new-type location, or a Hollywood note telling of a new radio program starting out there may send me hopping to see if a certain vocalist on that show is making records.

I could go on almost endlessly citing examples of this sort, but even more important are the features distinctly and definitely designed to aid all operators of music machines. Tops among these is the Record Buying Guide. Even tho living in New York puts me close to most up-to-the-minute information on records, I still find many uses for this feature. For my purposes particularly Part 2 of the Record Buying Guide is full of valuable dope. I faithfully watch the “Possibilities” and “Week’s Best Releases” and from these form the base for much of my buying of records.

I have found “Possibilities” exceptionally accurate as a guide to records that will be the next phonograph hits. And this is a great aid when one figures how many records the various companies release every week and what a task and time-consumer it is to pore over all of these releases. Thru this part of the Record Buying Guide I have a short-cut to the “cream of the crop.” “The Week’s Best Releases” serves me in a similar way, the chief difference being that this section goes even farther in helping me to boil down the weekly job of watching what comes off the recording presses. I will naturally listen to these records first, before going on and checking the rest.

(Continued on page 97)
—on VICTOR RECORDS

—and just to show you that Bea can be nice as well as naughty, she brings you these unique new Victor recordings of two spirituals, featuring the Deep River Boys:

“SOMETIMES I FEEL LIKE A MOTHERLESS CHILD”

“GOD BLESS THE CHILD”

VICTOR #27579

There are many other records like these—available today! They’ll get a play because they’re different—listen to them at your distributor’s today!

Remember, all the boys are saying: BE SMART ... feature BEA WAIN

THAT’S what the boys are telling one another. “Be smart, feature those smart new BEA WAIN Victor Records.” They’ve got that “oomph” that gets the nickels in all types of locations. You remember, for instance, how many nickels were coaxed—are still being coaxed, for that matter—into your cash boxes by BEA WAIN’S naughty, sophisticated coupling on VICTOR #27445 of

“KISS THE BOYS GOODBYE”

“THAT’S HOW I GOT MY START”

Watch your release sheets for Bea Wain’s latest VICTOR WINNERS, and don’t overlook these new hits by Bea Wain...

“PEEK A BOO TO YOU” (Victor #27486)

“THE BIRTH OF THE BLUES” (soon)

“YOU’LL NEVER KNOW” (soon)

MANAGEMENT

GENERAL AMUSEMENT CORPORATION

THOMAS G. ROCKWELL, PRESIDENT

NEW YORK • CHICAGO • HOLLYWOOD
## Complete List of Recording Artists and Labels for Which They Record

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### Corrections Every Week

This list, although complete and accurate at press time, will need correcting every week. Information for making such corrections or additions will be found in the Talent and Tunes column which is published each week in The Billboard's Music Machine Department.

**Cass County Boys, The**—Bluebird Hillbilly
**Castagna, Bruna**—Columbia Masterworks Classical
**Cats and the Fiddle, The**—Bluebird Popular
**Cavall, Jean**—Standard Popular
**Cavallaro, Carmen**—Decca Popular
**Chailapin, Feodor**—Victor Red Seal Classical
**Chamber, Rev. W. M., and Congregation**—Okeh Hillbilly
**Charioteer, The**—Okeh Popular
**Cherry Sisters, The**—Bluebird Hillbilly
**Chester, Bob**—Bluebird Popular
**Chor Arla Chorus**—Victor International
**Chuck Wagon Gang**—Okeh Hillbilly
**Clark, Buddy**—Okeh Popular
**Claghton, Peter**—Okeh Hillbilly
**Clinton, Larry**—Bluebird Popular
**Coates, Albert**—Victor Red Seal Classical
**Cole, Grady and Hazel**—Bluebird Hillbilly
**Colonic Orchestra**—Standard Popular
**Couloud Quartet**—Victor Red Seal Classical
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**Coro Belmont Chorus**—Victor International
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**Crosby, Bob**—Decca Popular
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**Cugat, Xavier**—Columbia Popular

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**Goodman, Benny**—Columbia Popular
**Goosens, Eugene**—Victor Red Seal Classical
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“CAB CALLOWAY'S QUIZZICALE”
Sunday Nights Coast-To-Coast

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Gordon, Gray—Decca Popular
Gorin, Igor—Victor Red Seal Classical
Grabek, W.—Victor International
Grandjany, Marcel—Victor Red Seal Classical
Grant, Harold, Orchestra—Standard Popular
Gray, Glen—Decca Popular
Green, Lil—Bluebird Popular
Grinnell, George—Bluebird Hillbilly
Griswold,Quintet—Bluebird Hillbilly
Groves Military Band—Victor International
Gypsy Wanderers—Victor International
Hall Brothers—Bluebird Hillbilly
Hall, Juanita—Decca Hillbilly
Hall, Roy—Bluebird Hillbilly
Hampton, Lionel—Victor Popular
Hansoet, Howard—Victor Red Seal Classical
Happy Falls—Bluebird Hillbilly
Happy Go-Lucky Boys—The—Bluebird Hillbilly
Happy Valley Boys, The—The—Bluebird Hillbilly
Hardin Brothers—Decca Hillbilly
Hardin, Harry—Decca Popular
Harmonica Solos—Bluebird Hillbilly
Harris, Johana—Victor Red Seal Classical
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Hart, Jimmy, and His Merrymakers—Bluebird Hillbilly
Harre, Dick—Bluebird Hillbilly
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Herman, Woody—Decca Popular
Hersh, Millie—Decca Popular
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Paderewski, Ignace Jan—Victor Red Seal Classical
Peplighi, Lina—Victor Red Seal Classical
Paige, Raymond—Victor Red Seal Classical
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MONROE

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MARYLIN DUKE, ZIGGY TALENT

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11245 IF IT'S YOU - LAZY ACRES
B11260 TWO PAIR OF SHOES
SAM YOU MADE THE PANTS TOO LONG
B11273 TWO IN LOVE
CHERRY BLOSSOMS ON CAPITOL HILL

YOUR CURRENT FAVORITES
B11189 DADDY
DON'T BE BLUE LITTLE PAL, DON'T BE BLUE
B11146 YOURS
WHAT WORD IS SWEETER THAN SWEETHEART
B11207 A ROSE AND A PRAYER
THE WORM WHO LOVED THE LITTLE 'TATER BUG
B11173 TATTLETALE
LOVE ME AS I AM
B11129 PAGLIACCI
SOMEBODY IN ENGLAND
11070 RACING WITH THE MOON
REQUESTFULLY YOURS

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THE MAN WHO WROTE AND GAVE YOU "THE MAN THAT COMES AROUND" NOW GIVES YOU THE TUNE HE DISCOVERED AND INTRODUCED—

“I DON’T WANT TO SET THE WORLD ON FIRE”  
OKeh 6320 · The Biggest and Fastest-Selling Record on the Okeh Label!

watch for...

AMY ARNELL  
DON BROWN  
KERWIN SOMERVILLE

SUGAR DADDY  
(The Daddy of Them All)  
BOOGIE WOOGIE TRAIN  
(Look what Tucker’s gone and done)

Personal Direction: JOE GALKIN

Material and Arrangements

LIGE McKELVY and CARLYLE HALL

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS  
EACH OFFICE A COMPLETE UNIT IN ITSELF
Picking the Right Records for the Right Spots

Catering to the varied musical tastes of thousands of automatic phonograph patrons of all walks of life is the never-ending task that faces every operator. “It’s an art,” some say. Others have reduced it to “a science.” Some call it “just luck.” All agree, however, that it’s a tough but interesting job since the cash box at each week’s end tells the story of how successful their efforts have been. Thirteen leading operators from all parts of the country reveal in this article just how they perform this all-important task.

DES MOINES, IA.

By C. AUBREY GIBSON, Gibson Distributing Company, Des Moines and Waterloo, Ia.

Success in operating phonographs on locations today depends on the ability to analyze correctly the individual locations and place the right records in the machines—the records that will bring in the most nickels. Each location must be treated individually. If an operator uses the hit or miss system—that of putting just any old record in the machines—he is just gambling and an operator cannot afford to gamble.

We have seven route men, and each one is picked with care because it is his job to analyze the various locations on his route and put in the records that will bring in the most nickels.

To determine what disks to use we keep an accurate check on each machine. Our philosophy is that if a certain type of music is popular, what bands are the most popular, and also what bands are not popular. We get this information mainly thru the record count on each machine.

Next we depend on a large extent on The Billboard’s Record Buying Guide. It reveals in this article just how they perform this all-important task. We keep track of what is taking out of our machines. The patrons like fast tempos and some swing. It is originality that gets the kids plus individual effort. We keep a list of the bands that we would like to have, and if we want to put a particular record in the machine. If we don’t get requests we then try other bands.

Another example—many of the automatic phonographs on the highways like hillbilly numbers. We have a hard time getting good hillbilly records and the demand is heavy.

The route men can also pick up valuable information from the owners of the individual locations. Suppose a popular Jimmy Dorsey record is taken out of a machine. If the owner in short order says: “Have you any good Dorsey records? It is more ordered in our next order for the machine.”

As an example, we have a location in Des Moines catering strictly to high school students. This location uses disks that get only fair play in many of the other machines. The patrons like fast tempos and some swing. It is originality that gets the kids plus individual effort. We keep a list of the bands that we would like to have, and if we want to put a particular record in the machine. If we don’t get requests we then try other bands.

Probabil of the most important time in our territory is a very noticeable return of sweet music and less swing. This today is more pronounced than in the past.

MIAMI, FLA.

By BILL SHAYNE, Dixie Music Company

We’ve had the bite put on us so often with the tons of advertising literature that accumulates on our desk from enterprising record firms and over-enthusiastic music publishers that to avoid ourselves from blowing our tops we have formulated our own system of picking the records we think best for our own locations.

The Dixie Music Company’s locations are confined to cocktail bars; the kind of cocktail bars that cater to business and profit. Most of these establishments are of the higher class, and as such we are supposed to maintain the highest musical standards. The Dixie Music Company has never been interested in the current San Francisco number or the latest hillbilly number. We deal in pop tunes. But none of us opera- tors are in a position to conduct our own popular polls, sending out post cards to the customers to interview the public and learn what it wants to hear on our phonos so we could intelligently buy the right disks to please its fickle taste.

But thanks to The Billboard’s Record Buyer’s Guide, this gigantic task is being done for us every week, so that in effect we are benefiting from a national poll of popular-demand tunes.

Each week we get out a weekly hit parade of 10 numbers, using the three leading tunes as computed by The Billboard’s Record Buyer’s Guide, and have succeeded in giving the public a varied program, also an up-to-the-minute program with plenty of variety.

When my list is completed I check it with the phonos route men. I always try to keep one week ahead; that is, putting thru our wired music numbers which will be put on the following week’s hit parade.

We have had very good results from this method and have succeeded in giving the public a varied program, also an up-to-the-minute program with plenty of variety.

FORT WORTH, TEX.

By JACK MOLONEY, Panther Novelty Company

I never allow dead tunes to sleep on my phonos. As soon as I find out that a certain disk is not going to click, I take it off. Maybe after a few days or perhaps a week, I try the same number again and in some cases I have known the record to get going. However, if the record flops after the second try, it is dropped.

No one can pick winners all the time. If he could he would be a super-human or something. Regardless of the many leads, plugs, etc., the operator may get, he will still have to use his judgment. Sometimes we do have a hit number that is left in too long.

Then we use our wired music or Tel-o-blaster as a guinea pig for our regular selection of disks before ordering in quantity lots. It is a quick, inexpensive method of what the folks in our town want to hear. For our wired music we only have to listen to the number of calls coming in and we know what type of location the tune is plugged the most, then we have no hesi- tancy in putting in a large order of this particular disk for use on our regular phonos.

When my list is completed I check it with the phonos route men. I always try to keep one week ahead; that is, putting thru our wired music numbers which will be put on the following week’s hit parade.

The public has joined hands with the talking pictures and the radio and the art of buying records is a lifelong study and I have certainly put in some long hours at it.

I cash in on the tunes being plugged by radio. This method is very essential and must be watched closely. I keep my ear to the radio as much as possible. Evenings at home I camp before the radio. In my office I frequently listen in on certain programs and even when driving I keep my auto radio going. If new tunes are being used on the regular radio programs, there is a good chance of such tunes becoming favorites on the phonograph. Then, of course, when the phonos start playing the tune along with the radios’ broadcasts, real all tunes soar skyward and become what we operators call money-makers.

Not always can an operator count on the other phonos’ judgment in regards to hit records. For instance, take “Intermezzo.” I was told by a record authority to lay off that number, but after making a personal investigation I grabbed it. As time went by, it hit tunes soar skyward and become what we operators call money-makers.

Follow-up tunes with a similarity to some big hit number seldom click. We all recall the big money made with “Ticket-Tasket” but when the at- tempted sequel “Yellow Bantam” failed along with it. Similarity at- tempting to follow hite money-makers seldom click. That’s a proven fact. I also watch all new bands and singers because they will usually hit a natural with one of their first numbers, or the public exists in any band or singer one big outstanding hit and if you are smart enough to grab it when it land, you’ll make some small money. Thus,

(Continued on page 50)
JIMMIE LUNCEFORD
AND HIS ORCHESTRA

EXCLUSIVE
DECCA RECORDING ARTIST

THESE LATEST
JIMMIE LUNCEFORD
RECORDS WILL MAKE
MONEY IN ALL YOUR
LOCATIONS:

TWENTY-FOUR ROBBERS
I HAD A PREMONITION. 3718

PEACE AND LOVE FOR
ALL
BLUE PRELUDE .......... 3892

BATTLE AXE
CHOCOLATE ............ 3807

SIESTA AT THE FIESTA
FLAMINGO .............. 3931

I'M WALKING THROUGH
HEAVEN WITH YOU
I'M NUTS ABOUT
SCREWy MUSIC .......... 682

To be released soon:

IN MY DREAMS
GONE
IMPROMPTU
HI SPOOK
YARD DOOR MAZURKA

Personal Direction
HAROLD F. OXLEY, 17 E. 49TH ST.,
                 NEW YORK, N. Y.
When we speak of international music we mean tunes and songs which have a tempo, melody and orchestral combination in their execution that constitutes an appeal for all peoples in all parts of the world. Our most dramatic example of what we believe to be international music is the famous “Beer Barrel Polka.” What the average person probably does not realize is that this recording is still our best seller, three years after its first release. About 12,500 copies of this record are sold each month at the present time. Other international hits ranking right along with the “Beer Barrel Polka” are “Woodpecker,” “Hear My Song, Violetta,” “Clarinet Polka,” “Lo-Lo-Lita,” “Kalamazoo,” “Fountain, Table Polka,” “Cuban POLKA” “Misirlou” and “Tommy’s Mustache.”

All of these numbers have that wide appeal mentioned above. Almost any music machine location will find international melodies enjoying a success equal to any of the other recordings on the machine. The international recording will outlive the ordinary so-called pop hit disk, especially on the music machines. The continued tremendous sale of “Beer Barrel Polka” bears witness to that fact.

What ingredients have to go into a record to make it palatable to all tastes plus making it a perennial favorite? First of all, years of experience are necessary. When a person puts a nickel into a music machine he wants something new, melodious and easy to his ear, or he won’t play that tune again. This is always kept in mind when we record a new selection. For that reason, too, it is our policy to introduce musical selections never before recorded. New rhythm, new melodies and new musical structures must be created to keep up the interest of the listener. Yet, in selecting this newness there must be some trace of familiarity to hold the listener’s interest.

Also in selecting the music for our international series we keep in close touch with the coin phonograph operators. For example, quite frequently operators ask us to release a certain European tune in an international listing, which means that it will receive a bigger distribution in the United States, because its title, artists, etc., will be printed in English on the label. Very often coin phonograph operators have discovered some good, commercial tunes hidden within our own immense international catalogs.

On these foreign titles we also include an English translation of the foreign title. This allows the operator to print the translation on the reverse side of a title strip for some of his locations where the patronage is not entirely a foreign-language-speaking element. To many in the music field the foreign and international record end of the business may seem a relatively small thing—and especially something so seemingly insignificant as the translating of foreign labels. But to thousands of music machine operators, the servicing of locations catering to various nationalities is by no means a small problem. Just to give the reader a bare idea of the scope of this part of the recording industry I want to point to a few of different-type locations we serve. Many music machines are located in cities and areas where there are large Polish populations. To satisfy the patrons of these places, the operator must see to it that at least half of the records on these machines are either Polish or of the international polka type. The States using the most Polish disks are Maryland, Up-State New York, New Jersey, Michigan, Illinois, Indiana, Wisconsin, Pennsylvania, California, Montana and the New England territory.


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The Importance of International Music to Music Machines

By TETOS DEMETRIADES

When we speak of international music we mean tunes and songs which have a tempo, melody and orchestral combination in their execution that constitutes an appeal for all peoples in all parts of the world. Our most dramatic example of what we believe to be international music is the famous “Beer Barrel Polka.” What the average person probably does not realize is that this recording is still our best seller, three years after its first release. About 12,500 copies of this record are sold each month at the present time. Other international hits ranking right along with the “Beer Barrel Polka” are “Woodpecker,” “Hear My Song, Violetta,” “Clarinet Polka,” “Lo-Lo-Lita,” “Kalamazoo,” “Fountain, Table Polka,” “Cuban POLKA” “Misirlou” and “Tommy’s Mustache.”
TRY THESE New HITS by
this Great New Money-Making Band Today!

3725—Friendly Tavern Polka
You Are My Sunshine

3726—Clarinet Polka
Canadian Capers

3824—Flores Negras (You're the Moment of a Lifetime)
Chansonette

3934—You're My Darling
Back Home in Illinois

Just Released!
3995—Noche De Ronda
Dawn

A Flow of "Champagne Profits"
spreads from coast to coast
with the "Champagne Music"
of

WELK

with smooth-sweet vocals by
JAYNE WALTON
ON DECCA RECORDS

In Person
TRIANON BALLROOM
Chicago
5th Return Engagement!
by POPULAR DEMAND

On the Air
WGN and the MUTUAL NETWORK
5 times weekly!

EXCLUSIVE MANAGEMENT
FREDERICK BROS. MUSIC CORPORATION
NEW YORK
CHICAGO
The Law and the Music Machine Operator

A brief summary of the latest court cases that are of interest or directly affect music machine operators.

By ANDREW D. WEINBERGER

Music machines are here to stay, but there are some legal situations which operators should keep in mind. Regarding the oft-heard claim that performing artists have a right to collect for coin machine or other commercial use of their records or restrict such use, the United States Supreme Court refused to hear a final appeal in the case of RCA vs. Whiteman from the Circuit Court decision. The Circuit Court, reversing the District Court, ruled that the artist and record manufacturer cannot collect or make such a restriction. That is the law in the federal courts now in every State except Pennsylvania. The District Court had agreed with the Pennsylvania State court decision in the case of Waring vs. WDAS that an artist has a property right in his rendition as recorded, and that unauthorized commercial use of the record is not only a violation of the property right but is also unfair competition as against the artist and record manufacturer. In Pennsylvania, artists who want to prevent commercial use of their records can do so by lawsuits for injunctions or damages. There is such a suit now pending in Philadelphia against Station WPEN. This case is now in the Federal Court. Since no federal statute is involved, the Federal Court must apply the Pennsylvania law, and the plaintiff may succeed in this case in spite of the failure in the RCA case.

Aside from that case, the National Association of Performing Artists, which sponsored all this litigation, has not tried to enforce the Pennsylvania law. NAPA has been seeking federal copyright legislation along that line in favor of performing artists, and the American Federation of Musicians is known to be in favor of such a law for the benefit of its members.

Very few operators and location owners realize that a location owner and possibly the machine owner may be liable to pay for public performances when the spot owner puts slugs in a machine. This may also be the case when the location owner puts coins in the music machine and gets them back again or starts the machine without coins or slugs in order to play the records for his customers. That Fort Worth doctor who keeps a slug-operated music machine in his waiting room may be liable, too. The copyright law provides that the playing of a record in coin-operated machines is not a public performance for profit unless an admission fee is charged. But when the location owner creates the performances for his customers with slugs or coins which he gets back, I believe the courts would rule that it is a public performance for profit for which a copyright owner or performing rights society may collect, and that an exempt performance upon coin-operated machines means only a performance which is paid for by coins in the machine. The U. S. Supreme Court decided in the classic Shanley case that where a restaurant furnishes music for its patrons' pleasure it gives a public performance for profit and must pay for it even tho it makes no admission charge. Any spot furnishing music for its patrons' pleasure is in the same position.

Operators and owners should also be warned against having their music machines turned on too loudly. In New York City recently 21 Rockaway Beach boardwalk shops were fined when a city magistrate decided their music machines were a nuisance and a violation of the anti-noise law. Since then they have not played the machines at all. A little thought in advance may prevent similar conflicts with local regulations.
SALUTATIONS and CONGRATULATIONS to the
Victor and Bluebird HITMAKERS

The Nation's Favorites—the Nickel Nabbing Champions!

Mitchell Ayres
Kenny Baker
Charlie Barnet
Una Mae Carlisle
Bob Chester
Larry Clinton
Dolly Dawn
Sam Donahue
Tommy Dorsey
Sonny Dunham
Duke Ellington
Skinnay Ennis
Shep Fields

Erskine Hawkins
Earl Hines
Art Kassel
Sammy Kaye
The King Sisters
Wayne King
Ray Kinney
John Kirby
Abe Lyman
Enric Madriguera
Freddy Martin
Joan Merrill
Glenn Miller
Vaughn Monroe

Tony Pastor
Teddy Powell
Joe Reichman
Leo Reisman
Alvino Rey
Lanny Ross
Jan Savitt
Artie Shaw
Dinah Shore
Dick Todd
Bea Wain
Fats Waller
Barry Wood

For the latest hits,
look at the
Victor-Bluebird Bulletin
on page 66
in this week’s regular issue

The World's Greatest Artists are on
VICTOR and BLUEBIRD RECORDS

A Service of the Radio Corporation of America • In Canada, RCA Victor Company, Ltd., Montreal
Because covers and insert pages in two colors must go to press long before the deadline for black-and-white pages in a supplement of this kind, the following recording artists whose advertisements are featured on the covers and insert pages were not able to include their latest recordings. They are listed here so that all operators can easily refer to them:

Amour
Watch the Birdie
Rancho Pillow
You Were There
Rockin' Chair
Tunin' Up
After You've Gone
Kick It

BARRY WOOD
(See page opposite)

Latest VICTOR Records
27589 City Colored Momma
27558 Come Out, You and I
27949 When This Gypsy World Is Gone Again

ABE LYMAN
(See page four and five of eight-page, two-color insert in center spread of supplement.)

Latest BLUEBIRD Records
B-11261 The Indians Threw Rocks at Columbus
B-11177 When the Miller Bloom

WOODY HERMAN
(See page eight of eight-page, two-color insert in center spread of supplement.)

Latest DECCA Records
3874 Loveliness and Love Me a Little
3874 Don't Cry, Cherie
3813 You'll Never Know
3751 Dancing in the Dark

---

GLENN MILLER
Dear Andrea, Maria
B-11279 From One Love to Another
B-11274 Lovers' Waltz
B-11263 It Happened in Sun Valley
B-11235 The Cowboy Serenade
B-11225 Many Harpsichord Chords
B-11129 Under Blue Moon
B-11125 You and I
B-11120 The Love Song
B-11117 I Wanna Tell You
B-11113 A Dream the Best
B-11109 Take the "A" Train
B-11105 Charm's Smarter Than the Swastika

GUY LOMBARDO
3999 I Don't Want To See the World in Concert for Two
3985 By the Light of the Starless Moon
Gumpee's a Little Miss
3917 Make Believe
I Love You Truly

ALVINO REY
and the KING SISTERS
(See pages two and three of eight-page, two-color insert in center of supplement.)

Latest VICTOR Records
B-11272 Don't Take Your Love From Me
B-11254 Dancing with the Bride
B-11238 How Sweet It Is
My Valley
B-11177 You and Me

HARRY JAMES
(See pages six and seven of eight-page, two-color insert in center of supplement.)

Latest COLUMBIA Records
36330 Don't Take Your Love From Me
36296 You Never Knew
36286 A Dream of Ima, an Angel
36280 Mama

---

GENE KRUPA
6401 Amour
6376 Watch the Birdie
6352 Indian Chick
6306 Make You
Change?
6278 After You've Gone

BARRY WOOD
(See page opposite)

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27558 Come Out, You and I
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3874 Loveliness and Love Me a Little
3874 Don't Cry, Cherie
3813 You'll Never Know
3751 Dancing in the Dark

---
Irving Berlin's "ANY BONDS TODAY"
"ARMS FOR THE LOVE OF AMERICA"
"WHEN THIS CRAZY WORLD IS SANE AGAIN"

By The Nation's Favorite! BARRY WOOD on CBS "Your Hit Parade"

MANAGEMENT CORPORATION OF AMERICA
DIVISION OF MCA ARTISTS LIMITED
LONDON NEW YORK CHICAGO SAN FRANCISCO BEVERLY HILLS CLEVELAND DALLAS
OPERATORS ALL OVER THE COUNTRY ARE FORMING "America's Outstanding Guitarist"

HIp-HIp-HooReY!

for

ALVINO REY

HIS GUITAR and HIS ORCHESTRA

Featuring

SKEETS HERFURT • DICK MORGAN • BILL SCHALLEN

See page opposite first page of this insert for the latest Bluebird Records by Alvino Rey and the King Sisters.
LONG LIVE THE MONARCHS OF MUSIC MACHINE MONEY-MAKERS

ALYCE • DONNA • LOUISE • YVONNE

the Greatest Feminine Quartette in American Popular Music

BLUEBIRD RECORDING ARTISTS

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

EACH OFFICE A COMPLETE UNIT IN ITSELF
Sincerely Your Pal  
ABE CALYMAN! 
MASTER SHOWMAN OF THE MUSIC

CONSISTENT PULLING POWER—in automatic phonographs . . . on hotel and club locations . . . THAT'S ABE LYMAN! The old master has a new-style band that all America is raving about, band swings, IT SIZZLES! And when this band pours out the ballads, THERE'S NOTHIN' SWEETER IN THE DANCING WORLD!

So it's as easy as cuttin' a rug to see why your best bet in music is ABE LYMAN AND HIS CA . . . the band that always keeps the crowds comin' and the nickels hummin'!

NOTE TO OPERATORS: If there's any way we can co-operate with you in producing even bigger for your machines, please drop a line to Lyman—‘sincerely your pal’!
When this flyer is distributed over the air—

When this insert is distributed

FORNIANS

moneymakers

BLUEBIRD RECORDS

FOR ABE LYMAN'S LATEST BLUEBIRD MONEymakers

YOURS

JOHNSON SPECIAL

B11241

THE INDIANS THREW ROCKS AT COLUMBUS

BEAUTIFUL LADY IN BLUE

B11261

FEEDBOX FREDDIE

DAWN

B11158

WHEN THE LILACS BLOOM AGAIN

LOVE, YOU ARE MINE TONIGHT

B11177

SEE PAGE OPPOSITE THE FIRST PAGE OF THIS INSERT

FOR ABE LYMAN'S LATEST BLUEBIRD MONEymakers

CROWDS 'EM IN ON DANCE DATES!

PALLADIUM, Los Angeles
ROYAL PALM CLUB, Miami
HOTEL NEW YORKER, New York
PEABODY HOTEL, Memphis

STRAND THEATRE, New York
CHEZ PAREE, Chicago
TOTEM POLE, Auburndale, Mass.
AND MANY OTHER TERRIFIC GROSSED

PERENNIAL FAVORITE ON THE AIR!

"WALTZ TIME"
EVERY FRIDAY—9 TO 9:30 (E.S.T.)
COAST TO COAST ON WEAF AND NBC RED NETWORK

Personal Representative
HARRY WEINSTEIN
247 PARK AVENUE, NEW YORK • WICKERSHAM 2-5047
HARRY JAMES and his Music Makers gave you nickel-getting Columbia hits like Music Makers, The Flight of the Bumblebee, CIRIBIRIBIN and others which are still rolling up big profits for operators in plenty of machines!

18 INSTRUMENTS, INCLUDING FOUR STRINGS, EVERY MAN A TOP MUSICIAN, LED BY HARRY JAMES’ UNSURPASSED TRUMPET.
NOW with one of the greatest musical combinations in America
HARRY JAMES swings along with every new COLUMBIA record
he cuts, a bigger money-maker than the one before! Here a few of the
more recent hit

COLUMBIA RECORDS by HARRY JAMES and his Music Makers

36339 DON'T TAKE YOUR LOVE FROM ME
36295 YOU MADE ME LOVE YOU
36285 I'LL GET BY LOST IN LOVE

36255 I GUESS I'LL HAVE TO DREAM
36246 IT'S SO PEACEFUL IN THE COUNTRY

36232 ONE O'CLOCK JUMP

36227 LAMENT TO LOVE
36190 SHARP AS A TACK

36171 AURORA DADDY

SEE PAGE OPPOSITE FIRST INSERT PAGE
FOR HARRY JAMES' LATEST COLUMBIA HITS
WOOODY HERMAN
AND HIS ORCHESTRA
FEATURING
THE WOODCHOPPERS & THE FOUR CHIPS

INTERMEZZO SORRENTO

"THANKS COIN MACHINE OPERATORS OF THE U. S. A.
FOR MAKING OUR RECORDS
'BIG GUNS' IN THE NATION'S
MUSIC BOXES"

SWEET OR HOT
EVERY RECORD HITS THE BULLS EYE!

3955
Love Me a Little Little
Prisoner of Love

3894
There Goes That Song Again
You Call It Madness, But I Call

3889
Night Watchman
Hey, Doc!

3874
Loveliness and Love
Don't Cry, Cheri

3813
You'll Never Know
Lazy Shepherd (Woodchopper) South

3761
Fan It

3751
Dancing in the Dark
Time Changes Everything

3745
C'bye Now
Until Tomorrow

3738
Intermezzo
My Mom

SEE PAGE OPPOSITE FIRST INSERT PAGE FOR COMPLETE LIST OF WOODY HERMAN'S LAST SMASH HIT DECCA RECORDS.

SUCCESSFUL PERSONAL ENGAGEMENTS AT THESE LEADING "SPOTS" HAVE BUILT WOODY HERMAN'S POPULARITY WITH THE PATRONS OF ALL YOUR LOCATIONS—
HOTEL NEW YORKER, New York
PALLADIUM, Hollywood
HOTEL SHERMAN, Chicago
MEADOWBROOK, New Jersey
GLEN ISLAND CASINO, New York
EASTWOOD GARDENS, Detroit
and the leading theatres and colleges throughout the country.

GENERAL AMUSEMENT CORPORATION
THOMAS G. ROCKWELL, PRESIDENT
NEW YORK • CHICAGO • HOLLYWOOD • LONDON
ANDREWS SISTERS

The Andrews Sisters, Maxene, Patty and La Verne, are making a name for themselves on Decca as "Beau Mir Blis Du Schen." Three years ago and have since completed many successful engagements, booked by General Amusement Corporation.

They starred on three outstanding radio commercials, the Wigwag program, a Phil Baker show for the Hawaiian Pineapple Company, and the Chesterfield program. Among the many top spots they have played are the Paramount Theater, New York—five times in two years; Paramount and Orpheum theaters in the current four Pier Atlantic City. Recently they completed their fourth starring tour for Universal—Chicago—Hollywood—Culver City, Calif.

They are considered top sellers for Decca records. Currently heard on the radio for Holland, Texas, and hold a four-picture-a-year contract with their studio. The girls make their sixth appearance tonight at the Paramount October 24 for four weeks, with their seventh slated for a three-week run during Christmas and New Year's holidays.

Latest Releases on Decca Records...

Ponce De Leon
Little Dip
Consider Yourself Kissed
Little John Ordinary

BARRY SISTERS

Ds from the Broadway musical success "Crazy With the Heat," this vocal duo has made Standard records in the one-of-a-kind rhythms increasingly popular. Specializing in novelty tunes, the girls have built a large following for their troubadours with their peppy, tuneful arrangements.

Latest Releases on Standard Records...

Pussy Cat Agony Five
Round Your Table Polka
Idid Chief Waala Hao

COUNT BASIE

Court Basie, "The Jumbo King of Swing," and his orchestra are heard on the Okeeh label and are managed by General Amusement Corporation. Basie is made up of five reeds, six brass and four rhythm. Basie has one of the greatest bands in the country—Joe Jones at the drums, Freddie Green at the piano, and Basie on the bass and the Count himself at the piano. Vocals are handled by James Rushing, 200, blues, and Earle Warren. Basie has appeared in such night clubs, ballrooms, theaters as Famed, Roseland Ballroom, Apollo Theater, and Savoy Ballroom, New York; Royal Theater, Baltimore, and the William Penn Hotel, Pittsburgh. Basie's "One O'Clock Jump" is one of the most popular long songs he has written. Band has also appeared on Coast-to-Coast hookups of the major networks.

Latest Releases on Okeh Records...

Diggin' for Dex
H I J
Basie Boogie
Lucky Me
Fancy Meetin' You
One Two Three O'Lairy

CHARLIE BARNET

The "King of the Saxophone" and his contagious brand of modern music gets his way. Barnet fronts the band with his expressive horn; other instruments in addition to the Barnet sax are three reeds, four trumpets, four trombones and four rhythm. Featured vocalist are Bob Carroll, Ford Lean and, until the unfortunate accident which resulted in the death of one of the Wetmore members, the Quintones. Under the management of the Music Corporation of America, Barnet has taken his ranch rhythms onto the campuses of many leading colleges. Band has played over all the networks, and has been featured in such outstanding places as the Lincoln Hotel, New York; Glen Island Casino, New York; Paramount Theater, New York; Palomar Ballroom, Los Angeles; and the Paramount, Boston. Barnet's band consists of two violins, one of them the leader's; three reeds, three trumpets, a trombone and four rhythm. Mendouble on many other instruments.

Latest Releases on Bluebird Records...

Sweatin' On Tha Nthn
Harlem Speaks
Spanish Kick
Lola

In the Mood for Love
Confessin' 'That I Love You
Struttin' With Some Barbecue

On the Sunny Side of the Street
Satchel Man Swing
Mahogany Hall Stomp
West End Blues

LOUIS ARMSTRONG

Louis Armstrong, with his frog-voiced vocals, is also on Decca, currently recorded by Decca and previously by Vocalion, has long been a standard name for ballrooms, vaudeville houses, radio and screen. The films in which he has appeared include "Pennies From Heaven," "Artists and Models," "Every Day's a Holiday," "Goin' Places." and he is returning on his way to Hollywood to appear in a film with Orson Welles. His stage dates include the legitimate show, "Swingin' the Dream," with Benny Goodman. Band personnel includes six brass, four reeds, four rhythm and, of course, Satcho's superior trumpet blasts. Satcho was also in the Fleischmann Yeast program for Decca.

Latest Releases on Bluebird Records...

It's Love
Cowboys and Indians
Goodbye Dear
At the Old Town Hall
Daughter of Jeanie
Time Was
Any Thing

WILL BRADLEY

Will Bradley, "The Boy With the Horn," has played trombone with many of the top names, including Milt Shaw's Detroiters, Andre Kostelanetz, Nat Shilkret, Raymond Paige, Freddie Rich, Ken Murray, Rudy Vallee, and Ray Noble. Bradley is heard with his own band on Columbia records and is under the management of Nat Henry's Personal Agency. Featured are Ray McKinley, "America's Greatest Musical Drummer," Lynn Gardner and Terry Allen, sharing the vocals, and the Bradley Boogie Woogie Trio. Band consists of four reeds, six brass and four rhythm. Outstanding engagements include the Hotel Astor Roof, Billmory Hotel, The Famous Door and the Paramount Theater, New York; Hotel Jung, New Orleans; Ritz-Carlton Hotel, Boston, and Hotel Baker, Dallas. Bradley is currently under the management of Harry Sherman, Chicago. The past year Bradley socked home an outstanding record, "I'll Be With You Daddy, Eight to the Bar," with Ray McKinley featured at the drums, Band also been under NFC's Red and Blue networks.

Latest Releases on Columbia Records...

Don't Let Julia Fool Ya
Call It Anything, It's Love
Basie Street Bogeey
Mountain King
From the Land of the Sky-Blue Waters
All That Meat and No Potatoes
Get Thee Behind Me Satan
City Called Heaven
I'm Tired of Waiting For You
Boogie Woogie Piggy
Love Me a Little Better

LEES BROWN

Les Brown's snappy young band is heard on Okeh records and is under the direction of Joe Glaser. Featuring smartly paced, catchy arrangements, but always keeping his rhythms within the bounds, Brown scored a hit this summer at the Gob Cabin Farm, Armonk, N. Y., where he broke every record. The band is now starting an engagement at the Blackhawk Cafe, Chicago, with outstanding engagements of this bright young outfit at the Strand Theater, New York, and Hotel Edison, New York. Featured instrumentalists with orchestra are Brown himself on sax; Abe Most, clarinet; and Wolfie Paley, sax. Vocals are handled by Betty Bonney and Ray eps. Band consists of five reeds, three trumpets, three trombones and four rhythm.

Latest Releases on Okeh Records...

Message From The Moon
Gotta Get A Gimmick
Nickel Seringen
City Called Heaven
It's You Again
All That Meat and No Potatoes
As If You Didn't Know
G-I-M-E-L L
I've Gotta Have My Dream
Be Fair
Do You Care?
Lamb's to Love

BOBBY BYRNE

Bobby Byrne and his orchestra are heard on Decca records and are managed by General Amusement Corporation. Featured vocalists are Dorothy Claire and Jimmy Conlin. The Fawnci of the engagements on the stands, Byrne is noted for the execution of arrangements penned by Don Redman, Instrumentalists in the band are also very effective in sax, seven brass and four rhythm, with Byrne himself on fourth trombone. Out-
JEAN CAVALL

Jean Cavall has just interrupted one of radio's most promising careers to enlist in the Canadian Army. His air show, called "Person-to-Person Call From Jean Cavall," heard thrice weekly over NBC Blue, had been attracting more fan mail than any other similar program on the nets. His fans will now have to content themselves with his Standard records.

Latest Releases on Standard Records: Tommy's Mustache

CARMEN CAVALLARO

Carmen Cavallaro, "The Continental Maestro," has come to the fore rapidly during the past year. Recording for Decca and managed by Music Corporation of America, the piano stylist and his band have played such outstanding engagements as Ben Marden's Riviera, Fort Lee, N. J.; Ritz-Carlton Hotel, Atlantic City, N. J., and Atlantic Beach Club, Long Island, N. Y. The band is now appearing at the Carlton Hotel, Washington. Band dispenses wide variety of rhythms, all featuring leader's piano. Instrumentation includes, besides piano, three saxes, a violin, a trumpet, guitar, string bass and drums. Guitarist Don Rodney handles vocals.

Latest Releases on Decca Records: Enlora Intermezzo Concerto 'Til Revelle A Romantic Guy, / Decca Album No. 230

BOB CHESTER

Now at Log Cabin Inn, Armonk, N. Y., Bob Chester is heard on Bluebird records and is managed by Music Corporation of America. Billed as "The Nation's Newest Sensation," the sax-playing maestro features a driving, punchy rhythm which has brought him and his crew engagements at some of the country's leading theaters, hotels and night spots. Outstanding dates played include Adolphus Hotel, Dallas; New Yorker Hotel, New York; Hotel Nicollet, Minneapolis; Sea Girt Inn, Sea Girt, N. J.; William Penn Hotel, Pittsburgh; Raynor Ballroom, Boston; Hotel Van Cleve, Dayton, and Hotel Astor, New York. Featuring the solo sax of Chester and the singing of Betty Bradley and Bob Haymes, band includes four other saxes, three trumpets, three trombones and three rhythm.

Latest Releases on Bluebird Records: You Can't Get Lovin' You Betcha My Life A New Shade of Blue You Were Meant For Me You're a Natural In Waikiki

It's So Peaceful In the Country There Goes That Song Again Clap Your Hands On the Afterbeat Time and Time Again

BUDDY CLARK

Buddy Clark's singing voice has veritably monopolized the cream of the air waves since he started singing over the ether waves about nine and a half years ago from Boston for a mattress company. I. E. L. Turner, had him broadcast ing four times weekly from Boston, and then Clark moved into New York to be aired with Benny Goodman on the "Let's Dance" program. Then he went with Lud Gluskin on the show for Ex-Lax, and from there to sustaining with CBS. He topped it all with a three-year run on the Lucky Strike "Hit Parade," doing several shows for American Tobacco at the same time. He finally tired, got to the Coast to work in the Winchell-Berne film, "Wake Up and Live." Clark worked with Ben Bernie on the U. S. Rubber show, and then headed for Chicago to work with Wayne King for Colgate, double with Ernie on a tobacco
You’ll always find top TALENT and top TUNES on VICTOR RECORDS by JAN SAVITT and his TOP HATTERS

Jan Savitt’s outstanding box-office grosses at personal appearances in theatres, ballrooms, night clubs and cafes insure increased play for operators who use these latest Victor records.

27594 AFTERNOON OF A FAUN, Part 1
27584 AFTERNOON OF A FAUN, Part 2
27574 A DROP IN THE BUCKET
27577 WHY DON'T WE DO THIS MORE OFTEN
27573 I SEE A MILLION PEOPLE
27572 LA CINQUAINTE
27573 CHATTANOOGA CHOO
27538 AS WE WALK INTO THE SUNSET
27515 LOVE'S GOT NOTHIN' ON ME
27512 WHEN THE SUN COMES OUT
27512 KEEP COOL, FOOL
27517 TATTLETALE
27517 JO-JO, THE HOBO
27517 TOPPER
27517 IT'S SO PEACEFUL IN THE COUNTRY
27517 SUGAR FOOT STRUT

Personal Representative: JACK KEARNEY

Music Corporation of America
LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS

Each Office A Complete Unit In Itself

Current On nationwide tour of theatres, ballrooms, etc.
Really... a combination of "Talent and Tunes"

EDDY HOWARD

WHO

- Composed 5 hits in his first writing year
- Recorded 30 top tunes for Columbia
- Played opposition theaters in Chicago 2 weeks each within a period of 8 months

NOW OFF TO CONQUER NEW FIELDS (we hope) with

EDDY HOWARD and his ORCHESTRA

COLUMBIA RECORDS (of course)

MUSIC CORPORATION OF AMERICA
Personal Direction: W. BIGGIE LEVIN

program. Also the Howard Clothes program, "Show of the Week," is currently

on the Armour Tread Time show three

times weekly and also on the Wayne

King Saturday night show for Luxor Cos-

metics. Clark has also made personal
appearances at the leading theaters thru-

out the country.

Latest releases on Okhe Records:
Honorale Moon
Dream Dancing
R:cho Pillow
Have You Changed
Ma Ma Maria
Moonlight Masquerade
A Sinner Kissed an Angel
Dellah

BING CROSBY

Bing Crosby needs little identification. He stars on the radio for the Kraft Music
Hall program over the NBC networks; he has sold more than 1,200,000 Decca
records, the highest mark ever set in platter sales; he owns a controlling in-

terest in a song-publishing firm and a record business, and is, of course, one of
the leading box-office names for Para-

mount Pictures. Crosby started as a student at Gonzaga College, where, to-
gether with Al Rinker, he organized a seven-piece orchestra which was booked
later into a local vaudeville house. The

two boys did well in vaudeville, finally
joining Paul Whiteman, where, and

man, Harry Barris, made a trio of the
vocalizing duo. Crosby, Rinker and
Barris became famous as Paul White-

man’s Rhythm Boys. Then came a stand
at the Los Angeles Coconut Grove, and Crosby won soloist fame; he

plays one of the best-selling records and short-picture
appearances and Crosby landed a national broadcast spot with CBS. From here

on his singing made history. Possessor
of the degree of Doctor of Music, Bing
Crosby is established as an inner circler

of the entertainment world. He du-

starred in 22 Paramount films, one for
MGM, one for Columbia and one for
Universal. His most recent is Paramount’s
“Birth of the Blues,” in which he is

featured with Mary Martin and Brian
Donlevy. Crosby returns to the Kraft
air show October 23, after a vacation in the

Southwest.

Latest Releases on Decca Records:
The Sweetheart of Sigma Chi
Dream Girl of P. K. A.
This Is Why Phil’s Mother-In-Law
I Ain’t Got Nobody
The Waiter and the Porter and the
Upstairs Maid
Birth of the Blues
You’re the Moment of a Lifetime
No Te Importe Saber
You Are My Sunshine
Ridin’ Down the Canyon
Pale Moon
Who Calls?
’Til Reveille
My Old Kentucky Home
Be Honest With Me
Goodbye, Little Darlin’, Goodbye

XAVIER CUGAT

“The Rumba King” and his orchestra, heard on Columbia records and managed
by Music Corporation of America, are
currently winding up their ninth con-
secutive season at New York’s swank
Waldorf-Astoria Hotel. Their next ap-
pearance will be at the Paramount Thea-

er, New York. A foremost exponent of Latin rhythms designed for Ameri-

can consumption, Cugat has appeared in

many of the finest hotels in the coun-

try. Among his engagements have been

Club Bai, Philadelphia; the Biltmore, Miami Beach; Hotel Mark Hopkins, San

Francisco; Hotel Statler, Detroit, and

Stevens Hotel, Chicago. Featured

vocalists are Lina Romay, Carmen Castillo

and Miguelito Valdes. Cugat plays vio-

lin and his four sax men double on clarin-

et, flute, violin and accordion. Band

also includes a trumpet, two other violinists

(lone doubling on marimba), string bass,

piano, guitar, drums, maracas, and bongo.

Outfit is heard over NBC every Thurs-

day, sponsored by Camels.

Latest Releases on Columbia Records:
Ma-Ma-Maria
Moon and Sand
Misirlou
Liora Timbro
Parampampin
Tumbando Cara
Rhumba Rhapsody
’s It Tabu?
Madreleva
Nostalgias
Minnie From Trinidad

LEON D’ORO

This Italian orchestra has been at-

tracting attention with its fine work

on Victor International records. Speci-

alizing in modern Italian dance rhythms,
D’Or’s American popularity may soon
rival his high standing in Italian musi-

cal circles. His orchestra is composed of Italy’s finest musicians.

Latest Releases on Victor International Records:
Wine Jug
Sweep Me ‘Round
Witty Polka
Mouse in the Clock
Whizzing By

JIMMY DORSEY

Jimmy Dorsey, heard on Decca records, is

managed by his own Dorsey Corporation. Helen O’Connell and Bob

Eberly share vocal honors and are known

as two of the best songstiers in the busi-

ness. Jimmy is a master of the saxo-

phone, contributing to the make-up of

his band. Jimmy’s Decca 17-piece orchestra

is composed of top-selling records. Engagements in-

clude, among a host of other top spots, the Meadowbrook, Cedar Grove, N. J.;
Pennsylvania Hotel, Strand Theater, Hotel
New Yorker, Hotel Pennsylvania, New
York; Cedar Point Ballroom, Sandusky, O.;
Michigan Theater, Detroit; College Inn,
Hotel Sherman, Chicago; Roosevelt Hotel,
New Orleans; Flatbush Theater, Brook-
lyn; Windsor Theater, Bronx, and Sheed’s
Theater, Buffalo. He is currently sched-

uled to leave for the Coast, where he and
his band will appear in a film. Instru-

mentation: five sax, six brass and four
rhythm.

Latest Releases on Decca Records:
Moonlight Masquerade
Wast Isn’t It You?
Jim
A New Shade of Blue
Embraceable You
Fingerbustin’
I Got Rhythm
Time Was
Isle of Pines
A Rose and a Prayer
Be Fair

EDDY DUCHIN

Just returned from a 10-week engage-

ment at the Casino Copacabana, Rio de

Janeiro, Brazil, Eddy Duchin, ever the

pioneer, is now in the process of record-

ing many interesting Brazilian novelty

tunes. Those who have heard Eddy

and the band play these South Ameri-

can tunes predict that they will

sweep to nationwide popularity in a very

short time. One of the country’s fore-

most hotel bands, the Duchin outfit also

has set many theater marks and has

appeared on many sponsored radio pro-

grams. Currently at the Strand Thea-

ter, New York, the band will open the

Waldorf-Astoria Hotel. In addition to playing at the Waldorf, in past sessions the band has

appeared in such outstanding hotels as

the Plaza, New York; Palmer House, Chi-

cago, and the Ambassador, Los Angeles.
SONNY DUNHAM

Sonny Dunham and his orchestra are heard on Bluebird records and are managed by General Amusement Corporation. Featured vocalists are Ray Kellogg and Diana Mitchell. Instrumentation is four sax, five brass and four rhythm, with the maestro alternating between the trombone and trumpet. Dunham has a list of stellar engagements to his credit, including appearances at Roseland Ballroom, Flatbush Theater, New York; Metropolitan Theater, Providence, and the Meadowbrook, Cedar Grove, N.J. After two months of drawing mobs to the Meadowbrook, Dunham is one-nighting it in Eastern theaters and ballrooms. A thoroughly grounded musician, Dunham has been a consistent favorite in record sales. Among others' "Nickel Serenade" and "Bar Babbles" are slated for platter prominence.

Latest Releases on Bluebird Records:

Latest releases on Bluebird Records:

- "As We Walked Into the Sunset Memories of You"
- "The Nickel Serenade"
- "Hi Neighbor!"
- "Lament To Love"
- "Throwing Pebbles In the Millstream"

Bar Babbles

DUKE ELLINGTON

Maestro on Victor Records and managed by the William Morris Agency, the Duke Ellington orchestra is universally recognized as one of the finest in the history of popular music. Every member of the band is a soloist of distinction. Among the personnel there are such jazz immortals as Johnny Hodges, Rex Stewart, Barney Bigard, Harry Carney, Altonorance Brown and vocalist Ivie Anderson. Complete instrumentation is five reeds, three trombones, three trumpets and four rhythm (including the Duke's piano). The band has been heard in every important place of entertainment in the United States and Europe. At present it is occupied in the Mayan Theater, Los Angeles, in the musical revue, "Jump for Joy," with score by Ellington. Besides several movie appearances orchestra has been heard in such outstanding places as Hotel Sherman, Chicago; Ritz-Carlton Hotel, Boston; Cotton Club, New York; and Paramount Theater, Los Angeles. Leader is famous not only as arranger and musician but also as composer of such hits as "Solitude" and "Mood Indigo."

Latest releases on Victor Records:

- "Moon Over Cuba"
- "Just a Sittin' and a Rockin'"
- "Dear Old Southland"
- "Solitude"

I Got It Bad and That Ain't Good Chocolate Shake
The Brown Skin Gal
Babkif
The Giddybug Gallop

SKINNAY ENNIS

Skinnay Ennis was born Edgar C. Ennis Jr. on Friday the 13th, April 1909, and it has done pretty well for him. Formerly with the late Hal Kemp's band, this Salisbury (N. C.) lad left the Kemp crew in 1938 to form his own band. His first job was at Victor Hugo's on the West Coast, where he has also played the Mark Hopkins Hotel, Casa Manana and Wilshire Bowl. Band is currently beginning its fourth year with the Bob Hope NBC air show sponsored by Pepsodent, and has appeared in such films as "College Swing," "Blonde" and "Radio Revels of 1942." He recently concluded an engagement at the Palmer House, Chicago, followed by a two-week run at the Chicago Theater in that city. Band features Carmona, Sonny Dawson and Clayton Cash, and is managed by Music Corporation of America. Latest releases on Victor Records:

- "Don't Let Julia Fool Ya"
- "I Don't Want To Set the World on Fire"
- "You Mean So Much to Me"

Whistler's-Mother-In-Law

SHEP FIELDS

Shep Fields and his new music are heard on Bluebird records, and are under the management of Music Corporation of America. Fields, originator of "Rippling Rhythm," which earned his "high ranking among popular maestros a few years back, discarded that type of music this year and made the headlines with a brassless band made up entirely of reeds, plus the usual four-rhythm section. Fields' 10 sax men and four rhythm dispensers double on a total of 45 instruments, which makes for great variety and enables the leader to get distinctive tonal effects. The band without brass appears to have passed the experimental stage and to have become accepted as extremely danceable, easy to listen to and completely out of the "freak" category. "Rippling Rhythm," which was heard in the nation's finest theaters, hotels and ballrooms, it is safe to predict that the all-reed band will attain similar popularity. Currently playing a week at the Palace Theater in Youngstown and Akron, O., the new band has been heard at the Manhattan Beach Casino, New York; Gay White Way, New York; Sea Girt Inn, N. J., as the Paramount Theater, Loew's State Theater, Apollo Theater and Savoy Ballroom, New York; and the Strand Theater, Brooklyn. Band is currently at the...
Shep Fields' New Bluebird Records "Red Hot for Profits," say Operators

Shep Fields has emerged with a new band and new style that are not only revolutionary but genuinely musical as well...artistic merit is combined with solid commercialism...—Billboard.

"The new band is built on reeds and reeds, with no trombone or trumpet in the aggregation. Yet Fields' arrangements (and they are terrific by the way) allow their cues to be taken by the saxes in such a manner you'd take an oath they were included...the result was amazing."—Houston Chronicle.

"State Lake, Chicago—Shep Fields orchestra leading the stage line-up and is really the box-office backbone of the week."—Variety.

"It's a complete stylistic metamorphosis and...the beginning of a new and, in many ways, musically exciting dance band."—Metronome.

"With this combination, Fields is achieving some colors never before achieved in a dance unit."—Winchester Chronicle.

"Everybody pleasantly surprised by the Fields' new band is doing."—Variety.

"Shep Fields' new band is more than just easy on the ears."—Radio Daily.

"Top honors go to Shep Fields and his new band...Hungarian Dance Number 5 is the best swing number we have heard from any band in a long time."—New Brunswick, N. J. Times.

"Shep's new band should get a big O.K. from this listener...With this line-up I Fields and the boys get pleasing results in both the swing and sweet categories."—Pittsburgh Press.

These Are The Bluebird Records That Are Making Shep Fields' New Band—The Sensation of the Year!

MARCH SLAVE
MILLION-DOLLAR BABY
B11150 ★

YOU'RE BLASE
HABENERA
B11206 ★

DON'T BLAME ME
HUNGARIAN DANCE No. 5
B11225 ★

WHISTLER'S MOTHER-IN-LAW
YO-TE-AMO
B11242 ★

IT'S YOU AGAIN
CITY CALLED HEAVEN
B11255 ★

YOU'RE DRIVING ME CRAZY
BLUE PRELUDE

KEEP WATCHING FOR HIS NEW RELEASES!
Howard Theater, Washington. In October band will go on the Bermuda Terrace at the Brunswick Hotel, Boston, for its fourth appearance in fifteen months. While at the Brunswick Hotel they will broadcast for the first time since the ASCAP-BMI fight, via NBC on a Coast-to-Coast hook-up. Latest releases.

**Latest Releases on Decca Records:**

I Got It Bad and That Ain't No Nothing

Heard By Ma!

No Nothing

Three Little Words

**WILL CLAHE**

Famous for introducing the immortal "Beer Barrel Polka," Will Cline is the outstanding French musette accordionist. Introduced to the American public thru the medium of Victor International records, his catchy, tuneful polka arrangements have become popular with all nationalities in this country. It is interesting to note that his "Beer Barrel Polka" recording is still on many best-seller lists.

**Latest Releases on Victor International Records:**

Woodpecker Tavern Waltz

Hear My Song, Violetta Don't Do It

Bartender Polka

Hear My Song, Violetta

**GOLDEN GATE QUARTET**

The Golden Gate Quartet, now on the Okeh label after a previous stay with Victor, includes Willie Johnson, narrator, baritone, and arranger; Henry Wilson, first tenor; Aurlandi Wilson, bass, and Clyde Riddick, second tenor. They are now appearing at Cafe Society, Down-town, having just returned from the Pan-American Music Festival held recently in Mexico City, where they were guests of the Mexican Government. Their professional start was made in 1937 on NBC's Magic Key Hour. The quartet has its own sustaining program over the Columbia Broadcasting System, on which they were heard five times weekly, and then took part in the "Flow Gently, Sweet Rhythm" series with John Kirby's band over the same net. Their personal appearances include several songfests at the White House at the invitation of Mrs. Roosevelt. They are managed by Jack Bertell of Music Corporation of America.

**Latest Releases on Okeh Records:**

Jezebel

Daniel Saw The Stone

Glow

Time's Winding Up

The Sun Didn't Shine

Blind Barnabas

**AL GOODMAN**

One of the nation's foremost composer-arranger-leaders, Goodman ranks at the top of the list among radio maestros. Conducting large orchestras, Goodman specializes in the production of symphonic jazz. The distinctive Goodman music was featured all summer on the Treasury Hour, "Millions for Defense," over CBS, Coast-to-Coast. A regular feature of the Fred Allen show, Goodman will be back with the comedian again this season on the Texaco Star Theater, starting October 1 over CBS. Others among the many Goodman radio engagements include the "Prudential Family Hour" on CBS Sundays, 5:30-5:45 p.m.; "Lucky Strike Hit Parade" and many others. In addition to his radio activities, Goodman has been music director for many hit Broadway shows. His record albums, made with large, well-balanced orchestras, are among Columbia records' best sellers.

**Latest Releases on Columbia Records:**

Columbia Album C-62, "Memories."

Columbia Album C-34, "Show Tunes of Jerome Kern."

Columbia Album C-25, "Popular American Waltzes."

Columbia Album C-17, "Waltz Time in Vienna."

Columbia Album C-13, "Strauss Waltzes."

**BENNY GOODMAN**

Benny Goodman, "The King of Swing," has just completed a brief summer at the Panther Room of Chicago's Hotel Sherman and is now wowing them at the Meadowbrook in Cedar Grove, N. J. One of the immortals of jazz, Goodman continues year in and year out as a top-money draw, whether it be in the movies, on a sponsored air show, in a smart supper club or on a personal appearance tour. Recording for Columbia and managed by Music Corporation of America, Goodman has played the top entertainment spots throughout the country. Many of his more prominent engagements have been the Waldorf-Astoria Hotel, New York; Carnegie Hall, New York; Paramount Theater, New York; Hollywood Bowl, Hollywood; Congress Hotel, Chicago; Symphony Hall, Boston; Robin Hood Dell, Philadelphia, and countless others. Present band instrumentation, in addition to Goodman's highlighted clarinet and Cootie Williams' featured trumpet, is 12 reeds, three trumpets, two trombones and four rhythm. Peggy Lee and Tommy Taylor handle vocals.

**Latest Releases on Columbia Records:**

I See a Million People

My Old Flame

Elmer's Tune

The Birth of the Blues

From One Love To Another

Anything

Smoke Gets In Your Eyes

La Risa

Down, Down, Down

Soft As Spring

Take It Yours

**HAROLD GRANT**

One of the newest of the Standard Record bands, the Harold Grant crew seems on its way to national popularity. Its rise will be hastened by the fact that it was the first band to record the promising "Misirlou" and "Tommy's Mustache" in the English version.

**Latest Releases on Standard Records:**

Misirlou

Waltzing on the Kalamazoo

Tommy's Mustache

**ERSKINE HAWKINS**

Erskine Hawkins and his orchestra are heard on Bluebird records and managed by Gale, Inc. Band is composed of five reeds, seven brass and four rhythm. Hawkins himself is featured on the trumpet. Aggregation firmly established itself on the record field with "Tuxedo Junction." Hawkins has made three appearances at Loew's State Theater, New York, and established a record of 33 engagements at the Savoy Ballroom in New York. He recently completed his first engagement at the New York Paramount Theater, where he was held over for an additional week. He will return to the Paramount some time in December. Band has broadcast for three years over the NBC network on a Coast-to-Coast hook-up and is currently touring the West Coast on one-nighters.

**Latest Releases on Bluebird Records:**

Hey, Doc!

Someone's Rocking My Dream Boat

Night After Night

Shipyard Ramble

**HE'S GOT A RECORDING OF "HEY DOC" BY ERSKINE HAWKINS AND HIS ORCHESTRA BACKED BY "SOMEONE'S ROCKING MY DREAM BOAT" BLUEBIRD 11277**
ACCLAIMED AMERICA'S
"Hit Tune Makers"
BY VIRTUE OF THEIR RECORD BREAKING
THEATRE, HOTEL AND BALLROOM APPEARANCES

Orrin Tucker
AND HIS ORCHESTRA
with Bonnie Baker

COLUMBIA RECORDS

“WHISTLER'S MOTHER-IN-LAW”
“HI NEIGHBOR”
36362
“SOME MUST WIN”
“WILL YOU MARRY ME MR. LARAMIE”
36223

“YOU BETCHA MY LIFE”
“DRINK THE EWERL POLKA”
36197
“UNDER BLUE CANADIAN SKIES”
“ARE YOU RIDDIN”

MANAGEMENT MUSIC CORPORATION OF AMERICA

—66—
Who’s Beatin’ My Time With You?
Blackout
Tonight You Belong To Me
Rifttime
Keep Cool, Fool
No Use Squawkin’
Soft Winds
’Sposin’

WOODY HERMAN

Woody Herman and his “Band That Plays the Blues” record for the Decca label and are managed by General Amusement Corporation. Featured are vocalist Muriel Lane; a six-piece aggregation, The Woodchoppers; a quartet, the Four Chips, and trumpeter-vocalist, Steady Nelson. Instrumentation is five sax, five brass, four rhythm and a flugelhorn, with the maestro contributing his clarinet when not handling the vocal himself. Herman’s “Woodchoppers’ Ball” is a long-time favorite in recording spheres.

Band has appeared at the New Yorker Hotel, Famous Door, and Strand Theaters, New York; Hotel Yorker Hotel, Famous Door, Paramount Theater four times in a year and also headed East for a run at Dono- nue’s Restaurant in New Jersey. Also played the Oriental Theater, Chicago. Outfit is a big success on Midwest one-nighters. It offsets straight music with entertaining show novelties. Other engagements included the Melody Mill, Chicago; Kennywood Park, Pittsburgh; Rainbow Ballroom, Denver, and Aragon Ballrooms, Cleveland. Frederick Bros. Music Corporation manages the band.

Latest releases on Decca Records:

**Prisoner of Love**
**Love Me a Little Little**
**There Goes That Song Again**
**You Call It Madness But I Call It Love**
**Night Watchman**
**Hey, Doc!**
**Loveliness and Love**
**Don’t Cry, Cherry**
**You’ll Never Know**
**Lazy Rhapsody**

**Herman at the Sherman**

Dancing in the Dark
Time Changes Everything

**TINY HILL**

Tiny Hill, whose size has prompted his billing of “America’s Biggest Band Leader,” has upped his band by two pieces and now he’s fronting a 12-piece crew. Recording on the Okeh label, with Tiny doing the vocals, the band first stepped into prominence with its renditions of “I’m Hoping” and is continuing that popularity with a new release, “I Ain’t Gonna Get A Divorce.” This season the band played the Triamon and Dragon ballrooms in Chicago, with accompanying air time, and also headed East for a run at Dono- nue’s Restaurant in New Jersey. Also played the Oriental Theater, Chicago. Outfit is a big success on Midwest one-nighters. It offsets straight music with entertaining show novelties. Other engagements included the Melody Mill, Chicago; Kennywood Park, Pittsburgh; Rainbow Ballroom, Denver, and Aragon Ballrooms, Cleveland. Frederick Bros. Music Corporation manages the band.

**Latest releases on Okeh Records:**

Don’t Let Julia Fool Ya
Time Changes Everything
Sweet as Honey
Dance and Stay Young

**LENIA HORNE**

Lena Horne, waxed on Bluebird records, is well known thru her night club and radio appearances, as well as thru her singing with name bands. In addition to her current stand at Cafe Society, Downtown, New York, she is aired over the Columbia Network with the Cafe Society show with Count Basie’s band twice weekly, and also with the NBC show, “Strictly From Dixie.” With Henry Levine’s Dixieland Band. In her 23 years, she has already toured with Lou Leslie’s musical hit, “Blackbirds,” was featured with Charlie Barnet’s band, Noble Sisse- cle’s orchestra, and was a mainstay of the Cafe Society concert last April at Carnegie Hall, New York. Miss Horne also attracted attention with the Mutual show, “Gals in Jammers.” Among her recordings are listed the Victor album of W. C. Handy’s works, “Birth of the Blues.” Good for Nothing Joe,” “Haunted Town,” “The Captain and His Men” and “You’re My Thrill.”

**Latest Releases on Victor Records:**

I Didn’t Know I Call It Love
Aunt Hagar’s Blues
Careless Love

**EDDY HOWARD**

Eddy Howard, popular young song stylist, last year enjoyed the distinction of having composed five hits his first writing year, in addition to being a favorite singer on the networks and Columbia records. This year he has added to his popularity with personal appearances at such leading spots as the Palmer House, and Oriental and Chicago Theaters in Chicago. Breaking the house record at the Oriental, he was held over for an additional week and booked into opposition house within eight months. Now a new chapter in his meteoric career begins with his organizing his own 12-piece band, soon to make its debut on Columbia records and in leading theaters, hotels, night clubs, and ballrooms. Music Corporation of America will book Howard’s new band, while W. Biggie Levin continues as personal manager.

**Latest releases on Columbia Records:**

I Can’t Believe That You’re in Love With Me
Don’t Be That Way
Yours
I Want Out of My Way
Some Must Win
I Tried
I Forgive But Can’t Forget You
You Lucky People You

**FOUR INK SPOTS**

The Four Ink Spots, vocal quartet, are heard on the Decca label and are managed by Gale, Inc. This group, comprised of Billy Kenny, Ivory (Deek) Watson, Orville (Happy) Jones and Charles Fuqua, stepped into the spotlight with their rendition of “If I Didn’t Care.”

The Ink Spots have broken box-office records in many theaters throughout the country, and have played the New York Paramount Theater four times in a year and a half—a record.

Other outstanding engagements include Loew’s, New York; Earl Theater.
CLAP HANDS! HERE COMES CHARLIE!

THE MAN WHO PLAYS THE SWEETEST TRUMPET IN THE WORLD LURES A PARADE OF NICKLES INTO YOUR MUSIC MACHINES!

CHARLIE SPIVAK
AND HIS ORCHESTRA

America's New Dance Band Favorite!

ON LOCATION:
Has broken every attendance record at Glen Island Casino, birthplace of the nation's top orchestras!

WITH THE FANS:
Selected and acclaimed by leading fan magazines as "Band of the Month", "Band of the Year" and other honorary awards!

NOW PLAYING:
Palladium, Chicago—on the air via WBBM and the Columbia Broadcasting System!

ON THE CAMPUS:
Chosen by schools, colleges and universities as "the fastest rising band of 1941", according to recent polls!

YOUR PATRONS WILL BEG FOR THESE CHARLIE SPIVAK HITS...

6366 To Your Heart's Content
Let's Go Home

6321 Don't Take Your Love From Me
If It's True

6291 It's So Peaceful in the Country
What Word is Sweeter Than Sweetheart

6191 Slap-Slap
Spring Will Be So Sad

6280 The Angels Came Thru
A Rose and a Prayer

6257 Time Was
I'd Never Let a Day Pass By

6246 When the Sun Comes Out
Charlie Horse

on OKEH Records

NEW YORK • CHICAGO • HOLLYWOOD

GENERAL AMUSEMENT CORP.

THOMAS G. ROCKWELL, PRESIDENT
In the battle of BUNKER HILL, General Prescott of the American Army commanded His men to get ready, Aim... then SHOUTED...

PHILADELPHIA; Hippodrome and Royal Theater, Baltimore; State-Lake Theater, Chicago; Earle and Howard theaters, Washington; Stanley Theater, Pittsburgh, and the Orpheum Theater, Los Angeles.

Quartet is currently at the Club Bali, Philadelphia, and is heard on the air thrice weekly in a NBC coast-to-coast broadcast.

Recently the Ink Spots were featured in a 20th-Century-Fox picture, "The Great American Broadcast." Upon completion of their current tour, they will head back to the Coast to make another picture.

Latest Releas on Decca: I Don't Want To Set the World on Fire Hey, Doc! Keep Cool, Fool Until the Real Thing Comes Along Why Didn't You Tell Me? Driftwood

Harry James, "The World's No. 1 Trumpeter," and his orchestra are heard on Columbia records and are managed by the Music Corporation of America. One of the most popular "all-around" bands in the business, the James crew is adept at swing, sweet and Latin tempos and has demonstrated its ability to fit into any surroundings. Currently at the Lincoln Hotel, New York, orchestra appears in such top locations as the World's Fair, New York; College Inn, Chicago; Benjamin Franklin, Philadelphia; Paramount Theater, New York; Victor Hugo's, Los Angeles; Steel Pier, Atlantic City, N. J.; Hotel Pennsylvania, New York.

The inimitable song-telling of Ron- nie Kemper is being spotlighted these days by Horace Heidt, and is heard on some of Heidt's most popular Columbia records. Kemper's whimsical delivery attained national attention a couple of years ago when his "Cecilia" was a must item on every coin machine in the land. His latest hit is "I'm a Little Teapot," which bids fair to rival "Cecilia" in music machine popularity. Kemper's strong suit is softness. He stands alone as a singer of novelty ditties, and anything he does is potential hit material.

The following is the list of songs of Kemper's hit material:

**Latest Releas on Columbia Records:**
- Featuring his Orchestra:
  - "Don't Be Blue Little Pal"
  - "In My Heart"
  - "I'm a Little Teapot"
  - "I'll Be Back in a Year"

**Latest Releas on Okeh Records:**
- Featuring his Orchestra:
  - "The Hut-Sut Song"
  - "I'm Willing"

**Latest Releas on Bluebird Records:**
- Featuring his Orchestra:
  - "Yes, Indeed"
  - "In My Heart"

**Latest Releas on Decca Records:**
- Featuring his Orchestra:
  - "I Don't Want To Set the World on Fire"
  - "Hey, Doc!"
  - "Keep Cool, Fool"

**Latest Releas on Okeh Records:**
- Featuring his Orchestra:
  - "The Hut-Sut Song"
  - "I'm Willing"

**Latest Releas on Bluebird Records:**
- Featuring his Orchestra:
  - "Yes, Indeed"
  - "In My Heart"

THE FOUR KING SISTERS

Louise, Alice, Donna and Yvonne, the Four King Sisters have gained nationwide fame with their beautiful vocalizing in front of the Alvin Ray band. Prior to the formation of the Rey organization the sisters appeared on many radio programs with such bands as Horace Heidt and Artie Shaw, as well as on the Al Pearce show. In addition to singing with Rey, the girls appear on their own Bluebird records, backed by "The Rhythm Reys," a small group of musicians from the larger band. All four of the girls are accomplished soloists and take turns with the solo spots in the Rey routines. The King Sisters are now in Hollywood, where they will appear with the Rey orchestra in a feature picture. This will not be the Kings' first cinema venture; they were spotlighted in the Sonia Henie-Tyrone Power film, "Second Fiddle," and also have made several shorts. They are managed by Music Corporation of America.

**Latest Releas on Bluebird Records:**
- "Moonglow"
- "Slap-Slap"

**Latest Releas on Bluebird Records:**
- "Transatlantic"
- "The Hut-Sut Song"

**Music Makers**

RAY KINNEY

Now in his fifth consecutive year at the Hotel Lexington, New York, Ray Kinney, "The Idol of the Islands," and his "Hawaiian Musical Ambassado-" are heard on Victor records and
Good-Night Aloha

Blossoms of Bali
Aloha Kuu Ipo Aloha

Latest releases on Victor Records:

Good-Night Aloha
Coral Sunset
Blossoms of Bali
Aloha Kuu Ipo Aloha

Latest releases on Decca Records:

Ain't Misbehavin' 
Honeysuckle Rose
All That Meat And No Potatoes

The present controversy between Benny Goodman and Louis Armstrong over the title "King of Swing" is belittled by musicians. They contend that neither of them plays an instrument of rhythm. Pete Waller, however, toyed with a piano, and if we were the committee of one to decide matters - Patsy would certainly get the title. The recording companies probably will agree - for the sales of the Waller discs are plentiful.

Internationally famous Composer-Plays-Organist

Walter Winchell

The Night We Met In Honolulu
Palolo Hawaii
Across The Sea
A Million Moons Over Hawaii

VICTOR RHYTHM

with

★ EUGENE SEDRICH — Sax
★ BUGGS HAMILTON — Trumpet
★ ALBERT CASEY — Guitar
★ CEDRIC WALLACE — Bass
★ SLICK JONES — Drums
★ HERBERT FLEMING — Vocalist and Trombonist

Personal Management
ED. KIRKEBY — 17 E. 49th St., N. Y. C.

Latest Releases on Victor Records:

Lotta Sax Appeal
Cuban Boogie Woogie
Ring Dem Bells
The Count
Twelfth Street Rag

Latest Releases on Decca Records:

Lotta Sax Appeal
Cuban Boogie Woogie
Ring Dem Bells
The Count
Twelfth Street Rag

JOHN KIRBY

Bill Kyle, piano; Charlie Shavers, trumpet; Buster Bailey, clarinet; Russ Procope, sax; Russ Procope, drums, and Maestro John Kirby, string bass, make up the sensational little unit which dispenses the music on Schick RAZOR'S "Duffy's Tavern" program over CBS every Thursday evening. One of the very top small combinations, the Kirby crew records for Victor and is managed by Music Corporation of America. Currently furnishing the music at Fefe's swank Monte Carlo Beach Club, where they are engaged for a full year, the band has also appeared in such outstanding clubs as Cafe Society, New York, and the onyx Club, New York. Radio appearances have been numerous, on programs like "Chamber Music Society of Lower Basin Street" and "We, the People."

Latest Releases on Victor Records:

Bugler's Dilemma
Close Skate
Paper Moon
Fefe's Rhapsody
Columbia Record Album C-45

GENE KRUPA

"The Ace Drummer Man," Gene Krupa, and his splendid band are heard on Okeh records and are managed by Music Corporation of America. Popular not only with lovers of smashing swing
OPERATORS!
YOU CAN DO IT AGAIN

with

Tony
PASTOR
and his
BLUEBIRD RECORDINGS of

B-10902A  LET'S DO IT
READY, GET SET, JUMP

B-11127-A Marie Elena
Made Up My Mind
B-11168-B Green Eyes
Blues
B-11231-B 21 A Day—Once a Month
I Found You in the Rain
B-11087-B Maria, Marie
Wigwam Stomp
B-11008-A Paradiddle Joe
Adios
B-11185-A Dinah
All Alone and Lonely
B-11040-A Pale Moon
Hep-Tee-Hootie
B-11139-A Hurry Back to Sorrento
Helen of Troy
B-11105-B Confessin'
I Close My Eyes
B-11022-A With a Twist of the Wrist
You Should Be Set to
Music
B-10915B I've Got You Under My
Skin
B-11067-A For Whom the Bell Tolls
B-11247-A Don't Let Julia Fool Ya'
I'm New at This

PERSONAL MANAGEMENT—CY SHRIBMAN

Consolidated Radio Artists, Inc.
CHARLES E. GREEN, PRESIDENT
30 Rockefeller Plaza, New York, N.Y.  Columbus 5-3380
CHICAGO  HOLLYWOOD  SAN FRANCISCO  CLEVELAND
but also with those who prefer less exuberant rhythms, Krupa has appeared on many leading bands from Coast to Coast and was featured in “Some Like It Hot,” Paramount picture. Now at the Palladium, in Los Angeles, the colorful tub-thumper has recently been heard at Pittsburgh’s Stanely Theater, the Earle Theater in Philadelphia, the Chicago Theater and the Maidabrook, Cedar Grove, N. J. Other outstanding engagements include Glen Island Casino, New York; Paramount Theater, New York; Palomar Ballroom, Los Angeles; Michigan Theater, Detroit; Riverside Theater, Milwaukee; Palace Theater, Cleveland. Roy Eldridge, “Wizard of the Trombone,” is spotlighted with the band, as are Anita O’Day and Johnny Desmond, vocalists. Instrumentation includes four saxes, four trumpets, three trombones and a four-man rhythm section which features the inimitable Krupa drums.

**Latest Releases on Okeh Records:**
- Amour
- Watch the Birdie
- Rancho Pillow
- You Were There
- Rockin’ Chair
- You’ Were There
- Rancho Pillow
- Watch the Birdie
- Amour
- Latest Releases on Okeh Records: Wild Flower
- Bambalina
- I Love Louisa
- Louisana Hayride
- The Window Washer Man
- Bedelia

**KAY KYSER**

Kay Kysers, “The Ole Professor and His Make–You–Want–To– Dance Music,” is heard on Columbia records and is managed by Music Corporation of America. Features include arrangements and the expert vocalizing of Ginny Simms, Harry Babbitt, Suhly Mason and “Ish” Kaibibble; the band has been heard in successful feature pictures, has appeared in smart hotels, theaters and clubs, and has been heard on NBC’s “College of Musical Knowledge.” Band’s tours have taken it to such leading entertainment spots as the Waldorf-Astoria, New York; Astor Hotel, New York; St. Regis, New York; Roosevelt Hotel, Hollywood, Calif.; and Blackhawk Restaurant, Chicago; Fox Theater, Detroit, and many others. Almost all members of band are amusing entertainers in their own right. Instrumentation includes five reeds, three trumpets, two trombones, bass horn, guitar, piano and drums. Kysers plays trumpet upon occasion.

**Latest Releases on Columbia Records:**
- After Tomorrow
- I Love You More and More Every Day
- Yo Te Amo, Oh! Baby
- It’s You Again
- Free For All
- Kneedeep in Stardust
- Why Don’t We Do This More Often?
- I’ve Been Drafted
- Cowboy Serenade
- You and I
- Arms for the Love of America
- Any Bonds Today?
- ’Til Reveille
- Say When

**JOE LAZARZ**

The leading Polish dance band in the New England area, Joe Lazarz and his International Orchestra are heard on Victor International records. As a result of the popularity of his records, Lazarz is now preparing to launch out and make a tour of the Middle West. At present the orchestra can be heard over various New England radio stations. Weekly appearances are made at Mountain Park, Holyoke, Mass. Vocals are handled by the youthful Henry and Julia Wegler.

**Latest Releases on Victor International Records:**
- Middletown Polka
- Szczesnie
- Dick Kuhn and His Music are heard on Decca records and are managed by the Music Corporation of America. Kuhn’s five-piece combo consists of accordion, piano, bass and sax played by Kuhn himself. Hugo Malanga, bass player, does the vocals on Latin American tunes. Kuhn was originally booked into the Hotel Astor, New York, for two weeks, but has played three engagements there totaling 89 weeks. Other outstanding engagements include the Ritz-Carlton Hotel, Boston, Ritz-Carlton Hotel, Atlantic City; Vanderbuilt Hotel, New York, and the Melody Club, Washington. Band is currently appearing at the Hotel Statler, Buffalo. Kuhn’s music has been aired over the Mutual network.

**Decca Records:**
- Wild Flower
- Bambalina
- I Love Louisa
- Louisana Hayride
- The Window Washer Man
- Bedelia

**Dick Kuhn and His Orchestra**

3723 Bambalina
3765 Louisiana Hayride
1 Love Louisa

Dick Kuhn and His Orchestra now in 4th year. Hotel Astor, N. Y.

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---72---
Want a tip on a sure thing? Then let these latest releases by Buddy Clark go to work for you.

A ready-made audience of thousands prefers the songs of Clark sung as only he can sing them.

Just as sure as $2 + 2 = 4$, is the combination of Clark on Okeh for big play.

**OKEH RECORDS**

6386—HONORABLE MOON  
DREAM DANCING

6356—RANCHO PILLOW  
HAVE YOU CHANGED

6392—MA MA MARIA  
MOONLIGHT MASQUERADE

6403—A SINNER KISSED AN ANGEL  
DELILAH
JOHNNY LONG

Johnny Long and his orchestra are heard on Decca records and are under the management of General Amusement Corporation. Featured vocalists are Helen Young and Bob Houston. Instrumentation is four sax, five brass, four rhythm, with the maestro playing the violin. Long opened his first big-time engagement in 1939 and soon after cracked the attendance record at the William Penn Hotel, Pittsburgh. He completed two long-run engagements at Roseland Ballroom, New York, and is currently rounding out a hold-over run at the New Yorker Hotel, New York. Distinguish recording arrangements include "In a Shandy in Old Shandy Town," "Swaying Me Bach," and "Don't Let It Get You Down." Long closes at the New Yorker October 28, and goes into the Paramount Theater, New York, October 24, for what is expected to be a four-week run.

Latest Releases on Decca Records: Album No. 264, Southern College Songs
Don't Take Your Love From Me Kiss the Boys Goodbye Boogie Woogie Negro Chattanooga Choo Choo

FRED LOWEY

Fred Lowery, whistling star of the Horace Heidt Orchestra, has made for himself a unique niche in musical America by virtue of the gold mine in his throat. Lowery, who has been blind since the age of two, made his professional bow as a whistler in Dallas, where Morton Downey heard him and put him on with many introductory letters to New York offices. Since then he has appeared with many bands, and with Heidt has appeared in virtually every important vaudeville theater in the country. He has also been heard on the air in the "Pot of Gold" program, as well as numerous remotes on the major networks. His recordings are made for Columbia.

Latest Releases on Columbia Records:
Flamingo
Siesta at the Fiesta
Peace and Love For All
Blue Prelude
Chocolate Boogie Woogie Dance

ABE LYMAN

Whether playing caressing "Waltz Time" melodies over NBC or dishing out the dance rhythms in some hotel or night spot, Abe Lyman's Californians are composed of four reeds, three trumpets, four or five brass, and vaude work, and is recognized as a master at "solid" arrangements, of which his "For Dancers Only" some years ago and "Flamingo" currently made standout records. While touring in California recently, Abe Lyman was Grabbed up to supply the music for the Warner Brothers' new release, "New Orleans Blues."

Latest Releases on Decca Records:
Flamingo
Siesta at the Fiesta
Peace and Love For All
Blue Prelude
Chocolate Boogie Woogie Dance

JIMMIE LUNCEFORD

Jimmie Lunceford and his orchestra are heard on Decca records and are managed by Harold F. Oxley. Featured vocalists are Dan Grissom and the Lunceford Trio and Quartet, with Willie Smith, lee Thomas and Gerald Wilson sharing the honors. Instrumentation is five sax, six brass and four rhythm. Band has played such outstanding spots as Loewe's Steak, New York; Paramount Theater, Los Angeles; Southland Ballroom, Boston; Hotel Sherman, Chicago; Casa Manana, Culver City, Calif., and many others, including college and spot one-nighters. Lunceford is recognized as a master at "solid" arrangements, of which his "For Dancers Only" some years ago and "Flamingo" currently made standout records. While touring in California recently, Lunceford was Grabbed up to supply the music for the Warner Brothers' new release, "New Orleans Blues."

Latest Releases on Decca Records:
Flamingo
Siesta at the Fiesta
Peace and Love For All
Blue Prelude
Chocolate Boogie Woogie Dance

THE MARTINS

One of the most sensational vocal combinations to hit the big time in many years, The Martins, have a bright future ahead of them. Managed by Fred Steele and heard on Columbia records, this versatile quartet has already made itself felt in radio, legitimate and vaude work, and it is predicted that their records for Columbia will soon make them music machine headliners. Veterans of such musical shows as "Louisiana Purchase" and "Three After Three," the Martins have appeared on the Fred Allen air show, the Walter O'Keefe-Mary Martin pro-

—74—
LET THIS OUTSTANDING COLLEGE FAVORITE AT CAMPUSES FROM MAINE TO CALIFORNIA DRAW HIS FANS TO YOUR MACHINES!

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Bob Chester
AND HIS ORCHESTRA

JUST RELEASED:
"CAN'T BELIEVE YOU'RE IN LOVE WITH ME"
"THE WIND BLOWS FREE"
"A NEW SHADE OF BLUE"
"FEED THE KITTY"
"CLAP YOUR HANDS ON THE AFTER BEAT"

WATCH OUT FOR:
"PRACTICE MAKES PERFECT"
"MY SISTER AND I"
"OCTAVE JUMP"
"WE THREE"
"DOLORES"

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75
gram and others of that caliber. The two male members, Hugh Martin and Ralph Blane, have written the score for “Best Foot Forward,” musical, which opens on Broadway soon. On October 3 the quartet starts a theater tour with an engagement at the Earle in Washington. Hugh Martin is responsible for most of the engagements. Girl members are the Rogers Sisters, Jo-Jean and Phyllis.

Latest Releases on Columbia Records:
Just a Little Joint With a Juke Box
The Three “B”s
Skip To My Lou
Watch the Birdie

FRANKIE MASTERS

Purveyors of novel danceable rhythms, Frankie Masters and his band are heard on Okeh records and are managed by Music Corporation of America. A versatile crew, the Masters band has been received enthusiastically in many hotels, theaters and ballrooms. After playing New York’s Hotel Taft for a year, Masters went on to enthusiastic receptions at the Steel Pier, Atlantic City, N. J.; Stanley Theater, Pittsburgh, and Earle Theater, Philadelphia. Next engagement will be the Beverly Hills Country Club, outside of Cincinnati. Masters shares vocals with Lou Hunt, Phyllis Myles and the Swingmasters, a quartet. Band is comprised of four reeds, two trumpets, two trombones, four rhythm.

Latest Releases on Okeh Records:
Thumbs Up!
Below the Equator
I’d Love You Again
Saturday Night
The Wind Blows Free
Under Blue Canadian Skies

WASN’T IT YOU?
When the Blackbird Says “Bye-Bye”
Blue Champagne
Harbor of Dreams
Yours
The First One To Say Good-Morning

ALFREDO MENDEZ

Heard on Standard records, Alfredo Mendez is a favorite with New York’s Spanish radio listeners. Broadcasting over WBINX every day, Mendez has a tremendous air following. In addition to playing authentic Spanish music, the Mendez band is adept at dispensing Cuban and other Latin rhythms. Featured vocalist is Raymond Santiago, Rita Molino, Felita Ray and G. Del Torro.

Latest Releases on Standard Records:
Misolou
Misolou
Perfida Mujer
Los Que Se Van

GLENN MILLER

Glenn Miller and his orchestra are heard on Bluebird records and are managed by General Amusement Corporation. Top favorite for college engagements, Miller’s orchestra features the singing of Ray Eberle, Marian Hutton and the Modernaires. Famous both as an arranger and a trombonist, Miller is best known as the most successful applicant of the reed formula. In 1939 he scored smashing successes at Frank Daley’s Meadowbrook, Cedar Grove, N. J., and then at Glen Island Casino, New Rochelle, N. Y. The fall of that year Miller emerged from a three-month engagement at New York’s Hotel Pennsylvania with full-grown laurels. A radio commercial for Chesterfield cigarettes on CBS soon followed. A series of successes, including numerous college dates, one-nighters and theater appearances ensued, and Glenn wound up playing a second date in the Paramount Theater, New York. From there he one-handed it out to the Coast to make his first picture for 20th Century-Fox. Dividing his time between the three-time-a-week Chesterfield program and the cutting of records, Miller is scheduled to return again to New York’s Pennsylvania in the fall. Instrumentation: Five sax, nine brass and five rhythm.

Latest Releases on Bluebird Records:
From One Love To Another
I’m Thrilled
Elmer’s Tune
Delilah
The Cowboy Serenade
Below the Equator
Under Blue Canadian Skies
Adios
I Know Why
Chattanooga Choo Choo
You and I
The Angels Came Thru
Peekabo To You
Cradle Song

LUCKY MILLINDER AND
ROSETTA THARPE

Lucky Millinder and his band, featuring Sister Rosetta Tharpe, are heard on Decca records and are under the management of Cale, Inc. Band is comprised of four reed, six brass and four rhythm. Millinder’s many outstanding engagements include two appearances at the Paramount Theater, three seasons at the Cotton Club, four engagements at Loew’s State Theater, eight appearances at the Apollo Theater and the same number at the Savoy Ballroom, all in New York. Millinder rose to fame thru his recordings, “Ride, Red, Ride.” Band has broadcast over the NBC network, Sister Rosetta Tharpe, the hotcha Holy Roller who sings and swings the spirituals, first broke into prominence when Cab Calloway signed her for a two-week engagement in his Cotton Club revue. She was an instant hit and was eventually held over for 22 weeks. This was followed by a five-week engagement at the New York Paramount Theater and some guest shots on the air. Recently she teamed with Millinder, and the combo is currently appearing at the Savoy Ballroom, New York.

LUCKY MILLINDER

Latest Releases on Decca Records:
Slide Mr. Trombone
Rock! Daniel

SISTER ROSETTA THARPE

Latest Releases on Decca Records:
Stand By Me
There Is Something Within Me
The End of My Journey
Sid Down
Rock! Daniel

VAUGHN MONROE

Vaughn Monroe has played trumpet with the bands of Austin Wylie, Larry Funk and Jack Marshald. With his own band he is heard on Bluebird records and is under the management of the William Morris Agency. Featured with the band are Marylin Duke, vocalist; Ziggie Talent, sax and novelty vocals. Band consists of four reed, six brass and four rhythm. Monroe and the band first attracted national attention when they broadcast over the NBC network from Seiler’s Ten Acres in Way-
Remember "SHANTYTOWN"!
YOU'LL CASH IN with these latest "LONG-SHOTS"!

ORDER THESE DECCA RECORDS by JOHNNY LONG and his Orchestra NOW and you'll be getting a-LONG to the biggest profits of the year!

Personal Management — JACK PHILBIN

GENERAL AMUSEMENT CORPORATION

THOMAS G. ROCKWELL, PRESIDENT

NEW YORK • CHICAGO • HOLLYWOOD
Joseph Monck, later he was booked into the Hotel Statler, Boston, and remained there until May of this year. Recent engagements include the Paramount Theater, New York, and the Strand Theater, Brooklyn. Band is currently on a vaude tour and is scheduled to open at the Hotel Commodore, New York, October 2. In April, 1941, the college editors throughout the country selected Vaughn Monroe's band as the outstanding new dance orchestra of the year, in The Billboard's Fourth Annual College Music Survey. Monroe broadcasts over the NBC and CBS networks.

Jose Morand

Jose Morand and his smart Latin-American orchestra recently completed a successful summer engagement at the Lido Beach Club, Long Island, N. Y. Morand's authentic South American rhythms are heard on Decca records and he is managed by Music Corporation of America. Not satisfied to restrict himself to the playing of Latin rhythms as they should be played, Morand has a diversified library of contemporary American tunes, Viennese waltzes, etc. This variety of presentation brought him a record-breaking stay at Cleveland's Hotel Statler, followed by an engagement at the Roosevelt Hotel, New York. Band is composed of four reeds, a trumpet, accordion, string bass, piano, drums, bongo and maracas. The bongo and maracas players appear in native costume. Featured vocalist is Gloria King. Morand himself plays the violin.

Latest Releases on Decca Records:
- Ting a Ling
- Pregonero
- Misirlou
- Sand In My Shoes
- Maria Elena
- La Paloma
- Two Hearts That Pass In the Night
- La Rosita

RENE MUSSETTE

Recording under the Standard label, Rene Musette orchestra is under the leadership of Henri Rene, former arranger for the famous Will Glah-Musette orchestra. Rene plays the Musette accordion in the band, makes most of the arrangements and is rapidly leading the orchestra to a leading place among organizations of its type. One of its latest and most popular records is "Tommy's Mustache," backed by "Merry Accordion."

Latest Releases on Standard Records:
- Waltzing On the Kalamazoo
- Cutting in Polka

MORE MAGIC MONEY MAKING MUSIC FOR YOUR LOCATIONS!

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Eddy Duchin

Featuring His Latest Magic Nickel Catchers!

Love Thought of It All Stars Over The Schoolhouse Wasn't It You?

Be Fair

Time Was Starlight, Star Bright

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America's Newest Band Sensation!

Featuring that great new trio

THE MURPHY SISTERS

Now recording for

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SWING LOW, JOHNNY COMES
SWEET CHARIOT MARCHING HOME

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-79-
Cubalero-Polka
Happiness Polka
Tommy's Mustache
Merry Accordion

Latest Releases on Victor International
Records:
Windmill Tiltie
Let's Step High, Baby
Pound Your Table Polka
Quintuplets

TONY PASTOR

Tony Pastor, the man who "Pastorized Swing," and his band record for Victor-Bluebird and are managed by Consolidated Radio Artists. Band, only two years old, has had a sensational rise to a place among the top name bands of the country thru recordings such as "Green Eyes," "21 a Day—Once a Month," "Don't Let Julia Fool Ya" and others. Instrumentation is five sax, seven brass and four rhythm. Featured are Eugenie Baird as girl vocalist, with Johnny McAfee (first sax) taking over the ballads, and Tony himself doing the heavy end of the other vocals. Pastor is considered among the top tenor sax men in the business. He was heard at New York's Lincoln Hotel for seven months, has been aired over NBC, and has completed a record-breaking tour of one-nighters and theaters. Stubby Pastor, Tony's brother, is featured on the trumpet, and Johnny Morris (Paradiddle joe) gets billing as drummer. Recently appeared at the Strand Theater in Brooklyn. Currently slated for leading college and ballroom dates throughout the country.

Latest Releases on Bluebird Records:
Dream Dancing
So Near And Yet So Far
Shepherd Serenade
Yoo-Hoo
Don't Let Julia Fool Ya
I'm New At This
I Found You In The Rain
$21 a Day—Once a Month
Dinah
All Alone and Lonely
Blues
Green Eyes

TEDDY POWELL

Teddy Powell and his orchestra are heard on Victor records and are managed by Consolidated Radio Artists. Featured vocalists are Dick Judge and Ruth Gaylor. Instrumentation is four sax, six brass and four rhythm. After a 10-year association with Abe Lyman's band, Powell organized his own bunch a little less than two years ago. Already he has played many outstanding engagements, including two runs at the Famous Door, New York; hit-dates at the Paramount Theater, Fiesta Danceteria, Strand Theater, New York; a tour of the Brandt circuit of theaters in New York, and the Southland Cafe in Boston. Powell's music is currently heard at the Rustic Cabin, Englewood Cliffs, N. J., and he plays over 18 WOR airshots, four CBS wires. Two of his recordings, "Yes, Indeed," and "Jim," are in the top-selling brackets. Powell has been renewed at the Rustic Cabin until December 15.

Latest Releases on Bluebird Records:
Mickey
In Pinetop's Footsteps
Yes, Indeed!
I'd Love You Again
Jim
Steady Teddy
I See a Million People
Jungle Boogie
All I Need
Sams Cukettes
I Went Out of My Way
Ode To Spring

SEYMOUR RECHTZEIT

One of the most prominent entertainers in the Jewish language field, Rechtzeit has appeared in several movies, in vaudeville, and is currently heard 12 times weekly over various New York radio stations. As Seymour Richards, Rechtzeit appeared at Billy Rose's Casino de Paris. His records of "Bela" and "Zlatopol" are outstanding as the first made of these popular Jewish songs. Rechtzeit records for Victor International.

Latest Releases on Victor International:
Mein Yiddisherarame
I'm Sorry
I Don't Love You
Ich Hab Dich Tzuful Lieb
Ken'mol
A Freilich Land

LOUIS PRIMA

Louis Prima's driving, peppy music is heard on Decca records. Under the management of Music Corporation of America, Prima has taken his famous hot trumpet, his infectious scat-singing style and his novel production numbers into some of the most desirable band locations in the country. Among the many outstanding engagements played by the band are Hickory House, New York; Famous Door, New York; Famous Door Hollywood; Strand Theater, New York; Chatterbox, Mountainside, N. J.; Howard Theater, Washington, and Royal Theater, Baltimore. The band starts a return engagement at the Royal Theater, Baltimore, on September 26. Instrumentation includes four reeds, three trumpets, three trombones, four rhythm and the leader's trumpet. "The Original Sia," band within the band, is featured. Also featured are Lily Ann and Frank Frederico and Jack Powers.

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Latest Releases on Okeh Records:
Tica-Ti Ti-Ti
Jersey Bounce
I'm Sorry I Made You Cry
Forgive Me

ALVINO REY

Featuring the sensational electric guitar style of Maestro Alvino Rey, this organization has catapulted to the very top among the younger crop of

THE SURPRISE BAND OF 1941!

—SAYS METRONOME

TEDDY POWELL

AND HIS ORCHESTRA

featuring vocals by Ruth Gaylor and Dick Judge

There's great NICKEL-PULLING POWER in these

BLUEBIRD RECORD HITS by the TEDDY POWELL BAND

Just released:

Yes Indeed
I'd Love You Again
Steady Teddy
Jim
I See a Million People
Jungle Boogie
All I Need
Sams Cukettes
I Went Out of My Way
Ode To Spring

Just released:

I Went Out of My Way . B 11248
Steady Teddy . B 11213
Jim . B 11213
I See a Million People . B 11232
Jungle Boogie . B 11232
All I Need . B 11201
Sams Cukettes . B 11201

These Records are still making Money for You:

Things I Love
Wise Old Owl
Blue Danube

Direction: CONSOLIDATED RADIO ARTISTS, INC., 30 Rockefeller Plaza, New York
bands. Recording for Bluebird and managed by the Music Corporation of America, the band has been turning out top-notch entertainment and is here to stay as a top flight musical aggregation. Roy's engagements include dates at the Paramount Theater, New York; Hotel Statler, Syracuse; Casa Manana, Hollywood; Eastwood Park, Detroit; Biltmore Hotel, New York; Civic Auditorium, Pasadena, Calif., and Earl Theater, Philadelphia. At present the outfit is on its way to Hollywood to appear in a feature picture which will spotlight the leader's guitar virtuosity as well as the charms of the four King Sisters, whose voices have contributed much to the band's success. Instrumentation of the band comprises two guitars (one of which is Roy's twin keyboard electric), three trumpets, two trombones, four reeds, piano, bass and drums. King Sisters share vocals with Skeets Herfurt, Dick Morgan and Bill Schallen. Drummer Eddie Schallen is also featured.

**Latest Releases on Bluebird Records:**

Don't Take Your Love From Me
Jealous
Dancing With a Dream
Here Comes the Bride
How Green Was My Valley?
It's Yours
Kiss the Boys Goodbye

**LANNY ROSS**

Lanny Ross is heard on Victor records is managed by Ruth Norton.

If It's Yours
It's Yours, Save It
LULLABY
Lullaby

**Lanny Ross is heard on Victor records**


during his current engagement at the Hotel Lincoln, New York; Paramount Theaters, New York; Chicago Theater, College Inn, and Hotel Sherman, Chicago; Palace Theater, Cleveland; She's Buffalo Theater, and numerous college proms. Savitt opens at the Earle Theater, Philadelphia, September 26, for one week. The Top Hatters have broadcast over the three major networks, NBC, CBS and Mutual.

**Latest Releases on Victor Records:**

Shepherd Serenade
Lament To Love
'Til Revellie
I Guess I'll Have To Dream the Rest
Come Back to Sorrento

**Feature with HORACE HEIDT AND HIS MUSICAL KNIGHTS**

**INDIAN LOVE CALL**

I Love You Truly . . . 36200

William Tell
Listen to the Mocking Bird

The World Is Waiting for the Sunrise
35393

**36031**

**Tumbling Tumbleweed**

35234

**36380**

**coming soon!**

**And listen for FRED LOWERY'S LATEST COLUMBIA RELEASE**

with HORACE HEIDT AND HIS MUSICAL KNIGHTS

**"BE HONEST WITH ME"**

**—No. 36380—Coming Soon!**
MR. OPERATOR!
HERE'S YOUR AUDIENCE FOR
JACK
TEAGARDEN
AND HIS ORCHESTRA

- NOW! NBC RED FROM HOTEL SYRACUSE, N. Y.
(including a special series, "The Blues Club")

- NOV. 4th! 100,000,000 PATRONS IN 10,000 THEATRES
("Birth of the Blues", with Bing Crosby, Mary Martin)

- NOV. 19th! NBC RED FROM HOTEL SHERMAN, Chicago, Ill.
(plus Teagarden transcriptions on 300 radio stations)

-AND HERE ARE THE DECCA RECORDS THIS
JACK TEAGARDEN AUDIENCE IS READY FOR!

"THE WAITER, THE PORTER AND THE UPSTAIRS MAID"
BY BING CROSBY, MARY MARTIN
AND JACK TEAGARDEN AND HIS ORCHESTRA

DECCA #3970
exactly as they originate it in the Paramount picture,
"THE BIRTH OF THE BLUES"

Also on DECCA #3970, "The Birth of the Blues"
by BING CROSBY with JACK TEAGARDEN AND HIS ORCHESTRA

OTHER DECCA RECORDS BY JACK TEAGARDEN:

#3844 "ST. JAMES INFIRMARY"
#3841 "WHAT DID YOU DO TO BE SO BLACK AND BLUE"
(Vocal by Jack Teagarden)

"PRELUDE IN C SHARP MINOR"
(Vocal by Jack Teagarden)

Lead: Kindly Light
Abide With Me
Day Is Dying In The West
Rock of Ages

CHARLIE SPIVAK

Charlie Spivak, "The Man Who Plays the Sweetest Trumpet in the World," and his orchestra are heard on Okeh records and are managed by General Amusement Corporation. In one year Spivak and his crew have rocketed to fame. Recently he completed a long-run engagement at the Glen Island Casino, New Rochelle, N. Y., where he toppled all attendance marks. Spivak saw service with some of America's greatest orchestras before forming his own crew. He played trumpet for Paul Specht, Benny Pollack, the Dorsey Brothers, Ray Noble and Jack Teagarden. The band features male vocalist Gary Stevens and the Stardusters, three men and a girl. Instrumentation: Five sax, six brass, four rhythm, including Spivak's own trumpet. Just recently his band was selected by the New York "Daily News" to play for the Harvest Moon Ball in Madison Square Garden. Currently on a heavy schedule of spot, one-nighter and theater dates, he is slated to open soon at the Palladium in Chicago. His music has been aired on CBS and Mutual networks.

LATEST RELEASES ON OKEH RECORDS:
To Your Heart's Content
Let's Go Home
Don't Take Your Love From Me
If It's True
It's So Peaceful in the Country
What Is Sweeter Than Sweetheart?
Time Was
I'll Never Let a Day Pass By
When the Sun Comes Out
Charlie Horse

MAXINE SULLIVAN

The songstress who rose to fame with her warbling of "Loch Lomond," Maxine Sullivan records for the Decca label and is managed by Columbia Artists. She boasts a star-spotted list of radio, film and club engagements. Outstanding appearances include runs at Loew's State, Paramount Theater, New York; Earle Theater, Philadelphia; Ritz-Carlton Hotel, Boston, and an extended series of reappearances in New York's Famous Door and the old Onyx Club, where the Sullivan name first became known to the public. She has been featured with John Kirby's music on a three-year-long CBS airshow, "Swing Low, Sweet Chariot." Her last picture was "St. Louis Blues," released by Warner Brothers. Currently pulling crowds at Boston's Ritz-Carlton Hotel, Miss Sullivan has cut her famous "Loch Lomond" anew on Decca records.

LATEST RELEASES ON DECCA RECORDS:
Loch Lomond
Just Like a Gypsy

JACK TEAGARDEN

Jack Teagarden and his orchestra record for the Decca label and are managed by Music Corporation of America. Featured vocalists are Kitty Kallen and David Allen, with Jack himself taking a share in the honors. Instrumentation is five sax, eight brass and three rhythm, including the famous Teagarden trombone. Outstanding engagements for the slinthorn virtuoso and his crew include Roseland Ballroom, New York; Black Hawk, Chicago; Meadowbrook, Cedar Grove, N. J.; Brunswick Hotel, Boston; and the Roosevelt Hotel, Jacksonville. Recently Teagarden completed a smash engagement at the Casa Manana in Culver City, Calif. Teagarden has a dramatic role in the new Bing Crosby-Mary Martin picture released by Warner Brothers, "Birth of the Blues," and his band supplies the musical background. Featured Decca records include two tunes from the film, "The Waiter, the Porter, and Here Are the Decca Records This Jack Teagarden Audience Is Ready For!
**Tommy Tucker**

"Tommy Tucker Time" is heard on Okeh records. "I Don't Want to Set the World on Fire," with the fine vocalizing of Amy Amell and the Voices Three, is the latest hit recorded for Okeh by the Tucker band. Under the management of Music Corporation of America, band has been spotlighted recently on the "Greater New York, P.O. Cold" air show, sponsored by Tum Orchestra. Spent summer playing at the Berkley-Carteret Hotel, Asbury Park, N. J., and will open shortly at the New Colonial Inn, Singac, N. J. Among outstanding past engagements were Strand Theater, New York; Hotel Statler, Cleveland; Murray's, Tuckahoe, N. Y.; El Patio Ballroom, San Francisco; Roman Pool Casino, Miami; Hollywood Restaurant, New York; Oriental Theater, Chicago; Strand Theater, Brooklyn (current). Tucker is noted for his novel arrangements on such songs as "The Man Who Comes Around" and "I Don't Want to Set the World on Fire." Boasts one of the best girl vocalists in Amy Amell, a personable baritone in Don Brown, and the clever "Voices Three." Band instrumentation includes five reeds, three trumpets, a trombone, piano, bass and drums.

**Latest Releases on Okeh Records:**

Concerto For Two Piano with Rhythm Background.

---

**Sensational New Decca Recording Artist Who's Taking the Country by Storm!**

**CARMEN CAVALLARO**

**On the Air---**

NBC Coast to Coast

3 Times Weekly

**In Person---**

Currently 2nd Season

Cosmos Room, Carlton Hotel, Washington, D.C.

**Piano Album No. 230**

**Exclusive Management**

**MUSIC CORPORATION OF AMERICA**

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

EACH OFFICE A COMPLETE UNIT IN ITSELF
A Busy Year

(Continued From Page 4)


The complete phonographs and auxiliary wall and bar boxes, speakers, etc. In addition to these firms, Packard Manufacturing Company, Indianapolis, and Buckley Music Systems, Inc., and J. Keesee, Birmingham, produce auxiliary equipment.

These firms are all well established and have been in business for many years. Some very modern manufacturing plants are occupied by these firms, and considerable improvements in the federal government's phonograph plant are for the year 1939, and for the favorable employment and production figures that have been made by the total employment of 980,000.

The favorable employment and production figures that have been made by the total employment of 980,000.

Distributing Field Changes

Unless the phonograph industry suffers some sudden shock during the latter part of 1941, the total number of distributing (wholesale) firms in the phonograph field is likely to show an increase for the year, even though no manufacturers have been able to get new machines to sell naturally suggests there is some discouragement among them. Their total volume of business and profits have been reduced, although the favorable employment and production figures that have been made by the total employment of 980,000.

The demand for used machines has greatly increased, and prices on used equipment have also advanced. The fact that distributors cannot get new machines to sell naturally suggests there is some discouragement among them. Their total volume of business and profits have been reduced, although the favorable employment and production figures that have been made by the total employment of 980,000.

The last census of manufacturers by the federal government reported as 75 in number. Coin machine reports show 35 operators in St. Paul, and 12 in Minneapolis locations showed an even higher gain than the State average.

Minneapolis showed a population of 489,971 by the 1940 census and is said to have about 1,000 phonographs in use.

The State of Minnesota has a population of about 1,000,000 people, and a ratio of one music box to every 810 people. The rural areas have a much larger ratio of people per retail store than the city areas. The State average is for 1939, and a lot of things have happened since then.

Trade reports show 20 or more phonograph operators in the city, doing an annual business of $11,173,000. The average of 11/2 records per machine each week; the average play is estimated to include from 10 to 30 per cent of all phonograph locations. In the following reports the various retail census reports of the U. S. Department of Commerce are used as the basis of summaries in the 1941 Market Guide published by Editor & Publisher magazine.

A Minneapolis Report

It was not easy to get trade reports from this city because so many are inclined to treat the Twin Cities as one and hence there would be quite a variance in the data. Minneapolis was given a population of 489,971 by the 1940 census and is said to have about 1,000 phonographs in use.

That is a ratio of one music box to every 810 people. The rural areas have a much larger ratio of people per retail store than the city areas. The State average is for 1939, and a lot of things have happened since then.

Commercial reports show Minneapolis as having a trading zone extending 30 miles in all directions and a transient population of about 50,000 people, doing an annual business of $2,325,000. The distribution field changes.

There are good reasons why the music operator would suffer from new taxes or assessments now more than ever. There are four established distributors who sell phonographs; they employ about 25 people and none of them have stand-alone phonographs. Many of their experienced men have gone into the army or to larger industrial plants.

Favorable for Operators

Many recent trends have been favorable to the operator of automatic phonographs. The two unfavorable trends that have given the operator most concern are greatly increased competition and the recurring taxes or assessments now more than ever. There are four established distributors who sell phonographs; they employ about 25 people and none of them have stand-alone phonographs. Many of their experienced men have gone into the army or to larger industrial plants.

While the business of operating and servicing music machines has grown steadily during the past year, at the same time the operator's total earnings on his investment have decreased. The picture is at once evident when it is considered that the installation of bar and wall boxes now is estimated to include from 10 to 30 per cent of all phonograph locations. In other words, the music operator now has something more to do than simply put in a phonograph or take it out again. He is now in the position of installing complete music systems or service for the average establishment, which means a phonograph plus wall and bar boxes and automatic phonographs in use. This is a State ratio of about one phonograph for every 250,000 people. The average play is estimated at $56.50 per machine weekly.

In Rocky Mountains

The city of Denver reports many benefits from the distribution of phonographs. The numerical increase of establishments is greatly increased, and at the same time the operator's total earnings on his investment have decreased. The picture is at once evident when it is considered that the installation of bar and wall boxes now is estimated to include from 10 to 30 per cent of all phonograph locations. In other words, the music operator now has something more to do than simply put in a phonograph or take it out again. He is now in the position of installing complete music systems or service for the average establishment, which means a phonograph plus wall and bar boxes and automatic phonographs in use. This is a State ratio of about one phonograph for every 250,000 people. The average play is estimated at $56.50 per machine weekly.

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Commercial reports show Minneapolis as having a trading zone extending 30 miles in all directions and a transient population of one million or more annually. The distribution field changes.

Areas

So much for the national picture. Perhaps the phonograph industry can be more easily visualized by surveys of the industry in two or three cities in various parts of the country. During July, 1941, The Billboard made local surveys of the music box business in about 25 cities to gather some details that might help in completing a national picture. The ratio of phonographs to the population, to the volume of retail business and to the number of music box establishments may eventually prove very helpful in establishing the business importance of the phonograph industry.

In the following reports the various retail census reports of the U. S. Department of Commerce are used as the basis of summaries in the 1941 Market Guide published by Editor & Publisher magazine.

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THE ONLY TIME WE BLOW OUR HORNS IS ON THE BANDSTAND

WHEN IT COMES TO AN AD—WE LET THE CRITICS DO IT FOR US. HERE’S WHAT THEY HAVE TO SAY

Watch for these new

OKEH

Hits by

LES BROWN AND HIS ORCHESTRA

After 16 record-breaking weeks at the Cabin, Armonk, New York, they’re opening September 7th at the Blackhawk, Chicago.

“Orchidee” to Les Brown’s is the latest en vogue saxophone melody. “I don’t know,” answered Les Brown. “But I like it!”

“Put your money on the Les Brown and you will cash in immediately.”

“Les Brown’s band has become one of my enthusiasms and I have a hunch it’s headed for the top.”

“Here’s a band that boasts watching. From the moment Les Brown has been putting in all the little arrangements, I’m definitely on the way that leads to the top of the heap. It’s one of the Les Brown’s. They’re fine music machine material and it’s bringing long life in the automatics.”

“I sense a blossoming genius.”

—THE BILLBOARD

“Les Brown is putting in of late, he is definitely on the way that leads to the top of the heap. It’s one of the Les Brown’s. They’re fine music machine material and it’s bringing long life in the automatics.”

—THE BILLBOARD

“Smart arrangements and vocals feature Les Brown’s version of All That Meat and No Potatoes. Les Brown’s version of All That Meat and No Potatoes is among the best of the season.”

—THE BILLBOARD

“I will have to dream the rest,” said Joe Glasser, manager of Okeh Records. “I guess I’ll have to dream the rest.”

JOLTIN’ JOE DI MAGGIO

CITY CALLED HEAVEN

IF YOU DIDN’T KNOW

GUESS I’LL HAVE TO DREAM THE REST

—CITIZEN, Columbus, Ohio

AS IF YOU DIDN’T KNOW

DO YOU CARE?

LENTEN TO LOVE

Personal Management: JOE GLASER, INC., 30 Rockefeller Plaza, New York

THE END
Music Machines in Wartime

(Continued From Page 11)

Fairly large stocks were in use and a good number of machines were in distributor warehouses. In the early days of the war some manufacturing of coin machines was undertaken by a few former distributors. It is not thought that any phonographs were even attempted. Hundreds of playlands cover the Isles, in London, in other inland cities and on the coasts. These machines are playing a part in the morale building of a war-torn people. But the question is how many machines there are. Reliable representatives reporting on the situation say that there is a definite scarcity of machines, but that the machines now operating are kept in as good repair as possible with limited parts available. Often a number of machines are destroyed in bombing raids and subsequent fires. Possibilities of acquiring more machines are nil until the victorious end of the war.

In France the picture is worse. At the beginning of the war French coinmen looked back at some of the greatest gains in Europe in the establishment of coin machine business. Phonographs and games were becoming more and more popular. Today, occupied by Nazi forces and torn by strife, there is little use of coin-operated machines. A great number of machines in France before the war were destroyed. Some machines naturally are in operation, but with the present chaotic conditions the less said the better.

The other countries of Europe are in more or less a chaotic state and there is no operation of coin machines to speak of. With the exception of England, France and Belgium few automatic phonographs found their way into Europe. The greatest coin machine business on the Continent was in vending machines (made in Europe). Rationing in all European countries obviates the use of such machines.

Over Here

In the Western Hemisphere the picture is much better, Canada, in normal times one of the greatest importers of automatic phonographs, is the only country in the Western Hemisphere to have put definite restrictions on importation of music machines. There are thousands of phonographs in Canada, but there is still need for more. Since the establishment of the embargo no complete machines have been shipped into the country. There have been shipped, however, a number of phonograph chassis and parts to an assembling plant in Canada. Here in Canadian-built cabinets the phonographs have been constructed for use. While a number of machines have been manufactured in this manner, the supply in no way meets the demand. A conservative estimate is that Canada could use at least 100 more phonographs a month.

One reason for the inability to supply the Canadian demand is that U. S. manufacturers of automatic phonographs are not able to spare any great number of parts for Canadian use. Faced with smaller amounts of materials and a rising market within the United States, the phonograph manufacturers have their hands full meeting orders.

As for phonograph records, England, Germany and several other European countries have pressing facilities for making records. In all, records are being made. But England, Germany and other European countries are more restricted in their making of records than is the United States, which has a comparatively large supply of raw material for making records.

FUTURE EXPORT POSSIBILITIES

Johannes Steel, well-known commentator, recently remarked that we are turning our economy upside down in an industrial effort to aid Britain and her allies. He believes the war will end in 1944 or 1945 with the defeat of the Nazis. In other words, anything can happen in the next two or three years and everything in the U. S. will be directed toward defeat of the Axis powers.

During 1941 the U. S. began to realize what the defense program meant to its theretofore comfortable, over-supplied manufacturing indus-
tries. The coin machine field felt the pinch along with other industries of the nation. On all sides were rumors of things getting worse or getting better. Undoubtedly with business better and U. S. operators demanding more machines, there would be fewer machines to export. Nevertheless, let us consider the possibilities for export. What are the favorable conditions in countries of the Western Hemisphere? What are the possibilities during and after the war—depending on victory of the Allies?

Canada

Canada is destined to be a much more industrial type of nation. Her factories are springing up right and left to bolster the war efforts of the British Commonwealth. During the war it may be expected that the embargo will remain and that there will be a limited exportation of phonographs. After the war Canada will have more people in industrial centers. There will be a bigger market than ever for coin machines of all types—particularly music machines.

Mexico

First country to the south is Mexico. Mexico is benefiting from huge metal purchases by the United States and tourists go there in increasing numbers. All of this means greater demand for musical entertainment, both by the people of Mexico and by tourists. There has been a big repatriation of Mexican foreign balances as well as entrance of refugees with money. Much refugee money has been placed in Mexican banks because European refugees fear the United States may place licensing laws or “freezing” on balances of all foreigners. The new Mexican administration has a more conservative labor policy. Confidence is rising in Mexico because of this and also because of the fact that there are prospects of the United States building army and navy bases in vital points of Mexico. Currently there is a large reserve of dollar exchange in Mexico, and if the goods are available in the United States there will be a natural demand for phonographs as well as other articles contributing to entertainment and higher standards of living.

In 1940 Argentina operators bought 14 machines valued at $1,798, an increase over 1939. $8,043, a large gain over 1939. Export-Import Bank loans, new export markets in Africa and Asia, large sales of defense materials to the U. S., stabilization of coffee prices and many other items such as phonographs, radios and other devices contributing to the more abundant life.

South America

Citizens of the United States are now much interested in hemisphere solidarity. Much effort has gone into expanding cultural relations which always accompany trade expansion. There has been created by the U. S. a department of cultural and commercial relations to function for the mutual good of South American countries and the U. S. To boost Pan-American solidarity every avenue of cultural approach is being studied.

What does all this mean to the automatic phonograph industry? It means that more U. S. citizens are going to South America. More South Americans are coming to the U. S. Greater trade and appreciation of the mode of living in the U. S. will mean more export of such items as phonographs, radios and other devices contributing to the more abundant life.

Paragraphs following will give some idea of the situation in each of the South American countries.

Brazil

An Export-Import Bank loan is erecting steel mills in Brazil. In spite of the loss of 25 per cent of normal foreign markets with the collapse of Continental Europe, Brazil has been able to increase purchases from the U. S. and has been able to pay for them. Brazil has liquidated all moneys due on profits and dividends earned by foreign countries and still ended 1940 with a surplus exchange position. Normally a surplus exchange would allow for larger importation of items such as automatic phonographs. Due to war conditions and strict controls, however, it is possible that no more than the usual amount of phonographs will be allowed to enter. The number of phonographs to enter is necessarily dependent on the exchange position and the country’s desire for certain types of goods.

In 1940 Brazil imported from the U. S. 41 phonographs valued at $8,043, a large gain over 1939.

Factors making for Brazil’s ability to trade with the U. S. are Export-Import Bank loans, new export markets in Africa and Asia, large sales of defense materials to the U. S., stabilization of coffee prices and the sale of cotton to other American countries.

Argentina

In 1940 Argentina operators bought 14 machines valued at $1,798, an increase over the previous year. In 1941 the figure is probably much greater trade and appreciation of the mode of living in the U. S. will mean more export of such items as phonographs, radios and other devices contributing to the more abundant life.

REACHING OUT ON THE PHONO NETWORK TO FANS ALL OVER THE COUNTRY

Sonny Dunham is known everywhere in the field of popular music. His trumpet and trombone are terrific! And he’s in front of a fine band, playing one-nighters, theatres, campuses, and broadcasting regularly. The record-breaking business done in all these spots has created a definite demand for Sonny Dunham on the phono network—his fame is building with amazing speed and the public’s looking for him, so get Sonny Dunham’s name into every one of your machines!

JUST SMASHED ALL SUMMER ATTENDANCE RECORDS IN A 3-MONTH ENGAGEMENT AT FRANK DAILEY’S MEADOWBROOK, CEDAR GROVE, N. J. —CBS-MBS OPENING OCTOBER 3, STRAND THEATRE, N. Y.

SONNY DUNHAM America’s Trumpet and Trombone Stylist RECORDING WITH HIS NEW HIT BAND ON THE BLUEBIRD LABEL THESE BRAND-NEW BLUEBIRD RELEASES BY SONNY DUNHAM AND HIS NEW HIT BAND ARE READY TO PULL NICKELS FOR YOU—DON’T DELAY A SINGLE DAY!

B11289—AS WE WALK INTO THE SUNSET
B11253—NICKEL SERENADE
B11214—LAMENT TO LOVE
B11299—SAND IN MY SHOES
B11209—EASY STREET

—This natural for the taverns, the disc that put the fame on Dunham’s name.

Personal Management Carlos Gastel

GENERAL AMUSEMENT CORPORATION
higher, inasmuch as the situation is brighter in Argentina. The year
1940 ended for Argentina with a very bad trade picture, for the
country was hard hit by the war. In 1939 Argentina had a favorable trade bal-
ance of $38,000,000 with the U. S. The year 1940 ended with an unfavor-
able trade balance of $17,000,000. Currently, however, the balance is
running in favor of Argentina because of several factors, such as Export-
Import loans and because of increased purchases by the country. Im-
ports are also more from the country than we are selling it. Many new products are coming from
Argentina and there is likelihood of enlarged markets in other American
countries.

Uruguay
Uruguay purchased 14 phonographs valued at $1,905 in 1940 as
against none in 1938. Today rigid import limitations have brought a
favorable trade balance by some $12,000,000 to $15,000,000. Because of
a favorable trade balance with the U. S., we have a large surplus as
much as we sold them in 1940, exchange is now being granted for Ameri-

can products on a fairly large scale.

Chile
Chile has been one of the nations heavily hit by the war. The U. S.
has always bought Chile's nitrate, but copper mined there did not enter
this country because of high tariffs. In 1940 U. S. defense purchases of
Chilean copper boosted production of the metal to a high point. These
purchases somewhat compensated for loss of European markets, but no
outlet has as yet been found for the country's large surplus of previously
exported agricultural products.

Chile, nevertheless, has been one of our best customers of phono-
graphs, having taken 40 of them in 1940 valued at $6,457.

Peru
Peru's economy is closely tied to exports of cotton, sugar and min-
erals. The condition of the country is fairly good despite the fact that
the exchange supply is not flush and that there is no unfilled commercial
demands. In fact a $10,000,000 Export-Import Bank credit was un-
touchable because of favorable conditions. Peru was said to be wide open
at the time this article was written, her import restrictions being easily
met. The favorable bank balances enable the purchase of machines. In
1940 Peru took eight phonographs valued at $2,612.

Japan has been a big buyer in Peru. War developments mean much
to Peru, and those developments may now be at hand.

Bolivia
Bolivia is finding defense requirements of the U. S. a help to her
economy, the U. S. buying many essential items from the country. Im-
ports require no permits, but exchange licenses are required. Reports
are that payment experience varies from time to time. Bolivia, accord-
ing to export statistics, did not buy any phonographs in 1940.

Venezuela
A producer of crude petroleum, Venezuela has lost her English
market and German coffee market as well. The country is sound eco-

nomically but has an exchange shortage. Venezuela, nevertheless, is
one of the best customers for phonographs, having taken 34 valued at
$7,062 in 1940.

Colombia
Second most important coffee country of the hemisphere, Colombia
has benefited with the 30 per cent rise in coffee prices with the estab-
lishment of a coffee export-quota system. The gain, however, is par-
tially offset by reduced exports on other items. Imports of Colombia are
invariably in excess of exchange supply, with unremitting payments ac-
cumulated. During 1940 this was taken care of by a loan from the
Export-Import Bank. In 1940 Peru took 35 phonographs, having bought 109 during 1946, a total purchase of $32,673.

Central America
In Central America, Panama has large amounts of U. S. money cir-
culating because of construction work on new canal locks. In Honduras
crops have not been too good, but gold and silver production is up and
coffee prices are better under the quota agreement. Guatemala is also
better off because of good coffee prices. Salvador, another coffee coun-
try, is paying for her imports with promptness, but in past months there
has been an uncertainty in payments by Nicaragua.

Exports of phonographs in 1940 to these countries are as follows:
Panama, 121, valued at $25,808; Honduras, 4, valued at $448; Guatemala,
18, valued at $3,763; Salvador, 27, valued at $4,608, and Nicaragua, none.

West Indies
Cuban sugar crops were good during 1941. Export-Import Bank
loans are likewise aiding the island. Reports are that Cuba is meeting
exporting requirements promptly and that business with the U. S. is very good.
During 1940 Cuba as a phonograph customer was very good, having taken
100 machines valued at $17,021. It is easy to send machines to Cuba, it is reported, for import controls are fairly easily negotiated.

Haiti
Haiti did not buy any phonographs in 1940. This country's situation
would not be very favorable if it were not for entrance of new capital
in agricultural enterprises. Her exports to Europe, chiefly to France,
declidedly sharp with the war.

Others
Others to the south who purchased phonographs in 1940 and have

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not heretofore mentioned are Costa Rica, the Dominican Republic, and our own little strip in Panama, the Canal Zone. Each of these countries and, of course, the Canal Zone, are in good condition. Their purchases in 1940 were: Costa Rica, 4, valued at $884; Dominican Republic, 18, valued at $838, and the Canal Zone, 7, valued at $4,876.

Summary
Some will probably wonder at these statements regarding the South American countries and ask why we have given so much detail on each. Obviously with our exports of phonographs climbing to new highs, with Canada taking none, there is only one section of the world left to export phonographs. Because the Department of Commerce has discontinued listing exports of phonographs to individual countries it is practically impossible to show which of the Latin and South American countries are taking more phonographs. But thru sheer deduction the fact remains that it is South America and South America only which can and is providing the rise in phonograph export totals.

Certainly the totals shown for some countries for 1940 are small to the point of being of only minute importance. But some day South America may become a tremendous market for automatic phonographs. The ability of Central and South American countries to effect increases or even to continue present scale purchasing during the war period will depend on our loans and on our buying of their products. Reams have been written as to why South American welfare is intimately tied in with the welfare of North America. It is understood that everything possible is being done by the U. S. to insure a greater export and import business with the countries to the south.

Music on the Machines
So much for the export of phonographs. Another question to be answered is: "Have there been any changes in the type of music used in automatic phonographs because of the war?" This is not easy to answer, for the tastes of people as regards music is one of the great national mysteries which is answered only by extensive polls—such as the Record Buying Guide of The Billboard. We know that the music taste has changed, but what has caused it to change? One of the apt parent changes which can easily be shown to result from the war and our defense effort is the use of patriotic records in the phonographs. In the early days of our defense effort many operators felt it their patriotic duty to place patriotic pieces in the machines. "God Bless America" was one of the strongest of these tunes. To say that patriotic tunes of the serious type were profitable is questionable. Some operators have dropped the idea, inasmuch as the public did not respond greatly to the serious patriotic type of music. They found that the semi-patriotic type with humor or a tear are the best.

General changes in the popular music since the beginning of the war have been a change from swing to sweet. Ballads, waltzes and novelty tunes are more popular at present than the swing, which formerly held the spotlight. Here is a question of whether the war influence has had something to do with the change or whether it is one of the natural courses of events.

Great popularity has been shown for such semi-patriotic tunes as "Goodbye Dear, I'll Be Back in a Year" and "They're Making Me All Over in the Army." A list of the patriotic and semi-patriotic tunes available accompanies this article in a boxed section.

Such factors as the use of greater number of records now being used by operators and the actual manufacture have already been touched upon and need not be repeated. One thing which can never be said too often is that music machines are one of the greatest popularizers today of music and talent. Talent is well aware of this today.

---

"HERE’S THAT BAND AGAIN"

HARRY COOL  DICK  BUDDY MORENO

DICK JURGENS AND HIS ORCHESTRA

WATCH THESE LATEST SMASH HITS BRING IN THOSE NICKELS!

"DELLAH"  "DREAM DANCING"
"MA MA MARIA"  "MOONLIGHT MASQUERADE"
"ELMER'S TUNE"  "ARE YA KIDDING"
"DON'T BE BLUE LITTLE PAL"
"CUDDLE UP A LITTLE CLOSER"

OKEH RECORDS  MANAGEMENT
MUSIC CORPORATION OF AMERICA
Music Machines and the Music Industry

(Continued From Page 15)

bands signed to a recording contract. Just the past year a booking office made such a deal with one of the big recording outfits and bought the first 10,000 disks off the presses. These records were distributed gratis by the firm to radio stations, music machine operators and record retail stores. Another booking office has gradually worked up contacts with the music machine operators in key cities, and the minute one of its bands has recorded a disk which they want to get behind, thousands of copies of it are rushed out to these operators free just for putting it on the machines.

Promotions such as this involve thousands of dollars and certainly would not be repeated as they are if the band offices did not see the returns in publicity and subsequent profit on its bands. The offices handling the bands were quick to see that many of their properties were netting as much money from a recording session as could be netted from a one-night stand. And this was besides the royalties to be collected later by the band leader when the disks began selling. In other words, records, a weak and dead ghost of the past, were now very much alive and more virile a force in the music industry than ever before—thanks to the coin-operated phonographs.

The last branch of the music industry to really realize the new potency of the music machine was the music publishers. Of course, their set-up was different, too. To plug their songs they had a much wider scope to work with than the individual band leader or other members of the industry had to sell their wares. If a song firm could manage so many plugs of its songs per week on any or all of the radio networks, that was all it wanted. The ASCAP-BMI controversy which culminated last January with ASCAP's getting shoved off the air lanes probably did more to wake up the music publishers to the coin phonographs than any other single factor. With the air suddenly closed to the ASCAP music publishers, they soon began to scurry around for other outlets, and there was only one that could compare with the widespread distribution afforded by radio. That was the 400,000 coin phonographs in the country.

The publishers soon discovered, too, that here was a medium which had a greater lasting power for a song than radio. A hit recording of a tune on the machines meant not only more actual plugs because of the number of plays the record received, but also a bigger coverage in the homes of the many people owning their own radio-phonograph combinations. The music men did not wait long to start their courting campaign of the phonograph operators. Special "news" letters, fancy-colored title strips, sample recordings, cocktail parties—all of these things were directed at the music machine operators.

Bigger Things Can Be Expected

And so it has gone, with an ever-increasing crescendo of "romancing" being pointed toward the once lowly and insignificant music machine during the past six years. As mentioned earlier in this article, however, the surface has only been scratched when it comes to bringing even a further integration of the music machine into the music industry. To the key branches in the music business such a statement may seem an unfair challenge, but it is a fact, nevertheless, that music machines can and will prove to be an even greater boon to the entire music industry. Already there are indications of how this will become a fact.

First of all, with but a few minor exceptions, the coin phonograph operators have up to now been classed as "a race apart" from the rest of the popular musical world. Outside of the promotional tie-ups mentioned above, the band leaders, music publishers, management and booking offices, ballroom operators and the theater managers have been content to make these sporadic invasions of the music machine field and let it go at that. The problems and actual business methods of the coin phonograph operators have 'vays been a deep mystery to the rest of the music field. This situation in itself tends to hamper a genuine inter-

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**NEW STAR IS BORN!**

When music critics in class and mass publications agree that a singer is "the greatest find of the year,"... when one of New York's most popular night spots holds a singer over for six consecutive months because patrons came back to hear her again and again,... when Victor decided to feature this singer in an album of The Blues—then you can be sure that that singer is a star headed for the very heights!

That singer is Lena Horne. Hitch your wagon to this great new star now, and watch the nickels pile up in your cash boxes. Get these new VICTOR RECORDS by ST. LOUIS BLUES BEALE ST. BLUES HARGÀS BLUES CARELESS LOVE...they're all in the new Victor Album P 82—"BIRTH OF THE BLUES" by LENA HORNEx

* * * On the Air! * * *
Friday-6:30-6:45 P.M.
NBC Red Network

* * * * * * *

**GOING ON!**

and hold over indefinitely!

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**A NEW STAR IS BORN!**

They're DIFFERENT! They're DYNAMITE!

The GOLDEN GATE QUARTETTE presenting their Spirituals in Modern Tempo
now on OKEH RECORDS

Too many run-of-the-mine "pops" in your machines is bad business! Wise operators are featuring at least two Okeh records by the Golden Gate Quartette in every one of their locations because these records are different... they're dynamite. They draw those extra nickels by the droves.

JUST LISTEN TO THESE LATESTS!

OKEH RECORDS by the GOLDEN GATE QUARTETTE

THE SUN Didn't SHINE BLIND BARNABUS 6345
JEZEBEL(times winding up 6238
DANIEL SAW THE STONE 6204

...then see your nearest Columbia distributor!

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**THE GOLDEN GATE QUARTETTE IS TOPS!**

Just returned from the INTERNATIONAL CONFERENCE OF THE SCHOOL OF THE AMERICAS, Mexico City, Mexico, where they were a featured attraction.

Here are some more of the wonderful reviews.

**Proof That**

* and The Billboard says: "...a magnificent spiritual performance by the Golden Gate Quartette..."

**and The Billboard says:**

Pack a wallop... "They're getting famous..."

On the Air at WOR—"TIMES WINDING UP" 6 Times Weekly

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**The GOLDEN GATE QUARTETTE is TOPS!**

Just returned from the INTERNATIONAL CONFERENCE OF THE SCHOOL OF THE AMERICAS, Mexico City, Mexico, where they were a featured attraction.

**The Golden Gate Quartette**

Selected by COLUMBIA to appear at the White House Correspondent's Program for PRESIDENT FRANKLIN D. ROOSEVELT'S INAUGURATION.

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**MCA Artists Ltd.**

475 FIFTH AVENUE NEW YORK NEW YORK
course between the music machine men on the one side and the rest of the music industry on the other. A lot of waste money and motion is expended by the latter because of this lack of knowledge.

The recording companies again were the first to recognize this error and are gradually remedying it. Their salesmen and distributors are in close touch with a great many operators and are now endeavoring to work even more closely with the men who operate the music machines. They are more solicitous about the operators' needs. Also, the disk companies are continually devising new methods of servicing the operators. A good example of this has been seen in the past year in the selection of tunes and artists made by the record companies. The recording executives are daily adding to a list of operators whom they contact consistently for advice on what recordings will best suit the coin music machine patrons. Many operators have been found by the disk outfits to possess an almost uncanny judgment along these lines, and the diskers are more than happy to have their co-operation.

There is no reason to believe that this trend will not develop further. The music machine operator may soon be consulted almost solely as a barometer for the public's taste in recorded music. And not only by the record companies, but also the band leaders and music publishers. After all, the latter are as interested in making good records and publishing good tunes as the record companies are in pressing them on wax. This incentive itself will do a lot in the future to bring the phonograph operators closer into the ranks of the music field.

To enhance this situation the music industry will have to make it its business to learn more about the coin machine side of things. A good example of the recording artist's coming more than halfway to effect such co-operation was seen last summer in the case of Lanny Ross and his sponsored air show. Ross devoted two of his shots to the automatic machine patrons. Many operators have been found by the disk outfits to possess an almost uncanny judgment along these lines, and the diskers are more than happy to have their co-operation.

Operators are impressed with this publicity given their business and are quick to show their appreciation to those precipitating it. Bands on theater or ballroom tours will bear witness to the fact that whenever and wherever they have asked the music machine operator to co-operate in a promotional tie-up they have always found him more than willing. And it is this type of relationship which should be nurtured even more and more. The benefits to be gained from both sides are invaluable. All of this may sound elemental, but it is a fact that there are still many band leaders who even at this late date do not see the advantage of plugging over their radio programs the tunes which they have recorded.

The important thing for the music industry to take cognizance of is that the coin music machine is one of the biggest music mediums in the field and to take full advantage of it there must be more than just good recordings made. The phonograph operators have more problems attached to their business than that of music merchandising, and until the rest of the music industry makes those problems a part of its business, too, this medium of hundreds of thousands of automatic phonographs is only doing a small part of the tremendous job it could do if only it had the full co-operation and understanding of the entire industry.

THE END
Why Operators Are Getting Better Records (Continued From Page 22)

well as practically guaranteeing sales for the orchestra's forthcoming tunes.

Song revivals are good for records aimed at music machines, but they must be handled right and with individuality in order to mean anything. Novelties and comedy lyrics are good for music machines when recorded by bands whose style fits them.

By BILL BURTON
Personal Manager Jimmy Dorsey

It has been our experience that the success or failure of a record in the music machines stands or falls on the record itself. If it's right, it'll hit; if it isn't, no amount of pushing or plugging will make it hit. Automatic phone operators aren't in business for their health, and if a record doesn't bring in the nickels in the first locations in which they try it out, they're thru with it. By concentrating when we're on the air on the tunes we've recorded we try to build as big a demand for the corresponding records in the machines as possible, but a campaign to put a band over in the machines has to start long before that. We try to start with playing square with the much-maligned music publishers.

Laugh if you will, but in our business the publishers are our suppliers, and their new tunes are our raw material. A priority on a tune can mean as much to a band as a priority on steel to a machine gun manufacturer. Jimmy Dorsey's first two really big hits on the machines were "The Breeze and I" and "Six Lessons From Madame LaZonga." Because we had been on the square with the publishers of both, playing their tunes on the air no more than those of other publishers but giving them every consideration and making up the tune when we said we'd make it up, and scheduling it for radio programs when we said we would, we got a four-week exclusive on "Breeze," an eight-week exclusive on "Madame LaZonga." Not long, the way this business moves, but long enough to get them on wax and plug them heavily on the air before any other bands got on to them. They weren't the first tunes we'd given that routine, and they aren't the last, but they were the first that clicked, and the same routine will eventually do the same for any other band.

Beyond that, we try to do only one thing for operators, but it's a thing that is tremendously appreciated, we've found. We've tried to get away from the standard recording practice of putting a push tune on one side of a release and a dog on the other. We've tried to put as much oomph as possible into both sides, so that the operator can double his take on the one disk. Our "Maria Elena" and "Green Eyes," both on one Decca record, are perhaps the perfect example of this; "Maria Elena" came up first and so fast that that side was worn out pretty quicky. When they flipped it over, they found to their delight that "Green Eyes" got an even bigger play, and I'm sure that Jimmy Dorsey reaped a lot of good will as a result.

IT'S HARVEST TIME
... all the time for MUSIC MACHINE OPERATORS Everywhere

with these BLUEBIRD HITS

by Charlie BARNET
The King of The Saxophone
AND HIS ORCHESTRA

CASH IN on these OUTSTANDING NEW BLUEBIRD RECORDS by CHARLIE BARNET now! They will bring PLENTY of NICKELS into ALL YOUR LOCATIONS!

-92-
Possibilities

(Continued From Page 24)

in the Guide's Going Strong feature. The remainder, tho less exciting in appeal, were none the less solid money-makers for operators, as witnessed by their inclusion in Coming Up, a category that proves considerable success just short of top rating has been achieved.

Champion of these hits predicted in Possibilities weeks before Going Strong was reached was the melancholy "I'll Never Smile Again." Unequaled for sustained popularity during the past year, the Ruth Lowe composition received the following pre-popularity comment in The Billboard's Guide: "... being plugged a great deal by Tommy Dorsey, who has a particularly good record of it for the boxes. This can very easily turn into a hit that operators can't ignore." With equal facility the Guide listed under Possibilities many other recordings, not so immediately noticeable as "I'll Never Smile Again," which subsequently rated position for several weeks in Going Strong. Of "Trade Winds," in the August 31, 1940, issue, Possibilities said: "Another week is likely to see this one starting off with a bang. It's Bing Crosby's recording that's causing an encouraging flurry. Better be prepared here." "Trade Winds" ran 12 weeks in Going Strong. In the October 5, 1940, issue ran this comment on "We Three": "... with an attractive title and idea, and a melody in the typical Tin Pan Alley vein. It has for these reasons a nice enough chance of making a name for itself in the country's music machines."

When the chart is searched for trends or tastes it becomes a haystack, with definite conclusions the needle. Ballads, as always, are prominent — e.g., the Latin-touching "Frenesi" and "Amapola," the croon-tuned "Trade Winds," "Maybe," and "My Sister and I," etc.—but the jump disks like "Beat Me Daddy Eight to a Bar" and "Five O'Clock Whistle" are still in there vaulting. A portly share of novelty waxings, cute lyrics their main forte, have scored more recently, with "Daddy," "Hut-Sut," and "Let's Get Away From It All" the leaders in the field. On the whole, however, the chart betrays that music machine demand follows no set pattern or fad.

Just as soon as ASCAP comes into its own over the airwaves the task of selecting Possibilities will become tremendously lighter, which probably will cause the percentage of successful prophecies to rise, along with the profits of operators who consistently follow the Guide.

THE END

Sweet, lilting music
for those "special" locations

There are thousands of locations where patrons want pleasant, smooth music while they are dining... lilting music for dancing in the continental tradition.

You probably have a number of such locations yourself. For every one of them, you'll find any of the records in these great albums ideal.

AL GOODMAN
and his orchestra presents

COLUMBIA Album C-62 MEMORIES
COLUMBIA Album C-34 SHOW TUNES OF JEROME KERN
COLUMBIA Album C-17 WALTZ TIME IN VIENNA
COLUMBIA Album C-13 STRAUSS WALTZES

NOTE: Retailers will find these albums among their best sellers. Display them prominently. Operators may purchase the records in these albums singly or in complete sets.

"I GOT IT BAD AND THAT AIN'T GOOD"
Vocal by Ivie Anderson (Victor 27531)

"TAKE THE 'A' TRAIN"
(Victor 27380)

"FLAMINGO"
(Victor 27326)

DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA
No. 1 is a certain hit in anybody's book. No. 2 is riding high and going places. No. 3 is talked about from coast to coast.

THAT'S ALL, BROTHER!

Exclusive Management
WILLIAM MORRIS AGENCY, Inc.
NEW YORK • LONDON • CHICAGO • HOLLYWOOD
Analyzing the Hit Records

(Continued From Page 30)

"You Are My Sunshine"—but the above 10 should be enough to make a stab at taking some sort of a poll as to what the music-machine-playing-public goes for in the way of music. Six of the 10 had unique and good vocal choruses, for example, so it should be safe to say that singing on a disk is a strong factor. Not just any kind of singing, tho, as is easily seen in those six disks.

Most of the people who play the coin phonographs do so during their leisure moments and usually they are in taverns relaxing at the time. Two types of songs appeal to them at those times—fast-tempo novelty songs which they can join in with and warble "la la community sing" or ballads telling of unrequited love and disappointment which they just want to listen to. Both of these have to be simple in lyrics and melody. Hence the success of an "Oh, Johnny" and an "I'll Never Smile Again."

Another factor which was common to all 10 of the recordings listed is that each was distinctly different from the other. This sounds paradoxical, of course, but none the less true. What does it prove? Simply that the masses of people are not dumb when it comes to music, that they want something different all of the time, and when they get it they appreciate it. The automatic phonograph differs from the radio in that it gives the people a chance to show their discrimination. A radio station can pour out plenty of musical junk a good part of the time and get away with it because the owner of the station has no way of knowing how many hundreds of thousands of people are tuning it out. That's one reason there are so many quiz shows with cash as prize awards—to keep the populace listening.

But the phonograph patron is investing at least a 5-cent piece for what he wants, and if it isn't on the machine he doesn't drop his nickel. He has his likes and dislikes, too, when it comes to bands or other recording artists. That is why our list of ten shows nine different artists. The public is always on the watch for new bands, singers, etc., and when it tires of one the phonograph operator has to be ready with something new. Proof of that fact is seen in the number of cases where a band with a hit recording on its hands has tried to repeat it with a similar sequel. It just doesn't happen.

Actually, this very rough analysis is something which should give thought more to the record manufacturers than the coin phonograph operators, because it is the former who must continually be on the search for the best tunes and the best bands to make them. But on the other hand, the more acute the music machine operator becomes to these musical necessities, the more he too can aid the record companies in finding the best material for the phonographs. The Billboard, thru its Record Buying Guide and many other popular music chart listings, especially the "Possibilities," has striven to help the operator in judging his pick of recorded music produced and will continue to improve on all of these features. But it is The Billboard's opinion that more and even better coin music machine hits can be made in the next year if greater professional care and co-operation is taken by all of us involved to see that we do not slip into a musical rut, hoping all the while that just the public's desire for music will take care of the rest.

Surely the tunemakers, band leaders and recording company musical directors have been thru enough experience during the past few years to see and profit by that experience. Of course, there will always be a percentage of hit-and-miss in judging any musical formula for records, but that percentage should be made more often.

Meanwhile, the coin phonograph operator still remains in the best position to feel the pulse of his customers, and from closely watching with musical ingredients make the hits on his machines he can gradually build up a pattern which he will find he can apply profitably when he walks into his local record distributor to hear the newest releases.

THE END
Pan-American Relations
(Continued From Page 34)

in Chile. There is the Tamborito from Panama; Marinera from Peru; Bambuco from Colombia, and so on.

All of these various types are recorded both here and in South America by Victor, Columbia, and Decca. The American public would be as fascinated by the music of these Central and South American countries as they are in watching a Fitzpatrick Travelog of them on the movie screen. Phonograph operators could put a few of these records on their machines, calling attention to them with colorful title strips, decals, or placards.

There are many famous Latin recording artists, too, whom the U. S. is not acquainted with. Libertad Lamarque, Tito Guizar, Pedro Vargas, Adelina Garcia, and Arturo Cortes are but a few. There is no reason why many of these could not become favorites here as the Benny Goodmans and Andrews Sisters are favorites "south of the border." People in the United States are definitely interested in what's to the south of us. Hollywood has seen this demand and written many scenarios around Latin settings. A New York travel bureau recently included rumba and tango lessons with its tours for Florida. All of these things prove that there is a demand for things Latin, and the coin phonograph operator is in a perfect position to make an opportunity of it.

Once the operators have shown themselves a force in the field of spreading Pan-American relations on this side of the Rio Grande, they have a perfect argument to place before the Nelson Rockefeller Committee's music division or any other government agency for furthering Pan-American good will. And in doing so they take themselves and the industry out of the "luxury" classification and into the field of good will and morale building. It is a well-known axiom that music is a greater soothing agent than tons of printed propaganda or short-wave political speeches.

THE END

Here it is... DYNAMITE ON DISKS!
“BE HAPPY” with LOUIS PRIMA
and his great orchestra
featuring JACK POWERS—Vocalist
LILY ANN CAROL—Vocalist

now on OKEH RECORDS

These new OKEH records by this great new combination will blast the nickels, dimes and quarters out of the pockets of every patron in every one of your locations... .

Lend an ear the next time you drop in at your OKEH distributor and see if you don't agree that here is OKEH dynamite on disks that will make you "BE HAPPY" with bigger profits from all your music machines!

MUSIC CORPORATION OF AMERICA

Skinnay Ennis and his ORCHESTRA
Just Released
These New Smash Hits For Your Machines

VICTOR RECORDS
Don't Let Julia Fool Ya
I Don't Want To Set the World on Fire
You Mean So Much to Me
Whistler's Mother-in-Law

Beginning Our Fourth Year With
BOB HOPE for PEPSODENT
NBC NETWORK—TUESDAY NIGHTS

Management: MUSIC CORPORATION OF AMERICA

GREETINGS, OPERATORS

JEANE BROWNE
“RED” INGLE
ORM DOWNS
TED WEEMS

PERRY COMO
ELMO TANNER
“COUNTRY” WASHBURN

Ted Weems AND HIS ORCHESTRA

DECCA RECORDS

Management: MUSIC CORPORATION OF AMERICA

—95—
WE REALLY DIDN'T WANT TO SET THE WORLD ON FIRE!

When we set out in the music publishing business we had one aim... to publish good listenable music. We really didn't want to SET THE WORLD ON FIRE!

But—it seems like we're doing just that! "I DON'T WANT TO SET THE WORLD ON FIRE" has leaped to the top as the song of the year!

Thanks, Music Machine Operators, for featuring these great records of

"I DON'T WANT TO SET THE WORLD ON FIRE"

in your machines

TOMMY TUCKER — OKEH 6320
HORACE HEIDT — COLUMBIA 36295
MITCHELL AYRES — BLUEBIRD 11275
SKINNAY ENNIS — VICTOR 27586
HARLAN LEONARD — BLUEBIRD B-10990
GUY LOMBARDO — DECCA 3999
DICK ROBERTSON — DECCA 3981
BON BON AND HIS BUDDIES — DECCA 3980
INK SPOTS — DECCA 3987
DICK TODD — BLUEBIRD B-11291
THE CHARIOTEERS — OKEH 6332

To Manie Sacks of Columbia, to Leonard Joy of Victor, to Dave Kapp of Decca and all those other members of the recording companies' production and promotion staffs... to the great band leaders and vocalists who are doing such beautiful, inspiring jobs on the tune—we want to express our heartfelt gratitude for making it possible for us to set the music and record worlds on fire with

"I DON'T WANT TO SET THE WORLD ON FIRE"

Woods Bldg., Chicago, Ill. CHERIO MUSIC PUBLISHERS 1585 Broadway, New York
I Need The Billboard

(Continued From Page 36)

Not any less important to me are the record reviews in the “On the Records” column. I have noticed that The Billboard has gradually slanted these reviews more and more toward the operator, and they come as a real lifesaver to me every week. After reading Part 2 of the Record Buying Guide I invariably turn to “On the Records” and religiously read them all, jotting checks before the ones which seem like good bets to me. I have found The Billboard’s record reviews the most accurate for the coin phonograph operator. They tell the story and usually hit the nail on the head in their forecast.

Part 1 of the Record Buying Guide is my next step. As I said before I always turn to “On the Records” and read these reviews, I usually hit the nail on the head in their forecast. I have noticed, too, that occasionally there is a record that will not quite make the grade to the first money, and, almost uncannily, I watch the same thing happen to that record on my machines. Proof enough for me that The Billboard knows what it’s talking about.

Another column that affords me a lot of swell tips is the Talent and Tunes on Music Machines. It keeps me up on what bands and artists are signing new recording contracts and other bits of trade gossip that are always interesting to one in my business. The advance news on different recordings coming up for future release is valuable, too, because if it is something I’m interested in I know it will be released as a future “must hear.” The “Territorial Favorites” in the same column always catch my eye, and I have found The Billboard and I are nearly always eye-to-eye on this line-up.

The Billboard’s Music Popularity Chart in The Billboard’s Music Department is always a good source of information on tunes. A new tune may first make its appearance as a best selling piece of sheet music. Usually the record companies are quick to hop onto it, but if they don’t I will call out on them and suggest that it consider it on the strength of its increasing performance as a sheet seller or an air tune. Reviews of bands in the “On the Air” column in the Music Department are something to be watched, too, as the public is listening to the radio these days and many tune requests from my locations are results of the proprietor’s listening number or band he likes on the air. This column helps me keep up with my locations.

Besides all this wealth of information there are the news columns in both the Record Department and the Music Machines section. The Billboard’s coverage of all the various angles connected with the music industry has always set my imagination to work on just how it is possible every week to get such complete and accurate trade information. It’s done, and I guess it is not for me to question how. I need The Billboard every week just for that reason, and know that I would suddenly feel cut off from my business as an operator if I did not get it.

What Every Music Machine Operator Should Know

Weekly features in The Billboard that should be required reading for every music machine operator are:

RECORD BUYING GUIDE—A complete, comprehensive analysis of current popular songs and recordings from the standpoint of their value to automatic phonograph operators. Based largely on 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.

MUSIC POPULARITY CHART—A full page of listings showing the 15 national and the 10 regional (in the East, in the Midwest, in the South, in the West, in all the big cities) 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 MACHINES—A column for phonograph operators of all new songs, suggestions, advice and opinions that can possibly be of aid to him in the most profitable conducting of his business. News notes, gossip that are always interesting to one in my business. The advance news on different recordings coming up for future release is valuable, too, because if it is something I’m interested in I will mark it down as a future “must hear.” The “Territorial Favorites” in the same column always catch my eye, and I have found The Billboard and I are nearly always eye-to-eye on this line-up.

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EDWARD SCHUBERTH & CO.

Publishers of Intermezzo

Once again thanks all the fine artists who have done such splendid work with this most beautiful ballad of our time. Nineteen accomplished artists have carried Intermezzo to phenomenal success in every automatic phonograph across the country—have made it the most talked of ballad of the year.

Intermezzo still enjoys a continuous, day-after-day play in every kind of location. Intermezzo is still a powerful profit-maker everywhere!

We ask that all our good friends in the record business—all those who have found Intermezzo so great—keep on the watch for an announcement of a new Schubert number, currently in preparation, and coming soon!

EDWARD SCHUBERTH & CO.
11 East 22nd Street, New York

INTERMEZZO on the DECCA label
Salon Orch., dir. Harry Morick
Guy Lombardo
Woodie Herman
Bob Hannon
Clyde Lucas
Carmen Cavallaro

INTERMEZZO on the VICTOR label
Enric Madriguera
Wayne King
Toscha Seidel
Allan Jones

INTERMEZZO on the BLUEBIRD label
Freddy Martin
Joan Merrill

INTERMEZZO on the OKEH label
Charlie Spivak
Picking The Right Records

(Continued From Page 44)

I leave the selection of the records up to my route men, because they are more familiar with the type of patron at each location. The route men base their choice on a study of the current releases as listed in The Billboard's Record Buying Guide and then use their own discretion. We use the Guide because it tells us briefly and concisely about each release. We can determine the type of number, the featured vocalist, and the quality of the recording. In this way we have a good idea of whether the record will suit our location's wants.

There are occasions when an intelligent study of the Guide will tip an operator off to a good number he can cash in on. Sometimes he can't load a machine with 20 records by the same artist, nor of the same type of music. There are occasions when an intelligent study of the Guide will tip an operator off to a good number he can cash in on. Sometimes he can't load a machine with 20 records by the same artist, nor of the same type of music. 

However, not over 8 per cent of all records are what we term big hit tunes. It might reach 10 per cent but not over that. I mean by big hit tunes those numbers like "Beer Barrel Polka." 

Location requests influence less than 10 per cent of my choices. I rather disregard the hit parades sent me by the record companies, the route men do not pay too much attention to it. For the most part, if a record is listed in the literature of the company, the music men will look in the Record Buying Guide to determine the value of the disk in question. If it fails to receive a good mention, the chances are that it will not be included in a machine because the route men are not interested in a recording company's publicity. If the record is classed high in the Guide, it is given a tryout. For the most part, the route men follow the Possibilities section of the Guide, carefully in order to get advance tips on future hits, and the batting average to date has been plenty good, too.

The Theme Song for the Coming Winter Vacation Season

"The Theme Song for the Coming Winter Vacation Season" comes to ordering new numbers. To a great extent it does away with expensive guesswork.

The first thing I do is take the latest issue of The Billboard, read the Guide carefully, check the advertisements of Columbia, Victor and Decca in The Billboard, and then place my order. I also read the record reviews in The Billboard, but the Record Buying Guide influences my choices the most because it is a sort of straw vote of the nation's operators. I rather disregard the hit parades sent me by the record companies.

Location requests influence less than 10 per cent of my choices. If you keep up to date you will have the records they ask for. Often they ask for records I have tried and already moved. My worst trouble is ordering too fast, and that isn't because the public here is slow in catching on to the late pieces. During a recent trip back east I was surprised to find that phonograph equipment of Spokane operators as a whole is more up-to-date than any place I visited. 

Every location is different. It pays to study each one and size it up. Your phonograph is to help you how many plays a record is getting. If novelty tunes are bringing in the most nickels, then I put on more of this type in that location. I've found a certain type of people keep coming back to the same location and play the same type of music.

Jitterbug spots, such as fountains, invariably go for the blasting variety, and I always feature Glenn Miller and Tommy Dorsey. I also watch waxings of Benny Goodman, Larry Clinton and Jimmy Dorsey. In so far as the public likes and how they react to music, I then put in the most nickels, then I put on more of this type in that location. I've found a certain type of people keep coming back to the same location and play the same type of music.

SPOKANE, WASH.

By BILL PARADISE, Crest Novelty Company

Picking the right records for phonographs isn't so tough when you use The Billboard's Record Buying Guide. It's my bible when it comes to ordering new numbers. To a great extent it does away with expensive guesswork.

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The one all-important factor in selecting records for various locations is knowing the likes, dislikes and whims of the customers. This is an absolute “must” for the operator and has more to do with his actual buying of records than anything else.

When I go into a new location, if I don’t know much about its particular trade, the first thing I do is fill the machine with a varied selection of records, both as to types of music and types of orchestras. Then, as I check it from week to week, I note what bands and what pieces are getting the play. Gradually I fill in with more of the same, testing every piece every week until I am able to get a pretty good idea of what the customers will dig into their pockets for. Then, naturally, that’s what I give em.

I think the operator as soon as he knows a location ought to try to keep a little ahead of the customers’ favorites. That is, he should try to spot the coming hits and put them on his machines as early as possible so as to get the greatest possible play through the “life” of the record. This means playing hunches sometimes, and even watching a piece stall thru a few weeks without much play, but if it pays off, it pays off well. And it’s the operator’s job to pick the ones that will pay off.

Of course, locations differ. On our college spots I find the play is weeks ahead of the general trend. For example, a number that’s hitting the top on College Corner is just getting started in most of our other locations and when it becomes popular with them it will be nearly finished with the collegiate crowd. The youngsters take to new tunes quickly, and what pieces are getting the play.

It’s also interesting to note how much waitresses’ likes and dislikes play in record selection for restaurant spots. The operator has to know them as well as he knows his customers. Their influence is not as great now as it used to be, however, because the players themselves are deciding what they want, are learning the bands’ names and styles and picking out their own favorites. They hear them on the radio more often, see them in person and in movie “shorts” and read about them in magazines.

The national surveys, such as the Hit Parade, and the various services of The Billboard also are helpful. They show us the general trends and keep us abreast of current and forthcoming releases, an important matter in the everlastin “race” with popularity.

Requests of location owners are nearly always important, since they’re usually based on requests of customers. As long as it’s a reasonable request and doesn’t contradict our own knowledge and experience we try to fill such requests. Keeping the owners and their customers happy is good business.

You have to recognize individual peculiarities, too. In one of our locations we’ve had “Josephine” on the machine for more than three years, and if we’d take it off we’d hear about it the very first night. So we leave it on and it pays us not to change.

I’ve also found it useful to check audience reaction on our locations. By visiting the spots from time to time, listening to the records played and watching the effect on the people around me, I get direct evidence of the types that take to certain kinds of tunes.

Carrying this a step farther, whenever I put a new record on a machine, I play it right away and watch how it affects the people in the place at the time. It doesn’t take many of these “tryouts” before you’re able to size up the audience appeal of a piece by just watching a few persons as they listen to it. Toe-tappers make pretty good sounding boards.

We find it both necessary and advantageous to operate phonos in all types of locations and we find that each type of location caters to a different clientele and consequently different kinds of records must be picked for each.

It is hard to specialize on any particular type of location because a single operator cannot hope to “corner” any particular classification of locations.

That is why I say that it is both necessary and advantageous to operate phonos in all types of locations. We find that patrons of ice cream stores have a decided preference for the softest type of recording, such as wallaces, slow fox trotts, Strauss wallizes and recordings bordering on the sentimental. Novelty numbers such as “Goodbye Dear, I’ll Be Back in a Year” are also good. This is due to the fact that patrons of these establishments prefer something soothing and of the quiet, reserved and
Here It Is!
The coin-machine operator's NEXT NOVELTY money maker

B-I-BI

Recorded by—

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BLUEBIRD

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BLUEBIRD

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GUY LOMBardo
DECCA

HORACE HEIDT
COLUMBIA

More records coming!

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OPERATORS!
Make the nickels with

THE NICKEL SERENADE

ANDREWS SISTERS—Decca No. 3960
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Art Jarrett—Victor No. 27571
Sunny Dunham—Bluebird No. 11253
Ginny Sims—Okeh No. released soon

other releases soon
Nationwide Songs, Inc., 366 Madison Ave., New York
Jack McCoy, Gen. Manager

THE PLEASURE IS OURS!—
to thank all Recording Artists and every one of you Operators for making these REGENT TUNES outstanding HITS all over the nation!

IT'S SO PEACEFUL IN THE COUNTRY by Alec Wilder
Recorded by
HARRY JAMES on Columbia No. 36246
MILDRED BAILEY—Delta Rhythm Boys on Decca No. 3953
JAN SAVITT on Victor No. 27464
CHARLIE SPIVAK on Okeh No. 6291
BOB CHESTER on Bluebird No. B-11227

... and now the Songs for 1941-1942

WE GO WELL TOGETHER—
Recorded by—
Jan Savitt on Victor
Dick Todd on Bluebird
Fletcher Henderson on Bluebird
Cab Calloway on Okeh
Mitchell Ayres on Bluebird

WHO CAN I TURN TO—
Soon to be released by your favorite Recording Artists.

MOON AND SAND—
Recorded by the King of Rhumba,
Xavier Cugat, on Columbia No. 36381
and his orchestra. Vocals by Carmen Castillo.

REGENT MUSIC CORP.
1619 Broadway, N. Y. C.

"I'M A LITTLE TEA POT
SHORT AND STOUT
PUT ME IN THE MUSIC BOX—
WATCH THE NICKELS POUR OUT!"

I'M A LITTLE TEA POT

The Nation's Newest and Zaniest Gag Song!
Recorded by
HORACE HEIDT AND HIS MUSICAL KNIGHTS
featuring Ronnie Kemper
COLUMBIA 36306

Publishers: KELMAN MUSIC CORP., 1674 B'way, N. Y.
Thanks, Operators

for your swell cooperation on

GOODBYE, DEAR,
I’LL BE BACK
IN A YEAR

Horace Heidt on Columbia No. 36148
Mitchell Ayres on Bluebird No. B11234
Dick Robertson on Decca No. 3791

•

Now we give you

MY HEART RUNS AFTER YOU
Horace Heidt on Columbia No. 36306

and another

COAST TO COAST HIT now in preparation

WHO’S GOING TO KEEP MY BABY WARM
(when they put me in a uniform)

and

THE LITTLE RED HEN

Coast to Coast Music Corp.
8 W. 49th St., N. Y. C.

ATTENTION!!!

Singers—Band and Orchestra Leaders

Order today your copy of

"THE MEMPHIS BLUES"

featured by Bing Crosby and Jack Teagarden in the Paramount Production "BIRTH OF THE BLUES"

Orchestrations 75c; Band 75c. Sheet music, Russel Robinson and George A. Norton version, 40c each.

* Hear Harry Levine's NBC Chamber Music Society recording of "THE MEMPHIS BLUES" with vocals by the famous Lena Horne, and seven (7) other Handy numbers on RCA Victor records.

Send for our list of popular music

Handy Bros. Music Co., Inc. 1587 Broadway New York, N. Y.


--101--
Buying records for our machines that are placed in spots patronized by nearly every nationality was quite a problem when we opened for business four years ago. We soon got wise to buying and now it is not often that we pick a lemon. We tried several methods and thru the process of trial and error have the system of record selection down to a fine point.

Each Friday we devote to listening to samples records sent over by the record companies. We do take into consideration advanced publicity on them, but we buy on the strength of our confidence in the record we have given them. We have machines in spots that are patronized by Americans in every walk of life, Spaniards, Mexicans, Negroes, and Japs. When talking to out-of-town operators, they marveled at the way we pick winners, but it isn’t as hard as that.

Our first step in supplying spots is to keep a good percentage of “standards” on the machines. “Beer Barrel Polka,” “One O’Clock Jump,” “Perfidia,” “San Antonio Rose,” “Let Me Call You Sweetheart” and “Tarantella” are standard tunes kept up all over the country. Anybody, anywhere in the nation can request them, and we have to buy them. By doing this we can get the jump on other operators and stock up. This makes us certain of getting our quote and not being loaded with records after their popularity has levied off.

We know what standards we have and consult The Billboard’s Record Buying Guide to see what tunes are working westward from the East. When we notice that a tune that clicked last week in the East has hit the “going strong” section in the nation, we give it special attention with the view of hitting high marks on the West Coast.

Japanese records come to us with titles written in Japanese and we’re unable to tell how a tune is going by the title. We have learned one thing to do with certain either by asking on the phone or by going by the records. Old tunes go the best and there is not much turnover on these tunes.

On the other hand, we find that patrons of taverns and night club spots show a decided preference for the swing type of music, as recorded by Glenn Miller, Tommy and Jimmy Dorsey, Andrews Sist, Merry Macs, Bing Crosby, etc. Here again it is perhaps the atmosphere that has an influence on the preferences for our music. There is a great deal of choice and patrons are soon in the dancing and swinging mood.

Regular patrons at most spots show preferences for certain songs and they either directly or indirectly let their preferences be known to the proprietors of the spots. We immediately accommodate them, for we are in the habit of gaging the atmos-phere that is in evidence and make use of this knowledge to the benefit of the location and to the collections on the phonos. Location requests serve as a guide to purchases for locations. In some instances they form an integral part of the numbers we buy. For requests mean “sure business” and we never pass on a sure thing.

We are very consistent readers of The Billboard and never miss digesting Record Reviews and other services. We find these features are excellent guides in selecting our records.

Supplementing this is the standing orders which we have with the record manufacturers, thru their distributors, for the new releases of certain artists whose recordings have consistently proved in great demand.

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Japanese records come to us with titles written in Japanese and we’re unable to tell how a tune is going by the title. We have learned one thing to do with certain either by asking on the phone or by going by the records. Old tunes go the best and there is not much turnover on these tunes. If we put in two new records a week, that is a good percentage. We have to rely on the opinions of location owners.

Visiting operators do not understand why we don’t keep a large percentage of Latin tunes on our machines. The West Coast has a large percentage of Latin Americans and these tunes have been going well all along. When New York had a spurt to these Continental tempos, we sat tight, which later proved to be a good move. We see that every machine has a several good numbers by Cugat or some of the other outstanding bands, and this suffices.

Our colored spots want tunes that tell stories. A tune like “Do I Worry?” is certain to click here, for a woman who has had bad luck with her love is sure to go for this number. True enough she will spend only nickels, but the sum total will be most worthy of consideration.

Our system of record selection is summed up in the fact that we watch the Record Buying Guide to keep us advised on numbers that debut in the East. On those originating in the West like “Piano Concerto” and “Hurt But,” we use our own judgment based upon the past experiences.

Recording buying is a business and we do it as such.
DETROIT
By EDDIE CLEMONS, Manager of Modern Music Company

Our yardstick in selecting records is based upon the use of playmeters on all our machines which show just how often each record is played. By tabulating the results our selections can thus be based on a case history of each location. Moreover, this enables us to get a general idea of tastes in comparable locations.

We pick the records for a spot after listening to each available recording—and check that by customer requests and past tastes. We instruct our collectors to talk with location owners and see what they think their customers want. The collectors are instructed to watch closely on both requests and earnings of each record.

In selecting records for a location we put in a wide variety of types of music. The artist is more important in selecting this variety than the type of music, incidentally. We may have three or four records of one artist on at one time.

On an average location we try to put in over one-half currently popular numbers; the balance would include a few old-time standards.

To all those who have helped me to make my songs popular favorites my sincere thanks!

OPERATORS “YOU AND I” is the NATION’S FAVORITE SONG
No. 1 on the Lucky Strike Hit Parade
No. 1 in National Sheet Music Sales

Going strong in all coin machines on these records:

- Victor
- Bluebird
- Decca
- Columbia
- Okeh
- Decca
- Columbia

and be sure to watch for—

“TWO IN LOVE” — coming up fast!

- Bluebird
- Coming on Victor

and others

MEREDITH WILLSON
Sole Selling Agent
MUSIC DEALERS SERVICE INC.
799 Seventh Avenue  •  New York, N. Y.

TOP TUNES FROM HOLLYWOOD
Now Being Featured By
The Nation’s Top Bands

1. ANGEL, BEWARE
(See Ad of Week of Sept. 16th)

2. YOU’VE GONE
(See Ad of Week of Sept. 16th)

3. SIESTA TIME IN MONTEREY
(See Ad of Week of Sept. 16th)

4. PRAIRIE ROAD’S A-WINDIN’
(See Ad of Week of Sept. 16th)

TWO NOVELTY SPECIALS
LITTLE DID I DREAM
An Appealing Sentimental “Heart Beat”

SARITA
A Bit of South American Charm. Dance Beats “Plus”

Professional Copies — Orchestrations — and “Sheet” Copies at all dealers. Special Arrangements and Vocal Interpretations upon request.

SYNDICATE MUSIC PUBLISHERS, INC.
They say woman's place is in the home, but national defense is proving that women are suitable for many of the jobs held by men; and allo the selection of records isn't necessarily a man's job, that's just what I have been doing for the past eight months for the phonograph locations operated by my husband who is also president of the Independent Phonograph Producers of Colorado.

When I first started taking care of the record selection for our locations I decided to keep a case history of each record as chartered by the play-meters. This record is proving highly valuable in picking selections on new tunes. We change records in each location at least once a week; half of those receiving the most play are kept in the selection on phonographs, perhaps because the average customer who likes to hear music will naturally pick somewhat differently from the musician who is going to play numbers for himself.

I use four of our locations as testing spots. These are our four best locations and each is sufficiently different from the other so as to provide a barometer for that particular type of music. One is a dancing spot and a good portion of the patronage is older folks. This makes a good testing spot for the sweater dance tunes. The second spot would probably be classified as a jitterbug location and is where I check on the faster dance tunes. The third location is a lounge and restaurant and gives me a good idea of what folks like who just want to listen. At Lowry Field, where we have several locations, the varied tastes of the personnel make it possible as a criterion for spots that have to cater to both listeners and dancers.

Several guides influence my choice of records. Each week I scan the lists of the record companies and if they give some recording a particularly good build-up I make a point to listen to that recording. Requests at locations often come from the patrons and more often from the attendants and I always look up those tunes. The Billboard Record Buying Guide and Record Reviews have always proven an invaluable guide in helping me make selections. I know the reviews are written by capable men whose opinions are unbiased, and with the Record Buying Guide, I am able to tell what records are strong in other parts of the country. We also operate a wired music service and this enables us to make a close check on record popularity quickly. We work with a library of 4,000 records and we note each time we receive a request for any record so that we have our own index of popularity. By using this as a check list we can find quickly what new numbers are coming up strong, as the wave of popularity on wired music and phonographs is about the same.

We also operate a record store, selling to the public, and the reports of record sales and the requests we receive are willing to spend their money for shows what Detoners will be likely to choose on machines as well.

The radio is another general guide to record popularity, but not 100 per cent in our experience. Sheet music sales are quite a bit different from record choice on phonographs, perhaps because the average customer who likes to hear music will naturally pick somewhat differently from the musician who is going to play numbers for himself. We also operate a record store, selling to the public, and the reports of record sales and the requests we receive are willing to spend their money for shows what Detoners will be likely to choose on machines as well.

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Boyd Raeburn
AND HIS ORCHESTRA
APPEARING CURRENTLY CHEZ PAREE, CHICAGO
America's ace bands, barnstorming the country, have put Erwood Sound Systems through every acid test of usage and unusual installations. Erwood true amplification is proved absolutely dependable! Years of experience, skillful engineering, and ability to produce a better product for less money make Erwood the best in sound...the best in value! Ratings are fully realized in field use. Write for descriptive catalog today!

Model shown is No. PX4120—20 Watt, 2 Microphone Input, 1 Record Play Input, High Low Tone Equalization, Wide Range.

Send for free catalog.

Erwood Sound Equipment Co., 226 W. Erie St., Chicago, Ill.
Please rush free catalog.

Name

Address

Pertinent Facts
(Continued from page 83)

compulsed organist and violinist, possessor of an infectious scat-singing style, the pudgy maestro has appeared in some of the foremost theaters, auditoriums and night spots of America and Europe. His present band consists of three trumpets, two trombones, four reeds, guitar, bass, drums and Waller's hot piano. Waller features a five-man group which dispenses "Victor Rhythm," and highlights the solo work of the five outstanding members of the large band. Waller takes most of the vocals, with an occasional assist from Herb Fleming. Recent outstanding engagements include: Hotel Sherman, Chicago; Moore Theater, Seattle; Paramount Theater, Los Angeles, and Loew's State, New York.

Latest releases on Bluebird Records:

Sad Sap Sucker Am I
Rump Steak Serenade

Headline in the News
I Repent

I Understand
Panthin' in the Panther Room
Chant of the Groove
Come and Get It

Victor Album P-72—"Waller at the Console"

Ted Weems and band, featuring Jean Brown, "Red" Ingle, Orm Downes, Perry Como, Elmo Tanner and "Country" Washburn, is a well-known crew, popularity that has been consistent for a good many years via air shows, theaters, hotels, night clubs and ballrooms. Currently on the Coast following a long swing around the country in hotels, theaters and one-nighters. Band has always been noted for the virtuosity of its instrumentation in novelty numbers. Last year it achieved much popularity on the "Beat the Band" air show, Music Corporation of America manages the band.

Latest releases on Decca Records:
The Man From the South
Savannah
Out of the Night
On Monah
It All Comes Back to Me Now
I'll Never Love Again
Salud Dinero y Amor
Rose of the Rockies

LAWRENCE WELK
Larry Welk and his "Champagne Music" are heard on the Okeh label and he recently signed a new recording contract with Decca. Band is under the direction of Frederick Bros. Music Corporation. In addition to Welk on the accordion, band features Jaye Walton and Pernel Grina, sharing the vocals, Jerry Burke and his Hammond electronic organ, and the comedy of "Pee Wee" Louis. Outstanding engagements include, among many others, the Trianon Ballroom, Edgewater Beach Hotel, and the Chicago Theater, Chicago; Hotel Nicollet and the Orpheum Theater, Minneapolis; William Penn Hotel, Pittsburgh; Peabody Hotel, Memphis, and Elitch Gardens, Denver. There are very few theaters, ballrooms, hotels or music machines in the Midwest which have not yet heard Welk and his music. Welk is currently at the Trianon, Chicago. Band consists of four reed, four brass, three rhythm, Hammond organ, and accordion played by Welk himself. Welk recently signed a contract for the band to do 50 transcriptions for the National Broadcasting Company.

Latest releases on Decca Records:
Back Home In Illinois
You Are My Darling
Noche De Ronda
Dawn

Flores Negras (You're the Moment of a Lifetime)
Chansonette
Clarinet Polka
Canadian Capers
Friendly Tavern Polka
You Are My Sunshine

CRIGF WILLIAMS
Griff Williams and his orchestra dubbed "Music That Sings As It Swings," has been climbing the popularity ladder fast, really coming into its own when it smashed all records at the Stevens Hotel, Chicago. Right now the orchestra is achieving considerable success at the Palmer House, Chicago, with accompanying air time over WGN-M, Chicago, with the band are Walter King, Bob Kirk and the Williams Warblers, while the wily maestro himself handles the baton doubles at the piano and in general lends a dash of variety to the proceedings. Other recent engagements included the Aragon and Trianon ballrooms, Chicago; Peabody Hotel, Memphis; Chase Hotel, St. Louis; Netherland Plaza, Cincinnati; Baker and Adolphus Hotels, Dallas; Elitch's Gardens, Denver; Palomar and Victor Hugo's, Los Angeles, and Mark Hopkins Hotel, San Francisco. Music Corporation of America manages the band.

Latest releases on Okeh Records:
Foolish
Love Is
Hollywood Bundle
Mama's Gone, Goodbye
Beautiful Faces
I Must Have Been Blind

BERNARD WITKOWSKI
One of the most popular Polish orchestras is the Silver Crown Orchestra of Bernard Witkowski. Specializing in modern, lively tempo which finds favor among the younger Polish element and also among native Americans, Witkowski records on Victor International disks. Considered one of the finest clarinet players in his field, Witkowski has formed a trio combination in addition to his regular band. New combination is called Trzy Galeriny (Three Hoboes).

Latest Releases on Victor International Records:
Mary From the Dairy Polka
Toby the Iceman
Unita Polka
Dark Forest Polka
Polka International
World's Fair Polka

BARRY WOOD
Barry Wood is known from Coast to Coast for his singing emceeing on the Lucky Strike "Hit Parade" air show and his weekly appearance on the "Millions for Defense" Treasury Hour, both over CBS. Managed by Columbia Artists' Bureau, Wood records for Victor. His singing of Irving Berlin's "Any Bonds Today" is believed to be one of the most important factors in the song's success, and the song has already become identified with Wood. The personable young baritone's recent engagements have included Loew's State, New York; Paramount Theater, New York; Roxy Theater, New York; Adams Theater, Newark, and New Haven Arena, New Haven, Conn.

Latest Releases on Victor Records:
Gifty Called Heaven
Can I Anything, It's Love
When This Crazy World Is Sane Again
Oh! How I Hate To Get Up In the Morning

Arms For the Love of America
Any Bonds Today?

The Cowboy Serenade
Harbor of Dreams
Tell Me Pretty Maiden
Bless 'Em All
I don’t know of a tougher question to answer than: “How do I pick my records to fit the right spot?” Since childhood I have had a background of music, due to my teaching at home to appreciate the value of a good musical training. Thus, this business I am now making of music is really a natural course of events. I have been with Triangle for the past five years.

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My first job was to convince the owner of a spot that this music business is not a plaything, but if properly merchandised that it would reap more profit in proportion than any other item in the place and that the second job was to make the owner music-conscious. And my third job was to combine the first two. The first was easy because, after all, how much room does a machine take up over in the corner; the second harder, because I practically had to teach them all the appreciation of foot-tapping tunes. Our record selection, and learning the hang of this thing called rhythm, and the third job was a cinch because the customers who came in were already conscious of “music for pleasure purposes in public places.”

How do I choose my records so they will be the most profitable, . . . to the enjoyment of the patron, the boss and ultimately to me? I have a few set rules I follow, in conjunction with my natural appreciation for music and its benefits. I choose the records by the name of the artist, the most appealing title, and my own judgment. Regular reading and boiling down of the most popular tunes suggested in the Record Buying Guide in The Billboard.

I have found out that it does not pay to gamble in this business, but after I have studied a record enough to have faith in it, I’ll baby it along by placing it in every instance within the first three places at the top of the tune listing in this week’s Billboard. 

Picking The Right Records

(Continued From Page 104)

CLEVELAND
By MYRON E. LAUFMAN, The Triangle Music Company

We are faced with a little different problem in selecting records for our locations than other operators. We have the Howard Johnson chain of roadside restaurants all along the Eastern Seaboard, and for this chain of locations we must exercise caution in picking disks.

These locations have grown away from the roadside ice-cream stand type of spot and are now classified as restaurants. They attract many business men, especially during the noon hour, and they do a large volume of luncheon and dinner business. For these locations we have to be sure that none of the records will offend in any way.

I have found it good policy to lay away heavy jive stuff in these locations. We do use a certain amount of popular stuff by top recording artists, but at least 50 per cent of the records are of the sentimental variety. We have found that this is more acceptable to the people who are eating inasmuch as they may be discussing business or other topics. We don’t like to lose a cent, but all of these factors must be considered.

On the popular side, we have two methods of determining the records we are going to use on locations. First, we consult The Billboard’s Record Buying Guide. We have found this to be an absolute necessity in selecting the most popular tunes of the day. Second, we take from the guide the records that have already been established for a week or two in the minds of the public. We have found that, for the most part, a song that has achieved enough popularity for the public to recognize it is one of the best possible songs for use on our machines. If they know the number, they can hum it as it is played. New numbers which have failed to get the proper introduction are not as easy to sell the public.

Record selections are important to us. We buy about 800 records per week and we must know exactly what we’re buying in order to eliminate any deadwood. Once we’ve bought the records, it’s up to us to see it that they are properly spotted so that they receive as many plays as possible. We do this by taking into account the location and the type of clientele it has. Some of these spots have a chain of locations after the theater than during the day. Some receive a heavy luncheon business. These factors must be considered.

On the average, our Johnson locations cost us about double for records in comparison with other types of locations. We spend a great deal of time and patience over the selection of these records and make sure that they are of the right type.

One feature which we have built up that we feel is essential is regular servicing. If we can fit in the first time at 10 o’clock on a Thursday morning, we see to it that every successive call is on Thursday morning at 10 o’clock. This serves not only to keep the location busy and up-to-date but it means immediate recording and correspondingly more plays. If the patrons know they will find a new selection of records each week, they are more liable to use the machine than if they knew that there were changes for 10 days or two weeks. They don’t want to keep hearing the same songs over and over and running out of music.

Our servicemen keep a complete record over a period of six months of the numbers used, and at times we can put some records back on a machine after an absence of several weeks. By this time they may possibly become more popular than ever or has slipped a bit in the minds of the public, but if it’s revived for a week or two it may enjoy an even greater play than it did before.
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For Operators Everywhere

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Rockin’ Chair
Drummin’ Man

Blue Rhythm Fantasy
After You’ve Gone
Jungle Madness

RECENT GENE KRUPA
POPULAR RELEASES

6210 LET'S ME OFF UP-TOWN
6278 AFTER YOU’VE GONE
6222 GREEN EYES
6306 HAVE YOU CHANGED?

6352 POCK'N' CHAIR
6376 RANCHIO PILLOW
6400 AMOUR WARTH THE BIRDIE
6256 THE COWBOY SEREHAD "TIL REVEILLE"

FOR GENE KRUPA’S LATEST
OKHE HITS SEE PAGE OPPOSITE FIRST INSERT PAGE.

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It's Lombardo's band that brings you steady earnings with smash-hit DECCA records like INTERMEZZO, THE BAND PLAYED ON, and MA, I MISS YOUR APPLE PIE.

Be sure to hear these recent Lombardo hits:

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
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<tbody>
<tr>
<td>3985</td>
<td>By the Light of the Silvery Moon</td>
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<tr>
<td>3880</td>
<td>Cuddle Up a Little Closer, Lovey Mine</td>
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<tr>
<td>3890</td>
<td>You and I</td>
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<tr>
<td>3882</td>
<td>Yip-I-Addy-I-Ay</td>
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<tr>
<td>3886</td>
<td>Make Believe</td>
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<tr>
<td>3897</td>
<td>I Love You Truly</td>
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<td>3891</td>
<td>Sweethearts on Parade</td>
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<td>3890</td>
<td>After the Ball</td>
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<td>3841</td>
<td>Smiles</td>
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<td>3890</td>
<td>Rose Room</td>
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SEE PAGE OPPOSITE FIRST PAGE OF COLOR INSERT FOR GUY LOMBARDO'S LATEST DECCA RELEASES—JUST OUT!