

A SUPPLEMENT TO

The Billboard

The World's Foremost Amusement Weekly

September 23, 1939

Vol. 51 No. 38

TALENT AND TUNES ON MUSIC MACHINES

...FOR MUSIC MACHINE OPERATORS

The Record Money Maker



THE NEW KING OF THE SAX

Charlie BARNETT & his ORCH.

SWINGS NICKELS into DOLLARS

VICTOR BLUEBIRD RECORDINGS

N.B.C. BROADCASTS

FAMOUS DOOR

PLAYLAND, RYE

PARAMOUNT THEATRE
NEW YORK

PALOMAR
LOS ANGELES

KNOCKIN' AT THE FAMOUS DOOR

STRANGE ENCHANTMENT

MAKE BELIEVE BALLROOM

SCOTCH AND SODA
ECHOES OF HARLEM

LAZY BUG
ANNABELLE LEE

I GET ALONG WITHOUT YOU VERY WELL

THIS IS NO DREAM
THAT'S RIGHT, I'M WRONG

MID-WEEK FUNCTION
I NEVER KNEW

I'M PRAYING HUMBLE

CHEROKEE
STAY-UP STAN—THE ALL NIGHT RECORDMAN

WHAT'S NEW
FOR TONIGHT



Consolidated Radio Artists, INC.

CHARLES E. GREEN, PRESIDENT
30 Rockefeller Plaza, New York, N. Y. Columbus 5-1580

SAN FRANCISCO

CHICAGO

HOLLYWOOD

CLEVELAND

MORE THAN ITS SHARE

By WALTER W. HURD
EDITOR
Amusement Machine Section



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

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

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

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

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

In bold letters there is the fact of the inherent right of the individual to have good music, as economically as possible, and to have the privilege of a wide choice in his music at any particular time. The ultimate realization of this ideal is that the people have recorded music in the home.

Obtrusive controls set up to delay that objective will eventually react to the loss of those who would use such control. Those who have fears that such music in the home will interfere with the commercial profit from music should use a few grains of common sense. Ample experience is available to show that the free and liberal use of music in the home aids all commercial uses of music. The ultimate objective of all who profit in any way by music is to get music into the home. Why kick against progress and thus kid ourselves?

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

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

The professional operator of phonographs, being free from any previous prejudices about music, has developed into an expert in quickly deciding what his customers like. The cash-box

(See MORE THAN ITS SHARE on page 30)

talent and tunes on music machines

Want Records for those Hard-to-Please Spots????
then, MR. MUSIC MACHINE OPERATOR
here's the **BAND YOU WANT**

the band that "CIVILIZED" swing

AL DONAHUE

and his **ORCHESTRA**

★
presenting

★
LOW DOWN RHYTHM IN A TOP HAT



★
featuring vocals by

★
PAULA KELLY and PHIL BRITO

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

MOON LOVE

"Al Donahue's orchestral recordings
... making for the biggest down-
pour of five cent pieces ..."

SOUTH AMERICAN WAY

"Al Donahue ... leading the pro-
cession in the matter of best liked
recordings ..."

STAIRWAY TO THE STARS

"Al Donahue ... standard ..."

LITTLE SKIPPER

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

ON VOCALION RECORDS

These Recent Releases
WILL MAKE MONEY FOR YOU

MY PRAYER

OH, YOU CRAZY MOON

JIMINY CRICKET

DAY IN—DAY OUT

POOR OLD JOE

THE LAST TWO WEEKS IN JULY

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

A TISKET A TASKET

DEEP PURPLE

MUSIC MAESTRO, PLEASE

CRAZY MOON

JEEPERS CREEPERS

MOON LOVE

STAIRWAY TO THE STARS

★

currently playing

RAINBOW ROOM

RADIO CITY • NEW YORK

NBC Networks ... 4 Times Weekly

MAKING RECORDS FOR THE OPERATOR

By DANIEL RICHMAN

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

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

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

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

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

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

Blasting is also out of the question on platters whose makers hope will be machine hits.

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

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

It is no wonder, therefore, that the record companies are constantly looking for that "something different" that clicks under the needles of the country's automatic phones. To that end they turn out items that for one reason or another the public cannot get thru other music channels, radio or song sheets. Items such as an *Ol' Man Mose*, with risqué implications that kept it off the air but made it a hit in the machines; or the down-to-earth appeal of a Dick Robertson, whose singing and band leading are confined wholly to records; or the clarinetting of an Artie Shaw on selections unknown to the general public; or the amusingly different vocal chorus on *Marie* that helped to establish Tommy Dorsey.

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

talent and tunes on music machines

PHONOGRAPH OPERATORS

All Over the Country

September 21, 1939

Dear Tommy:

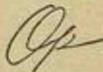
I've got phonos on plenty of locations and they do a good business. My only kick is that most of the platters go big for a couple of weeks and then they pass right out of the picture.

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

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

Got any good new ones coming out?

Yours for long hits,



Tommy Dorsey

"that sentimental gentleman of swing"

Sept. 23rd

521 FIFTH AVENUE
NEW YORK CITY
Vanderbilt 6-1050

Dear Op:

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

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

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

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

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

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

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

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

Best regards,

Tommy

EXCLUSIVE VICTOR ARTIST

FROM THE GOLDEN WEST

comes

TED

FIO RITO

and his ORCHESTRA



The name Ted Fio Rito has been synonymous with leadership in the music world as Conductor-Composer. As the conductor of a world-famous orchestra he has played in every night club, ballroom and theatre of importance in the country. His many appearances on stage, screen and radio have made him the favorite of millions. So distinctive is his dancopating music that Hollywood screen stars hail him as their favorite dance band. As a composer, Ted Fio Rito has given Tin Pan Alley some of its biggest hits. His reputation as a composer of novelty numbers is unsurpassed. No wonder he is rated as "Class A" writer by the American Society of Composers, Authors and Publishers.

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

ON THE AIR

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

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

IN THE FLESH

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

EDGEWATER BEACH HOTEL
 Chicago
 HOTEL ST. FRANCIS
 San Francisco
 COCOANUT GROVE
 Hollywood
 HOTEL BAKER
 Dallas
 HOTEL MAYFAIR
 Cleveland
 WESTWOOD GARDENS
 Detroit
 HOTEL PEABODY
 Memphis
 MEADOWBROOK CLUB
 St. Louis
 HOTEL MORRISON
 Chicago
 TROCADERO
 Hollywood
 (Just concluded summer engagement)
 BEN MARDEN'S RIVIERA
 on the Hudson River,
 N. Y.

AS A WRITER

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

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

MUSIC MACHINE
 OPERATORS:

A Ted Fio Rito recording in your phono means extra nickels in your cash box
 WATCH FOR THE NEW TED FIO RITO RELEASES!

PICKING HIT SONGS



Melody is the basic compound of a commercial song . . . the lyrics have to tell a picturesque story that will appeal to the listener . . . Two secrets for picking winners that every operator should know.

By JACK ROBBINS

JACK ROBBINS recently celebrated 25 years in the music business, during which time he has created a vast empire of publications issued through Robbins Music Corporation; Leo Feist, Inc., and Miller Music, Inc. He is undoubtedly best qualified to discuss the subject of hit songs because during the past decade he has been required to select at least two dozen best sellers annually. This season alone he is responsible for "My Reverie," "Stairway to the Stars," "The Lamp Is Low," "Yours for a Song" and "Moonlight Serenade."

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

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

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

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

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

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

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

Duke Ellington, probably one of the most recorded bands in the annals of jazz, has contributed many notable works to this field, yet it is evident that melody, in his case too, played an important part when one considers that his best sellers were "Mood Indigo," "I Let a Song Out of My Heart," "Caravan" and other

(See PICKING HIT SONGS on page 45)

talent and tunes on music machines

BEA WAIN

the "REVERIE" girl
Brings a PARADE OF VICTOR RECORD
HITS to MUSIC MACHINE OPERATORS
everywhere



Get these sensational
VICTOR RECORDS
by
BEA WAIN
IN YOUR MACHINE TODAY!

★
Selected as
the most
POPULAR
SINGER
IN 27 POLLS
throughout
the
country
★

- STORMY WEATHER
- GLAD TO BE UNHAPPY
- GO FLY A KITE
- OH, YOU CRAZY MOON

Making customers for
Music Machine operators • On the
Air every Saturday 9-9:45 P.M.
over CBS Coast to Coast on
YOUR HIT PARADE for
• LUCKY STRIKE CIGARETTES •

BEA WAIN is the girl you acclaimed
with Larry Clinton on such hit records
as—

MY REVERIE DEEP PURPLE
MY HEART BELONGS TO DADDY
and hosts of others.

DIRECTION
THOMAS G. ROCKWELL, PRESIDENT
General AMUSEMENT CORPORATION
NEW YORK • CHICAGO • HOLLYWOOD • LONDON

OUTSMARTING THE NICKEL NURSERS

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

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

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

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

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

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

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

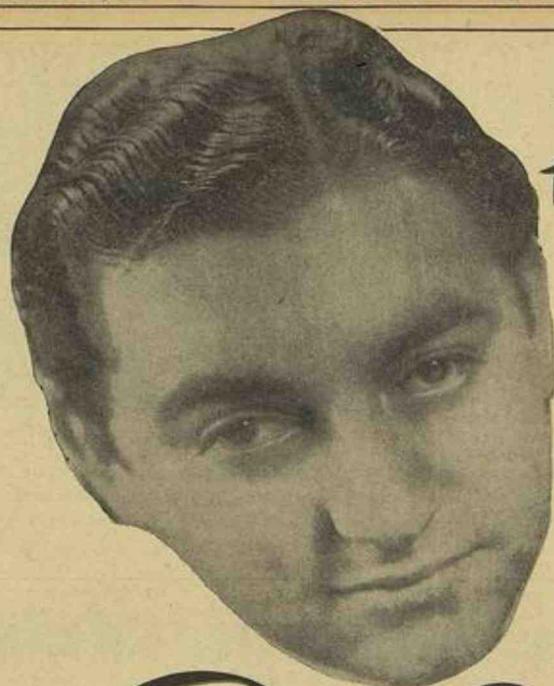
By the same token I have found, and you, too, will find, that no type of location where there is a daily traffic of people is prohibitive to the placement of a music machine as long as you can give the machine the kind of music the location needs.

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

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

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

(See OUTSMARTING THE NICKEL NURSERS on page 38)



**THE MUSIC
OF YESTERDAY
AND TODAY**

styled the

Blue BARRON
way

**IS BOOSTING OPERATORS' TAKES
FROM COAST-TO-COAST!**

Featuring

VOCALS BY

RUSS CARLYLE

ALAN HOLMES

RONNIE SNYDER

CHEERFUL CHARLIE FISHER

THE THREE BLUE NOTES

BROADCASTING VIA NBC

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

HOTEL MUEHLEBACH, KAN. CITY

HOTEL EDISON, NEW YORK

PARAMOUNT THEATRE, N. Y.

EARLE THEATRE, PITTS., PA

THE ARCHER BALLROOMS, IOWA

and one-nighters throughout the country!

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

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

**PUT THESE NEW BLUE BARRON BLUEBIRD
RELEASES ON YOUR MACHINES AND**

Watch Your Profit Soar

"OUT OF PORT"

"WHEN I CLIMB DOWN FROM MY SADDLE"

"POOR OLD JOE"

"LITTLE OLD BAND OF GOLD"

"IT'S FUNNY TO EVERYONE BUT ME"

"TWO TINY TOTS ON A TEETER-TOTTER"

(Upsy-Downsy)



Consolidated Radio Artists, INC.

CHARLES E. GREEN, PRESIDENT

30 Rockefeller Plaza, New York, N. Y.

Columbus 5-3580

SAN FRANCISCO

CHICAGO

HOLLYWOOD

CLEVELAND

PERSONALITY ON A PLATTER

By
MOE GALE



The "sex appeal" of a record lies in the individuality given to it by the performing artist. Therein lies the explanation of why colored artists come up with so many hit disks.

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

What new record will be popular in the machines? This question is as easy to answer as the old wheeze, "How high is up?" There is no general standard to go by. There is no precedent on which to base your standards. Two records

made by the same performer will not necessarily have the same reaction when it comes to grabbing the nickels for the machines. The same song recorded by two different performers or bands, altho they are both equally popular, will not bring the same results. Therefore, rightfully asks the operator, "How am I to know what to buy and what not to buy?"

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

(See Personality on a Platter on page 34)

Pertinent Facts On Artists

LOUIS ARMSTRONG

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

CHARLIE BARNET

Charlie Barnet, "The New King of the Saxophone," has been featured at the Famous Door and Paramount Theater in New York City, Playland at Rye, N. Y., and at Meadowbrook,

Country Club, Cedar Grove, N. J. Uses six sax, seven brass and four rhythm. Girl and boy vocalists, Judy Ellington and Larry Taylor, are featured attractions. Arrangements are by Skippy Martin and Billy May. Waxer for Bluebird. Currently appearing at the Palomar in Los Angeles. Band under Consolidated Radio Artists, Inc., management.

BLUE BARRON

Blue Barron and his "Music of Yesterday and Today," heard on Bluebird records, features the arrangements of Carl Landra, pianist, and the whistling of Ronnie Snyder, steel guitarist. Band opens October 26 in Green Room of Hotel Edison in New York City. Under the direction of Consolidated Radio Artists, band lists among its outstanding engagements, Martin's Paradise Restaurant, Rochester, N. Y.; Colvin Gardens, Tona-

wanda, N. Y.; Southern Tavern, Cleveland, O., and Paramount Theater in New York City.

COUNT BASIE

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

WILL BRADLEY

Will Bradley, who is better known to the music public as a trombonist,

having appeared with several of the leading bands, now has his own aggregation. Going in strictly for swing music, band features Ray McKinley, drummer, formerly associated with Jimmy Dorsey. Heard on Vocalion records. Band is under the direction of William Morris Agency.

SONNY BURKE

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

FRANKIE CARLE

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

A BIG BUSINESS

By ANDREW D. WEINBERGER

"To many the man who leads an orchestra is merely a 'stick-waver.' Little do they realize that bands are big business and call for as much good sound business judgment to keep them on top as is exercised by any top flight executive in running his business."



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

A band is big business. Its operations cover the country, reach thruout the world, and enter almost every phase of the entertainment industry: theaters, dances, carnivals, concerts, motion pictures, radio, television, and of major and increasing importance—records, for use in homes and for commercial use, such as broadcasting and in music machines.

When an Artie Shaw gets up to take a chorus in a jammed theater, or a Shep Fields lifts his baton for the fanfare introducing a

Coast-to-Coast broadcast—or even when someone puts a nickel in a music machine to hear a No. 1 band play a No. 1 song, it is all very glamorous.

But it takes a smooth-running, never-stopping machine, an efficient organization, to create and keep that glamour and the accompanying earnings. There are a host of problems to be solved and a hundred details to be attended to in a half-dozen places thruout the country at the same time, and all the important aspects must be co-ordinated at a central headquarters.

The leader himself has a tremendous job, if he is at or near the top he is more than a name and more than an artist. He's a real executive whether he likes it or not. Musicians and others must be employed, orchestrations and arrangements made; the band must be rehearsed and rehearsed. Frequently the band leader becomes an impresario and must arrange a complete show, with specialty entertainers and the band

(See A BIG BUSINESS on page 24)

PROSPECTING FOR HIT TUNES

by
Irving Mills

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

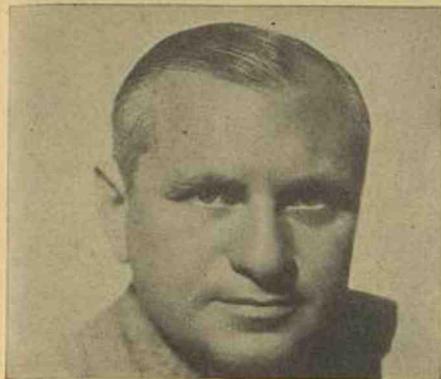
Ever since those tunes and others of a novelty nature like them were boomed to the "hit parade" as a result of their popularity in music machines there's been much discussion in music circles as well as among operators as to why they were such decisive hits. Were they simply "accidents" that happened?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

To my way of thinking these songs were a welcome change from the usual run-of-the-mine pop song. They had an individuality all their own that made them so different from

the songs usually heard over the air lanes that people welcomed them with open arms just like anyone forced to live on a milk diet will grab for a steak when the chance comes his way.

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

That's why it seems to me that it will pay an operator well to spend all the time he (See *Prospecting for Hit Tunes* on page 34)



Give people the chance to hear songs on your phonos they can't get on the radio and more nickels will pop into your cash box. Here are some guideposts to follow in this search for "freak" numbers like "Hold Tight," "Begin the Beguine," etc.

Represented In This Section

for Tunes. Carle stepped to the fore with his composition, "Sunrise Serenade." Altho heard many times as a pianist on Decca records, Carle will soon be heard with his own group. He is managed by Horace Heidt.

BOB CHESTER

Bob Chester and his band hail from Detroit, where they were society's favorite. However, since hitting New York, combo has changed to sweet swing. Band records for Bluebird and books thru Music Corp. of America. Currently featured in the Midwest, where it is playing the Ralph Hiiz hotel circuit, band has appeared in radio on the Fitch Bandwagon. New York spots include appearances at Hotel New Yorker and Hotel Pennsylvania.

DEL COURTNEY

Del Courtney and his Candid Cam-

era Music uses an instrumentation of three brass, three reed and three rhythm with electric organ and electric guitar. Vocals are handled by the Three Dells, Sherman Hayes and Dick Dildine, saxes, and Joe Martin, guitarist. Bob Moonan presides at the organ. The band is heard on Vocalion records and recently concluded a lengthy engagement at Bear Mountain Inn at Bear Mountain, N. Y. Courtney's band is managed by William Morris Agency.

BOB CROSBY

Bob Crosby and his Dixieland orchestra, using an instrumentation of five brass, four rhythm and four sax, are featured on Decca records. Marion Mann handles the vocal assignments and Ray Bauduc is featured on the drums and Bobby Haggerton bass. Aggregation returns next month to Blackhawk Cafe in Chicago and is

now heard in radio on the Camel's "Dixieland Music Shop" program. Music Corp. of America manages.

EDDIE DeLANGE

Eddie DeLange, who established himself as a songwriter and co-leader of the Hudson-DeLange orchestra set-up, now has his own band. Featuring Elsie Cooper as vocalist, DeLange has played engagements at the Claridge Hotel, Memphis; Show Bar, Forest Hills, L. I., N. Y.; Elitch's Gardens, Denver. His radio appearances include the Dole Pineapple show with Phil Baker. Heard on Bluebird records, band is managed by William Morris Agency.

EMERY DEUTSCH

Emery Deutsch and his orchestra, currently at Paradise Restaurant on Broadway, features the maestro-composer and his violin. Heard on Blue-

bird records, Deutsch and his "Magic Bow of Radio" have been heard in theaters, hotels, and in radio where he has conducted orchestras. Band is managed by William Morris Agency and features Mary Craig as vocalist.

AL DONAHUE

Al Donahue and his "Lowdown Rhythm in a Top Hat" uses an instrumentation of five brass, four sax and three rhythm. The maestro takes a turn in handling the vocals now and then and features Charley Carroll on the drums and Phil Brits for vocals. Heard on Vocalion records, Donahue includes such spots as the Rainbow Room atop the RCA Building, Manhattan Beach and Strand Theater in New York City on his list of engagements. Band is managed by General Amusement Corp.

(See *PERTINENT FACTS* on page 14)

A SLAVE TO STYLE

By Charles E. Green

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

The public, ever aware of something new, something different, is ever ready to hitch its wagon to a fad, fashion or fancy. Hoping to curry favor with such a fickle public, the location, the machine and the music all become slaves to a style. And whether you are telling syncopation or shoe-laces, it is by being able to put your finger on the public

taste for a particular style that brings the lion's share of monetary units to your merchandising efforts.

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

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

(See *A SLAVE TO STYLE* on page 34)

Everything is stylized these days and music is no exception. That's why it's just as important for an operator to keep abreast of the current band styles as it is for a debutante to watch the Parisian fashion parade.





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1935-1939

AMERICA'S GREATEST BAND

AT THE BOX OFFICE

1. Only Band Selected To Play Both World's Fairs

2. 1,250,000 shatter all attendance records at Benny Goodman Swing Concerts . . . San Francisco's Golden Gate International Exposition, July 2-July 30

3. Sensational Feature New York World's Fair Sept. 6-12

4. 15,000 jam Hollywood Bowl, August 5 for first swing concert in the history of the Bowl . . . 'Goodman . . . Whams Elite'! . . . *Variety*

5. Victor Hugo, Beverly Hills, August 3-19 " . . . S.R.O. Goodman busting all records" . . . *Hollywood columnist Ed Sullivan*

AT THE POLLS

1. Voted year's outstanding swing band, 1939—*Metronome Magazine*—(3rd year in a row)

2. Voted year's favorite of all bands, sweet or swing, 1939—*Metronome Magazine*—(3rd year in a row)

3. Voted America's No. 1 swing band—Martin Block Make-Believe Ballroom Poll conducted semi-annually over WNEW involving more than 325,000 voters

ON THE AIR

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

HISTORY IN THE MAKING

1. Opening Waldorf-Astoria Hotel (return engagement), October 5, 1939



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NOW ON

50c COLUMBIA RECORDS

Latest Releases

- 32501 Comes Love
 32501 Rendezvous Time In Paris
 32510 Jumping at the Woodside
 32510 There'll Be Some Changes Made
 32511 Blue Orchids
 32511 What's New

COMING!

Soon to be Released

- Balero
 Blues
 Night and Day
 Spring Song (Mendelssohn's)
 Stealing Apples
 Boy Meets Horn

WATCH FOR COMING COLUMBIA
 RELEASES FEATURING NEW
 BENNY GOODMAN SEXTET

RCA VICTOR RECORDS

- 25627 Afraid to Dream
 25445 Alexander's Ragtime Band
 25024 Always
 25008 Always And Always
 24350 Anything For You
 25081 Ballad In Blue
 25258 Basin Street Blues
 25271 Big John Special
 26021 Blue Interlude
 25136 Blue Skies
 25660 Blue Skies
 25683 Bob White
 25247 Breakin' in a Pair of Shoes
 25467 Bugle Call Rag
 25717 Camel Hop
 25711 Can't Teach My Old Heart New Tricks
 25621 Can't We Be Friends?
 25634 Changes
 25531 Chic-o
 25279 Christopher Columbus
 26000 Could You Pass In Love?
 25136 Dear Old Southland
 25268 Devil and the Deep Blue Sea

RCA VICTOR RECORDS (Continued)

- 25009 Dixieland Band
 25792 Don't Be That Way
 25867 Don't Wake Up My Heart
 25387 Dawn South Camp Meetin'
 25867 Feelin' High and Happy
 25840 Flat Foot Floogie
 25486 Gee, But You're Swell
 25279 Get Happy
 25261 Get Rhythm In Your Feet
 25316 Glory of Love
 25215 Good-Bye
 25461 Goodnight
 25245 Goody-Goody
 25505 He Ain't Got Rhythm
 25391 Here's Love
 25350 House Hop
 25009 Hunkadala
 25678 I Can't Give You Anything
 25331 Ide, Sweet as Apple Cider
 25726 If Dreams Come True
 25290 If I Could
 26082 I Had to Do It
 25290 I Know That You Know
 25840 I Let a Song Go
 25351 In a Sentimental Mood
 26082 Is That The Way to Treat a Sweetheart?
 25245 It's Been So Long
 25846 It's The Dreamer in Me
 25727 It's Wonderful
 25355 I've Found a New Baby
 26000 I've Got a Date
 25708 I've Hitched My Wagon To a Star
 25510 I Want to Be Happy
 25497 Jam Session
 25024 Japanese Sandman
 25145 Jingle Bells
 25090 King Porter
 25708 Let That be a Lesson To You
 25726 Life Goes to a Party
 25878 Little Kiss at Twilight
 25717 Loch Lomond
 25406 Love Me or Leave Me
 25827 Lullaby In Rhythm
 25268 Madhouse
 25720 Mama, That Moon is Here Again
 26060 Margie
 25683 Minnie The Moocher's Weddin' Day
 25473 My Melancholy Baby

RCA VICTOR RECORDS (Continued)

- 25880 My Melancholy Baby
 25792 One O'Clock Jump
 25808 oooOO-Oh Boom!
 25442 Organ Grinder's Swing
 25621 Peckin'
 25442 Peter Piper
 25387 Pick Yourself Up
 25814 Please Be Kind
 25329 Remember
 25840 Remember
 25445 Riffin' of the Ritz
 25627 Roll 'Em
 25510 Rosetta
 25050 Russian Lullaby
 25215 Sandman
 25867 Saving Myself for You
 25340 Sing Me a Swing Song
 26205 Sing, Sing, Sing
 25796 Sing, Sing
 25486 Smoke Dreams
 25497 Somebody Loves Me
 25090 Sometimes I'm Happy
 25320 Star Dust
 25411 St. Louis Blues
 25247 Stompin' at the Savoy
 25678 Sugarfoot Stomp
 25473 Sweet Sue — Just You
 25492 Swing Low, Sweet Chariot
 25355 Swingtime in the Rockies
 25461 'Taint No Use
 25727 Thanks for the Memory
 25827 That Feeling is Gone
 25363 There's a Small Hotel
 25351 These Foolish Things
 25505 This Year's Kisses
 25814 Ti-Pi-Tin
 25329 Walk Jennie
 25878 What Goes on Here?
 26053 What Have You Got That Gets Me?
 25258 When Buddha Smiles
 25434 When It's Sleepy Time
 25492 When You and I Were Young
 25846 Why'd Ya Make Me Fall in Love?
 26021 When I Go a Dreamin'
 25880 Wrappin' It Up
 26053 You're Lovely Madame

RCA VICTOR RECORDS (Continued)

- 25316 You Can't Pull the Wool
 25320 You Took The Words Right Out of My Heart
 25391 You Turned the Tables

BENNY GOODMAN TRIO

- 25115 After You've Gone
 25324 All My Life
 25115 Body and Soul
 25333 China Boy
 25406 Exactly Like You
 25345 More Than You Know
 25345 Nobody's Sweetheart
 25333 Oh, Lady, Be Good
 25711 Silhouetted in the Moonlight
 25181 Someday Sweetheart
 25822 Sweet Lorraine
 25481 Tiger Rag
 25324 Too Good To Be True
 25725 Where or When?
 25181 Who?

BENNY GOODMAN QUARTET

- 25644 Avalon
 25751 Bei Mir Bist Du Schön
 26044 Blues In My Flat
 26044 Blues In Your Flat
 25398 Dinah
 25822 Dizzy Spells
 25705 Handful of Keys
 25725 I'm a Ding Dang Daddy
 25660 Liza
 25644 Man I Love
 25398 Moon Glow
 25473 My Melancholy Baby
 25529 Runnin' Wild
 25660 Smiles
 25521 Stompin' at the Savoy
 25473 Sweet Sue
 25329 Tea For Two
 25481 Tiger Rag
 25521 Vibraphone Blues
 25705 Vieni, Vieni
 25481 Whispering

LOUISE
 TOBIN
 VOCALIST



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A SHOT OF SHOWMANSHIP

By
Thomas C. Rockwell

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

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

It seems to me that half of the records on any machine I encounter are deadwood. On a 24-record machine, that's 12 available sides. Why not

substitute for this deadwood 12 of the top bands and singers, so that the 24 sides you offer your customers are made up of: first, current hit tunes; second, hot novelties, and third, popular bands and singers playing current tunes.

With all the polls taken today, the general ranking of bands and singers in public favor is certainly no secret. If you want a strict local rating, go to your local ballroom operator or dance promoter and have him write the salary figures he's willing to pay for a list of 30 top bands. Then, when you haven't a definite reason in a pop tune or sock specialty for putting a record on your machines, make up the rest of your "program" from that list. People pay to hear those orchestras and artists in theaters, ballrooms and spots, and they'll listen to their records. And they won't overplay the other records in the machines and make everyone within earshot sick of them.

Sometimes, too, I think operators buy their

Have you ever tried a battle of swing or sweet bands on your phonographs? Here are some valuable tips on how a touch of showmanship can boost your take.

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

A little showmanship wouldn't be amiss occasionally, either. Now that Benny Goodman is recording again, and with all the argument over Goodman and Shaw among the kids, why not put both the Shaw and Goodman versions of a pop on the machines the next time they record the same tune? Battles of music have done all right for ballrooms; but no ballroom yet has succeeded in lining up the two top bands of the country for a battle of music. Jimmy and Tommy Dorsey records of the same tune ought to do okay, or Bob Crosby vs. Bob Zurke for a Dixieland battle, or Woody Herman and Jack Teagarden to see which one is really "Mr. Blues."

(See A SHOT OF SHOWMANSHIP on page 26)

Pertinent Facts On Artists Represented In This Section

(Continued from page 11)

TOMMY DORSEY

Tommy Dorsey, the "Sentimental Gentleman of Swing," currently at the Hotel Pennsylvania in New York City, features his trombone playing, together with Jack Leonard and Edythe Wright for the vocals. A true swing set-up; band is heard on Victor records and the Raleigh and Kool radio program. Under the direction of Music Corp. of America, band opens late in October at the Palmer House in Chicago. Among its outstanding engagements are Hotel Pennsylvania, Hotel Lincoln, Hotel Commodore and Paramount Theater in New York City; Palomar, Los Angeles, and Glen Island Casino near New York City.

EDDY DUCHIN

Eddy Duchin, who is featured at the piano with his orchestra of 12

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

SHEP FIELDS

Shep Fields and his "Rippling Rhythm" orchestra, currently featured at Hotel New Yorker, uses an instrumentation of three brass, four sax, violin, accordion and four rhythm. Claire Dunn, pianist, shares vocal honors with Jerry Stewart and Hal Derwin, who doubles on guitar. Orchestra of 13 instrumentalists, heard on Blue-

bird records, has played engagements at the Palmer House and the Aragon Ballroom in Chicago; Meadow Brook Country Club, St. Louis; Paramount Theater in New York City, and is currently at Hotel New Yorker in that city. Music Corp. of America manages the band.

TED FIO-RITO

Ted Fio-Rito, whose orchestra has 14 pieces, is also known as a composer, having written more than 150 songs. This maestro appeared on the screen in "Rhythm on the Rampage" and "Music Will Tell." His radio programs include appearance on the Ridgefield program with Gertrude Niessen and Olsen and Johnson; "Log Cabin Show" with Virginia Verrill, Warren Hull, and "Lucky Strike Hour," "Old Gold Program" and "Hollywood Hotel" with Dick Powell, Jack Haley. Outstanding engagements

include the Florenfine Room, Beverly Wilshire Hotel, Beverly Hills, Calif.; Hotel New Yorker, New York City; Oriole Terrace, Detroit; St. Francis Hotel, San Francisco; Coconut Grove, Los Angeles; Pan-American Exposition at Dallas, Tex.; Morrison Hotel, Chicago, and Ben Marden's Riviera at Fort Lee, N. J. Band is under direction of Music Corp. of America.

ELLA FITZGERALD

Ella Fitzgerald, who won reputation as vocalist under the tutelage of the late Chick Webb, records for Decca as leader of the Webb band. She gained fame as writer and singer of "A-Tisket, A-Tasket." With the Webb band her outstanding engagements include Savoy Ballroom in Harlem, Paramount and Loew's State theaters in New York City and numerous one-nighters. She has appeared (See PERTINENT FACTS on page 19)

RACE ARTISTS BRING PROFITS

By
JOE GLASER

It is impossible to write without restraint about the Negro artists whose music and melodies have come to be regarded as one of the most distinctive and valuable contributions ever to be made to the world's music and recognized as the greatest single force in the American popular music of today. Recalling the golden days of the phonograph industry, when the recordings of Negro musicians and singers flourished in popularity and sold into the hundreds of thousands, it is little wonder that their position in the music, and particularly the record, world today has become more significant with each succeeding year.

Music is universal and its worth is judged by its sincerity and execution. Little wonder then that the race artists have consistently brought greater profits for the music machine operators. Warm and sincere in their interpretations and with a deep, sympathetic understanding for good jazz,

which in the present day they have combined with a learned and thoro knowledge of orchestration, the deepening wave of enthusiasm for recordings by the race artists is approached by none.

That conviction is no idle boasting nor any wishful thinking on my part. As proven today, it was no idle boasting when, after discovering Louis Armstrong in Chicago some 15 years ago, I developed and advertised him as "the world's greatest recording artist." Perhaps I was a little ahead of the times in those early days, but now we see that his billing then was just as true as it is found to be today. His recordings in those early days are among the most highly prized disks today. Enthusiasts all over the country have been known to spend days in Salvation Army depots, second-hand stores and junk shops looking for his first record releases.

That the present generation still finds as much

Negro musicians and singers are near the head of the class in their great and lasting contributions to the recording field in general and the automatic machine industry in particular.

favor in the early recordings of race artists as they do in the latest releases is not because they are a novelty or have any value as an antique. It is purely because all of their recordings are performances of great artists and great songs.

The influence of race artists on all American, and even European, musicians and singers has been tremendous. All would listen, marvel and learn. Many have been able to capitalize on it, but without the artists of the Negro race have been able to hold their positions as leaders ever since first pioneering what we today know as American jazz.

The public has come to appreciate this American jazz to be as much of an art as the classical music of the old masters. And the public, which dictates what it wants, considers the music of race artists (See RACE ARTISTS BRING PROFITS on page 36)

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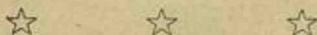
BASIE

AND HIS ORCHESTRA

featuring

JAMES RUSHING and HELEN HUMES

...to increase their profits



PUT THE COUNT OF SWING IN EVERY
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Says Billboard:

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

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

GET THESE NEW VOCALION RELEASES NOW!

CLAP HANDS, HERE COMES CHARLIE
POUND CAKE

MOONLIGHT SERENADE
I CAN'T BELIEVE YOU'RE IN LOVE WITH ME

HOW LONG BLUES
SUB-DEB BLUES

YOU CAN COUNT ON ME
YOU AND YOUR LOVE

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OCT. 4th
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Lawrence WELK AND HIS Champagne Music

MEAN BOX-OFFICE BUSINESS!

BILLBOARD SAYS—
Vaude Welk Ork Leads in Chi

CHICAGO.—Strong combination of Paramount's Beau Geste and Lawrence Welk's Orchestra, a favorite in this area, will ring the bell at the Chicago again, this time to the sweet tune of \$44,000, just a little under last week's gross scooped up by Golden Boy and the Zasu Pitts and John Bates personals.

VARIETY SAYS—

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

—Variety

BALABAN & KATZ CORPORATION
 EXECUTIVE OFFICES
 CHICAGO THEATRE BUILDING
 CHICAGO

September 19th, 1939

Mr. L. A. Frederick
 Frederick Bros. Music Corp.
 530 North Michigan
 Chicago, Illinois

Dear Mr. Frederick:

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

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

Sincerely,
Max Turner
 MAX TURNER

MT:DM

OPERATORS!
THESE RECORDS MEAN BUSINESS FOR YOU!

ALL EXCLUSIVE VOCALION RELEASES

- 4368 • BUBBLE IN THE WINE (THEME SONG)
- ON SWEETHEART BAY
- 4597 • SHE'S MY GIRL
- AN OLD CURIOSITY SHOP
- 4751 • AIN'T SHE SWEET
- MY DONNA LEE (By L. WELK)
- 5064 • COMIN' THRU THE EYE
- NOIRIGER SCHATTSISCHE

- STARLET HOUR
- YOU TELL ME YOUR DREAMS I'LL TELL YOU MINE
- BEER BARREL POLKA
- MY MAN
- STUMBLING
- HARD TO GET GERTIE
- THE BULLDOG AND THE BULLFROG
- WHO TIED THE BELL ON THE OLD CAT'S TAIL
- STARLET HOUR



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CASHING IN ON CUPID WITH
VOCALION RECORDS BY



RAY Herbeck

and his Music with Romance

HEAR these latest RAY HERBECK RECORDS TODAY!

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

HOME IN THE CLOUDS
ROSE OF WASHINGTON SQUARE
STAND BY FOR FURTHER ANNOUNCEMENT
LET THERE BE LOVE
THE LAST TRIP ON THE OLD SHIP
YOU'VE GOT ME CRYING AGAIN
I MUST HAVE ONE MORE KISS KISS
10:00

THE LITTLE MAN WHO WASN'T THERE
YOU'RE THE MOMENT IN MY LIFE
WHAT'S NEW?
YOU ARE MY DREAM
NOW AND THEN
BLUE TAHITI MOONLIGHT
IN OLD OKLAHOMA
AFTER ALL THESE YEARS

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

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

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FREDERICK BROS.



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A SOCK

IF YOU THOUGHT
"ANGRY" WAS NIFTY
ORDER VOCALION
FIFTY-SIXTY (5060)
(NOW READY)



EVERY
LITTLE
MOMENT

MAMA'S
GONE
GOOD-BYE

"ANGRY"
BY
"TINY" HILL
AND HIS
ORCHESTRA
VOCALION
4957

HIT! BY TINY HILL AND HIS ORCHESTRA

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

CURRENTLY
RAINBOW BALLROOM, DENVER, COLORADO.

EXCLUSIVE MANAGEMENT
FREDERICK BROS. MUSIC CORP.
NEW YORK · CHICAGO · CLEVELAND



A NEW NAME ON RECORDS

THAT WILL BREAK ALL PROFIT-RECORDS
IN YOUR MUSIC MACHINES!

Carl LORCH

& HIS ORCHESTRA

THROUGHOUT THE MIDWEST AND SPREADING EASTWARD AND WESTWARD
LIKE WILDFIRE IS THE POPULARITY OF THIS AMAZING NEW BAND . . . !

THESE *New* BLUEBIRD RECORDS . . . *

WILL SHOW YOU WHY MUSIC MACHINE PATRONS EVERYWHERE ARE ASKING LOCATION OWNERS TO PUT IN THESE LORCH DISKS

ANGRY LET'S SAY GOODNIGHT TO THE LADIES • DOES YOUR HEART BEAT FOR ME? SWING LITTLE INDIANS, SWING • DON'T YOU PUT THE BEE ON ME YOU'RE GONNA FALL AND BREAK YOUR HEART

HEAR THEM TODAY! GET THEM FOR ALL YOUR MACHINES NOW!

EXCLUSIVE MANAGEMENT

FREDERICK BROS.



MUSIC CORP.

New York — Cleveland — Chicago.



THE *Newest*
SWING SENSATION
Newest
MUSIC MACHINE
Money Maker

Sonny BURKE

and his Orchestra

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

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

FREDERICK BROS. MUSIC CORP.
New York — Cleveland — Chicago.

NICHOLS means
NICKELS for you

"A TORRID TRUMPET WAILING
TO THE FOUR WINDS"

Red NICHOLS

and his ORCHESTRA

make records that increase the
play on machines in all locations!

Put these sensational new
BLUEBIRD RECORDS by
Red Nichols and his Orchestra
IN ALL YOUR MACHINES today!

WAIL OF THE WINDS

(Red Nichol's Theme Song)

DAVENPORT BLUES

HOT LIPS SASSIN' THE BOSS
PARADE OF PENNIES • WAY PAST MY
DREAMIN' TIME

COQUETTE
LOVE ME OR LEAVE ME



ORRIN TUCKER

AND HIS ORCHESTRA

The only band elevated from
Columbia's VOCALION to the
new COLUMBIA RED LABEL



Music Machine Operators can still bring ORRIN TUCKER and his orchestra to their locations' customers on these smash hit VOCALION RECORDS

"ESPECIALLY FOR YOU
I NEED LOVIN'
WISHING

"BILLY
EVERYBODY LOVES MY BABY

*with vocals by the shy voice of
WEE BONNIE BAKER

And watch for the new ORRIN TUCKER releases on the
COLUMBIA RED LABEL — — COMING SOON!!!

Exclusive Management

MUSIC CORPORATION OF AMERICA

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

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

Orrin Tucker and his Orchestra are currently enjoying the distinction of being held over for an additional six weeks at the Coconut Grove of the Ambassador Hotel, Los Angeles.

Pertinent Facts On Artists Represented In This Section

(Continued from page 14)

appeared in radio with Benny Goodman and his band on the "Camel Caravan" program. Band is under the management of Gale, Inc., and opens next month at Grand Terrace Cafe, Chicago.

FRAZEE SISTERS

Frazee Sisters, Ruth Anne and Mary Jane, now on the radio singing for Semolina cigarettes and with a series of television broadcasts to their credit, have appeared at the Coconut Grove in Los Angeles, Zelli's in New York, Billy Rose's Aquacade in Cleveland, Chez Paree in Chicago, Hotel New Yorker in New York, and recently finished an 18 weeks' run at Ben Marden's Riviera at Fort Lee, N. J., before moving into the Glass Hat at the Belmont-Plaza in New York City. Frazee Sisters are under the direction of the William Morris Agency.

BENNY GOODMAN

Benny Goodman uses six brass, four sax and four rhythm in his band, along with Lionel Hampton, vibraphonist. With Goodman himself featured on clarinet, band now records for Columbia Red Label. Louise Tobin handles the vocals. Band, under direction of Music Corporation of America, has appeared at Carnegie Hall, Roosevelt and Pennsylvania Hotels in New York City; the San Francisco and New York World's Fairs and at college proms and ballrooms and theaters over the nation. He returns next month to Waldorf-Astoria Hotel, New York City.

RAY HERBECK

Ray Herbeck and his Music With Romance, an organization of 16 peo-

ple, features an instrumentation of four brass, four sax, three violins, three rhythm, with Betty Benson and Kirby Brooks handling the vocals. The Fiddlers Three and glee-club formations are also heard on the Vocalion records with the band. Under the direction of Frederick Bros. Music Corp., band includes among its outstanding engagements, Edgewater Beach Hotel, Chicago; Euclid Beach Park, Cleveland; Tahoe Tavern, Lake Tahoe, Calif.; Trianon and Aragon Ballrooms, Chicago, and The Willows, Pittsburgh.

MILT HERTH

Milt Herth Trio, featuring Herth at the electric organ, piano and drums (doubling on xylophone), uses original arrangements to produce a type of music that has grown rapidly popular over the nation in recent months. With Herth putting forth zesty organologs, the trio records for Decca. Outstanding engagements include Hotel Edison, New York, and currently at Hotel La Salle, Chicago. Threesome is managed by Consolidated Radio Artists.

TINY HILL

Tiny Hill and his band of ten pieces employ three brass, three sax and four rhythm with guitarist doubling on vibraphone in the intros. Recording for the Vocalion label, band stepped into prominence with its rendition of "Angry." Included in its appearances at all leading ballrooms throughout the Midwest is Melody Mill Ballroom at Riverside, Ill. Frederick Bros. Music Corp. manages the band.

THE INK SPOTS

The Ink Spots stepped into prominence following the release of their

Decca record "If I Didn't Care." Using four voices and a guitar, quartet has been featured at the Steel Pier at Atlantic City, Park Central Hotel and the Paramount Theater in New York City. Gale, Inc., manages the group.

HARRY JAMES

Harry James and his orchestra numbers 17 people using instrumentation of seven brass, four sax and four rhythm. Featured vocalists are Marie Carroll, Frank Sinatra and Jack Palmer, who doubles on trumpet. Orchestra which is heard on Columbia Red Label records, has been featured at the Hotel Benjamin Franklin in Philadelphia; Roseland Ballroom, New York; the World's Fair and currently at Sherman Hotel in Chicago. Band is managed by Music Corporation of America.

HAL KEMP

Hal Kemp, using an instrumentation of four rhythm, four sax and five brass with the maestro himself frequently adding to the reed section with his sax or clarinet, is currently heard on the radio on the "Time To Shine" program. Recording for Victor, band has appeared in the movies in "Radio City Revels" and his Paramount short won Exhibitors' Award for 1938 as the best one-reel musical. Vocal assignments are handled by Nan Wynn, The Smoothies—Babs, Charlie and Little—Bob Allen and Jack LeMaire.

Band is currently featured at the Waldorf-Astoria Hotel in New York City, and has played such outstanding places as Coconut Grove, Hotel Ambassador, Los Angeles; Paramount Theater in New York, and other leading theaters over the country; Drake Hotel, Chicago; Hotel Pennsylvania

and Hotel Astor in New York City. Band is managed by Music Corp. of America.

RAY KINNEY

Ray Kinney is currently appearing in the Hawaiian Room at the Hotel Lexington, New York, with his native Hawaiian band. Instrumentation of three reed, trumpet, steel guitar, uke and four rhythm allows him to swing the native songs. Kinney is heard on the Decca Label. Maestro, with George Kainopau, uke strummer, share vocal honors with Meymo Holt and the Aloha Maids, with whom Kinney appeared in "Hells-a-Poppin'." Band is under the direction of General Amusement Corp.

EDDIE LeBARON

Eddie LeBaron's orchestra of nine men features congas and rumbas. Recording for the Decca label, LeBaron's orchestra is under the direction of Music Corporation of America. Band is current at Rainbow Room in New York City.

CARL LORCH

Carl Lorch and his band were discovered in the Midwest where they have a large following. Band is recording in true swing style for Bluebird. Outstanding spots on its route lists include Jefferson Hotel at St. Louis; Schroeder Hotel, Milwaukee, and the Raddison Hotel at Minneapolis. Managed by Frederick Bros. Music Corp.

ABE LYMAN

Abe Lyman and His Californians, featuring Rose Blane as vocalist, are currently featured at the Chez Paree (See PERTINENT FACTS on page 2.)



Your Best Bet!

The 4 INK SPOTS

DECCA

ELLA FITZGERALD
& HER FAMOUS ORCHESTRA

N. B. C. BROADCASTING STARS

PERSONAL REPRESENTATIVE.....
GALE INC.
48 W. 48 ST
N. Y. CITY

PERENNIAL FAVORITES

By B. W. FREDERICK

Take an old tune that has remained popular thru the years, give it a new twist, and the result is a number that is sure to click on automatic phonographs.

The old tune with a new twist is the meat and potatoes of the automatic music machine industry. Pop tunes come and go but operators will still get the solid money with tunes that bring back memories to send listeners crying in their beer and to put the joint jumping with rhythms that have withstood the test of time.

My viewpoint is naturally somewhat governed by the build-up involved in the promotion of a band but our surveys have proved beyond a shadow of a doubt that such tunes as "Stardust," "Rosalie," "Angry," "Annabella," "Old Man Mose," "Hot Lips," "Sugar Blues," "Josephine," etc., will consistently hold their own against the transient smash hit.

The success of Tiny Hill's recording of the old tune, "Angry," has brought home the value of a standard tune more than ever before and, on Hill's

second record session, we gladly accepted the tunes, "Make Believe," "How Come You Do Me Like You Do Do Do" and "Doodle Dee Do." I have a hunch that these releases will get more nickels in the long run than many of the current pop tunes which live about as long as fish out of water.

Naturally, my observation is more or less based on our own bands; however, in traveling thru the country I notice that most smart operators are continually filling a good portion of their machines with standard tunes by Bing Crosby, Red Nichols, Fats Waller, Wingy Manone, Charlie Barnet, Jimmie Lunceford and other standard names.

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

The tremendous build-up which one successful standard recording can give a dance unit is enough to keep leaders and bookers awake nights combing their memory for some old tunes that, waxed, will catch the public's fancy and create enough interest to stimulate the box-office value of an attraction. I can think of several bands at the present time whose success is largely due to one or more outstanding recordings of some particular "oldie" with a new twist.

From my post of observation, I believe most people prefer to listen to tunes that are treated in some distinctive manner. The success of the recordings made by bands under our management proves that an unusual treatment combined with a commercial twist will give a good old tune a very good chance for success in this new, highly competitive and important automatic phonograph field.

Pertinent Facts On Artists Represented In This Section

(Continued from page 19)

in Chicago. Recording for Bluebird, band is also heard each Friday night on the "Waltz Time" air show. Lyman brings his band to New York on December 22, when he opens at the Strand Theater. Under the direction of William Morris Agency, Lyman and Californians include among their engagements over the nation, Casa Mariana at Dallas, and Hollywood movie colony's favorite spots.

FREDDY MARTIN

Freddie Martin, one band leader who has stuck to pre-swing syncopation—sweet and rhythmic tempos—uses 13 men in his organization and himself handles a sax. Employing an instrumentation of four rhythm, three fiddles, three brass and three reeds, band features vocals by Bill Stoker and Gene Walsh. Currently featured at the St. Catherine Hotel on Catalina Island, band has among its outstanding engagements the Bon Air Country Club and Aragon Ballroom in Chicago, and Stork Club, New York. Heard on Bluebird's label, Freddy Martin is managed by Music Corp. of America.

FRANKIE MASTERS

Frankie Masters and his "Bell-

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

GLENN MILLER

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

NEW FRIENDS OF RHYTHM

New Friends of Rhythm, straight classical quartet, first began with a line-up of two violins, viola and cello. Foursome has added guitar and harp for swing improvisation of the classics. All concert musicians and rendering their own arrangements, quartet is on Victor label, William Morris Agency manages.

RED NICHOLS

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

DICK ROBERTSON

Dick Robertson has retained popularity over a period of years by virtue of the fact that he is not a "stylist" in singing the songs. At present, most

of his activity is confined to solo singing on Decca recordings and as vocalist for Roy Smeck on Decca disks made by the guitarist. Outstanding appearances include the Village Barn and Mirador theaters; Capitol and Paramount theaters in New York City, and the metropolitan houses of the Loew and Keith circuits.

JAN SAVITT

Jan Savitt and his 14 Top Hatters consists of six brass, four sax, four rhythm and leader with vocals by Bon Bon and a girl vocalist sharing singing honors. Savitt records for Decca and band, featuring Shuffle Rhythm, are currently featured at Lincoln Hotel, New York City. During November, band will make personal appearance at the Paramount Theater also in New York City. Books thru Consolidated Radio Artists, Inc.

RAYMOND SCOTT

Raymond Scott, pianist, composer and conductor, is known for his more than 30 compositions as well as the success of his "Quintet" of six pieces. Counted among these successes are (See PERTINENT FACTS on page 29)

STRIKE A BALANCE

By WILLIAM MORRIS JR.

An operator is essentially a showman, and variety and balance are the two essentials of showmanship that apply directly to his business.

There is opportunity for plenty of good old-fashioned showmanship in the operation of automatic phonographs. After all, the operator is selling entertainment to the public just as surely as are the men who present it via the stage, screen or radio.

Variety and balance are two essentials of good showmanship and should be retained in the selection of discs. The purpose of constructing machines to play from 12 to 24 records is to give patrons a varied selection. To fill a machine with platters of the same type and character is to defeat this purpose at the start.

Public tastes do vary, and altho there may be a trend toward swing today and toward sweet tomorrow, a good showman tries to strike a balance

and to include in all set programs some elements which might appeal to the minority, since opinion regarding entertainment never had been unanimous.

Showmanship may be exhibited in other ways, too, such as the preparation and display of neat cards or posters to call attention to special or novelty records so as to sell these numbers to patrons who might overlook them in the general listing.

The foundation of prosperity for the operator of music machines must be a thoro familiarity with the "best seller" lists, both for songs and artists. But for his extra profits, the operator must seek constantly for those occasional special novelties which sweep the country without benefit of "name" artist or known song title on the label.

It is obvious that the average patron spends his

nickel either to hear his favorite singer or band perform, regardless of the musical number presented, or to listen to the hit song of the moment, no matter by whom recorded. It also is apparent that a disc combining the name of a popular artist or band with the title of a current hit should have double value.

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

LATEST RELEASES OF RECORDINGS ARTISTS REPRESENTED IN THIS ISSUE

LOUIS ARMSTRONG

On Decca Records:

Baby, Won't You Please Come Home?
Shanty Boat on the Mississippi
Confessin'
Our Monday Date
Savoy Blues
Me and Brother Bill

CHARLIE BARNET

On Bluebird Records:

Cherokee
The All Night Record Man
Love Grows on the White Oak Tree
The Last Jump

BLUE BARRON

On Bluebird Records:

It's Funny to Everyone But Me
Upay Downay
When I Climb Down From My Saddle
Little Old Band of Gold
Out of Port
Poor Old Joe

COUNT BASIE

On Vocalion Records:

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

WILL BRADLEY

New releases to be issued soon

SONNY BURKE

New releases to be issued soon

FRANKE CARLE

On Decca Records:

Holiday
Dancing Tambourine

BOB CHESTER

On Bluebird Records:

Just for a Thrill
Hoy! Hoy!
Alla En El Rancho Grande
Judy
You Tell Me Your Dream
Shoot the Sherbert to Me, Herbert
OO OO OO (I'm Thrilled)
Goody Goodbye

DEL COURTNEY

On Vocalion Records:

Over the Rainbow
How Lovely You Are
An Angel in a Furnished Room
A Table in a Corner
Put That Down in Writing
To You, Sweetheart, Aloha
Stop Kicking My Heart Around
Oceans Apart

BOB CROSBY

On Decca Records:

Over the Rainbow
You and Your Love
It Was a Lover and His Lass
Oh, Mistress Mine

Blow, Blow, Thou Winter Winds
Sigh No More, Ladies
Day In—Day Out
Cherry

What Used To Was Used to Was
Now It Ain't
Lilacs in the Rain

EDDIE DeLANGE

On Bluebird Records:

The Merry Land of Oz
Jelly Roll Polka
WPA Polka
Broom Dance

EMERY DEUTSCH

On Bluebird Records:

None But the Lonely Heart
Troika
Vol Vistu Gally Star
Hungarian Dance No. 1

AL DONAHUE

On Vocalion Records:

Sweet Sorrow
Shadows
My Prayer
I Wanna Hat With Cherries
The Last Two Weeks in July
Day In—Day Out

TOMMY DORSEY

On Victor Records:

Let's Despair
La Rosita
Goodnight, My Beautiful
Are You Having Any Fun?

Blue Orchids
Day In—Day Out
March of the Toys
By the River Saint Marie

EDDY DUCHIN

On Brunswick Records:

Comes Love
Danger in the Dark
Ain't Cha Comin' Out?
Out of Port
Baby Me
The Day We Meet Again

On Columbia Records:

I Must Have One More Kiss, Kiss, Kiss
What Is This Thing Called Love?

SHEP FIELDS

On Bluebird Records:

South of the Border
It's All Over Town
Goodnight, My Beautiful
Are You Having Any Fun?
Boy Scout in Switzerland
Sleepy Moon

TED FIO-RITO

New releases to be issued soon

ELLA FITZGERALD

On Decca Records:

Sugar Pie
That Was My Heart
My Last Goodbye
Heart of Mine
(See LATEST RELEASES on page 25)

PROFIT MUSIC FOR A PACK OF SMART MUSIC MACHINE OPERATORS
that's what the RAYMOND SCOTT QUINTET make!

When you order your RECORDS be
sure to get these NEWEST RELEASES

by
RAYMOND SCOTT

and his QUINTET

LATEST BRUNSWICK RECORDINGS

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

No. 8452 The Tobacco Auctioneer
Siberian Sleighride

Coming Soon NEW RAYMOND SCOTT COLUMBIA RED SEAL RECORDS





"THE NATION'S
NO. 1 TRUMPETER"

HARRY JAMES

**A name that means more
NICKELS in MUSIC MACHINES**

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

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

JUST OUT!

These latest Recordings
by HARRY JAMES on
COLUMBIA RECORDS

VAS VILST DU GAILY STAR

IT'S FUNNY TO
EVERYONE BUT ME

AYALON

FLASH

HERE COMES THE NIGHT

WILLOW WEEP FOR ME

FEET DRAGGIN' BLUES

ALL OR NOTHING AT ALL

SUGAR DADDY

MY BUDDY

The next time you call
at your dealer say:—
"Give me those latest
COLUMBIA RECORDS

featuring

**HARRY JAMES
AND HIS ORCHESTRA**

With the Sensational Stars of Tomorrow"

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

PARAMOUNT THEATRE, N. Y.

PENNSYLVANIA HOTEL, N. Y.

STEEL PIER, Atlantic City

ROSELAND BALLROOM, N. Y.

WORLD'S FAIR, N. Y.

and currently

College Inn, SHERMAN HOTEL, Chicago

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A BIG BUSINESS

(Continued from page 10)

forming a well-balanced unit. No single item here can be overlooked.

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

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

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

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

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

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

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



"Making Love to Your Ears"

FRAZEE SISTERS

Ruth Anne and Mary Jane

"... the topnotch harmony duoists." — *The Billboard*.

Direction: WM. MORRIS AGENCY, INC.

Direction:



NEW YORK
HOLLYWOOD

CHICAGO
PARIS

LONDON

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

Here's Proof:

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

**IN MUSIC MACHINES
EVERYWHERE . . . They're
Dropping Nickels To Hear**

BLUEBIRD RECORDS



By

**SHEP
FIELDS**

AND HIS ORCHESTRA

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

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

BOY SCOUT IN SWITZERLAND
SLEEPY MOON

★
GOODNIGHT MY BEAUTIFUL
ARE YOU HAVING ANY FUN?

★
SOUTH OF THE BORDER
IT'S ALL OVER TOWN

★
I DREAM OF JEANIE WITH THE
LIGHT BROWN HAIR
BUFFOON

★
HOT PRETZELS
★
STAND BY FOR FURTHER ANNOUNCEMENTS

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YOUR

BIGGEST



opening
CAFE ROUGE

Hotel Pennsylvania, N. Y.

OCTOBER 15th

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

★
"DANCING CO-ED"

MGM's new feature film starring Artie Shaw
now being released.

★
DON'T MISS THESE SENSATIONAL RECORDINGS:
DAY IN — DAY OUT
PUT THAT DOWN IN WRITING

★
TRAFFIC JAM
SERENADE TO A SAVAGE

★
OUT OF NOWHERE
I'M COMING VIRGINIA

★
GO FLY A KITE
A MAN AND HIS DREAM

★
I'LL REMEMBER
EASY TO SAY

★
MOONRAY
MELANCHOLY MOOD

THE NEW ID

America's Music Machine Public
practically every important nation
poll (Billboard, Downbeat, Radio
your Best MUSIC MACHINE BET!

THE HIGHEST PAID OF AT THE LOWEST PRICE

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

DIRECTION
THOMAS G. ROCKWELL, PRESIDENT
General COR
NEW YORK • CHICAGO • HOLLY

Nickel MAGNET

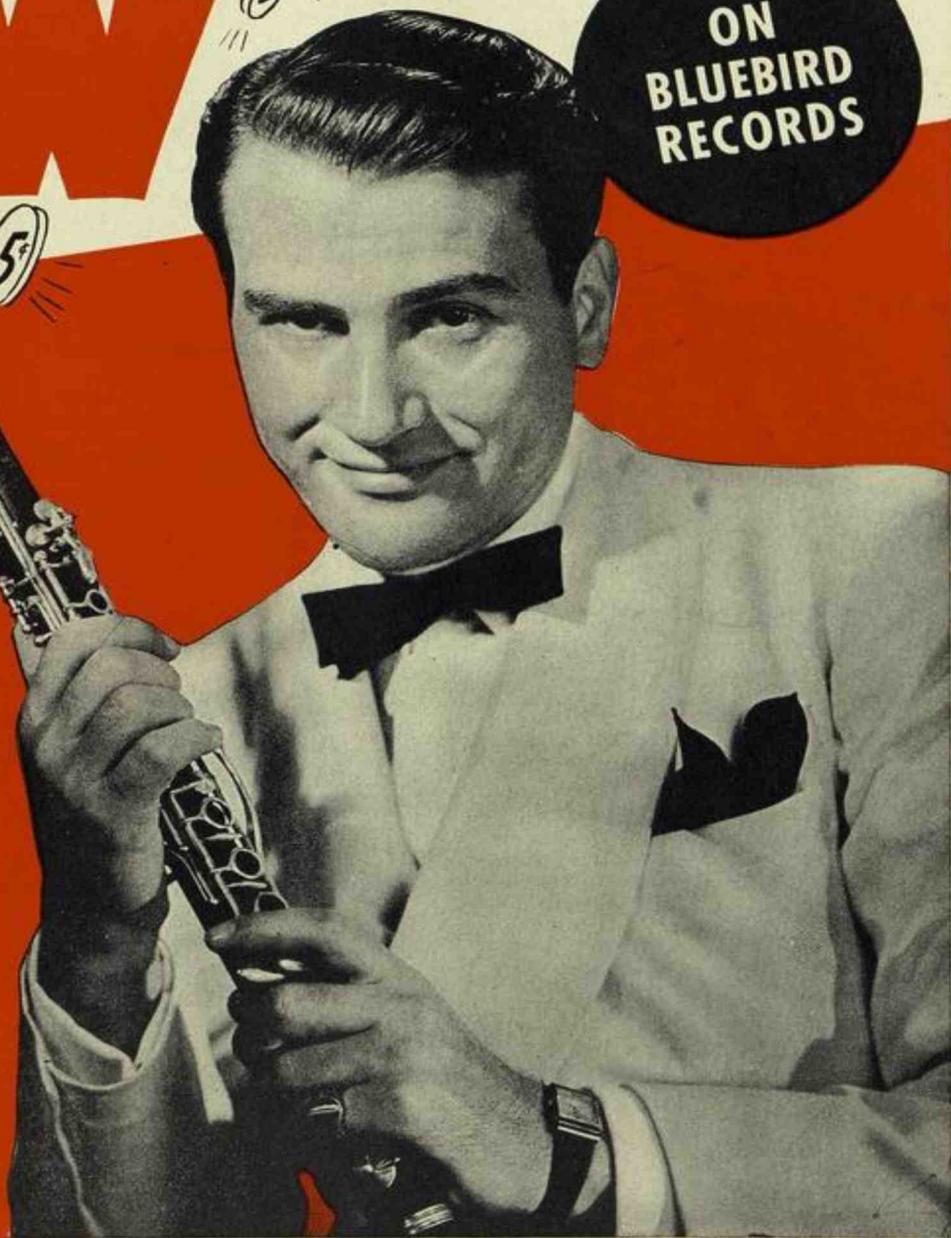
Artie Shaw

ON
BLUEBIRD
RECORDS

L of
winner of
popularity
(e.g., etc.) is

ESTRA
O YOU
Artie Shaw
recording
and-leader
Shaw is the
ever had!

EMENT
RATION
LONDON



A Sure-Fire
Music Machine
Cash-Box Hypo!



The MILT HERTH Trio



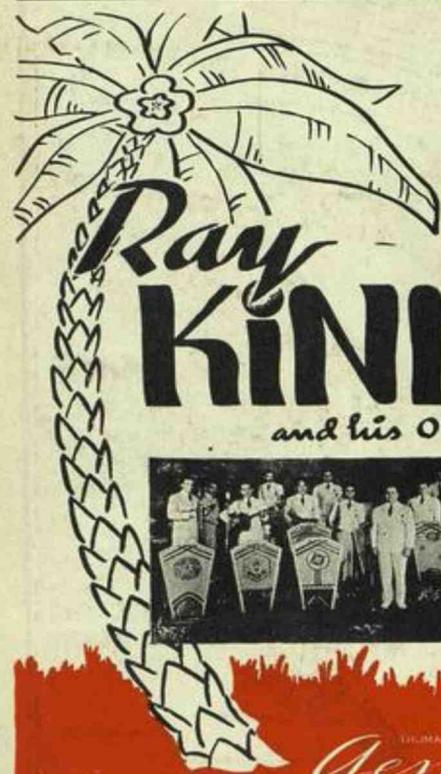
Watch
your release sheets
for the Trio's latest hits!

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

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

This week Doubling LaSalle Hotel and Chicago Theatre, Chicago

Have you heard MILT HERTH'S recording of "18th Century Drawing Room"?



Ray KINNEY

and his ORCHESTRA



HITS FROM HAWAII
played as only
RAY KINNEY
and his
HAWAIIAN ORCHESTRA
can play them!!

Personal Direction
JOHN GLUSKIN

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



DIRECTION: THOMAS L. ROCKWELL, PRESIDENT
General AMUSEMENT CORPORATION
NEW YORK • CHICAGO • HOLLYWOOD • LONDON

FRAZEE SISTERS

Not currently recording

NEW FRIENDS OF RHYTHM

On Victor Records:

Bach Bay Blues
Fable and Sable**BENNY GOODMAN**

On Columbia Records:

Comes Love
Rendezvous Time in Patee

Blue Orchids

What's New

There'll Be Some Changes Made
Jumpin' at the Woodside**RAY HERBECK**

On Vocalion Records:

The Little Man Who Wasn't There
You're the Moment in My Life

Now and Then

Blue Tahitian Moonlight

What's New?

You Are My Dream

MILT HERTH TRIO

On Decca Records:

Everybody Loves My Baby
The Spider and the FlyIn an 18th Century Drawing Room
The Shoemaker's Holiday**TINY HILL**

On Vocalion Records:

Angry
In Love With You

Doodle Doo Doo

Dream Girl

INK SPOTS

On Decca Records:

Address Unknown
You Bring Me Down

It's Funny to Everyone But Me

Just for a Thrill

If I Didn't Care

LATEST RELEASES

Continued from page 22)

HARRY JAMES

On Columbia Records:

Vas Vilst du Gaily Star
It's Funny to Everyone But Me

Avalon

Flash

Here Comes the Night

Willow Weep for Me

Feet Draggin' Blues

All or Nothing at All

Sugar Daddy

My Buddy

HAL KEMP

On Victor Records:

Melancholy Lullaby
I Must Have One More Kiss, Kiss

Kiss

Crying in My Dreams

Love Grows on the White Oak Tree

RAY KINNEY

On Decca Records:

The Cockeyed Daughter
I Had To Lovv and Leva on the Lava

Kamaaina From Lahaina

White Ginger Blossoms

EDDIE LeBARON

On Decca Records:

Alegre Conga

Los Indios Del Caney

Por Corriente Va Una Conga

Una, Dos Y Tres

La Conga Se Va

Rosita La Bonita

Viene La Conga

Se Fue La Comparsa

La Conga del Jaruco

Ahe Ahe

CARL LORCH

On Bluebird Records:

Angry
Let's Say Goodnight to the Ladies

Does Your Heart Beat for Me?

Swing, Little Indian, Swing

Don't You Put the Bee on Me

You're Gonna Fall and Break Your Heart

ABE LYMAN

On Bluebird Records:

Stop Kicking My Heart Around

The Monkeys Have No Tails in Pago Pago

The Shoemaker's Holiday

Danger! Men Blasting

You Don't Know How Much You Can Suffer

FREDDY MARTIN

On Bluebird Records:

The Thrill of a New Romance

Let's Trade a Diamond for a Heart

Running Through My Mind

You're the Moment in My Life

Let's Disappear

Winter Blossoms

There's Only One in Love

An Old-Fashioned Tune Is Always New

Let's Make Memories Tonight

A Boy Named Lem

It Seems Like Old Times

Cuba-Duba-Doo

FRANKIE MASTERS

On Vocalion Records:

Scatterbrain

Take Me Out to the Ball Game

Baby Me

Butch, the Beach Boy

If I Only Had a Brain

The Merry Old Land of Oz

GLENN MILLER

On Bluebird Records:

Blue Orchids

Baby Me

An Angel in a Furnished Room

Love With a Capital "You"

Twilight Interlude

Glen Island Special

My Isle of Golden Dreams

Wham

Blue Moonlight

My Prayer

In the Mood

I Want To Be Happy

RED NICHOLS

On Bluebird Records:

Wall of the Winds

Davenport Blues

Hot Lips

Parade of Pennies

Sassin' the Boss

Way Past My Dreamin' Time

Coquette

Love Me or Leave Me

THREE PEPPERS

On Decca Records:

Three Foot Skipper Jones

It's a Puzzle to Me

Love Grows on the White Oak Tree

Swing Out Uncle Wilson

DICK ROBERTSON

On Decca Records:

Maybe

Ain't Cha Comin' Out

Pippinella

Where Do You Work-a-John?

(See LATEST RELEASES on page 27)

A NEWCOMER WHO'S
REALLY A COMER!**BOB CHESTER**

And His ORCHESTRA

now playing
VAN CLEVE HOTEL
Dayton, Ohio
on the air via
CBS Networks
Coast to Coast
Heard Recently
on Fitch Sandwagon
Personal Management:
Arthur T. Michaud
James V. PeppeAutomatic Phonograph Oper-
ators: Just listen to these brand
new BLUEBIRD releases by this
brand new band.Shoot the Sherbert To Me Herbert
You Tell Me Your Dream
Goody Goodbye
OO OO OO (I'm Thrilled)
Just For A Thrill
Hoy! Hoy!
Allo en el Rancho Grande
Judy
Billy
I Can't Tell Why I Love YouJust put them in machines on a
few of your locations and watch
your patrons make a top
orchestra out of this outfit.
Then just sit back and
watch your takes go sky-
high with the extra nickels
Bob Chester and his Or-
chestra will make for you.

Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • SEVENTH AVENUE • CLEVELAND • BELLAS • ATLANTA

EIGHT DOLLARS TO SEVEN FIFTY. EACH OFFICE A COMPLETE LIST IN HAND

SENSATIONAL NEW BLUEBIRD RECORDINGS BY

Your Newest
MUSICMACHINE Money-makerGuess THE NAME
OF THIS
BAND!

BLUEBIRD No. B10340

**VAS VILST DU
GAILY STAR**

HUNGARIAN DANCE No. 1

BLUEBIRD No. B10357

**NONE BUT THE
LONELY HEART**Tschaitzkoff
TROIKAExclusive Management
WILLIAM MORRIS AGENCY, Inc.

RCA VICTOR BLUEBIRD RECORDS

G L E N N M I L L E R



AMERICA'S NO. 1 BAND

**BIGGEST RECORD SELLER
OF ALL BANDS!!!**

MANAGEMENT GENERAL AMUSEMENT CORPORATION

LATEST RELEASES (Continued from page 25)

JAN SAVITT

On Decca Records:

Moonlight Serenade
Shabby Old Cabby

I'll Always Be in Love With You
Get Happy

That's a Plenty
When Buddha Smiles

Vas Vilst du Gaily Star
Twilight Interlude

RAYMOND SCOTT

On Brunswick Records:

In an 18th Century Drawing Room
Boy Scout in Switzerland

The Tobacco Auctioneer
Siberian Sleighride

On Columbia Red Label:

New Year's Eve in a Haunted
House
Peter Tambourine

ARTIE SHAW

On Bluebird Records:

Traffic Jam
Serenade to a Savage

Day In—Day Out
Put That Down in Writing

Last Two Weeks in July
Two Blind Loves

MAXINE SULLIVAN

On Victor Records:

Turtle Dove
Ill Wind

Jackie Boy

DICK TODD

On Bluebird Records:

Time on My Hands
Manhattan

Blue Orchids
It's a Hundred to One

ORRIN TUCKER

On Vocalion Records:

Blue Orchids
For Tonight

On Columbia Red Label:

Each Time You Say Goodbye
Loveliness

THE VOCALAIRES

Not currently recording

BEA WAIN

On Victor Records:

Go Fly a Kite
Glad To Be Unhappy

Stormy Weather
Oh, You Crazy Moon

TED WEEMS

On Decca Records:

Gambler's Blues
Ay-de-dey

The Chestnut Tree
Poor Pinocchio's Nose

LAWRENCE WELK

On Vocalion Records:

The Starlit Hour
Sweet Dreams, Sweetheart

(See LATEST RELEASES on page 28)



MAXINE SULLIVAN

OF LOCH LOMOND FAME

now
available

on
VICTOR RECORDS

her success unsurpassed
star of **RADIO • PICTURES**
THEATRES • NITE CLUBS

Music Machine operators should not overlook the sensational ovation given Maxine Sullivan. Her releases are demanded by the public over the entire nation. Never before has an artist received such acclaim.

MUSIC MACHINE OPERATORS
get these latest
MAXINE SULLIVAN releases

- I DREAM OF JEANNIE WITH THE LIGHT BROWN HAIR
- JACKIE BOY
- DRINK TO ME ONLY WITH THINE EYES
- TURTLE DOVE
- ILL WIND

HEARD TWICE WEEKLY via CBS Coast to Coast
Soon to appear on the stage in Erik Charell's Swing Version of "A Midsummer Night's Dream"



★
direction

COLUMBIA ARTISTS, INC.



EDDIE LeBARON

AND HIS ORCHESTRA

No smart operators can afford to have a machine without a rumba or a conga by **EDDIE LeBARON**

Three consecutive years of playing to America's swankiest audiences in the Rainbow Room atop Rockefeller Center, New York, has built the reputation of Eddie LeBaron and His Orchestra to the point where smart music merchants are cashing in.



Call your dealer today for the new releases.

EDDIE LeBARON
and His Orchestra

Exclusive Management

MUSIC CORPORATION OF AMERICA

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

PLUM ARTISTS TO SELL YOU EACH OTHER'S COMPACT DISCS

ON MUSIC MACHINES

THE SWING'S TO **BOB CROSBY** AND HIS "DIXIELAND" MUSIC

RAY BAUDUC
BOBBY HAGGART

featuring

EDDIE MILLER
'HAPPY' LA MARE

DOROTHY CLAIRE AND THE BOB-CATS

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



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

Watch for these **NEW DECCA RELEASES**

DAY IN—DAY OUT
CHERRY

IT WAS A LOVER AND HIS LASS
OH MISTRESS MINE

BLOW, BLOW THOU WINTER WINDS
SIGH NO MORE LADY

OVER THE RAINBOW
YOU AND YOUR LOVE

OHI YOU CRAZY MOON
MELANCHOLY MOOD

SOUTH RAMPART ST. PARADE
SMOKY MARY

WHEN THE RED, RED, ROBIN
COMES BOB, BOB, BOBBIN' ALONG
THEM THERE EYES

SUMMERTIME
WHAT'S NEW

HINDUSTAN
MOURNIN' BLUES

Exclusive Management

MUSIC CORPORATION OF AMERICA

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

RIGHT OFFERS TO SERVE YOU. EACH OFFICE A COMPLETE UNIT IN ITSELF.

ON THE AIR
TUESDAYS
FOR
CAMEL CIGARETTE
OVER
CBS COAST TO COAST

Pertinent Facts On Artists Represented In This Section

(Continued from page 21)

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

ARTIE SHAW

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

MAXINE SULLIVAN

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

THE THREE PEPPERS

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

DICK TODD

Dick Todd, baritone, who is heard on Bluebird records, has been heard over the radio in both the United States and Canada. He was featured on the Old Gold program with Artie Shaw and Bob Benchley in the U. S., and on the Magic Baking Powder program in Canada before coming to the States. In addition to these engage-

ments he appeared with Larry Clinton and his orchestra during an appearance at Glen Island Casino. Todd is managed by the William Morris Agency.

ORRIN TUCKER

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

THE VOCALAIRES

The Vocalaires, a singing and musical act, includes Bob Ryan and Doris and Daphne Stauffer. The girls play piano and Ryan the xylophone, and all three sing special arrangements. Engagements include the Berkeley Bar, Berkeley Caterer Hotel, Asbury Park, N. J., and The Place, New York City, where they are currently featured.

BEA WAIN

Bea Wain stepped into the limelight as vocalist with Larry Clinton and his orchestra. Her rendition of "My Reverie" and later "Deep Purple" established her as an outstanding singer. She is currently featured on

the Luck Strike "Hit Parade." General Amusement Corp. manages her bookings. As a solo singer she records for Victor.

TED WEEMS

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

LAWRENCE WELK

Lawrence Welk and his "Champaign Music" features the maestro on the accordion and a novachord in addition to the vocalizing of Joe Rohner and Bob Pace, with Walter Bloom, Parnell Grina and Jules Herman also handling part of the assignment. Band is heard on the Vocalion label and is under the direction of Frederick Bros. Music Corp. Outstanding engagements include Edgewater (See PERTINENT FACTS on page 42)

TOMORROW'S
Best Seller!

Will Bradley
"THE BOY WITH THE HORN"
and his Orchestra
featuring
Ray McKinley
"OLE MAN RHYTHM"

VOCALION RECORDS

ESTABLISHED 1908
Exclusive Management
WILLIAM MORRIS AGENCY, Inc.
NEW YORK • LONDON • CHICAGO • HOLLYWOOD

SCRATCHIN' A NEW RECORD!
"THE OLE TOM-CAT OF THE KEYS"
BOB ZURKE
AND HIS
DELTA RHYTHM
BAND



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

VICTOR RECORDS

- 26317 HOBSON STREET BLUES
- (EACH TIME YOU SAY GOOD-BYE)
- 26321 IT'S ME AGAIN
- (SOUTHERN EXPOSURE)
- 26342 HONKY-TONK TRAIN
- (MELANCHOLY MOOD)
- 26355 BETWEEN THE DEVIL AND THE DEEP BLUE SEA
- (I FOUND A NEW BABY)

ESTABLISHED 1908
Exclusive Management
WILLIAM MORRIS AGENCY, Inc.
NEW YORK • LONDON • CHICAGO • HOLLYWOOD

MORE THAN ITS SHARE (Continued from page 2)

tells a vivid fact, he knows full well. Location owners, too, have become keen observers of their customers and they contribute their ideas.

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

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

The inspiration of this new viewpoint on sales strategy has attracted the manufacturers of records. Musicians are beginning to realize the renewed opportunities in this new system for quickly feeling the pulse of the

people as to the kind of music they want. Musicians and composers are beginning to realize now that public taste changes fast enough to always be calling for new pieces and greater variety. The net effect of all this is to create new and wider opportunities for all who profit in any way by music—if they get in step with the progressive forces of the day.

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

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

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

IT "CLICKS" ON THE COIN MACHINES, TOO!



DEL COURTNEY
and His Candid Camera Music

Get these VOCALION records!

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

To be Released

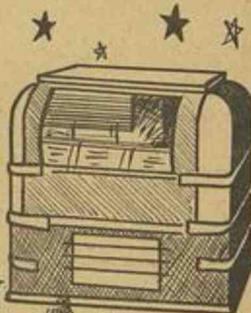
STOP KICKING MY HEART AROUND
MONSTRO, THE WHALE • HONEST JOHN
MY TANE • OCEANS APART

Exclusive Management



WILLIAM MORRIS AGENCY Inc.
NEW YORK • LONDON • CHICAGO • HOLLYWOOD

at the
MASTERS
COMMAND



LOYAL
SUBJECTS
THROW
TO HEAR

New and
Outstanding
VOCALION
RECORD RELEASES



Frankie
MASTERS

and his ORCHESTRA
featuring

MARIAN FRANCES—THE MASTERS VOICES

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

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

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

- If I Only Had A Brain
Merry Old Land of Oz
- Baby Me
Butch, the Beach Boy

Personal Manager: W. BIGGIE LEVIN

Exclusive Management

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

1000 GREENWOOD SQUARE, NEW YORK OFFICE • TELEPHONE 9600 • 1000

INTERNATIONAL RECORDINGS

By TETOS DEMETRIADES

An expert in the matter of international recordings reveals the thought, the production and the exploitation behind the marketing in this country of a "Beer Barrel Polka" and similar foreign hits.



SINCE the tremendous popularity of the Will Glahé "Beer Barrel Polka," automatic music machine operators have been asking for more information about international records.

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

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

"Syncopation in a Top Hat"

by

THE NEW FRIENDS of RHYTHM

★

"These New Discs Bore the Old Masters"

V
I
C
T
O
R

- THE DROSKY DRAG
WHEN JOHNNY COMES MARCH-
ING HOME
- CAPRICIOUSNESS NO. 24
BARBER'S HITCH
- BACH BAY BLUES
FABLE IN SABLE

RECORDS

direction:



WILLIAM MORRIS AGENCY, INC.

NEW YORK

LONDON

CHICAGO

HOLLYWOOD

★ ★ ★ EDDIE DELANGE ★ ★ ★

and his ORCHESTRA

LATEST VICTOR BLUEBIRD RELEASES

"NOW AND THEN"

"IN THE MERRY OLD LAND OF OZ"

"W. P. A. POLKA"

"JELLY ROLL POLKA"

"BROOM DANCE"

"SAM THE VEGETABLE MAN"

exclusive management

WM. MORRIS  AGENCY, INC.

RKO BLDG., RADIO CITY, NEW YORK





Thank You
OPERATORS
and
DISTRIBUTORS

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

**DICK
ROBERTSON**

on
Decca Records

RADIO

versus

MACHINES

By
PAUL ACKERMAN

There are definite reasons why automatic
phonographs have supplanted radios in loca-
tions throught the country. Here are a few.

Despite the fact that coin-operated phonographs are solidly entrenched in locations throught the country, there exists in both large and small cities and towns a type of location which is apparently unable to make up its mind whether to invest in a machine or simply rely on radio for its music.

The hesitation is a natural one, but scarcely logical in view of past experience. Taverns, grills and small clubs by the score have tried to obtain their music the easy way—via radio—but in the last analysis have found it wise to switch to machines.

Reasons for this are obvious if sufficient thought is given the question.

1. Only a machine will deliver tunes which are specifically wanted.

2. Music reception via radio is not as unfailing, or as uniformly good, as music reception via machines.

3. When patrons are seeking entertainment, high-pressure salesman-
ship, or commercial plugging, via radio becomes obnoxious.

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

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

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

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

WHEN

featuring



You give your locations
VICTOR RECORDS by

Hal
KEMP

AND HIS ORCHESTRA

The
SMOOTHIES

Babs
Charlie
and Little

Nan
WYNN

Bob
ALLEN

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

Incorporated Management
MUSIC CORPORATION OF AMERICA

CHICAGO • NEW YORK • CLEVELAND • SAN FRANCISCO • SEVENTH AVENUE • CLEVELAND • BELLAS • ATLANTA

**ORDER THESE HAL KEMP
NICKEL-GRABBERS NOW!**

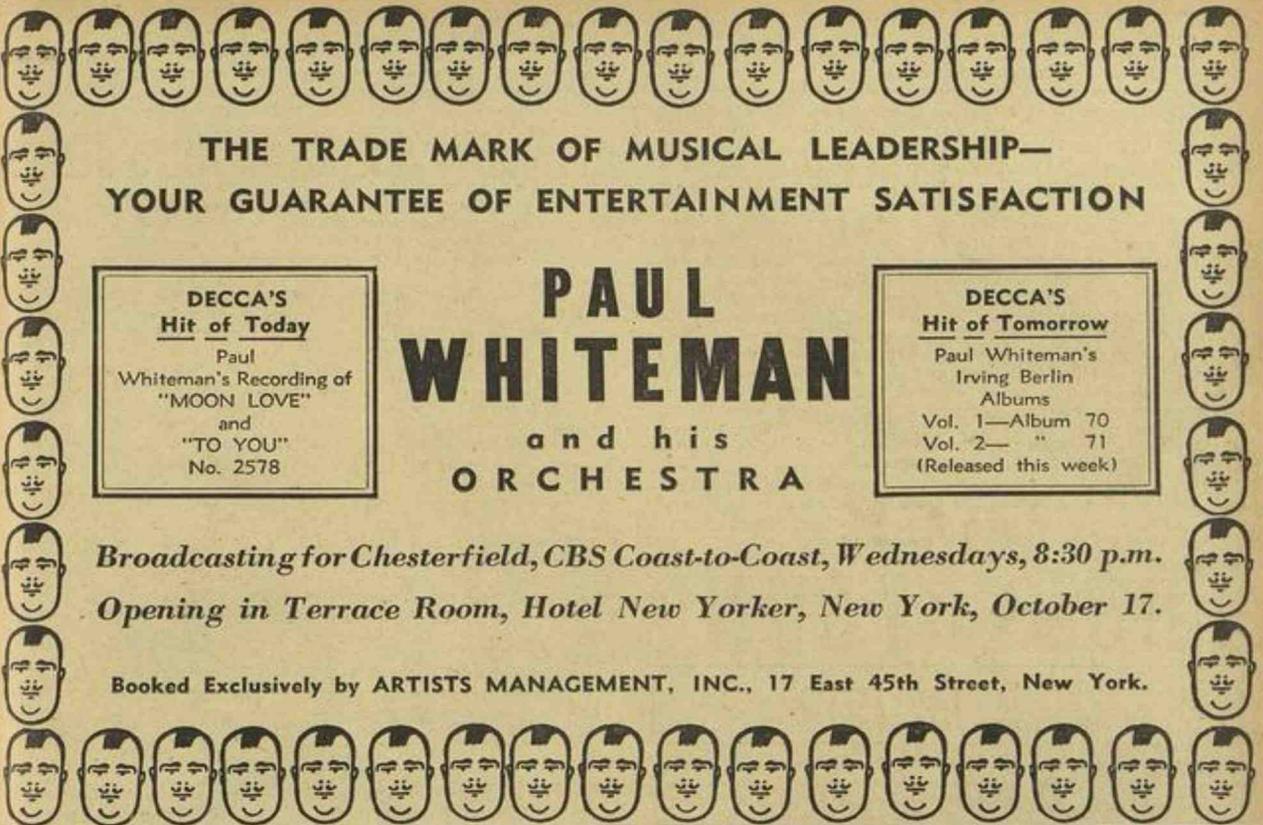
"Love for Sale"—Victor 26278

"What's New"—Victor 26336

"18th Century Drawing Room"
Victor 26327

"Sorry for Myself"—Victor 26272

"Paradise"—Victor 26278



THE TRADE MARK OF MUSICAL LEADERSHIP—
YOUR GUARANTEE OF ENTERTAINMENT SATISFACTION

DECCA'S
Hit of Today

Paul
Whiteman's Recording of
"MOON LOVE"
and
"TO YOU"
No. 2578

PAUL
WHITEMAN
and his
ORCHESTRA

DECCA'S
Hit of Tomorrow

Paul Whiteman's
Irving Berlin
Albums
Vol. 1—Album 70
Vol. 2— " 71
(Released this week)

*Broadcasting for Chesterfield, CBS Coast-to-Coast, Wednesdays, 8:30 p.m.
Opening in Terrace Room, Hotel New Yorker, New York, October 17.*

Booked Exclusively by ARTISTS MANAGEMENT, INC., 17 East 45th Street, New York.

Let The Billboard's Record Buying Guide Help You or Your Service Men Pick the Hits Every Week

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

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

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

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

At first, regardless of whether the operator or service man was carrying on the responsibility of supplying new records for his machines or making the decisions as to when

old records should be removed, many mistakes were made and the consequent cost to the operator was often the difference between profit and loss.

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

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

Besides this service, The Billboard editors contact music publishers and also watch the popularity of songs on the
(See PICK THE HITS EVERY WEEK on page 48)

PERSONALITY ON A PLATTER

(Continued from page 10)

his congenial charm. Your records are your salesmen. They, too, must have charm and personality. But in the case of the record, the so-called "sex-appeal" lies in the individuality given to it by the performing artist.

The laymen would ask how individuality could be injected into a record. They can understand how a Harry Richman can take a song and sell it with his visual personality, but how can this be done on a disk where only sound is involved?

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

Ella Fitzgerald is a glowing example of a personality singer. She does not rely upon her face, hands or body to sell her numbers. Ella does indescribable things, which exemplify her personality to a song with her voice and insures the operator of a hit nine times out of ten. The Four Ink Spots are full of the same surprise element. Edgar Sampson puts this same sales magnet into his arrangements. Fats Waller and Louis Armstrong records just ooze with this type of personality.

With the advent of swing, the white performer has learned this secret of the colored race and has hurriedly climbed aboard this band wagon with such leading exponents as Benny Goodman, Tommy Dorsey, the Andrews Sisters, Larry Clinton and the Merry Macs.

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

The result is hit records.

PROSPECTING FOR HIT TUNES

(Continued from page 11)

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

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

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

(See PROSPECTING FOR HIT TUNES on page 44)

A SLAVE TO STYLE

(Continued from page 11)

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

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

Once the demand has been created thru the proper styling of the band thru the medium of radio and automatic phonographs—the band does not sit back on its laurels. It constantly improves the type of music furnished and is heard as frequently as possible, so that the demand which has been created shall be kept at its peak, and the interest of the public shall not be allowed to lapse. The band leader knows that the tempo of the times is too fast to permit such a situation. As the world now spins one must either go forward or backward . . . one cannot remain still. If a band attempted to do this it would soon find that it was falling into obscurity—while many other bands on the alert were swiftly passing it in popularity.

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

the operator's
FAVORITE
DICK
TODD



More operators are learning every day that a Dick Todd record in their machines is a sure bet to get more than its share of plays.

Get these latest **DICK TODD** releases on
BLUEBIRD RECORDS today!

Blue Orchid
It's a Hundred To One

One Morning in May
Lazy River

Time On My Hands
Mashketta

Decca
WILLIAM MORRIS AGENCY, INC.
NEW YORK LONDON CHICAGO HOLLYWOOD



★ THANKS, MUSIC MACHINE OPERATORS ★

for lifting
SUNRISE SERENADE
to the heights

Be sure to hear my newest number
SHADOWS

AND WATCH FOR MY LATEST
DECCA RELEASES.

FRANKIE CARLE

HOW'S THIS FOR A RECORD?

Sunrise Serenade led in sheet music sales six out of seven weeks from July 22 on.

Sunrise Serenade was listed as "Going Strong" in The Billboard's Record Buying Guide for nine straight weeks beginning July 8.



BLUEBIRD ZINGS

WITH

ABE LYMAN

AND HIS CALIFORNIANS



BLUEBIRD RECORDS

"WELL ALL RIGHT"

B-10321

"LAST TRIP ON THE OLD SHIP"

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

B-10325

"THE SHOEMAKER'S HOLIDAY"

B-10337

"DANGER! MEN BLASTING"

Personal Representative

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CHEZ PAREE
CHICAGO

★
DECEMBER 22nd AT THE
STRAND THEATRE
NEW YORK

★
AND IN JANUARY AT THE
ROYAL PALM CLUB
FLORIDA

★
"WALTZ TIME"
EVERY FRIDAY — 9:00 to 9:30 P.M.
(E.D.S.T.) COAST-TO-COAST ON
WEAF AND NBC RED NETWORK

A SHOT OF SHOWMANSHIP

(Continued from page 14)

I'm surprised, too, that more attention isn't paid to novelties; surely they have a longer productive life than pop records. If operators would listen to all the records released weekly, they'd uncover a lot of nuggets. But on the other hand, when an obscure band scores with a novelty, and the novelty wears off, why keep on buying the band's pops when half a dozen bigger bands do those tunes better?

I wouldn't confine myself to 35-cent records, either, if I were an operator, if it meant passing up a big band or the best record of a pop. Just a few more plays wipe out the added cost—and it may mean more all-over play for your machines against machines in other spots with leaner selection. One record paying out doesn't make or break you anyway. It's what the books say at the end of the year that counts. So give the customers a good show on your machines.

A lot of operators have already anticipated my suggestions; others, from observation, haven't. Oh, you think I'd better stick to selling bands?

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

RACE ARTISTS BRING PROFITS

(Continued from page 14)

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

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

For those that bear with me thus far, take particular note that in

The Magic Fingers of Radio
MUSIC MACHINE MAGIC

are

In every location patrons know Eddy Duchin and his Orchestra as one of their "must" bands.

Eddy DUCHIN
and HIS ORCHESTRA
on BRUNSWICK RECORDS

THESE RECORDS HAVE MADE MONEY FOR YOU
STORMY WEATHER
STAR DUST
OLE MAN MOSE

These Records WILL MAKE MONEY FOR YOU
AIN'T 'CHA COMING OUT?
OUT OF PORT
WELL, ALL RIGHT
STILL THE BLUEBIRDS SING
THE DAY WE MEET AGAIN
Watch for NEW DUCHIN RELEASES ON COLUMBIA
POPULAR LABEL RECORDS
JUST OUT I MUST HAVE ONE MORE KISS
WHAT IS THIS THING CALLED LOVE?

COMES LOVE
DANCER IN THE DARK
RUNNING THRU MY MIND
A BOY NAMED LEM
BABY ME

To increase the "take" on all of your machines get the new records by EDDY DUCHIN and his Orchestra as fast as they are released.

Exclusive Management
MUSIC CORPORATION OF AMERICA
LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS • ATLANTA
EIGHT OFFICES TO SERVE YOU, EACH OFFICE A COMPLETE UNIT IN ITSELF

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

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

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

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

It was an original composition as are most of his recordings. And since race artists record their original compositions for the most part, the

recordings have a better opportunity for a longer life than those in the "hit parade" category that changes in public favor from week to week. A longer life for a recording means a more profitable one for the music machine operator.

INTERNATIONAL RECORDINGS

(Continued from page 31)

musical experts. If they decide that the record should be released the selection is sent to the recording studios to be produced. This process of selection occurs in each of the foreign departments. And there are more than 22 foreign nations whose music is included in the international record music repertoire.

Automatic music machine operators supply the foreign sections of many towns. They have written us of the novel ways often used to stimulate foreign business. In one instance an operator, on special days, featured only records of the nationality predominating in each neighborhood of town. He was so delighted with results that he continued the Foreign Day Specials indefinitely. The operators of districts in which foreign orchestras and artists are well known will find it quite profitable to feature their recorded selections during various celebrations in these foreign districts.

NICKEL NABBERS

RECORDED BY

FREDDY MARTIN AND HIS ORCHESTRA

MARTIN MUSIC APPEALS TO THE CROWDS
GET THESE MONEY MAKERS ON YOUR MACHINES

- | | | |
|---------------------------------------|---|-----------|
| "The Thrill of a New Romance" | } | BLUEBIRD |
| "Let's Trade a Diamond for a Heart" | | No. 10363 |
| "Running Through My Mind" | } | BLUEBIRD |
| "You're the Moment in My Life" | | No. 10359 |
| "Let's Disappear" | } | BLUEBIRD |
| "Winter Blossoms" | | No. 10350 |
| "There's Only One in Love" | } | BLUEBIRD |
| "An Old-Fashioned Tune Is Always New" | | No. 10326 |
| "It Seems Like Old Times" | } | BLUEBIRD |
| "Cuba-Duba-Doo" | | No. 10333 |
| "Let's Make Memories Tonight" | } | BLUEBIRD |
| "A Boy Named Lem" | | No. 10315 |



THE VOCALAIRES

DORIS, BOB and DAPHNE

QUESTION: What do you know about the VOCALAIRES?

ANSWER: They are the most versatile trio on the talent market today. Definitely top stars of tomorrow.

Now Ready for **DISK, RADIO** and **PERSONAL APPEARANCES**

From **POSSIBILITIES**—The Billboard—August 26, 1939:

THE VOCALAIRES (Bob Ryan and Doris and Daphne Stauffer)—singing and musical act caught recently at The Plaza, New York night club. The girls play piano and Ryan the xylophone, and all three sing special arrangements. Their versatility makes them outstanding, enabling them to play relief dance music and also to provide a song-and-music entertainment in a show. Perfect for hotel work and deserve a chance on the air.

THE VOCALAIRES Care The Billboard, 1564 Broadway, NEW YORK CITY

WHY ??? Because their tunes and style of singing them are made to order for music machines. Every week their records are more in demand. Put them on your machines today and see for yourself how "hot" they are.

HERE'S WHAT THE BILLBOARD'S RECORD BUYING GUIDE HAS TO SAY: "Love Grows on the White Oak Tree. Making a prediction on this one because in its recording by the Three Peppers it has what it takes to turn into a potent item for the boxes."—Aug. 26, 1939.

Here are the
latest **DECCA** Releases
by the **THREE PEPPERS**

FUZZY WUZZY

LOVE GROWS ON A WHITE OAK TREE

IT'S A PUZZLE TO ME

THREE FOOT SKIPPER JONES

PEPPER-ISM

DOWN BY THE OLD MILL STREAM

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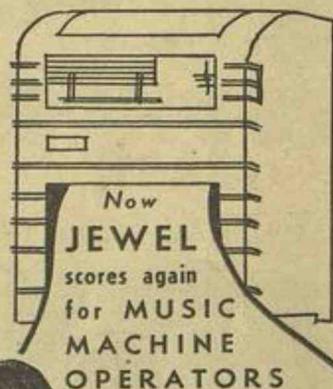
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TOP TUNES

in MUSIC MACHINES

are JEWEL TUNES

You Know How Many Nickels Are Dropped Into Your Machines to hear **"SUNRISE SERENADE"**



with the new

FRANKIE CARLE

number

"SHADOWS"

featured

On DECCA by
GLEN GRAY
and his
Casa Loma Orchestra

On BRUNSWICK by
HORACE HEIDT
and his
Orchestra

On VOCALION by
AL DONAHUE
and his Orchestra

On VICTOR-BLUEBIRD
by ARTIE SHAW
(to be released shortly)

Watch for this great novelty
"DUNK A DOUGHNUT"
and this new
instrumental Fox Trot
"RAGPICKER"

JEWEL MUSIC PUBLISHING CO., Inc.

1674 Broadway

New York, N. Y.

OUTSMARTING THE NICKEL NURERS

(Continued from page 8)

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

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

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

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

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

Remember, it's not how many nickels brought in at first that counts. The important thing is to get the nickel-nurses to let go—whether you make your appeal to them at the bus terminal, lodge hall or gymnasium. If you will go out of your way to select your records to match the setting your present limitations in locations will broaden out for you and your music will sell.

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

LATEST RELEASES (Continued from page 27)

Comin' Thro' the Rye
The Hoiriger Schottische

Hard-To-Get Gertie
Let's Tie the Old Forget-Me-Not

PAUL WHITEMAN
On Decca Records:

Moon Love
To You

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

Russian Lullaby, Crinoline Days, Tell Me Little Gypsy,

Alexander's Ragtime Band, Nobody Knows, Lazy, Mandy, Heat Wave, Home Again Blues, Blue Skies, What'll I Do?, A Pretty Girl Is Like a Melody, Soft Lights and Sweet Music.

BOB ZURKE

On Victor Records:

It's Me Again
Southern Exposure
Melancholy Mood
Tonky Tonk Train

Tops in Tunes

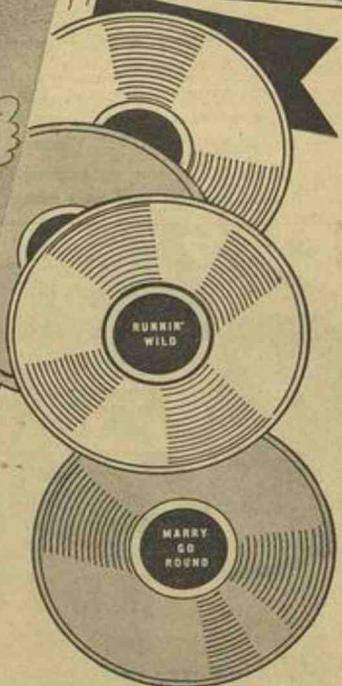
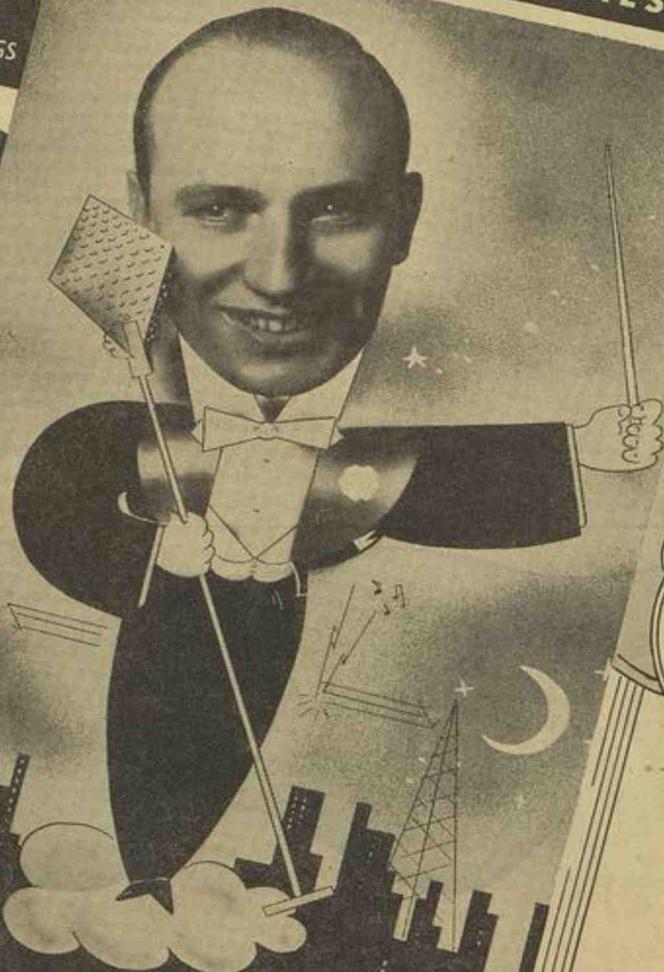
TED WEEMS AND HIS ORCHESTRA

CONSISTENT POPULAR RECORDINGS

ENTERTAINING NOVELTY SONGS

NEW ARRANGEMENTS

BOX-OFFICE TESTED AND APPROVED



TIPS FOR RECORD SALES

By TED WEEMS and his ORCHESTRA

OPERATORS; WRITE FOR TED WEEMS' "TIPS FOR RECORD SALES" FOR INSIDE INFORMATION ON OUR LATEST POPULAR RECORDINGS 332 S. MICHIGAN, CHICAGO, ILL.

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

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

EXCLUSIVE MANAGEMENT

MUSIC CORPORATION OF AMERICA

AN ORK LEADING PHONO OPERATOR

By HILMER STARK



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

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

Looking at Duchow as an automatic phonograph operator, we find a shrewd business man who makes a science of placing his

machines and picking his records for use on the machines. "Operation of music machines is somewhat different in our territory of Wisconsin," he relates, "because winter months sew up country roads leading into our town. Many of my phonographs are out on the highway and during these snowbound months they do not enjoy too much play. So we must make good grosses during the spring and summer months. That's why we take care in merchandising music on our machines."

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

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

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

"CHOO! CHOO!"

**Mills Throne of Music Phonographs. Now Nothing Less Than*

JOE CALCUTT

GEO. PONSER

OWL MINT

had more profit from the disc than many other operators. I was also the first to play it over a Wisconsin radio station.

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

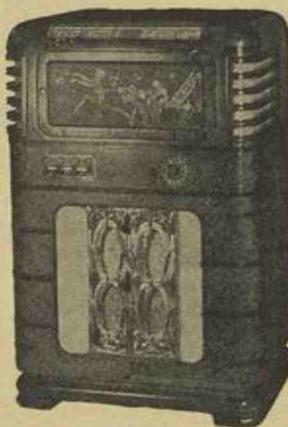
To take a glance at Duchow the orchestra leader, he classes his music as "old-time music" featuring the polka and waltz. "One thing of great importance to my band is the popularity that our recordings brings us," he states. "Only two days after our latest record was released I had received three inquiries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

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

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

NEW LOW PRICES

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Your 616 Models



Louver Corners—Door Plastic Design—Lower Grille Complete With Electric Bulbs

\$13.90

Louver Corners and Door Plastics

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Illuminated Grille

Complete **\$7.25**

25% Deposit Required on All Orders

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

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STEVENS POINT, WIS.

ME TOO!" Say these Distribs—

a FULL CARLOAD is the Order. Wotta Instrument!

SAM MAY

MAYFLOWER

**THRONE OF
MUSIC R.R.**

2000 PLAY

PERMO POINT

THE ONLY PHONOGRAPH NEEDLE
PROVED BEST BY EVERY TEST!

PERFORMANCE

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

TIME

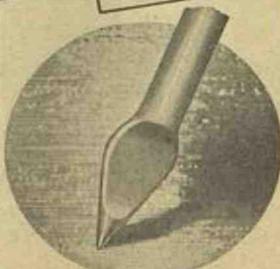
For more than 11 years Permo Point Needles have been the choice of operators—of all phonograph manufacturers!

ECONOMY

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

There are more than
2,000
PERFECT PLAYS
in the Patented
ELLIPTICAL POINT!

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



PERMO PRODUCTS Corporation

METALLURGISTS AND MANUFACTURERS - 6415 Ravenswood Ave. - CHICAGO, ILL.

Pertinent Facts

(Continued from page 29)

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

PAUL WHITEMAN

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

BOB ZURKE

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

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PHONOGRAPHS**

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A complete selection
of reconditioned
phonographs is also
available at all offices.

Record Buying Guide

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

Every week representatives of The Billboard in the 30 most important phonograph operating centers of the country obtain from at least four leading music machine operators in their territory the latest dope on what records are getting the most nickels in their machines and those that are on the way up. It is on these reports that Record Buying Guide's GOING STRONG and COMING UP selections are based.

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

EXCLUSIVE in THE BILLBOARD



WHEN
OUTSTANDING ARTISTS
 MAKE
OUTSTANDING RECORDINGS
 THEY HAVE A RIGHT TO
 HAVE THEM PLAYED ON THE
OUTSTANDING PHONOGRAPH

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... the only AUTOMATIC PHONOGRAPH
 THAT PLAYS 24 RECORDS
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PROSPECTING FOR HIT TUNES

(Continued from page 34)

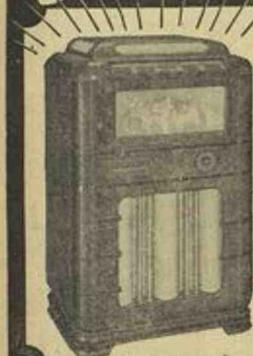
The same goes for the follow-up type of tune that tries to capitalize on the popularity of a hit by its similarity. Very rarely do these imitations ever become sensations. For instance, Will Glahe's "Beer Barrel Polka" eclipsed by far all the other polkas that have appeared since then.

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

Williams, Barney Bigard, Rex Stewart, Bobby Hackett, Benny Carter and Raymond Scott. They are all "special material" bands—that is, they do not as a rule record the popular tunes heard at every turn of the radio dial. Instead, they turn out tunes of an unusual nature. Many songs first introduced by these groups on records have become nation-wide favorites on both music machines and the radio.

The fast pace of the changing world of today makes the old saw "variety is the spice of life" truer than ever. People want variety in their music as well as in their modes of dress, their habits of eating, etc. The music operator who capitalizes on this fact by giving people new and unusual disks to hear on his phonos is sure to profit—if he picks them right!

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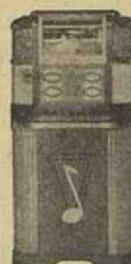
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SEEBURG DISTRIBUTORS

PICKING HIT SONGS (Continued from page 7)

melody hits. Tommy Dorsey also has proved this point with such songs as "Once in a While," "Song of India" and other similar favorites. John Kirby's Band is just coming into its own, but it took two years to convince the talented group that a "Dawn on the Desert" was the type of material that would bring them most attention. Once his first hit was acquired it was comparatively easy to sell record buyers and music machine patrons with the more interesting hotcha tempos.

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

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

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

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

BUT

IF YOU REALLY WANT TO MAKE MONEY (Lots of It)

As you did with V710 (Beer Barrel Polka)

HERE ARE A FEW GOOD SUGGESTIONS:

GLAHE MUSETTE ORCHESTRA

V-710 BEER BARREL POLKA
HOT PRETZELS

V-722 JELLY-ROLL POLKA
WPA POLKA

V-723 SHORE LEAVE KISSES
SAILOR'S DANCE

V-724 DOPEY POLKA
BANANA SPLIT

V-725 LOW DOWN
PLAY ME

V-731 PICK ME UP
GUESS IT

V-733 KICKING UP
HUMDINGER

V-714 EMILIA—POLKA
CLARINET POLKA IN WALTZ
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V-726 WHOOPEE
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IT'S YOUR FAULT S. Erwin Orch.

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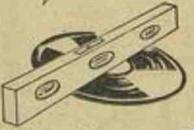
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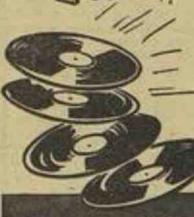
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to cut down service calls**



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MOST POPULAR TUNES
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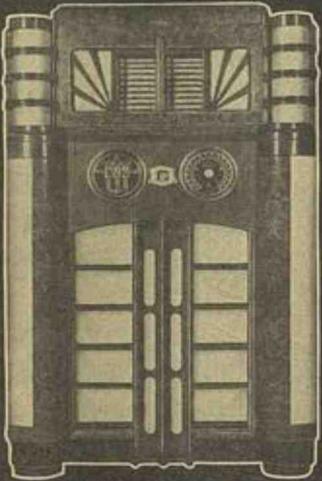
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PICK THE HITS EVERY WEEK

(Continued from page 33)

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

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

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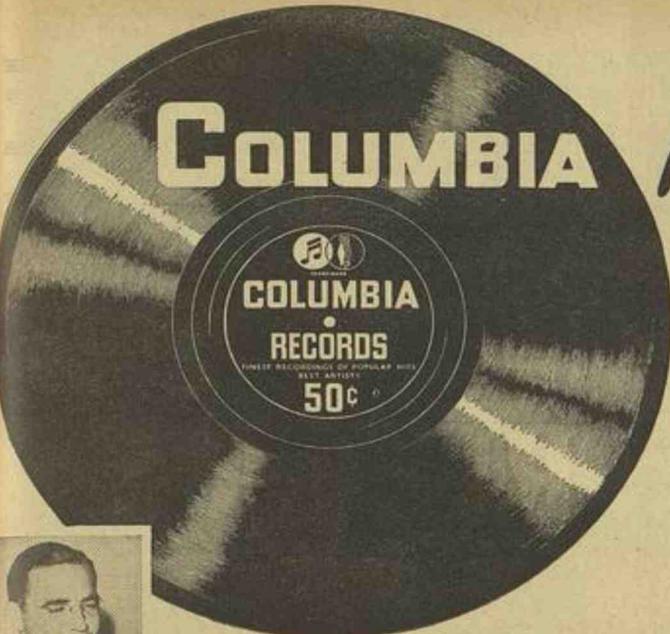
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THAT'S A PLENTY
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VAS VILST DU GAILY STAR



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