

A SUPPLEMENT TO

The Billboard

The World's Foremost Amusement Weekly

September 27, 1941

Vol. 53. No. 39

TALENT

AND

TUNES

ON

MUSIC

MACHINES

THIRD ANNUAL EDITION

America's No. 1 Hitmaker

**Glenn
Miller**



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

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

EXCLUSIVELY ON

BLUEBIRD RECORDS

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

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

Opens Fall Season
HOTEL PENNSYLVANIA
October 6, 1941
NBC NETWORKS

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

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TALENT & TUNES ON MUSIC MACHINES

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A Busy Year

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

By WALTER W. HURD

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

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

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

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

Auxiliary Expansion

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

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

given to as many people as possible whenever the supply of materials permitted operation.

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

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

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

Manufacturers Hope

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

While one firm dropped from the manufacturing ranks, the industry has been enlivened by the change in policy of a pioneer firm which brought a new name actively into the field of selling phonographs to the trade. The firm had formerly built and operated its own machines.

The phonograph manufacturing line-up today consists of the Rudolph Wurlitzer Company, North Tonawanda, N. Y.; Automatic Instrument Company, John Gabel Company,

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Facts About Music Machines

Number of firms manufacturing phonographs	6
Additional firms making wall boxes, etc.	2
Employment in the manufacturing industry	2,500
Phonograph production in 1940	49,000
Estimated production, 6 months of 1941.	33,000
Total number of phonographs in operation	400,000
Number of wall and bar boxes in use	250,000
Value of wall box installations	\$6,000,000
Estimated value of phonograph industry	\$80,000,000
(This includes manufacturing, distributing and operating divisions of the industry)	
Number of distributing firms	250
Number persons employed by distributing firms	1,500
Number of music operators in the U. S.	7,000
Number persons employed by operators	13,500
Employment by locations (Estimated)	1,000,000

COMMERCIAL VALUE

Number of plants making phonographs	6
Total pay roll (1939)	\$4,300,000
Capital investment (1939)	\$9,500,000
Dollar volume of sales (1939)	\$15,500,000
Dollar purchases in materials, parts, supplies, etc., used in manufacture of phonographs (1939)	\$8,300,000

*1939 data based on government reports, the last year for which available.

Phonograph Records

The following estimates of the total number of records produced, and of the part of this total purchased by phonograph operators, are based on reports made by various music trade authorities and on surveys of the music machine industry made by *The Billboard*:

	Total Productions	Used by Phonograph Operators
1938	33,000,000	15,000,000
1939	60,000,000	31,000,000
1940	75,000,000	37,400,000
1941 (Est.)	100,000,000	45,000,000

ONE-QUESTION QUIZ

for
**MUSIC MACHINE
OPERATORS**

Who is
**THE GREATEST MONEY-MAKING BAND
IN MUSIC MACHINES TODAY?**



If you've been marooned on a desert island for a year or so, and don't know the answer —

turn
the
page!

Music for Millions

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

By MAYNARD L. REUTER

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

To find out just what this ratio was The Billboard during July conducted a nationwide survey of the automatic phonograph industry in key market centers. Figures thus obtained showed there are approximately 12,000 phonos on location in New York City. Sixty-five hundred machines cater to the musical needs of Detroit's busy populace. Down South, Miami has 750; New Orleans, 1,600; Greensboro, N. C., 400; Baltimore, 3,000; Birmingham, 1,250. In the industrial Midwest Chicago leads with approximately 7,500 machines; Milwaukee has 2,400; Minneapolis, 1,000; Cleveland, 2,500; Buffalo, 1,500; Des Moines, 500. Typical West Coast estimates are: Los Angeles, 4,000; Denver, 800; Spokane, 350; Seattle, 1,000.

In whatever type of location people gather for fun and amusement, a streamlined mechani-

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

Not Always So

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

Like all good business men, however, the operators of automatic phonographs have been quick to adapt their equipment to new types of locations as fast as they crop up. When the national defense program re-created the "boom town" in many parts of the country during the past two years operators lost no time in putting in equipment in the hundreds of new locations that sprang up to cater to the needs of the busy workmen. In many cases officials in charge of these developments lent their help and cooperation to the operators, for well they real-

ized the need for relaxation these defense workers must have to maintain peak efficiency. In many isolated districts, in fact, music the automatic phonograph way has been the principal means of diversion.

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

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

Still More Locations

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



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



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



At Americus, Ga., where members of the British Royal Air Force Volunteer Reserve are being trained in elementary flying, the automatic phonograph helps keep the boys from getting homesick.

the answer is "no." That doesn't mean competition for new outlets won't become increasingly keen, but it does mean that as competition stiffens, operators will develop new outlets for machines just as they have in the past.

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

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

Another straw is the number of new locations

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

What's Responsible?

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

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At the fashionable Country Club in Coral Gables, Fla., Mrs. Wells Bruen, popular member of the social set, deposits a coin to hear her favorite orchestra.



Tho partly hidden by the diners, the automatic phonograph to be seen in the background, occupies a prominent spot next to the bandstand at the Club Bali, popular Philadelphia after-dark spot.



Close by the Naval Station at San Diego, Calif., is Joe's Steak House, popular rendezvous where sailors on leave and workmen busy building warships in the yards there, gather to enjoy music the automatic phonograph way.



Drill for the day is over, and draftees at Fort Sheridan, Ill., gather 'round the phono in their recreation quarters for some music. Army officers have been loud in their praise of the contribution phonos have made to boosting soldiers' morale.

Music Machines in Wartime at Home and Abroad

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

By HILMER STARK

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

MEMO—Stark to Editor: All right, such an article is timely, but don't be surprised if you get the article just about press deadline time. How music machines fit into our economic set-up will make a good story. But—our economic set-up is today's news—the article will probably be fully written when along will come some new development in the economic set-up and the article will have to be changed and rewritten. Let's try it and see what happens.

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

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

That's mystery No. 1.

Mystery No. 2 was what would happen to phonograph design after the order was issued by the Office of Price Administration and Civilian Supply (OPACS) to curtail the use of formaldehyde-type plastics in many articles, including phonographs. Would it mean a new design in phonographs—what were the facts?

Now that we have our mystery angles established, let's trace the picture of music machines in wartime—at home and abroad—arriving at an answer to these and other questions.

Looking about us, we cannot find much evi-

dence that the war has changed the coin-operated music machine business to any great extent. Two definite trends which stand out clearly are the use of patriotic and semi-patriotic novelty tunes on music machines and the greater number of automatic phonographs on location.

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

Manufacture of Phonos

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

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

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

Plastics

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

Should there come a time when plastic stocks are exhausted and no substitute stocks

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

The War and Talent

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

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

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

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

Operators' Angles

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

EXPORT STATISTICS ON AUTOMATIC PHONOGRAPHS

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

Yearly Export Figures

Year	No.	Value
1939	3,589	\$641,004
1940	3,395	566,866
1941 (6 mo.)	2,040	371,618

1941 Monthly Figures

Month	No.	Value
January	944	\$ 74,833
February	926	91,862
March	452	61,656
April	947	119,065
May	585	95,652
June	790	71,005
TOTAL	4,644	\$514,073

1940 Monthly Figures

Month	No.	Value
January	516	\$ 33,264
February	570	37,200
March	622	36,894
April	615	41,478
May	818	45,422
June	631	41,489
July	242	54,451
August	223	30,621
September	225	33,444
October	276	40,005
November	401	50,350
December	321	41,723
TOTAL	3,395	\$566,866

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

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

The operator has fallen heir to thousands of locations in and around army and other military cantonments. This type of location has been particularly profitable inasmuch as there is a great need of entertainment of all kinds around military camps. The sudden influx of thousands found entertainment facilities around these camps strained to the utmost. The music machine is doing its part and is showing its value as a morale builder in thousands of such locations.

Export Business

Before the European war broke out in September, 1939, many phonographs were delivered monthly to Great Britain, France and Continental countries. All coin-operated devices ceased to be shipped to Europe when war was declared because it became necessary to

utilize ship space for food and other war needs. The profitable business which had been patiently built up was suddenly smashed. The year 1939, however, set a high mark for the exportation of phonographs when 3,589 machines valued at \$641,004 were sent out of the United States.

The loss of European business was hardly noticeable in 1940 reports, however, inasmuch as a great buying wave by Canada, Mexico and South American countries almost made up for the loss of European markets. Mexico and Canada had previously been very good customers and with their purchases as a base almost as many phonographs were sold in 1940 as in the pre-war days of the previous year. The total for 1940 was 3,395 phonographs valued at \$566,866.

The year 1941 began for the automatic phonograph export business with bleak foreboding. In November, 1940, Canada had decreed that no more automatic phonographs would be permitted to enter the country. Totals for 1940 show that Canada had taken 995 phonographs worth \$190,608. In 1939 Canada took approximately the same number. It was predicted that export totals for 1941 would fall because of the loss of one of the biggest export customers. But something has happened, as is shown by export reports from the Department of Commerce.

At the end of the first half-year period of 1941 exports are running way ahead of 1940 and 1939 totals—even tho Canada has not taken any phonographs during this period. The total at the end of June, 1941, shows that 2,040 phonographs valued at \$371,618 have been exported. Projected estimates for all of 1941 bring the realization that 1941 will probably show that \$750,000 worth of phonographs will be exported, a gain of about \$100,000 over the palmy days of 1939 and \$200,000 over 1940—without the buying of Canada! Remember those figures—we'll come back to them when we discuss the South American countries.

European Picture Now

A general picture of the coin machine situation in Europe at the present time would not be amiss. In Great Britain the picture is one of scarcity of machines. Following the declaration of war no more machines were imported.

(Continued on page 86)

EXPORTS BY COUNTRY — 1940 AND 1939

Note: Bold figures are for 1940; light figures are for 1939. Due to the fact that the Department of Commerce no longer furnishes figures showing exports to the individual countries, it is impossible to give a listing such as the following for 1941.

	No.	Amount		No.	Amount		No.	Amount
Argentina	14	\$ 1,798	Guatemala	18	3,761	Africa	13	1,266
	11	1,073		13	3,354		13	3,833
Australia	4	373	Honduras	4	448	Spain	2	310
	39	4,383		None			None	
Belgium	5	645	Hong Kong	18	3,494	Thailand	3	291
	5	970		2	346		None	
Brazil	41	8,403	Ireland	2	656	Trinidad and Tobago	2	495
	16	2,917		None			None	
British Guiana	1	135	Jamaica	3	892	United Kingdom	1	113
	None			2	312		189	34,711
British India	2	113	Mexico	1,676	222,993	Uruguay	14	1,905
	None			1,665	279,482		None	
British Malaya	2	610	Netherlands	3	551	Venezuela	34	7,602
	None			13	1,954		11	2,439
British West Indies	1	162	Neth. West Indies	9	1,627	1939 EXPORTS TO COUNTRIES WHICH RECEIVED NO MACHINES IN 1940		
	6	1,232		6	1,042	Finland	37	8,590
Canada	995	190,608	Panama, Canal Zone	7	2,675	France	15	3,756
	1,092	195,262		3	485	Germany	1	70
Ceylon	3	270	Panama, Republic of	121	25,808	British Honduras	2	320
	None			25	5,103	Bermuda	6	1,112
Chile	40	6,457	Peru	8	2,612	Netherlands Indies	2	195
	None			None		Sweden	28	3,102
China	3	248	Philippine Islands	80	21,759	Surinan (Neth.)	2	195
	1	335		42	6,884	New Zealand	3	307
Colombia	109	32,873	Portuguese Africa	1	65	Misc. British Poss.	4	717
	23	5,856		None		Mozambique	5	2,149
Costa Rica	4	884	Portugal	1	90	1940 TOTAL	3,395	\$566,866
	7	1,566		None		1939 TOTAL	3,589	\$641,004
Cuba	100	17,023	Russia	4	1,124			
	280	62,002	Salvador	27	4,698			
Dominican Republic	18	839	Union of South	19	4,715			
	3	330						
Egypt	2	190						
	None							

DEFENSE INSPIRED TUNES

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

Decca Label

- Ma, I Miss Your Apple Pie—Guy Lombardo
- Those Draftin' Blues—Skeets Tolbert
- Gone With the Draft—King Cole Trio
- Oh, How I Hate To Get Up in the Morning—Dick Robertson
- They're Making Me All Over in the Army—Dick Robertson
- I Am an American—Dick Robertson
- Goodbye Dear, I'll See You in a Year—Dick Robertson
- God Bless America—Bing Crosby
- 'Til Reveille—Bing Crosby—Carvel Carmellar
- He's My Uncle—Dick Powell
- America, I Love You—Dick Powell
- The Boogie-Woogie Bugle Boy—Andrews Sisters
- What'll I Do if I Marry a Soldier?—The Jesters
- I'm in the Army Now—The Jesters
- I've Been Drafted (Now I'm Drafting You)—The Jesters
- \$21 a Day, Once a Month—Dick Robertson
- Any Bonds Today—Decca Band and Dick Robertson
- Arms for the Love of America—Decca Band and Dick Robertson
- I Got a Letter From My Kid Today—Dick Robertson

Victor and Bluebird Labels

- You're in the Army Now—Barry Wood—Abe Lyman
- Oh, How I Hate To Get Up in the Morning—Barry Wood—Abe Lyman
- He's My Uncle—Abe Lyman
- Bless 'Em All—Barry Wood—King Sisters
- So I Joined the Navy—Carson Robeson
- Goodbye Dear, I'll See You in a Year—Mitchell Ayres
- God Bless America—Kate Smith
- I Am an American—Gray Gordon
- America, I Love You—Darry Wood
- Stop That War, the Cats Are Killing Themselves—Wingy Manone
- Any Bonds Today?—Barry Wood
- Arms for the Love of America—Barry Wood
- Where's the Captain's Hat?—Art Kassel
- What'll I Do if I Marry a Soldier?—Shep Fields
- Oh, They're Making Me All Over in the Army—Gray Gordon
- I'll Be Back in a Year, Little Darlin'—Bill Boyd
- \$21 a Day, Once a Month—Tony Pastor
- I'm Nuts About the Good Old U. S. A.—Mitchell Ayres
- We're All Americans, All True Blue—Dick Todd
- 'Til Reveille—Freddie Martin
- I'd Feel at Home if They Let Me Join the Army—Billy Murray
- He's 1-A in the Army and A-1 in My Heart—Four King Sisters

Columbia and Okeh Labels

- Goodbye Dear, I'll Be Back in a Year—Horace Heidt
- I'll Be Back in a Year—Prairie Ramblers
- Oh, They're Making Me Over in the Army—Gene Krupa
- Wait 'Til She Sees You in Your Uniform—McFarland Twins
- She's Got a Great Big Army of Friends Since She Lives Near the Navy Yard—McFarland Twins
- I'm Lending You to Uncle Sammy—Bob Atcher and Bonnie Blue Eyes
- America, I Love You—Horace Heidt
- God Bless America—Horace Heidt—Frankie Masters—Dick Leonard—Barry Wood—Leopold Stokowski and the All-American Youth Orchestra
- We're All Americans—McFarland Twins—Kate Smith
- Boogie-Woogie Bugle Boy—Gene Krupa
- Yankee Doodle Boy—Horace Heidt
- New Soldier's Farewell—Al Dexter and The Troopers
- That Crazy War—Lulu Bell and Scotty
- Army Rookie Poika—Louise Massey and The Westerners
- Arms for the Love of America—Kay Kyser
- Any Bonds Today?—Kay Kyser
- Bill of Rights—Horace Heidt
- Army Polka—Juke Box Serenaders
- Army Hostess Polka—International Rhythm Boys
- I'll Be Back in a Year, Little Darlin'—The Westerners
- Yankee Doodle Polka—McFarland Twins
- He's My Uncle—Frankie Masters—Kay Kyser
- What'll I Do if I Marry a Soldier?—McFarland Twins
- And Tommy Goes Too—Frankie Masters
- I Am an American—Gene Krupa—Horace Heidt
- A Toast to the U. S. A.—Bee Gee Tavern Band
- Answer to I'll Be Back in a Year, Little Darlin'—Louise Massey and The Westerners
- Goodbye, Mother—Horace Heidt—Dick Jurgens—The Westerners—The Charioteers
- 'Til Reveille—Gene Krupa—Kay Kyser
- Soldier Boy Stomp—Lou Preston and His Men of the Range
- New Soldier's Farewell—L. Dexter and His Troopers
- That Crazy War—Lulu Belle and Scotty
- That Number of Mine—Big Bill
- Uncle Sam Called the Roll—Little Bill Gaither
- Drafting Blues, What's Your Number?—Count Basie
- Gone With the Draft—Benny Goodman
- Don't Say Goodbye, Little Darlin'—Bob Atcher and Bonnie Blue Eyes
- I've Been Drafted—Chuck Foster—Kay Kyser
- Soldier's Sweetheart Polka—Juke Box Serenaders

The KING of



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

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

36230

RHUMBA RHAPSODY

36381

MA-MA-MARIA

36190

NOSTALGIAS

36270

PARAMPAMPIN

36139

MINNIE FROM TRINIDAD

**WATCH FOR
OUR CONGA ALBUM
COMING OUT IN OCTOBER**

the Rhumba

Xavier

CUGAT

AND HIS ORCHESTRA

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

MISIRLOU

ON COLUMBIA 36360

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

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

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

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EACH OFFICE A COMPLETE UNIT IN ITSELF

Music Machines and the Music Industry

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

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

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

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

The Machines Make Bands

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

This news started spreading rapidly then into all of the channels of the music business. Band bookers and managers up to this point had hardly ever bothered to include recording sessions in their percent-

age contracts with their bands, because the money bands were making from recordings was almost negligible compared with the grosses they earned thru theater, ballroom and radio engagements. But with one band suddenly getting the fancy figure of \$1,000 for one side, the bookers and management offices soon remedied this oversight. They also realized that if their bands were being paid that kind of money by the recording outfits there must be something to these automatic music machines which would bear investigation.

As it turned out, not much investigation was needed. Recordings of popular bands were becoming big hits overnight. Ballroom patrons were requesting the managements to get such and such a band because they liked its records which they said they heard on the coin phonographs in the town. College committees began selecting the band for their proms from the machines. Bands that had records on the phonographs were liked and applauded more vociferously in the country's theaters. Requests also started pouring into the radio stations asking for the Benny Goodmans et al. to play the tunes which they had records of on the coin phonographs.

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

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

Bands Start Tie-Ups

As a result a new type of music exploitation tie-up manifested itself almost immediately. Band leaders in particular started campaigning among the music machine operators in an effort to discover the needs of the latter and become better known among the operators personally. The baton-wavers made it a point to meet and entertain the phonograph men wherever possible. The various coin machine convention and



TOMMY DORSEY GIVES A PARTY at Chicago's Palmer House in order to express his gratitude to the Windy City's leading coin machine merchants and operators. Left to right: Larry Burnham; Tommy Dorsey, James Mangan, advertising manager of Mills Novelty; Hans Sweigert; J. Cole.



AT THE COIN MACHINE CONVENTION in Chicago last January, left to right: Jim Gilmore, secretary of CMI; Dick Jurgens, maestro; Dave Rockola, president of Rock-Ola Manufacturing Company; Dave Gottlieb, president of D. Gottlieb & Company; Jayne Walton, vocalist with Lawrence Welk's band; Gene Krupa, band leader; Joe Lucas and Bob Sampson, of Columbia Records; Lawrence Welk, band leader.

association meetings were well attended by the band leaders. The Tommy Dorseys, Orrin Tuckers and Glenn Millers began giving special cocktail parties and get-togethers for the phonograph men. The band leaders wanted to know what the phonograph operators considered the right "type" of recording for the machines. After all, a leader who could make a record that went over as a "hit" in hundreds of thousands of automatic machines had a publicity medium in that one record that money couldn't buy.

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

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

Ballrooms and Theaters Affected

Ballroom owners were probably next in line to feel the growing influence of the music machines. It soon became axiomatic that a band with nickel-pulling power on the phonographs was a greater box-office money-maker at the ballrooms. Operators of the country's ballrooms started getting more and more requests from their patrons for orchestras that the customers were acquainted with thru playing their (the band's) recordings on the coin phonographs. Many ballroom men wrote letters to The Billboard attesting to the fact that they would rather buy a band which was "hot" on the music machines in their area, because from \$200 to \$300 more would come into the cash drawer.

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

copies and distributed them gratis to the dancers at the ballroom. Many similar promotions have been made at most of the country's ballrooms.

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

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

Phonographs Exploited by Music Publishers and Bookers

Band management and booking offices started devoting more and more of their publicity and promotion budgets to tie-ins with the music machine. Some offices even went so far as to guarantee a recording company a sale of so many thousand records if they could get one of their
(Continued on page 90)



EDDY DUCHIN SEEKS SUGGESTIONS from members of the Phonograph Merchants' Association at their headquarters. Alive to the fact that coin machine merchants are of inestimable aid in maintaining his high popularity across the country, Duchin is always interested in their reactions to his latest disks.



WHEN HORACE HEIDT played a Fort Wayne (Ind.) theater, the management helped ballyhoo his coming by placing a coin phono in the lobby. Heidt fans on their way in or out of the theater were able to stop and hear their idol's latest disks. Heidt (center) smiles his appreciation of the stunt, after breaking the theater's record.



MAESTRO JOHNNY LONG showed great acumen by having a coin phonograph installed in the Terrace Room of the Hotel New Yorker. Needless to say, phono was amply stocked with Johnny's disks. Johnny (standing directly above machine) is shown here with members of the Copacabana Club review at the Terrace Room during the early stages of his long run.

Why Operators Are Getting Better Records

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

By CHARLES E. GREEN

President, Consolidated Radio Artists, Inc.

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

To some of our leading recording artists, such as Blue Barron, Tony Pastor, Richard Himber, Teddy Powell and Mal Hallett this problem is just as valid as fishing for big-time bookings in cafes, hotels, ballrooms and theaters. They know, and we know, that without that precious

record popularity, big-time bookings are a much tougher sale for us to consummate.

With radio, it's build-up for the band and free advertising for the location, be it a smart hotel or a swank night club. But record popularity is box-office. It's money for the operator, royalties and additional prestige for the band leader and the creation of a hit attraction for talent buyers. As a consequence, the reasons for studied effort in getting our bands' records in among the disks in the glass cage are of tremendous importance because of the manifold purposes it serves a band, in addition to making the band a top recording artist—something plenty powerful in itself.

Attention to the type of records our bands are making is perhaps the first requisite in answer to the question, a studied eye to the type of song that is in vogue, and an unhesitating willingness to spend money for the best arrangements.

This is the first step in the direction of coin machine popularity, but by no means the last.

A splash of exploitation; direct, subtle and by inference is the means of calling the operators' attention to what our bands are doing. A careful job of record publicity among the jitterbugs, the hoofers and the romantic kids is half the job. They decide what's good and bad, and it's the astute operator who can feel the pulse of these likes and dislikes and make the most of it.

We depend on our leaders to be as good showmen with the operators as they are on records and with the public that is keeping their popularity in tune. Our leaders who record know that it's just as important to drop in at an operators' convention as it is to sign autographs; in fact, more important. There an endless amount of results to be obtained from good-will efforts such as socializing with operators, circularizing them, sending out sample records as feelers, and inviting operators to theater performances and to opening of hotel engagements.

In this way the operator becomes a regular part of the trade, all of whom serve in an important capacity, like the booker, the agent, the hotel owner, the music publisher and the newspaperman. When a critic shows up at an opening, and he's impressed, a favorable review might appear in the papers; if a hotel owner is delighted he might book the band for a future engagement. But if the operator—the one with an undeniable commercial perspective in the record field sees the possibilities of a certain song, he can give it such a push in the coin phono field that it might make the band overnight. It's happened too many times in the past to be overlooked.

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

By WILLARD ALEXANDER

Manager, Band Booking Department of
William Morris Agency

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

That's where we come in. We don't wait until our bands have come from the recording studios before we give them a push with the coin machine operators. We start before that. We know that the success

of our bands cannot be fully achieved until they begin to arrest attention with recorded music that is a bit unusual.

If those recordings, which our bands and our executives give so much concentration to, rate a spot on the many thousands of music machines in the country, the operators will know about it thru the orthodox channels. We trust their judgment. Coin phono operators have made many a band that was passed over by radio, theaters, hotels and night clubs.

On the recording angle we try chiefly to devote ourselves to promoting our bands and other attractions into making the best records possible. We have a pretty good indication and feel for the state of the nation's music consciousness. It's along those lines that we attempt to direct the recording efforts of our bands. We keep in mind the thought that it isn't the operator who needs promoting, but the band leaders themselves.

Consequently, our efforts to get our bands' records on music machines are not slanted entirely toward the operator but more toward the band leaders whom we manage. If the bands don't make good records we don't expect the operators to buy them.

So it's our job, realizing the great necessity for music machine popularity, to keep the leaders on their toes, giving them the best possible recording advice and building them up in such a way that their records find a place in music machines on the basis of popularity and style and not thru manufactured ballyhoo.

The way to get more records in more music machines is to make good records and plenty of them.

By JOE GLASER

President, Joe Glaser, Inc.

IN ENDEAVORING to get the recordings of my bands on the music machines I have always worked on the theory that the first requirement is to make records that are suited to the tastes of the people who put nickels in machines. With this in mind, we encourage our recording artists to select tunes with great care and not just to get them down on

wax and grind them out. After being sold on a tune, the next step is to make an arrangement indicative of the particular personality of the band that is going to record it, concentrate on catchy lyrics and avoid double-meaning lyrics and suggestive titles, so as to make those records suitable for all types of locations and to satisfy the tastes of all types of audiences. We want our Negro artists to avoid race records, as this types them and limits their music machine possibilities.

Our Negro artists use a lot of original tunes, particularly Lionel Hampton and Andy Kirk, while our other bands mix original tunes with ballads and current pop songs, at the same time searching for tunes that fit the Negro idiom of jazz and injecting the atmosphere that the public expects from colored bands. We don't want to make just records—we want

to make find records that sell the band as well as the song itself.

Original material is important, and Louis Armstrong, Andy Kirk and Earl Hines are examples of bands that make fine records for machines because of their careful selection and execution of original songs.

Another important issue is that we don't want our bands to go into the recording studios cold—we want them to have the feel of the song to be recorded way in advance. We have our bands play instrumental numbers at least a month at various jobs before they are recorded. On a vocal number you don't need as much playing in advance for obvious reasons.

After the records are pressed we use our personal contacts with operators to give the better waxings an initial push. I personally know some of the biggest music machine operators in the country and they will put one of our records on their machines as a favor if I ask it. This gives the record a great start, even tho such pushing cannot force a record to become a machine hit if it doesn't deserve it.

Another invaluable idea we have put into practice is to plug our bands' records by sending packages of from 10 to 16 recordings to theaters, night clubs or ballrooms playing our bands in advance of such bookings. These records, played in lobbies, on the premises or on radio stations, help to build up interest in the band's engagement. We have been doing this with great success for six years and, tho it does not compare with personal contact with machine operators, it is good and worthy of being followed up.

A TIDAL WAVE OF ACCLAIM!

for Mitchell **AYRES**



AND HIS FASHIONS IN MUSIC

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

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

Vocals by
Meredith Blake and the Trumpet-Ayres

No. B-11275

Vocals by
Johnny Bond and Ensemble

MISIRLOU

Vocal by
Meredith Blake

THE WAITER, THE PORTER, AND THE UPSTAIRS MAID

No. B-11295

Vocal by
Johnny Bond



**REMEMBER THESE
MONEY MAKERS?**

*Row Row Row
Make Believe Island
Playmates*

*I Give You My Word
The Band Played On
Little Bit South of North Carolina
and many other smash-music-
machine money-makers!*

**AN
INVITATION
TO ALL
OPERATORS!**

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

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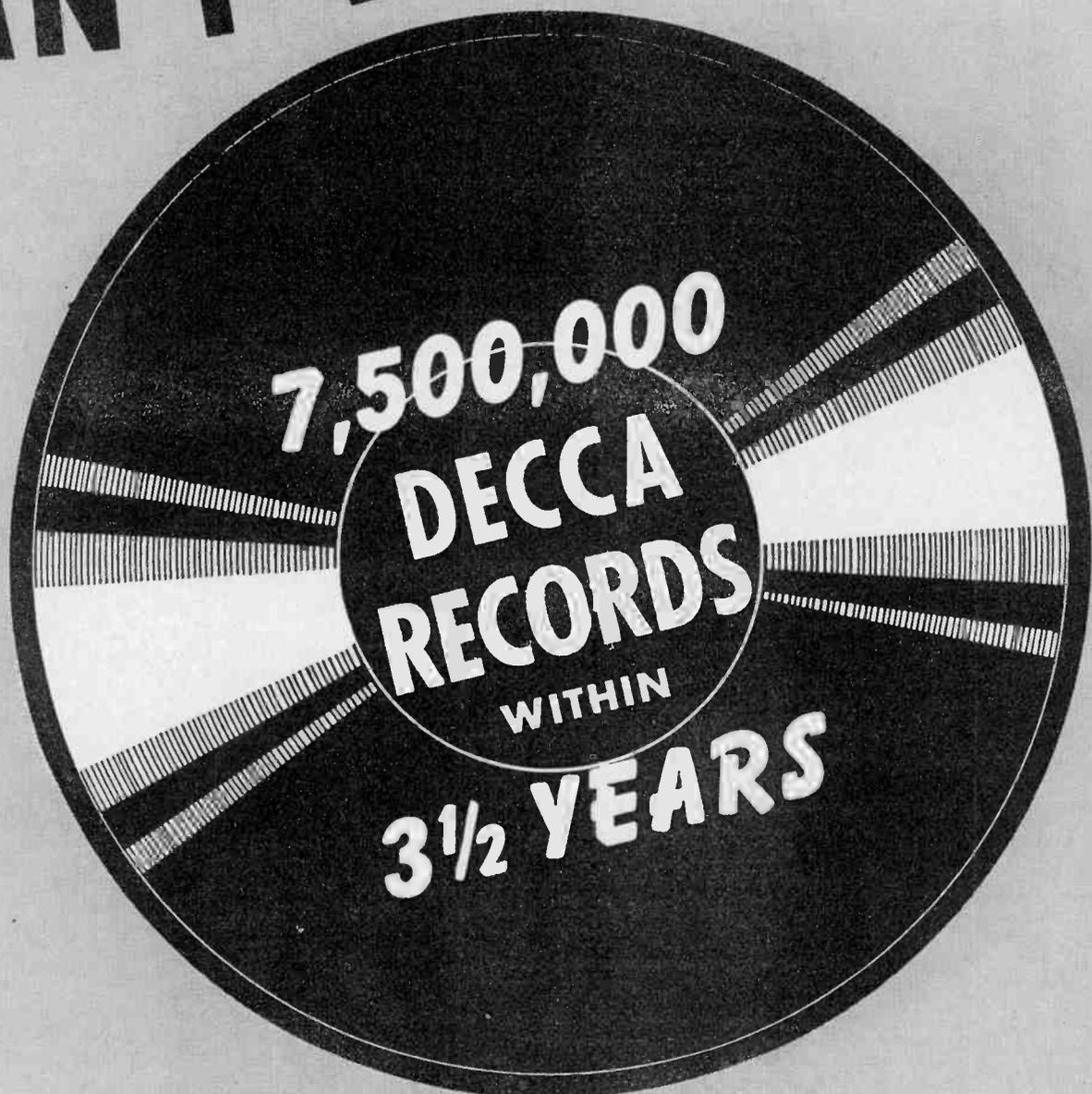
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**50,000,000 NICKELS
CAN'T BE WRONG!!**



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

THE ANDREWS SISTERS

Patty ● Maxene ● La Verne

PERSONAL MANAGEMENT: LOU LEVY RKO BUILDING, RADIO CITY • NEW YORK

By MOE GALE.
President, Gale, Inc.

NOWADAYS the record breakers are the record makers. This fact is self-evident in the case history of our attractions. There is no better illustration than the success of Erskine Hawkins, Ella Fitzgerald and the Four Ink Spots which followed immediately after their respective hit waxings of "Tuxedo Junction," "A Tisket, a Tasket" and "If I Didn't Care."



Every cloud has a silver lining; so should every band leader's pocket be lined with nickels. There's gold in them thar nickels, but expert engineering is needed. Our engineers are our publicity, promotion and advertising departments.

To insure an inexhaustible supply of original material for our attractions we operate a music publishing firm, Advanced Music Company, to supplement the tunes that our scouts discover. Before any of our bands cut records each arrangement is subjected to a grueling test. The artist, during one-nighters, tries out every tune he or she intends to wax. Improvements are then made based on response of the customers.

From there the tune travels to the bands at the Savoy Ballroom in

Harlem, where our men watch closely the reactions of the hypercritical Savoy audiences. All of our recording artists carry portable recording machines while on tour and make acetates of the tunes slated for their next recording session. By the time they get to the recording studio they are ready to do a great job. After the recordings are waxed, our promotion, publicity and advertising machine goes into motion. Every major radio station that plays recordings is contacted via a letter, followed by a sample record. We plant plugs in syndicated newspaper columns, and eye-arresting ads are placed in The Billboard in order to reach music machine operators.

The best record of each of our attractions is given a barrage of promotion, publicity and advertising, which is continued until it is either a hit or definitely fades away in music machines.

This all takes considerable energy and financing, but the results to date have been more than worth the initial outlay.

By T. G. ROCKWELL
President, General Amusement Corporation

REALIZING that any effort expended in getting recordings by our orchestras on the music machines is wasted if the recordings simply aren't music machine material, we begin our efforts in behalf of our bands in that direction, not with the newly released record but long before that—with the tune itself even before the arrangement is made.

We've found from experience that only the exceptional original tune amounts to anything in the machines, and we therefore encourage our bands to record pops and commercial tunes rather than originals, unless, of course, the originals are outstanding. We are always watching for songs with commercial value with a view to suggesting them to the respective recording companies for our orchestras, and we are always on the lookout for new material which will fit the varying personalities and styles of our bands. A piece of material which is ideal for one band will mean nothing to another. Material should be in keeping with a band's potentialities, or its fullest possibilities will not be realized.

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

We feel that recordings today are just as important if not more important than broadcasting to the welfare and future of a band, and we therefore want each finished recording by one of our bands to have as many hours of hard work and thought and rehearsal behind it as possible.

Once a tune suited to the style, instrumentation and personality of a band has been cleared with the recording company, suggestions as to the manner in which it is to be arranged are not amiss either. It all comes under the head of time and effort expended with the band leader before he gets to the recording studio, but it pays dividends. Generally speaking, we have observed a definite trend toward sweet swing, and we try to get the band leaders to keep this in mind in selecting tunes and outlining arrangements.

Only after all this has been done and the record has been released can the second important phase of our activity come into play—and this is something definitely new on the part of a booking office. Every execu-

tive, every salesman, every employee of the General Amusement Corporation is as alive to contacting music machine operators, radio stations, record company distributors and music stores as they are in selling a band in person to hotels, ballrooms, theaters and radio sponsors. We feel that for a record by one of our bands to be more than ordinarily successful we must be sure that it receives distribution in every section of the country. Consequently, we call the attention of distributors, operators, radio stations and music store heads to it, and we have set up a system of regularly contacting the record librarians of radio stations which feature recorded programs to encourage playing of our orchestras' records and to check on how often they are played and how requests for them come in, this information to be used for future guidance.

We not only call the attention of operators and music stores to a particular record which we believe will become a hit, but also ask later what the reaction to that record has been in their territory. Operators, music stores and radio stations are most helpful and co-operative in giving us this information, for the advice we can give them on the basis of it is as useful to them as the preliminary information is to us. And the complete data in our hands is most helpful to our bands.

As a further check, all of our salesmen keep constant watch on music machines wherever they go. They make supplementary reports on what bands are on the machines and what the general trend in successful music machine records seems to be.

That these methods are fruitful is best demonstrated by the unusual percentage of hit records turned out by orchestras under our management.

By JOE GALKIN
Personal Manager, Tommy Tucker

WITH an up-and-coming young band like Tommy Tucker's, we have found that the most important means of furthering the orchestra's interests in the music machines is the discovery and promotion of new material, tunes which will be definitely identified with the band and whose success in the machines will in turn react favorably on the orchestra's other recording efforts.

Thus, "The Man Who Comes Around" definitely made a place for "Tommy Tucker Time" on the automatic phonographs, a place which was occupied not only by "The Man Who Comes Around" but also by other Tommy Tucker recordings. Similarly, Tommy's current hit, "I Don't Want To Set the World on Fire," is booming the use of "Kiss the Boys Goodbye," "The Reluctant Dragon," etc., on the automatic phonographs.

"I Don't Want To Set the World on Fire" is a good illustration of the unlikely places in which ideal material for a band will turn up. An act was having unusual success with it in a Philadelphia night club; arranged for the Tucker band, it met with even more outstanding success. The orchestra played it on every broadcast for a month from the Berkeley-Carteret in Asbury Park this summer, polishing and perfecting it, before recording it, and then recorded it before any other band. The result was that a tremendous demand for the tune had been created, in Tommy Tucker's name, even before the record was released, and in its first four weeks it went to over 100,000 pressings—over 20,000 in Philadelphia, and nearly the same figure in New York.

Then, with a natural for the nickels, we set about pushing it as much as possible. In addition to all other avenues of publicity and exploitation, we got out 100,000 match covers with "Tommy Tucker warns: 'I Don't Want To Set the World on Fire'—new song sensation on Okeh Record No. 6320" on the top and front, and "I Don't Want To Set the World on Fire" warn Tommy Tucker and his orchestra on Okeh Record No. 6320" on the back.

These were distributed in important coin machine locations, on the band's jobs, etc., and went over so big and resulted in so much increased play for the record that another 100,000 are now in preparation and will be pushed out as fast as possible.

By HAROLD F. OXLEY

I HAVE been in the band business the past 25 years, and I believe I know a few things about the making of better records. All I have to do is to point to Jimmie Lunceford, who has been making better records for years. And his records get a strong play on both music machines and over the counter.

With Lunceford we try to put out records that are musically distinctive, that fit Lunceford's personality and style and that will be out of the ordinary. Lunceford's smooth swing and his unusual sweet arrangements have definitely created a "Jimmie Lunceford style." This distinctive style helps sell records.

But style alone is not the entire secret of good records. Good songs are important, and Lunceford is always on the lookout for original material that fits his band.

After the recording comes the promotion, and that is where we work hard contacting radio stations and music machine operators, as well as advertising. We usually concentrate our plugging on the song that seems to have the most commercial possibilities at the particular time.

Good records do a terrific job in building a band for ballroom, theater and night club work, in addition to paying off the band well. Good records are so important that we spend much time and effort in getting the right song and arrangement and making sure the best possible waxing is made.

Exclusively
DECCA

Thanks, boys
Bing

PERSONAL MANAGEMENT
EVERETT N. CROSBY

By H. JOHN GLUSKIN

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

Ayres and His Fashions in Music has cut every popular dance tempo imaginable—ballad, swing, blues, novelty, boogie woogie, waltz, rumba, beguine and conga. This might read easy—but the effort entailed in perfecting performance so that it satisfied Leonard Joy, recording manager of Victor, has been tremendous. We have no room here for a detailed description of our efforts to make better records—but here are some highlights.

We are always trying to find good recording material well in advance of its general acceptance, so that we can persuade Joy to okay the tune before the name bands jump on it. It is important to us that Joy like the tune, that he thinks it's suited to our band, and that he believes the tune can be exploited. Searching for good recording material for Ayers's band takes practically all the spare time of a band "committee" of four musicians, and much of my own time, too.

In planning the arrangements for recording, we always remember that the band will be heard and not seen. The Ayres band, for example, makes sure that the lyric is distinctly established by making the vocal backgrounds delicate and strictly as accompaniment. It makes sure the melody is made strongly predominant before any liberties are taken in ad lib or jump choruses. (In this way, the melody and its story are easily understood by the listener.) The band's soloists (Harry Terrill, Phil Nelson, Marty Olsen, Jimmy Milazzo and Mitchell) sell themselves naturally, as do vocalists Meredith Blake, Johnny Bond, and Gee Gee. The band ensemble, both musical and choral, spends hours in rehearsing in order to produce fine intonation, unusually colorful dynamics, and a rich tone quality that distinguish its records.

Of invaluable help to the band are the many suggestions of Leonard Joy, who knows so much about public acceptance of pop music.

If there's time before the recording sessions, the Ayres band always plays the tune on the job in order to get the reaction of a live audience. It also takes down transcriptions from remote broadcasts, listens to them critically, and then irons out any wrinkles apparent. Surprisingly, few changes are usually necessary; but we still take precautions.

In guiding Ray Kinney and his Hawaiian music we always emphasize his use of genuine Hawaiian rhythms and colorfully soft and interesting arrangements featuring Kinney's fine voice, all of which go to make for good dancing and for pleasurable listening.

All these efforts are aimed at making records of musical quality that also satisfy the varied tastes of record buyers and listeners of automatic music machines.

By B. W. FREDERICK, Manager New York Office, Frederick Bros.' Music Corporation

Our experience has taught us that the best way to get our bands' records played on coin-operated phonograph machines is promotion—directly with the operators and the consuming public that creates the demand that operators feel. In other words, making the best records possible is the answer, but followed up with a campaign of promotion and exploitation that will keep our bands' names, and their hit songs, in the minds of the coin machine men when they do their record shopping.

When any of our bands, like Lawrence Welk, Tiny Hill or Ray Herbeck, complete a record date, we're not satisfied to let the fate of these records rest with the elements and just hope that they receive the attention they deserve. We advertise these facts. We send letters to operators telling them what our bands are featuring and where the greatest response is coming from. Our band leaders make direct contacts with operators wherever possible. Operators are informed of commemorative and seasonal records which our bands are cutting.

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

Not the least important facet in getting our bands' records played on music machines is getting the dance public to patronize the machines and pushing the momentum of the nickels at all times. In this department, too, some of our boys have excelled. Theater dates are the perfect opportunity for innuendo propaganda for the coin machine industry. As in the case of Tiny Hill, when he played the State-Lake Theater in Chicago, there was a music machine on the stage tying up his popularity as both a sight attraction and a recording artist. Of the many, many thousands of people who saw that machine on stage, plenty of people left with an indelible impression. The figures bespeak that, because Tiny Hill's music is getting a tremendous play in coin machines.

When Ray Herbeck played the Paramount, New York, the management of the theater installed a box in the downstairs lobby that was filled with all-Herbeck tunes. In addition to helping the bands, these moves help all coin machine operators, because of the constant pounding the public is getting on the inter-relation of the coin machine to the rest of the things in the amusement world which they pay to hear, see or do, Lawrence Welk's engagement at the Chicago Theater was also accompanied by a machine on stage and advance heralding among the operators.

Last Christmas a Frederick Brothers' band took the initiative to wish the operators the season's greetings in a way that tickled the operator and sold the band leader to him. Instead of the standard greet-

ing card, this band had their "Merry Christmases" recorded and sent to the operators. It went over big.

Calling operators' attention to the fact that our bands will be putting in personal appearances in their territories at such-and-such-a-date is also an important phase of promotion and directly servicing the operator. When the operator knows that a certain band is going to play the leading vaude house two or three weeks hence, it's reasonable to assume that he can get a better than normal amount of play out of the band's particular recordings. Our bands make it a regular practice to keep the operators so informed and also make calls to the leading distributors in large cities where they are appearing, and in that manner meet the operators and form a direct personal contact.

By HARRY WEINSTEIN

Personal Manager, Abe Lyman and His Orchestra

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

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

We employ a hard-hitting, full-time record promotion man who covers the United States "with his ear to the heart of the public." Trained by long experience with RCA Victor, our man Eddie Heller is out there sensing music trends, conferring with operators and noting their suggestions for tunes to record. In addition to beating the drums for Lyman recordings, he keeps watching the reactions of the nickel-a-tune customers and picks up valuable hints on what people are likely to go for in a record.



Abe Lyman takes a very lively personal interest in the welfare of music operators, making it a point to stop and visit with leading distributors and operators wherever the band is appearing. As a result, Abe's friends among the coinmen are legion and he is known and admired as "a great guy" by hundreds of important figures in that industry — all of which gives him an insight into what makes for better records.

Abe takes the suggestions of operators very seriously, for he has found that they know, better than anyone else, what the public wants. As a recent example, a

Pittsburgh operator suggested that Lyman record "Yours." This was while Abe was doing dates on the way to the Coast. In California he immediately made arrangements to record "Yours," and this record is really going places for the band.

People are taking notice, too, that Abe Lyman's music is different these days. Fuller—richer—with more subtle and irresistible drive. Better arrangements are the answer . . . and another example of the constant effort to put out records that will pull in more nickels.

At last year's great coin machine convention in Chicago we were the only band that had an exhibit on the floor—and the friends we made and the pointers we picked up at this yearly show have been mighty important in the forward march of Lyman's Bluebird records.

Combine a better band with better arrangements and better promotional activities and you've got the reasons why Abe Lyman is making better and better records.

(Signed) HARRY WEINSTEIN.

By ARTHUR T. MICHAUD

WE BELIEVE the "tune's the thing" as far as records are concerned. The most distinctive musical style is not enough to put over a poor tune, but a distinctive tune can be made into a hit record for music machines even when recorded by a band that is not outstanding.

The best combination, of course, is a fine musical style and a swell tune that fits that particular style. Certain bands are especially fitted for novelty tunes and vocal effects—Horace Heidt, Fred Waring, Frankie Masters, Sammy Kaye, for example—while certain others can't very well make a hit record out of a light novelty tune.

Consequently, we try hard to make sure that our bands play tunes that fit their personality and style. Frankie Masters, for example, has a band that is especially suited for novelty tunes. Bob Chester has a band that can handle instrumentals, standards and jazz classics. However, we feel that all bands should do a number of pop ballads, as pop ballads are good for over-the-counter sales as well as music machines.

To stick to pop ballads is not enough, and an ambitious leader will always look for original material. As a result, we are always on the lookout for new, promising songs—always keeping the needs of music machines in mind. We go to the music publishers instead of waiting for the publishers to come to us. We don't consider the publishers pests. We feel they have something to offer and we want it and, consequently, we "romance" publishers. Their friendship means a lot; they can, and often do, steer good songs our way first.

Of course, we like to corner a new song and turn it into a quick hit to become identified with one of our bands. This is a great break for a band, for one big music machine hit boosts a band's value for theater and ballroom dates and also jumps interest in the band's other records, as

(Continued on page 92)

Operators!



I've received many answers to musical questions on our Coast-to-Coast Lucky Strike broadcasts (now in our fourth year), but the best answers of all have come from you operators.

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

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

by featuring them on your music machines

Here's a new batch of

COLUMBIA RECORDS

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

36365 AFTER TOMORROW
I LOVE YOU MORE AND MORE
EVERY DAY

36338 YO TE AMO, OH! BABY
IT'S YOU AGAIN

36269 FREE FOR ALL
KNEEDEEP IN STARDUST

36253 WHY DON'T WE DO THIS MORE
OFTEN?
I'VE BEEN DRAFTED

36244 COWBOY SERENADE
YOU AND I

36228 ARMS FOR THE LOVE OF AMERICA
ANY BONDS TODAY?

36137 'TIL REVEILLE
SAY WHEN

Thanks again for everything!

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Possibilities

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

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

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

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

the quality of BMI tunes fluctuate in unrelated proportions to the amount of radio plugging, but ASCAP melodies which might be naturals could be overlooked in the light of their disappearance from the major radio shows. Expert judgment in selection was essential.

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

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

Of the 80 tunes that conformed to prophecy, the chart reveals that nearly half went all-out in popularity, as indicated by their appearance
(Continued on page 93)

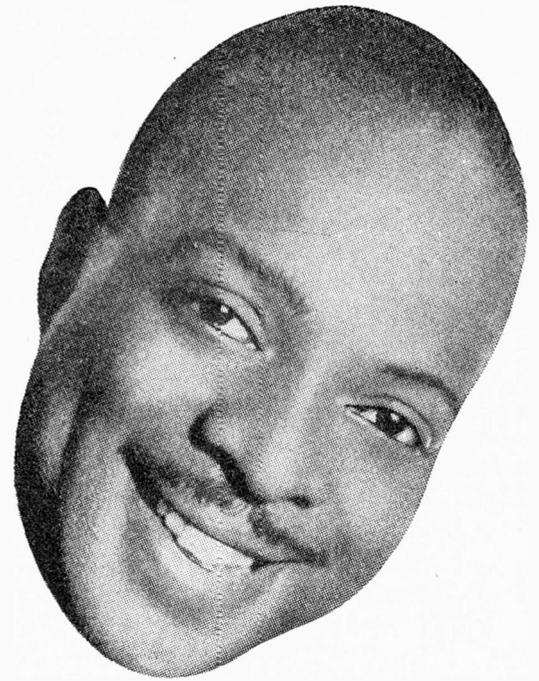
Listed below in the chronological order of their appearance in the Record Buying Guide of The Billboard for the issues of July 6, 1940, to August 2, 1941, inclusive, are all the recordings selected as Possibilities by The Billboard's Music Department. Possibilities is the feature of the Guide wherein the music department selects several recordings each week which it feels will be needed by operators. Whenever a Possibility appears subsequently in Coming Up or Going Strong, other features of the Guide which list current favorites with operators, the prophecy of the music staff would seem to be borne out.

Numbers indicate the total number of weeks each recording spent in the given category.

Asterisks indicate that the number goes up to the final week taken in this chart, so that the number may be increased in later weeks.

	Going Strong Coming Up Possibilities		Going Strong Coming Up Possibilities		Going Strong Coming Up Possibilities		Going Strong Coming Up Possibilities
Pennsylvania 6-5000	2 4	There I Go	1 5 11	I Hear a Rhapsody	1 2 11	Walking by the River	4 0
Hear My Song, Violetta	2 4	We Three	3 2 13	Anvil Chorus	2 0	My Mom	1 0
Six Lessons From Madame LaZonga	1 3	Falling Leaves	4 6	I Give You My Word	2 3 8	Let's Get Away From It All	4 4
Her Name Was Rosita	1 0	Goodnight, Mother	1 0	The Guy at the End of the Bar	2 0	Maria Elena*	1 4 9
I'll Never Smile Again	2 2 16	Five o'Clock Whistle	2 5 5	So You're the One	2 7	Daddy*	2 3 9
I Am an American	3 4	Molly Malone	1 0	Until Tomorrow	2 5	Green Eyes*	2 5 3
When the Swallows Come Back to Capistrano	1 5 7	You're Breaking My Heart All Over Again	1 0	Tonight	3 7	Aurora	2 11
God Bless America	1 5	A Million Dreams Ago	2 1	Memory of a Rose	1 0	Au Reet	1 0
Devil May Care	3 0	Two Dreams Met	2 7	It All Comes Back to Me Now	3 4 7	Hut-Sut Song*	1 3
Blueberry Hill	2 3 10	Down Argentine Way	1 5 8	High on a Windy Hill	3 4 7	Tell Me, Pretty Maiden	1 0
Tennessee Fish Fry	2 4	Rockabye the Boogie	1 0	Song of the Volga Boatman	2 0	Just a Little Bit South of North Carolina	2 3 6
I'm Stepping Out With a Memory Tonight	3 5	Frenesi	4 3 10	May I Never Love Again	4 0	Two Hearts That Pass in the Night	5 0
I'm Waiting for Ships That Never Come In	2 0	Johnny Peddler	1 0	There'll Be Some Changes Made	1 4 9	Keep Cool, Fool	1 0
Who's Yehoodi?	3 2	Do You Ever Think of Me?	1 0	Music Makers	3 0	Things I Love*	2 8
I'm Nobody's Baby	1 4 8	Seven Beers With the Wrong Woman	1 0	Boogie-Woogie Bugle Boy	1 5	I Found a Million-Dollar Baby	3 0
Trade Winds	3 4 12	Mean to Me	4 0	Dancing in the Dark	5 0	C'Bye Dear, I'll Be Back in a Year*	1 7 1
Maybe	1 4 12	A Nightingale Sang in Berkley Square	2 4 6	Amapola	2 4 10	Blue Champagne*	1 8
America the Beautiful	1 0	When the Mush Begins To Rush Down Father's Vest	1 0	Blue Echoes	1 0	What Word Is Sweeter Than Sweetheart?	1 0
I Can't Get Indiana Off My Mind	1 4	Scrub Me Momma With the Boogie Beat	4 5	Please Take a Letter, Miss Brown	1 0	Yes Indeed*	2 6
That's for Me	4 5	Dream Valley	1 5 8	I, Yi, Yi, Yi, Yi	3 5	Paradise Isle	5 0
Pompton Turnpike	3 0	Yes, My Darling Daughter	2 7	A Little Old Church in England	1 0	Reluctant Dragon	1 0
Ferryboat Serenade	1 7 11	A Handful of Stars	3 4	Dolores	1 5 9	I'm Still Without a Sweetheart	2 0
Fifteen-Minute Intermission	1 0	He's My Uncle	1 5	Oh, Look at Me Now	1 4 7	Hawaiian Sunset	1 0
The Nearness of You	1 4	Yankee Doodle Polka	1 0	I Dreamt I Dwelt in Harlem	1 0	Kiss the Boys Goodbye*	1 5
Call of the Canyon	2 6	Lo Lo Lita	1 0	Let's Dream This One Out	1 0	Beau Night in Hotchkiss Corners	1 0
Stop Pretending	1 0	Moon Over Burma	1 0	Friendly Tavern Polka	1 12	Tattle Tale	1 0
Beat Me Daddy, Eight to a Bar	2 5 10	Bad Humor Man	3 0	Everything Happens to Me	4 9	You and I*	3 1
Only Forever	3 3 8	Along the Santa Fe Trail	1 8 4	My Sister and I	2 3 9	'Til Reveille*	2 3
Crosstown	2 5	Adi-Adi-Adios	1 0	I'll Be With You in Apple Blossom Time	2 10	Boogie-Woogie Piggy*	1 3
The Same Old Story	1 1	Do You Know Why?	3 0	I Understand	1 5	Brahm's Lullaby	2 0
Rhumboogie	2 5	Last Time I Saw Paris	2 7	C'Bye Now	1 5 7	Let Me Off Uptown	2 0
Dollmite	1 0	Stardust	1 5 9	Corn Silk	1 0	Nine Old Men	1 0
Our Love Affair	1 5	Java Jive	1 0	Yours	4 0	Ma, I Miss Your Apple Pie	2 0
Looking for Yesterday	4 1	New San Antonio Rose	3 7	Do I Worry?	2 6	The Worm That Loved the 'Tater Bug	1 0
				Because of You	1 0		
				No. 10 Lullaby Lane	3 0		
				Alexander the Swoose	2 0		
				Intermezzo	2 4 9		

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YOU'VE SELECTED THESE NEW OKEH BASIE RECORDINGS AS YOUR FAVORITES:—

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

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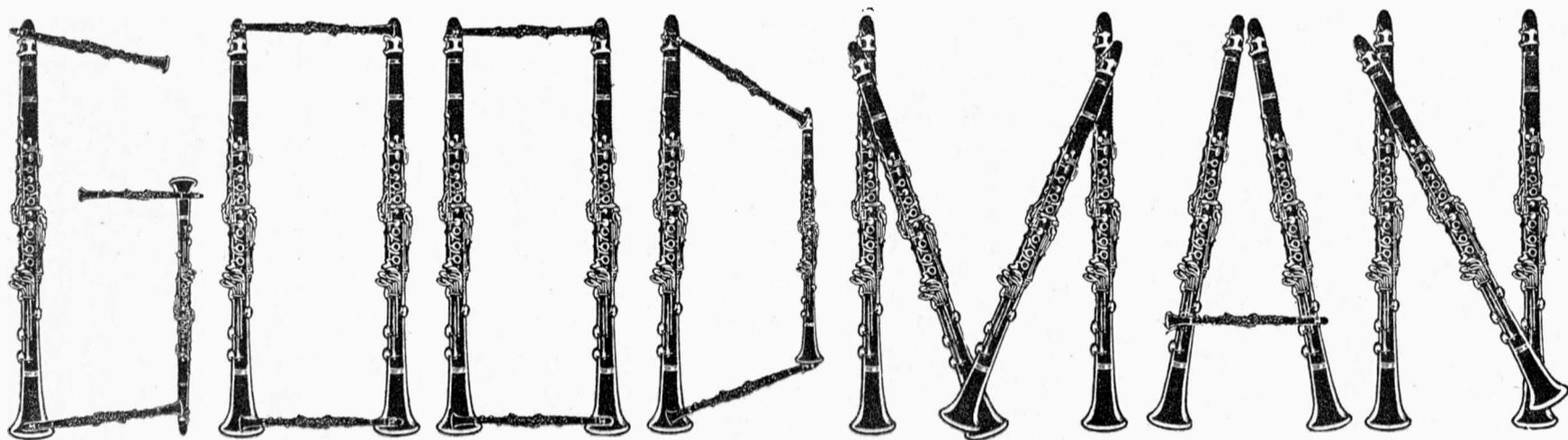
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Two words to the wise
are sufficient » » »



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Music Machines' Influence on Home Record Sales

In this article one of Manhattan's biggest record retailers tells how his customers' buying habits have been greatly altered by the automatic phonograph and why over 50% of his present record sales are a direct result of the buyer first hearing the record on a coin phonograph

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

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

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

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

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

Lou Levy, the manager of the Andrews Sisters, and the girls themselves have often popped into my place, not only to check on the sale of their disks, but also to get my ideas on whether or not I think they should record a certain tune. Benny Goodman is another who pops in occasionally to get my advice. Harry Revel, the songwriter, and the chic Ina Ray Hutton, Gene Krupa, Jimmy Dorsey, Artie Shaw, Tony

Pastor, Harry James, Bob Crosby, Woody Herman, to say nothing of several others, have all been in at one time or another to chew over the record situation.

Of course I do not set myself up as a sage on the recording business, but thru selling the large quantities of records I do, there are many things which I am closer to than the artists themselves. For instance, in my shop we see the trends almost before they get under way. If Tommy Dorsey has a certain record released, we can tell almost immediately if it has the stuff that will make it a big seller. How can we do that? Well, there are many ways, and not the least is The Billboard itself. Thru its many services, the record retailer, as well as the coin phonograph operator, is aided immeasurably in ordering the records to be stocked from week to week.

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

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

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

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

"I GUESS I'LL HAVE TO DREAM THE REST"

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a DOUBLE FEATURE for Operators from

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AND HIS ORCHESTRA

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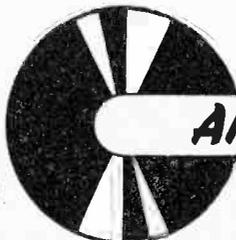
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 JACK ROBEL · DICK ROBERTSON · ROY
 ROGERS · TERRY SHAND · ROY SMECK
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Analyzing the Hit Records

Hits made on the coin phonographs must have some outstanding feature. Past hits show that exceptional lyrics and vocal treatment, unique arrangements and pop artists of the moment are big contributing factors. Also that music machine patrons have a chance to exercise their discrimination.

By HAROLD HUMPHREY

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

As a result of this musical fastidiousness of the public, the operator has found that he needs to develop a shrewd judgment of music to keep apace with his potential customers. This does not mean either that the operator must necessarily "know" music as a student or musician, but simply that he must develop a kind of "sixth sense" when it comes to judging and evaluating the commercial value of a record. Many factors figure into this evaluation—the ever-changing musical taste of the public, the popularity of certain bands and singers at the moment, the almost continuous demand for something new and novel, to say nothing of several other intangible "mys-teries" which are always refuting the so-called experts.

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

To discover what these guide posts to recognizing and picking hits are, it is best to go back over a little coin phonograph history and examine past hits and to determine if possible why they became such. In the box accompanying this article the reader will see a list of 10 recordings. They are disks which definitely became popular thru the coin phonographs—not the only ones, but the biggest money-makers, and for that reason best suited for the purpose of discovering just why they became hits as a result of the automatic phonographs.

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

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

strictly an instrumental number as done by Shaw, too, which again set it apart.

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

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

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

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

One of the outstanding "freaks" to capture the phonograph-playing patrons was "Beer

Barrel Polka," especially as done by Will Glahe's Musette. The polka tempo, together with the orchestra's rolling, almost martial instrumentalizing, hit tavern habitués right between the eyes. Tune had an international appeal, too, and was as popular with our Spanish-speaking neighbors as ourselves. It was the first time that anything resembling a polka gained such widespread popularity.

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

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

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

There have been other tunes made by the music machines—freak one like "Music Goes 'Round and 'Round" and hillbilly numbers like

(Continued on page 94)

The following recordings were the outstanding coin phonograph hits in recent years. They are not listed in order of popularity, since each was a top hit in its day. An analysis of why each was a top money-maker for the machines is presented herewith:

- | | |
|--------------------------------|-------------------------------|
| "MARIE" | TOMMY DORSEY |
| "BEGIN THE BEGUINE" | ARTIE SHAW |
| "SUNRISE SERENADE" | GLEN GRAY |
| "IN THE MOOD" | GLENN MILLER |
| "BEI MIR BIST DU SCHOEN" | ANDREWS SISTERS |
| "IF I DIDN'T CARE" | FOUR INK SPOTS |
| "BEER BARREL POLKA" | WILL GLAHE |
| "OH, JOHNNY" | ORRIN TUCKER and BONNIE BAKER |
| "I'LL NEVER SMILE AGAIN" | TOMMY DORSEY |
| "DADDY" | SAMMY KAYE |

Lanny
Robb



VICTOR RECORDS

SURE-FIRE NICKEL NABBERS FOR MUSIC MACHINES

FAVORITE STANDARDS

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



LATEST RELEASES

- NO. 27572 Shepherd Serenade
Lament to Love
- NO. 27538 'Til Reveille
I Guess I'll Have To
Dream the Rest

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AND HIS ORCHESTRA

2

ANDRE MUSETTE
ORCHESTRA

3

BERNARD WITKOWSKI
and his
SILVER BELL ORCHESTRA

4

SEYMOUR RECHTZEIT
(JEWISH VOCALIST)

5

MILAN VERNI
and his
VICTOR TAMBURITZA
ORCHESTRA

6

WILL GLAHE
and his
MUSETTE ORCHESTRA

7

LEON D'ORO
AND HIS ORCHESTRA

LIST PRICE 75c

INTERNATIONAL NOVELTIES

V-793 Croaking Frogs—Polka	Andre Musette Orch.
I Won't Go Home Tonight—Polka	Andre Musette Orch.
V-792 Hiccup—Polka	Rene Musette Orch.
Oh Daisy!—Polka	Rene Musette Orch.
V-783 Pound Your Table—Polka	Rene Musette Orch.
Quintuplets	Rene Musette Orch.
V-777 My Guitar and I	Rene Musette Orch.
Rookie Playing Hokey	Rene Musette Orch.
V-776 Cannibal's Polka	Rene Musette Orch.
Puppy Love—Polka	Rene Musette Orch.
V-775 Come Along to Hobohemia	Rene Musette Orch.
Zig-Zag—Polka	Rene Musette Orch.
V-771 Lo-Lo-Lita	Rene Musette Orch.
Here Comes Baby	Rene Musette Orch.
V-767 Come to the Boonville Ball	Rene Musette Orch.
Dear Little Swiss	Rene Musette Orch.
V-766 Lucky Bird	Leon Doro's Orch.
Triangle Polka	Glahe Musette Orch.
V-745 Swing Me 'Round—Waltz	Glahe Musette Orch.
"The Wine Jug"	
V-743 Woodpecker	
Tavern Waltz	
V-710 Beer Barrel Polka	
Hot Pretzels	

CONTINENTAL GEMS

V-179 Goodbye Johnny	Glahe Musette Orch.
Parade of the Wooden Soldiers	International Orch.
V-176 A Media Luz—Tango	Robert Gaden's Orch.
Tango Tzigano	
V-174 Tales From the Vienna Woods—Waltz	Vienna Waltz Orch.
You and You—Waltz	
V-154 Pusztai—Fox Trot	Barnabas De Gecky and His Orch.
Unrequited Love—Waltz	
V-138 Hopsassa—Polka	Barnabas De Gecky and His Orch.
Peasant Wedding—Waltz in Laendler Style	
V-136 Sparkling Wine	Barnabas-De Gecky and His Orch.
Madeira	
V-90 Play Gypsy—Hallgato	Hungarian Gypsy Orch.
Blue Forget-Me-Not—Hallgato	
V-25 Bummel Petrus—Intermezzo	International Orch.
Parade of the Wooden Soldiers	

CROATIAN-SERBIAN

V-3117 J Mam Jednu Zelju	Milan Verni Victor Tamburica Orch.
	Solo: Elsie
Kajo Moja Kajo—Kolo	Milan Verni Victor Tamburica Orch.
V-3105 Kukavica	Milan Verni Victor Tamburica Orch.
Oj Kaduno	w. Edo Lubic
V-3110 Moja Bosno	Milan Verni Victor Tamburica Orch.
Duni Vetre i Vihor Ruzu	

GERMAN

V-6490 Was hat denn die Mutter im Kochtopf drin?—Walzer	Reinhold Klein m. Victor Tanzorch.
Dort wo im Tal eine alte Muhle geht	
V-6485 Die Schonbrunner—Walzer	Max Schonherr und sein Orch.
Samt und Seide—Walzer	

POLISH

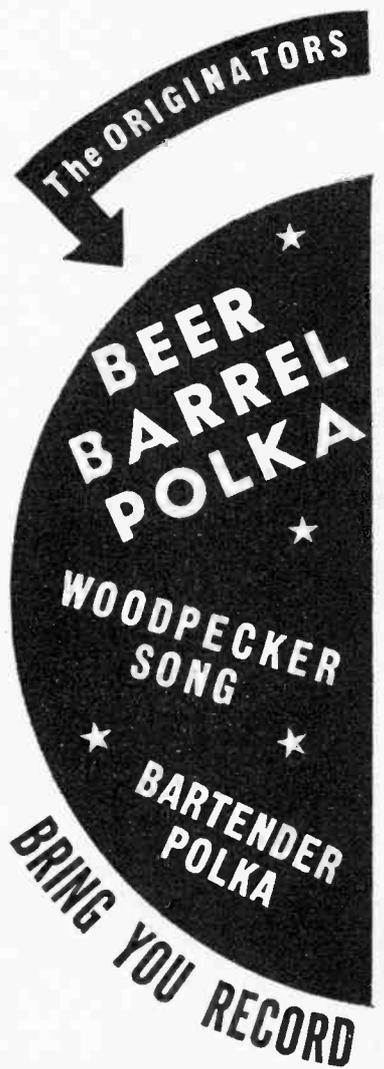
V-16554 Hop Slup - Oj Dana—Polka	B. Kryger i jego Ork. Spiew: B. Kryger
Kornet Polka	B. Kryger i jego Ork.
V-16543 Ha-Ha—Polka	
Po Naszemu—Oberek	Bernard Witkowski i jego Orkiestra
V-16530 Poczekaj, Powiem Mamme—Polka	Srebrne Dzwony
Z Pastwiska—Polka	Lazarz's Orch.

SCANDINAVIAN

V-20108 Ska Han Lefva? Ja Han Ska!—Polka	Friis Olsen Scandinavians
Den Vackra Flickans Dans—Schottis	
V-20105 Stampa Takten Pojkar—Schottisch	Jarl-Franzen Duo
Expo Vals	

SWEDISH

V-24169 Jungman Jansson	
En Sjoman Alskar Havets Vag	Harry Brandelius med ackomp. av Waldimirs Orkester
V-24160 Min Skal, Din Skal, Alla Vackra—Vals	
Styrman Karlssons Hambo	Harry Brandelius w. "Alla Tidars" Orch.



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STANDARD RECORD BEST SELLERS

LIST PRICE 50c

- T-2018 **TOMMY'S MUSTACHE** Rene Musette Orch. w. Vocal Refrain
MERRY ACCORDION Henri Rene and his Accordion
- T-2017 **TOMMY'S MUSTACHE** Jean Cavall with Harold Grant's Orch.
LET'S DO THE OLD TIME DANCE Rene Musette Orch.
- T-2016 **HAPPY AS A LARK—Polka** Harold's Instrumental Trio
NORTH STAR POLKA Nordic Instrumental Quartet
- T-2015 **QUIT YOUR BELLY-ACHIN'—Polka** Bernie Wyte's Orch.
TAKE YOUR DRUM AND BEAT IT—Polka
- T-2014 **WAITER, I'LL PAY LATER** Rene Musette Orch.
CHEATING CHARLOTTE
- T-2013 **JOEY'S GOT A GIRL**
PUSSY CAT AGONY FIVE Barry Sisters with Sammy Meade's Orch.
- T-2012 **MOONLIGHT FJORD—Schottish** Nordic Instr. Quartet
BALTIC POLKA
- T-2011 **HAUNTING MELODY POLKA**
MOUNTAIN PEAK POLKA Henri Rene, His Musette Accordion and Accompaniment
- T-2010 **PERFIDA MUJER—Bolero**
(Unfaithful Woman)
LOS QUE SE VAN—Bolero-Rumba
(Those Who Leave) Alfredo Mendez and his Orch.
Spanish Vocals by C. Del Toro
- T-2009 **WALTZING ON THE "KALAMAZOO"**
MISIRLOU—Fox Trot Beguine Frank Knight with Harold Grant and His Orchestra
- T-2008 **FULL MOON ON THE LAKE—Polka**
RIPPLING BROOK POLKA Henri Rene, His Musette Accordion and Accompaniment
- T-2007 **LO-LO-LITA (The Girl Friend of the Army)**
GREETINGS Harold Grant and his Orch.
Vocals by Brad Reynolds
- T-2006 **SWEET CANARY POLKA** Rene Musette Orch.
TOREADOR—Paso Doble
- T-2005 **POUND YOUR TABLE POLKA**
OLD CHIEF WALLA HOO Barry Sisters with Sammy Meade's Orch.
- T-2004 **WALTZING ON THE "KALAMAZOO"** Rene Musette Orch.
CUTTING IN—Polka
- T-2003 **BLUFFERS—Polka** Walt Leopold's Orchestra
FOXY—Polka
- T-2002 **MISIRLOU—Bolero**
LINDA MUJER—Bolero-Rumba Alfredo Mendez's Orch.
(Beautiful Woman) Spanish Vocals by C. Del Toro
- T-2001 **FINGER—Polka** Bernie Wyte's Orchestra
COCOANUT—Polka
- T-2000 **CUBALERO—Polka** Rene Musette Orchestra
HAPPINESS—Polka

THESE ARE A FEW OF THE
ARTISTS WHO ARE MAKING
STANDARD RECORDS
A BUY-WORD WITH OPERA-
TORS EVERYWHERE!

8

RENE MUSETTE
ORCHESTRA

9

ALFREDO MENDEZ
ORCHESTRA

10

HAROLD GRANT
ORCHESTRA

11

THE BARRY SISTERS

12

JOE and his
MERRYMAKERS

13

BERNIE WYTE
AND HIS ORCHESTRA

14

JEAN CAVALL

and DISTRIBUTORS of

MISIRLOU

★

TOMMY'S MUSTACHE

★

WALTZING ON THE "KALAMAZOO"

★

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PHONO CO.

NEW YORK, N. Y.

Pan-American Relations

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

VERY little has been written in this country about the coin phonograph industry in the Central and South Americas. Up to now most publishers and writers have no doubt felt that there are much more vital subjects and information to be given the members of the industry in the United States thru the various trade publications. But if that were true in the past, it definitely is not today. What the coin machine industry is doing south of the Rio Grande today has a very direct effect on the industry here—and for not one, but many reasons.

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

This program now being sponsored directly by our State Department should give the automatic phonograph industry its cue as to what action to take along these same lines. It affords the phonograph operators and manufacturers a solid opportunity to prove once again just how "essential" their industry is to the welfare of the United States. If they do not already know it, it might interest the operators, distributors, and manufacturers to know that the Rockefeller Committee has set up a separate division for popular music and its relation to Pan-American good will. Music would certainly not get this consideration if the committee did not deem it important to its program. Some members of the coin phonograph industry may feel it is stretching a point to include them and their business in such a plan having such a wide scope. If they do, it is only because they have not realized the potentialities of their business, and it is to convince them of such that this article is written.

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

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

TOURIST TRAVEL HELPS

Ralph Perez, chief of Decca Records' Latin division, pointed recently to the increased travel of Norteamericanos to the Latin republics as a strong impetus toward popularizing our music in these countries. He said it is a common sight from Mexico City to Buenos Aires to see automatic phonographs with as many as half the title strips bearing the names of American tunes and artists. Our Spanish-speaking neighbors, Perez reports, feel that all travelers from the United States want to hear their

own brand of music, even when in foreign lands, so to show their appreciation toward the visiting Americans the Latins take great pride in showing their knowledge of our music. It is ironic, because most of us who travel south of the Rio Grande are naturally interested in the native music of those countries, but we are more likely to hear a tango version of "The Beer Barrel Polka."

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

THE OPERATOR'S ROLE

Some 5,000 operators of coin phonographs in the United States may say, "Well, what you say is all very well, but where do we come in? We are not collecting any centavos or pesos from all of this Latin and South American activity." And from a short-sighted view of the situation that is true. BUT WHERE WOULD THIS LATIN AND SOUTH AMERICAN ACTIVITY IN THE COIN PHONOGRAPH FIELD BE WITHOUT THE MANUFACTURER, DISTRIBUTOR, AND OPERATOR IN THIS COUNTRY?

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

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

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

DESIGN FOR PAN-AMERICANISM

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

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

(Continued on page 95)

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

ORRIN TUCKER * RAYMOND SCOTT * ALEC TEMPLETON * RAY NOBLE * ALEC TEMPLETON * RAYMOND SCOTT * ORRIN TUCKER

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

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



a man is known...



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

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

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



I Need The Billboard

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

By CHARLES ENGELMAN

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

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

ist on that show is making records.



Charles Engelman, the writer of this article, first started to operate music machines late in 1936. Starting in a fairly small way in the Harlem section of Manhattan, he developed his route all over the city. Very aggressive, Engelman has made friends with the orchestra leaders, and is seen many times at their parties and making the night spots in their company. Two of his brothers, Gilbert and Sam, also run profitable music machine routes. Engelman is 34 years old, married, and has a son 10 years old.

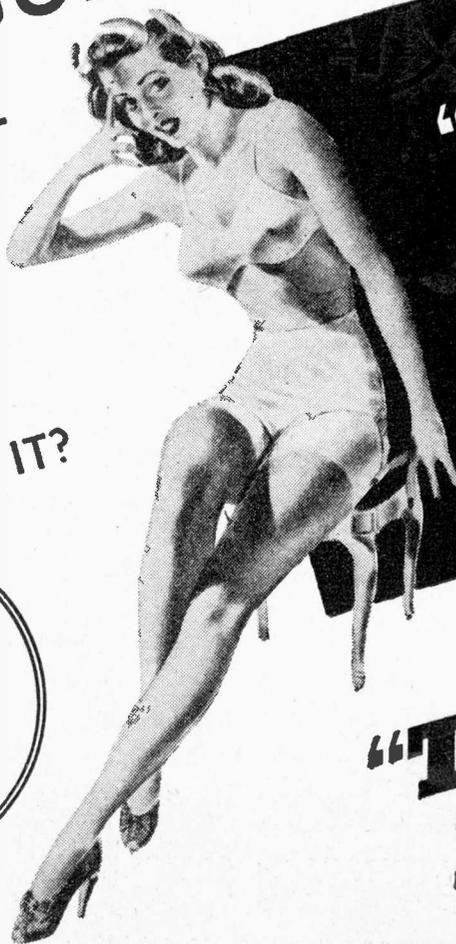
I could go on almost endlessly citing examples of this sort, but even more important are the features distinctly and definitely designed to aid all operators of music machines. Tops

among these is the Record Buying Guide. Even tho living in New York puts me close to most up-to-the-minute information on records, I still find many uses for this feature. For my purposes particularly Part 2 of the Record Buying Guide is full of valuable dope. I faithfully watch the "Possibilities" and "Week's Best Releases" and from these form the base for much of my buying of records.

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

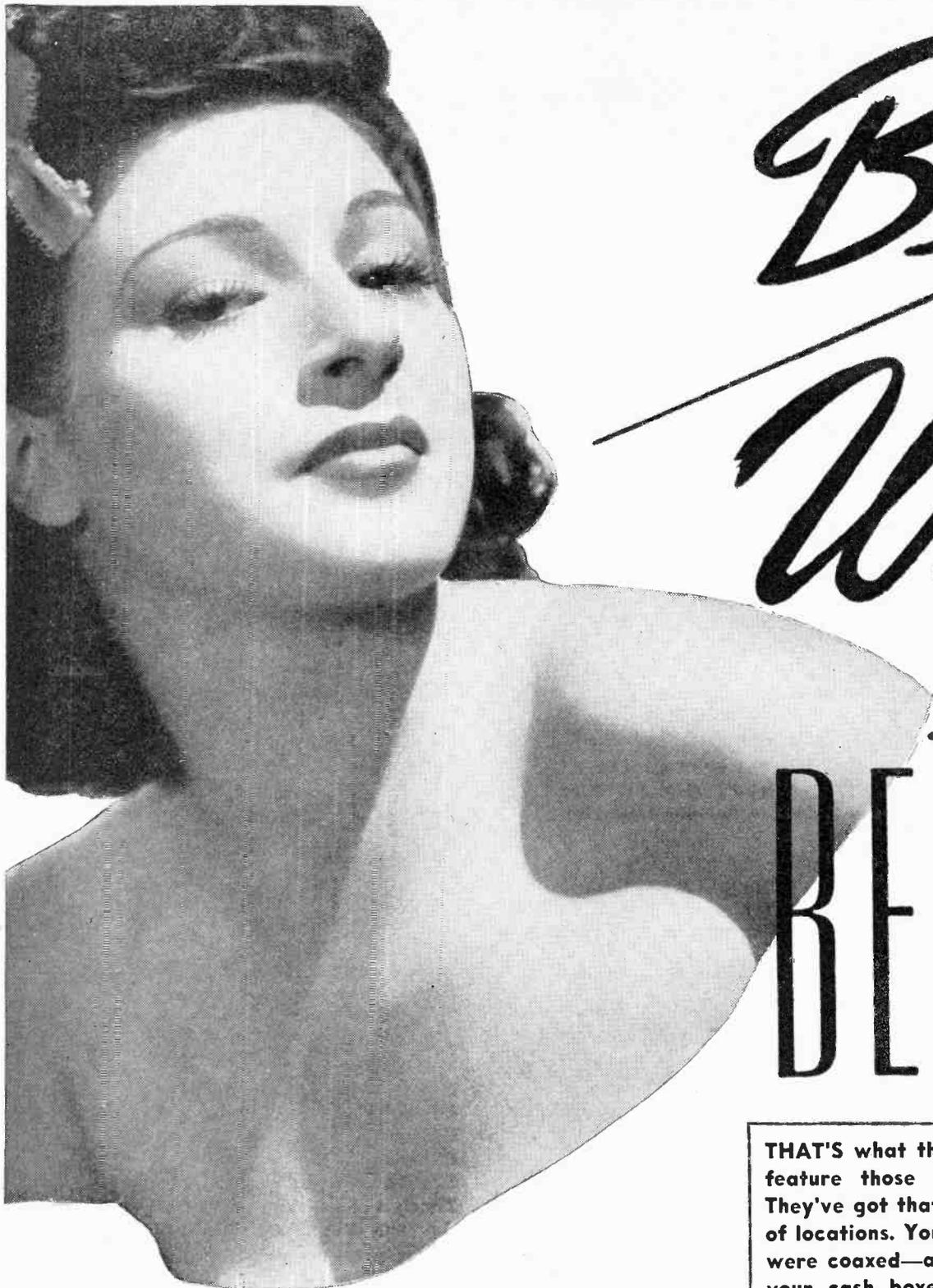
(Continued on page 97)

HELLO JULIA —
THIS IS JIMMY —
TINY ASKED
ME TO GIVE
YOU
A PLAY —
HOW ABOUT IT?

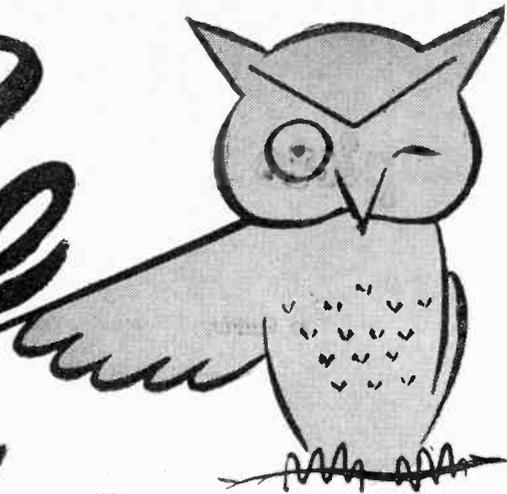


P-S-S-T-T!
"DON'T LET
JULIA
FOOL YA!"
SHE'S A NICE GIRL!!

— BUT! ON THE OTHER SIDE
"TIME CHANGES
EVERYTHING"
WHY DON'T YOU TRY IT AND
SEE FOR YOURSELF?



Be



Wise

..... feature

BEA WAIN

—on VICTOR RECORDS

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

“SOMETIMES I FEEL LIKE A MOTHERLESS CHILD”

“GOD BLESS THE CHILD”

VICTOR #27579

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

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

“KISS THE BOYS GOODBYE”

“THAT'S HOW I GOT MY START”

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

“PEEK A BOO TO YOU” (Victor #27486)

“THE BIRTH OF THE BLUES” (soon)

“YOU'LL NEVER KNOW” (soon)

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

MANAGEMENT
GENERAL AMUSEMENT CORPORATION

THOMAS G. ROCKWELL, PRESIDENT

NEW YORK • CHICAGO • HOLLYWOOD

Complete List of Recording Artists and Labels for Which They Record

Acuff, Roy, and His Smoky Mountain Boys—Okeh Hillbilly
Allen Brothers—Bluebird Hillbilly
Allen, Henry—Okeh Popular
Anderson, Marian—Victor Red Seal Classical
Andre—Victor International
Andrews Sisters—Decca Popular
Antoine, Josephine—Columbia Masterworks Classical
Armstrong, Louis—Decca Popular
Armengod, Ramon—Decca Foreign
Arres, Don—Decca Foreign and Popular
Acher, Bob, and Bonnie Blue Eyes—Okeh Hillbilly
Augustana College Choir—Victor Red Seal Classical
Autry, Gene—Okeh Hillbilly
Ayres, Mitchell—Bluebird Popular
Baccaloni, Salvatore—Columbia Masterworks Classical
Bagelman Sisters—Victor International
Bailey, De Ford—Bluebird Hillbilly
Bailey, Mildred—Decca Popular
Baker, Kenny—Victor Popular
Bampton, Rose—Victor Red Seal Classical
Barbirolli, John—Columbia Masterworks Classical
Barfield, Johnny—Bluebird Hillbilly
Barnet, Charlie—Bluebird Popular
Barres, Faye-Carrie Mae Moore—Bluebird Hillbilly
Barry Sisters—Standard Popular
Barrymore, John—Victor Red Seal Classical
Bartlett & Robertson—Columbia Masterworks Classical
Bartok, Bela—Columbia Masterworks Classical
Bar-X Cowboys, The—Bluebird Hillbilly
Basie, Count—Columbia Popular
Bassett, Dewey and Gassie—Bluebird Hillbilly
Bauer, Harold—Victor Red Seal Classical
Bauernkapelle, Bayrische—Victor International
Bechet, Sidney—Bluebird Popular
Beecham, Sir Thomas—Victor Red Seal Classical
Behrend, Jeanne—Victor Red Seal Classical
Big Bill—Okeh Hillbilly
Biggs, E. Power—Victor Red Seal Classical
Billings, Bud and Joe—Bluebird Hillbilly
Bine, Doug—Bluebird Hillbilly
Bjoerling, Jussi—Victor Red Seal Classical
Black, Frank—Victor Red Seal Classical
Blue Ridge Hill Billies—Bluebird Hillbilly
Blue Sky Boys—Bluebird Hillbilly
Boling, Carl—Bluebird Hillbilly
Boone, Claude—Bluebird Hillbilly
Boston Symphony Orchestra—Victor Red Seal Classical
Boswell, Connie—Decca Popular
Boult, Sir Adrian—Victor Red Seal Classical
Boye, Bill—Bluebird Hillbilly
Bradley, Will—Okeh Popular
Brady, Jean—Okeh Hillbilly
Brailowsky, Alexander—Victor Red Seal Classical
Brandelius, Harry—Victor International
Brandwynne, Nat—Decca Popular
Bright, Sol K.—Bluebird Hillbilly
Britt, Elton—Bluebird Hillbilly
Brother George—Okeh Hillbilly
Brown, Les—Okeh Popular
Brown, Milton—Bluebird Hillbilly
Bruce Brothers—Bluebird Hillbilly
Bruce, Carol—Decca Popular

Bruner, Cliff—Decca Hillbilly
Budapest Quartet—Columbia Masterworks Classical
Budapest String Quartet—Victor Red Seal Classical
Bura Gypsy Orchestra—Victor International
Busch Quartet—Victor Red Seal Classical
Bush, Nolan, & His Southern Boys—Bluebird Hillbilly
Butterfield, Erskine—Decca Popular
Byrne, Bobby—Decca Popular
Callahan Brothers—Decca Hillbilly
Calloway, Cab—Okeh Popular
Capo, Bobby—Decca Foreign
Carey, Raymond—Bluebird Hillbilly
Carlay, Rachel—Victor International
Carlises, The—Bluebird Hillbilly
Carson, Fiddlin' John—Bluebird Hillbilly
Carste, Hans—Victor International
Carter Family—Okeh Hillbilly
Carter, John—Columbia Masterworks Classical
Carlisle, Una Mae—Bluebird Popular
Caruso, Enrico—Victor Red Seal Classical
Casadesus, Robert—Columbia Masterworks Classical
Casey, Claude—Bluebird Hillbilly
Casals, Pablo—Victor Red Seal Classical

Corrections Every Week

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

Cass County Boys, The—Bluebird Hillbilly
Castagna, Bruna—Columbia Masterworks Classical
Cats and the Fiddle, The—Bluebird Popular
Cavall, Jean—Standard Popular
Cavallaro, Carmen—Decca Popular
Chaliapin, Feodor—Victor Red Seal Classical
Chambers, Rev. W. M., and Congregation—Okeh Hillbilly
Charioteers, The—Okeh Popular
Cherry Sisters, The—Bluebird Hillbilly
Chester, Bob—Bluebird Popular
Chor Arfa Chorus—Victor International
Chuck Wagon Gang—Okeh Hillbilly
Clark, Buddy—Okeh Popular
Cleighton, Peter—Okeh Hillbilly
Clinton, Larry—Bluebird Popular
Coates, Albert—Victor Red Seal Classical
Cole, Grady and Hazel—Bluebird Hillbilly
Colonial Orchestra—Standard Popular
Coolidge Quartet—Victor Red Seal Classical
Copeland, George—Victor Red Seal Classical
Coro Belmont Chorus—Victor International
Courboin, Charles M.—Victor Red Seal Classical
Cox, Bill, and Cliff Hobbs—Okeh Hillbilly
Crawford, Jesse—Decca Popular
Crooks, Richard—Victor Red Seal Classical
Crosby, Bing—Decca Popular
Crosby, Bob—Decca Popular
Ctibor & Poupe Duet—Victor International
Cugat, Xavier—Columbia Popular

Curtis String Quartet—Victor Red Seal Classical
Daffan's, Ted, Texans—Okeh Hillbilly
Dalhart, Vernon—Bluebird Hillbilly
Damrosch, Walter—Victor Red Seal Classical
Darling, Chuck—Bluebird Hillbilly
Davis, Hal—Bluebird Hillbilly
Davis, Jimmie—Decca Hillbilly
Dawn, Doily—Bluebird Popular
De Geczy Orchestra—Victor International
De Luca, Giuseppe—Victor Red Seal Classical
De Prince—Victor International
Dechov Band—Victor International
Delmore Brothers—Decca Hillbilly
Delta Rhythm Boys—Decca Popular
Denya, Marcella—Victor Red Seal Classical
Dexter, Al, and His Troopers—Okeh Hillbilly
Dickey, Tom—Bluebird Hillbilly
Dickson, Donald—Victor Red Seal Classical
Dinicu, Gregore—Victor International
Dixie Ramblers—Bluebird Hillbilly
Dixieland Swingsters—Bluebird Hillbilly
Dixon Brothers—Bluebird Hillbilly
Dombkowski Orchestra—Victor International
Donahue, Al—Okeh Popular
Donahue, Sam—Bluebird Popular
Donaldson Trio—Bluebird Hillbilly
Doro, Leon—Victor International
Dorsey, Jimmy—Decca Popular
Dorsey, Tommy—Victor Popular
Dragonette, Jessica—Victor Red Seal Classical
Drum Quartet, The—Bluebird Hillbilly
Duchin, Eddy—Columbia Popular
Duchow Orchestra—Victor International
Dunham, Sonny—Bluebird Popular
Durbin, Deanna—Decca Popular
Eddy, Nelson—Columbia Masterworks Classical
Edwards, "Big Boy" Teddy—Bluebird Hillbilly
Edwards, Frank—Okeh Hillbilly
Ellington, Duke—Victor Popular
Ellstein, Abe—Victor International
Elman, Mischa—Victor Red Seal Classical
Emerson, Joe—Bluebird Hillbilly
Feuermann, Emanuel—Victor Red Seal Classical
Fiedler, Arthur—Victor Red Seal Classical
Field, Harry, and Marlene Fingerle—Decca Popular
Fields, Gracie—Decca Popular
Fields, Shep—Bluebird Popular
Fisher, Freddie—Decca Popular
Fitzgerald, Ella—Decca Popular
Five Rocquettes—Decca Hillbilly
Flagstad, Kirsten—Victor Red Seal Classical
Fleming and Townsend—Bluebird Hillbilly
Foley, Clyde—Decca Hillbilly
Fontanne, Lynn—Victor Red Seal Classical
Four Blues—Decca Popular
Four Gospel Singers—Bluebird Hillbilly
Four Pickled Peppers—Bluebird Hillbilly
Francisco—Standard Popular
Frijsh, Polva—Victor Red Seal Classical
Fritz—Bluebird Hillbilly
Gaden, Robert—Victor International
Garber, Jan—Okeh Popular
Garland, Judy—Decca Popular
Gerald, Frank—Bluebird Hillbilly
Geyer, Vernon—Bluebird Hillbilly
Giannini, Dusolina—Victor Red Seal Classical
Gielgud, John—Victor Red Seal Classical
Gigli, Beniamino—Victor Red Seal Classical
Girls of the Golden West—Bluebird Hillbilly
Glahe, Will—Victor International
Golden Gate Quartet—Okeh Popular
Goodman, Benny—Columbia Popular
Goossens, Eugene—Victor Red Seal Classical

Cab Calloway is

6305 CHATTANOOGA CHOO CHOO
TAKE THE "A" TRAIN

6341 I SEE A MILLION PEOPLE
WE GO WELL TOGETHER

6391 ST. JAMES INFIRMARY
YOU ARE THE ONE IN MY HEART

6147 GEECHY JOE
SPECIAL DELIVERY

6354 HEY DOC!
CONCHITA

6109 JONAH JOINS THE CAB
WILLOW WEEP FOR ME



Okeh

Featured Star on the Nation's
Newest MUSIC-QUIZ Sensation

"CAB CALLOWAY'S QUIZZICALE"

Sunday Nights Coast-To-Coast

Personal Management: IRVING MILLS • 1619 BROADWAY, NEW YORK

Gordon, Gray—Decca Popular
Gorin, Igor—Victor Red Seal Classical
Grabek, W.—Victor International
Grandjany, Marcel—Victor Red Seal Classical
Grant, Harold, Orchestra—Standard Popular
Gray, Glen—Decca Popular
Green, Lil—Bluebird Popular
Grinnel Giggers—Bluebird Hillbilly
Grisham's Quartet—Bluebird Hillbilly
Grosses Military Band—Victor International
Gypsy Wanderers—Victor International
Hall Brothers—Bluebird Hillbilly
Hall, Juanita—Decca Hillbilly
Hall, Roy—Bluebird Hillbilly
Hampton, Lionel—Victor Popular
Hanson, Howard—Victor Red Seal Classical
Happy Fats—Bluebird Hillbilly
Happy-Go-Lucky Boys, The—Bluebird Hillbilly
Happy Valley Boys, The—Bluebird Hillbilly
Hardin Brothers—Decca Hillbilly
Hardin, Harry—Decca Popular
Harmonica Solos—Bluebird Hillbilly
Harris, Johana—Victor Red Seal Classical
Harold's Instrumental Trio—Standard Popular
Hart, Jimmy, and His Merrymakers—Bluebird Hillbilly
Hartman, Dick—Bluebird Hillbilly
Harvard Glee Club—Victor Red Seal Classical
Hawkins, Erskine—Bluebird Popular
Hayes, Roland—Columbia Masterworks Classical
Heidt, Horace—Columbia Popular
Heifetz, Jascha—Victor Red Seal Classical
Helsinki University Choir—Victor International
Henderson, Fletcher—Columbia Popular
Herman, Woody—Decca Popular
Herth, Milt—Decca Popular
Hess, Myra—Victor Red Seal Classical
Hi-Flyers, The—Okeh Hillbilly
Hill, Tiny—Okeh Popular
Himber, Richard—Decca Popular
Hines, Earl—Bluebird Popular
Hofner, Adolph, and His San Antonians—Okeh Hillbilly
Holiday, Billie—Okeh Popular
Holland, Charles—Victor Red Seal Classical
Horlick, Harry—Decca Popular
Hollins, Tony—Okeh Hillbilly
Holts Quintet—Victor International
Hoosier Hot Shots—Okeh Hillbilly
Horowitz, Vladimir—Victor Red Seal Classical
Houston, Elsie—Victor Red Seal Classical
Howard, Eddy—Columbia Popular
Howell, J. H.—Bluebird Hillbilly
Hungarian Gypsy Orchestra—Victor International
Hurdt, Walter—Bluebird Hillbilly
Ink Spots—Decca Popular
Inter, Clara—Decca Popular
Ives, Burl—Okeh Popular
Iturbi, Amparo—Victor Red Seal Classical
Iturbi, Jose—Victor Red Seal Classical
Jake and Carl—Bluebird Hillbilly
James, Harry—Columbia Popular
Jarl Instrumental Quintet—Victor International
Jarl-Franzen Quartet—Victor International
Jaroff, Serge, Don Cossack Chorus—Columbia Masterworks Classical
Jarrett, Art—Victor Popular
Jepson, Helen—Victor Red Seal Classical
Jessner, Irene—Victor Red Seal Classical
Jesters, The—Decca Popular
Jim and Bob—Bluebird Hillbilly
Joe's Merry-Makers—Standard Popular
Johnson, Slim—Bluebird Hillbilly
Jones, Allan—Victor Red Seal Classical
Jones Brothers' Trio—Bluebird Hillbilly
Jones, Buddy—Decca Hillbilly
Judie and Julie—Bluebird Hillbilly
Jurgens, Dick—Okeh Popular
Karin, Juel—Victor International
Karl and Harty—Okeh Hillbilly
Kassel, Art—Bluebird Popular
Kaye, Danny—Okeh Popular
Kaye, Sammy—Okeh Popular
Keene, Hank—Bluebird Hillbilly
Kiepara, Jan—Columbia Masterworks Classical
Kilenyi, Edward—Columbia Masterworks Classical
Kincaid, Bradley—Bluebird Hillbilly
Kindler, Hans—Victor Red Seal Classical
King, Henry—Decca Popular
King Sisters, The Four—Bluebird Popular
King, Wayne—Victor Popular
King's Men—Decca Popular
Kinney, Ray—Victor Popular
Kipnis, Alexander—Victor Red Seal Classical
Kirby, John—Victor Popular
Knight, Frank—Standard Popular
Kolisch Quartet—Victor Red Seal Classical
Kolsiana, Ralph—Bluebird Hillbilly
Korjus, Miliza—Victor Red Seal Classical
Kostelanez, Andre—Columbia Masterworks Classical
Koussevitsky, Serge—Victor Red Seal Classical
Krejsler, Fritz—Victor Red Seal Classical
Krogh, Erling—Victor International
Krupa, Gene—Okeh Popular
Kryger, Brunon—Victor International
Kuhn, Dick—Decca Popular
Kurenko, Maria—Victor Red Seal Classical
Kyser, Kay—Columbia Popular
Ladson, Ruth—Okeh Hillbilly
Lamour, Dorothy—Bluebird Popular
Langford, Frances—Decca Popular
Lashanska, Hulda—Victor Red Seal Classical
Laszlo, Semsey—Victor International
Lawrence, Marjorie—Victor Red Seal Classical
Lazaraz, Joe—Victor International
Lehmann, Lotte—Columbia Masterworks Classical
Leonard, Jack—Okeh Popular
Leopold, Walt—Standard Popular
Levitzki, Mischa—Victor Red Seal Classical
Lhevinne, Josef—Victor Red Seal Classical
Lifschev, Samuel—Columbia Masterworks Classical
Light Crust Doughboys—Okeh Hillbilly
Livi, Emilio—Victor International
Ljubic, Edo—Victor International
Lone Star Cowboys—Bluebird Hillbilly
Lonesome Buddy—Bluebird Hillbilly
Lonesome Singer, The—Bluebird Hillbilly
Luboshutz & Nemenoff—Victor Red Seal Classical
Logan, Ella—Columbia Popular
Lombardo, Guy—Decca Popular
Lulu Belle and Scotty—Okeh Hillbilly
Lunsford Brothers—Okeh Hillbilly
Lyric Quartet—Bluebird Hillbilly
Long, Johnny—Decca Popular
Lunceford, Jimmy—Decca Popular
Lyman, Abe—Bluebird Popular
MacDonald, Jeanette—Victor Red Seal Classical
MacHugh, Edward—Bluebird Hillbilly
Mach, Pepik—Victor International
Macon, "Uncle Dave"—Bluebird Hillbilly
Madriguera, Enric—Victor Popular
Magyary, Imre—Victor International
Mainers, The—Bluebird Hillbilly
Maison, Rene—Columbia Masterworks Classical
Majestic Male Quartet—Bluebird Hillbilly
Malneck, Matty—Columbia Popular
Mario, Queena—Columbia Masterworks Classical
Marsala, Joe—Decca Popular
Martin, Freddy—Bluebird Popular
Martin, Mary—Decca Popular
Martin, Tony—Decca Popular
Martinelli, Giovanni—Victor Red Seal Classical
Massey, Louise, and the Westerners—Okeh Hillbilly
Masters, Frankie—Okeh Popular
Mauve, Paulette—Victor International
Maynor, Dorothy—Victor Red Seal Classical
McBride, Dickie—Decca Hillbilly
McConnell, Smilin' Ed—Bluebird Hillbilly
McDonald, Harl—Victor Red Seal Classical
McEnery, Dave—Decca Hillbilly
McGhee, Brownie (Blind Boy Fuller No. 2)—Okeh Hillbilly
Meade, Sammy—Standard Popular
Melchior, Lauritz—Victor Red Seal Classical
Melton, James—Victor Red Seal Classical
Memphis Minnie—Okeh Hillbilly
Mendez, Alfredo—Standard Popular
Menuhin, Yehudi—Victor Red Seal Classical
Merrill, Joan—Bluebird Popular
Merry Macs—Decca Popular
Messner, Johnny—Decca Popular
Miller, Glenn—Bluebird Popular
Milstein, Nathan—Columbia Masterworks Classical
Miranda, Aurora—Decca Foreign
Mitchell, Charles, and His Orchestra—Okeh Hillbilly
Mitropoulos, Dimitri—Columbia Masterworks Classical
Modern Mountaineers—Bluebird Hillbilly
Monroe, Bill—Bluebird Hillbilly
Monroe Brothers—Bluebird Hillbilly
Monroe's (Charlie), Boys—Bluebird Hillbilly
Monroe, Lucy—Victor Red Seal Classical
Monroe, Vaughn—Bluebird Popular
Montana, Patsy—Decca Hillbilly
Montana Slim—Bluebird Popular and Hillbilly
Monteux, Pierre—Victor Red Seal Classical
Moore, Carrie Mae-Faye Barres—Bluebird Hillbilly
Moore, Robert—Bluebird Hillbilly
Moore, Grace—Victor Red Seal Classical
Morgens-Brock Quartet—Victor International
Morgan, Russ—Decca Popular
Morris Brothers—Bluebird Hillbilly
Mounce, Bill—Bluebird Hillbilly
Mount Vernon Quartet—Bluebird Hillbilly
Moyse, Marcel—Victor Red Seal Classical
Mueller, Fred—Victor International
NBC Symphony Orchestra—Victor Red Seal Classical
National Symphony Orchestra—Victor Red Seal Classical
Nelson, Ozzie—Bluebird Popular
Nettles Brothers' String Band, The—Bluebird Hillbilly
Newill, James—Decca Popular
Newman, Ruby—Decca Popular
Newman, Willie (Red)—Bluebird Hillbilly
Niles, John Jacob—Victor Red Seal Classical
Noble, Ray—Columbia Popular
Nordic Instrumental Quartet—Standard Popular
Novaes, Guiomar—Columbia Masterworks Classical
Novotna, Jarmila—Victor Red Seal Classical
Oklahoma Sweethearts—Okeh Hillbilly
Old Timer's Orchestra—Bluebird Hillbilly
Olivieri, Dino—Victor International
Otis and Eleanor—Bluebird Hillbilly
Ormandy, Eugene—Victor Red Seal Classical
Ostman-Stein—Victor International
Oyanguren, Julio Martinez—Victor Red Seal Classical
Palmer's Trio, Bill—Bluebird Hillbilly
Pancho—Decca Popular
Parker, Byron—Bluebird Hillbilly
Parks, Bernice—Decca Popular
Pastor, Tony—Bluebird Popular
Paderewski, Ignace Jan—Victor Red Seal Classical
Pagliughi, Lina—Victor Red Seal Classical
Paige, Raymond—Victor Red Seal Classical

THE MOST TALKED OF BAND IN AMERICA . . .

Opening Oct. 2, Hotel Commodore, N.Y.C. — CBS — MUTUAL Networks

Vaughn

MONROE

and his ORCHESTRA with
MARYLIN DUKE, ZIGGY TALENT

Voted the most popular new band of 1941 in Bill-board's annual college poll — with many thanks to coin machine operators for making solid hits of our top tunes —

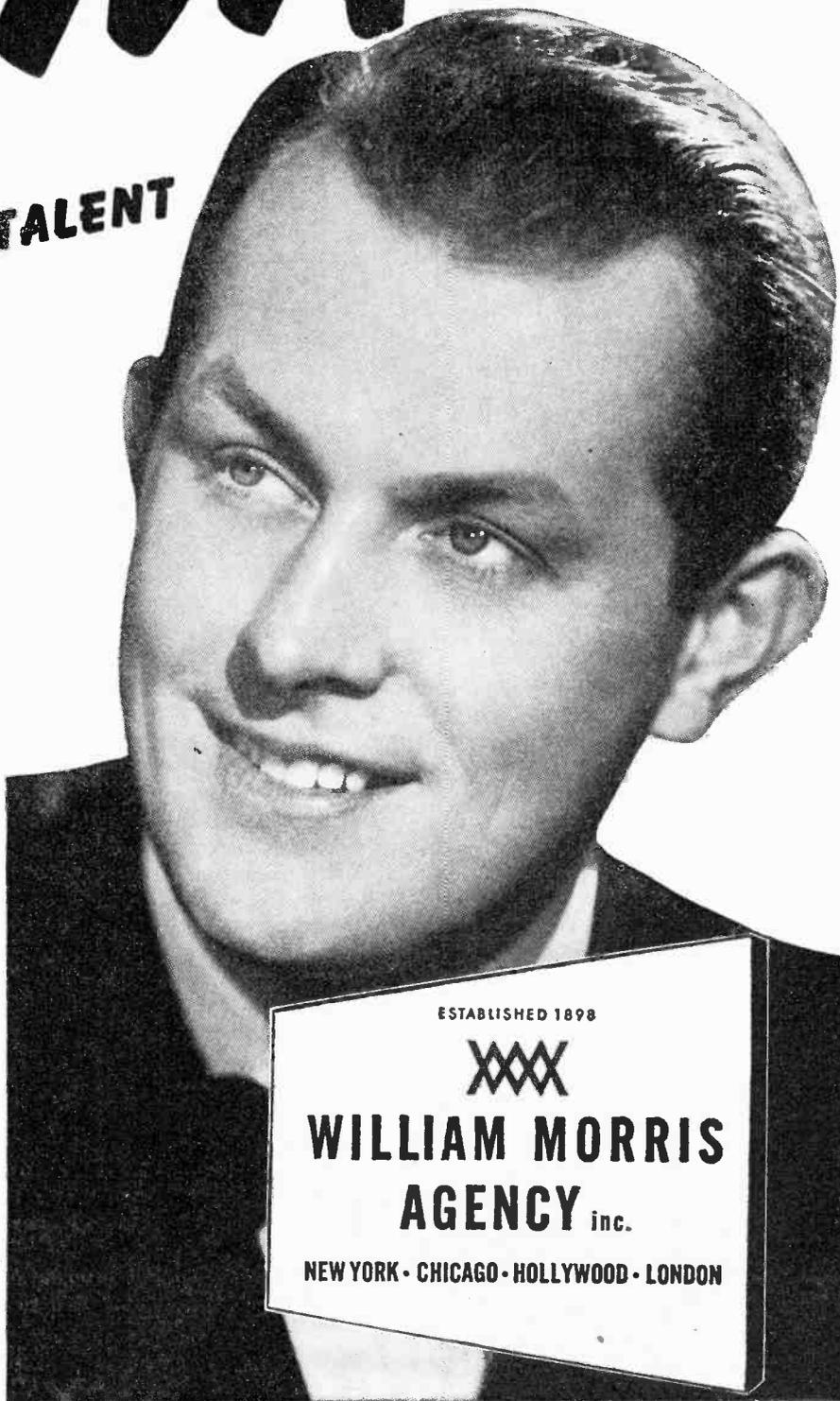
NEWEST BLUEBIRD RECORDS

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

YOUR CURRENT FAVORITES

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

● Personal Management — MARSHARD'S MUSIC



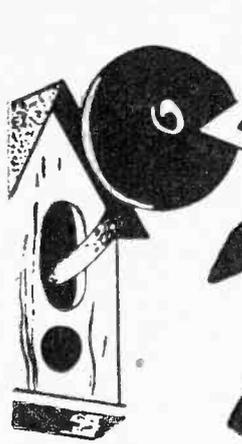
ESTABLISHED 1898



WILLIAM MORRIS
AGENCY inc.

NEW YORK · CHICAGO · HOLLYWOOD · LONDON

Pasquier Trio—Victor Red Seal Classical
Payne, Leon—Bluebird Hillbilly
Pearce, Jan—Victor Red Seal Classical
Penny, Hank, and His Radio Cowboys—Okeh Hillbilly
Perez, Rosario—Decca Foreign
Pessl, Yella—Victor Red Seal Classical
Petri, Egon—Columbia Masterworks Classical
Philadelphia Chamber String Simfonia—Victor Red Seal Classical
Philadelphia Orchestra, The—Victor Red Seal Classical
Piatigorsky, Gregor—Columbia Masterworks Classical
Picon, Molly—Victor International
Pietro—Victor International
Pine Ridge Boys, The—Bluebird Hillbilly
Pinza, Ezio—Victor Red Seal Classical
Pius X Choir—Victor Red Seal Classical
Platoff Don Cossack Chorus—Victor Red Seal Classical
Plehal Brothers—Decca Popular
Podgorski—Victor International
Pons, Lily—Columbia Masterworks Classical
Ponselle, Rosa—Victor Red Seal Classical
Poupe and Pauch Duet—Victor International
Powell, Teddy—Bluebird Popular
Prairie Ramblers—Okeh Hillbilly
Preston, Lew, and His Men of the Range—Okeh Hillbilly
Primrose Quartet—Victor Red Seal Classical
Pro Arte Quartet—Victor Red Seal Classical
Propes Quartet—Bluebird Hillbilly
Puckett, Riley—Bluebird Hillbilly
Pyle, Pete—Bluebird Hillbilly
Rachmaninoff, Sergei—Victor Red Seal Classical
Radio Rubes—Bluebird Hillbilly
Ramirez, Carlos—Victor Red Seal Classical
Rangers Quartet, The—Okeh Hillbilly
Rayne-Bo Ramblers—Bluebird Hillbilly
Real, Bruno—Bluebird Hillbilly
Rechtzeit, Seymour—Victor International
Regan, Phil—Decca Popular
Reichman, Joe—Victor Popular
Reina—Victor International
Reiner, Fritz—Columbia Masterworks Classical
Reinhart, Dick, and His Universal Cowboys—Okeh Hillbilly
Reisman, Leo—Victor Popular
Renardy, Ossy—Victor Red Seal Classical
Rene, Henri—Victor International
Rethberg, Elisabeth—Victor Red Seal Classical
Revard, Jimmie—Bluebird Hillbilly
Rey, Alvino—Bluebird Popular
Rey, Sylvia, & Consuelo Solorzano—Decca Foreign
Reynolds, Brad—Standard Popular
Rice Brothers—Decca Hillbilly
Rios, Elvira—Decca Foreign
Riverside Ramblers—Bluebird Hillbilly
Robel, Jack—Decca Popular
Robertson, Dick—Decca Popular
Robertson, Texas Jim—Bluebird Hillbilly
Robeson, Paul—Victor Red Seal Classical
Robison, Carson—Bluebird Hillbilly
Rochester Philharmonic Orchestra—Victor Red Seal Classical
Rodgers, Jimmie—Bluebird Hillbilly
Rodgers, Mrs. Jimmie—Bluebird Hillbilly
Rodzinski, Artur—Columbia Masterworks Classical
Rogers, Jesse—Bluebird Hillbilly
Rogers, Roy—Decca Hillbilly
Rosenthal, Moriz—Victor Red Seal Classical
Ross, Lanny—Victor Popular
Roswell Sacred Harp Quartet—Bluebird Hillbilly
Rothschild, Fritz—Columbia Masterworks Classical
Rouse Brothers—Bluebird Hillbilly
Rubenstein, Artur—Victor Red Seal Classical
Rubinstein & Loesser—Columbia Masterworks Classical
Ruiz, Antonio—Decca Foreign
Sabicas—Decca Foreign
Sablon, Jean—Victor Popular
Sammy and Smitty—Bluebird Hillbilly
Sandauer—Victor International
Sanroma, Jesus Maria—Victor Red Seal Classical
Saperton, David—Victor Red Seal Classical
Savitt, Jan—Victor Popular
Sayao, Bida—Columbia Masterworks Classical
Schipa, Tito—Victor Red Seal Classical
Schittenhelm—Victor International
Schnabel, Artur—Victor Red Seal Classical
Schumann, Elisabeth—Victor Red Seal Classical
Scott, Raymond—Columbia Popular
Segovia, Andres—Victor Red Seal Classical
Seidel, Toscha—Victor Red Seal Classical
Selah Jubilee Singers—Decca Hillbilly
Self, Leon Pappy, and His Blue Ridge Playboys—Okeh Hillbilly
Serkin, Rudolf—Victor Red Seal Classical
Sevitzky, Fabien—Victor Red Seal Classical
Shaffer, Roy—Bluebird Hillbilly
Shand, Terry—Decca Popular
Shaw, Artie—Victor Popular
Shelton Brothers—Decca Hillbilly
Shepard, Ollie—Okeh Hillbilly
Shore, Dinah—Bluebird Popular
Siberian Singers—Victor Red Seal Classical
Simms, Ginny—Okeh Popular
Sizemore, Asher—Bluebird Hillbilly
Skinner, Cornelia Otis—Victor Red Seal Classical
Skinner, Otis—Victor Red Seal Classical
Skyles, Bob—Decca Hillbilly
Slack, Freddie—Decca Popular
Smeck, Roy—Decca Popular
Smith, Arthur—Bluebird Hillbilly
Smith, Arthur, Trio—Bluebird Hillbilly
Smith, Kate—Columbia Popular
Smith's Sacred Singers—Bluebird Hillbilly
Solomon and Hughes—Bluebird Hillbilly
Sons of the Ozarks—Bluebird Hillbilly
Sons of the Pioneers—Decca Hillbilly
Sons of the South—Bluebird Hillbilly
Sons of the West—Okeh Hillbilly
South, Eddie—Columbia Popular
Southern Melody Boys—Bluebird Hillbilly
Spalding, Albert—Victor Red Seal Classical
Speaks, Margaret—Victor Red Seal Classical
Spivak, Charlie—Okeh Popular
Steber, Eleanor—Victor Red Seal Classical
Sten, Suzanne—Columbia Masterworks Classical
Stevens, Rise—Columbia Masterworks Classical
Stock, Frederick—Columbia Masterworks Classical
Stokowski, Leopold, and American Youth Orchestra—Columbia Masterworks Classical
Stokowski, Leopold, and Philharmonic Orchestra—Victor Red Seal Classical
Stamps, Frank—Bluebird Hillbilly
Stockard, Ocie, and His Wanderers—Okeh Hillbilly
Stuyvesand String Quartet—Columbia Masterworks Classical
Sullivan, Maxine—Decca Popular
Sunshine Boys, The—Okeh Hillbilly
Swarthout, Gladys—Victor Red Seal Classical
Sykes, Roosevelt (The Honey Dripper)—Okeh Hillbilly
Szanto, G.—Victor International
Szell, Georg—Victor Red Seal Classical
Szigeti, Joseph—Columbia Masterworks Classical
Tamburasi, Novi—Victor International
Tanner, Gid—Bluebird Hillbilly
Taylor, Yack—Decca Hillbilly
Teagarden, Jack—Decca Popular
Templeton, Alec—Columbia Popular
Tennessee Ramblers—Bluebird Hillbilly
Tew, Norwood—Bluebird Hillbilly
Tharpe, Rosetta—Decca Popular
Thomas, John Charles—Victor Red Seal Classical
Thorborg, Kerstin—Victor Red Seal Classical
Thornhill, Claude—Columbia Popular
Tibbett, Lawrence—Victor Red Seal Classical
Tichy—Victor International
Tillman, Floyd—Decca Hillbilly
Tilton, Martha—Decca Popular
Tinayre, Yves—Columbia Masterworks Classical
Tobacco Tags, The—Bluebird Hillbilly
Todd, Dick—Bluebird Popular
Tom and Don—Bluebird Hillbilly
Toscanini, Arturo—Victor Red Seal Classical
Trapp Family Choir—Victor Red Seal Classical
Traubel, Helen—Victor Red Seal Classical
Tubb, Ernest—Decca Hillbilly
Tucker, Orrin—Columbia Popular
Tucker, Tommy—Okeh Popular
Tune Wranglers, The—Bluebird Hillbilly
Tunnell, George—Decca Hillbilly
Turner, Joe—Decca Hillbilly
Underwood, Socka—Bluebird Hillbilly
Vagabonds, The—Bluebird Hillbilly
Van Delden, Maria—Victor Red Seal Classical
Vancouver Kitsilano Boys—Bluebird Hillbilly
Vaughan Quartet—Bluebird Hillbilly
Veldes, Emilia—Victor International
Verni, Milan—Victor International
Victor Bohemian Band—Victor International
Vienna Choir Boys—Victor Red Seal Classical
Vienna Orchestra—Victor International
Vila, Alberto—Columbia Popular
Village Boys, The—Bluebird Hillbilly
Vronsky & Babin—Victor Red Seal Classical
Wain, Bea—Victor Popular
Wakeley, Jimmy—Decca Hillbilly
Waldimir's Orchestra—Victor International
Walker, Cindy—Decca Hillbilly
Walker, Wiley, and Gene Sullivan—Okeh Hillbilly
Waller, Fats—Bluebird Popular
Walter, Bruno—Victor Red Seal Classical
Wanderers, The—Bluebird Hillbilly
Watson, Jean—Victor Red Seal Classical
Weber, Marek—Victor International
Weede, Robert—Columbia Masterworks Classical
Weiss, Karl—Victor International
Welk, Lawrence—Decca Popular
Westminster Choir, Dr. J. F. Williamson—Columbia Masterworks Classical
Wheatstraw, Peetie—Decca Hillbilly
White, Bob, Trio—Bluebird Hillbilly
White, Don—Bluebird Hillbilly
White, Joshua—Okeh Hillbilly
Whitmire's, J. B., Blue Sky Trio—Bluebird Hillbilly
Whitter, Henry—Bluebird Hillbilly
Williams, Cootie—Okeh Popular
Williams, Griff—Okeh Popular
Wills, Bob, and His Texas Playboys—Okeh Hillbilly
Wills, Johnny Lee—Decca Hillbilly
Wilson, Teddy—Victor Popular
Wings Over Jordan Choir—Columbia Masterworks Classical
Wittrisch, Marcel—Victor International
Wood, Barry—Victor Popular
Woodruff Brothers—Bluebird Hillbilly
Wyte, Bernie—Standard Popular
Yas Yas Girl—Okeh Hillbilly
York Brothers—Decca Hillbilly
Yvette—Bluebird Popular
Zetterstrom-Kristoffersen—Victor International
Zimbalist, Efrem—Victor Red Seal Classical



IT'S TOMMY TUCKER TIME

Tommy TUCKER



AND HIS ORCHESTRA

ON *Okeh* RECORDS

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

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

OKEH 6320 • *The Biggest and Fastest-Selling Record on the Okeh Label!*

watch for . . .

featuring . . .

AMY ARNELL
•
DON BROWN
•
KERWIN
SOMERVILLE

SUGAR
DADDY

(The Daddy of Them All)

★
BOOGIE
WOOGIE
TRAIN

(Look what Tucker's
gone and done!)

Material and
Arrangements

LIGE MCKELVY
and
CARLYLE HALL



Personal Direction: JOE GALKIN

Exclusive Management

MUSIC CORPORATION OF AMERICA

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

EACH OFFICE A COMPLETE UNIT IN ITSELF

Picking the Right Records for the Right Spots

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

DES MOINES, IA.

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

Success in operating phonographs on locations today depends on the ability to analyze correctly the individual locations and place the right records in the machines—the records that will bring in the most nickels.

Each location must be treated individually. If an operator uses the hit or miss system—that of putting just any old record in the machines—he is just gambling and an operator cannot afford to gamble.

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



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

Next we depend to a large extent on The Billboard's Record Buying Guide to know what records to get. Our route men study this each week. One of the best features added recently and a feature that gives a lot of information is The Week's Best Releases. From this we get a great amount of help in selecting our new records.

As an example, we have a location in Des Moines catering strictly to high school students. This location uses disks that get only fair play in many of the other machines. The patrons like fast tempos and some sweet. It is originality that gets the kids plus individual effort. We keep a list of the bands that we know high school students like. When The Billboard New Releases listing has one on this list, we get it for this location.

Another example—most of the truckers' lunchrooms on the highways like hillbilly numbers. We have a hard time getting good hillbilly records and the demand is heavy.

The route men can also pick up valuable information from the owners of the individual locations. Suppose a popular Jimmy Dorsey record is taken out of a machine. If the owner in short order says: "Have you any good Dorsey records?" we know that Dorsey records belong in the machine. If we don't get requests we then try other bands.

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

MIAMI, FLA.

By BILL SHAYNE, Dixie Music Company

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

The Dixie Music Company's locations are confined to cocktail bars; the kind of cocktail bars that cater to business and professional groups is our specialty. We have found that the types of people that frequent our locations are more or less conservative in their tastes and lean toward the sweet music style with decided preferences for pop tunes.

Every operator probably has his own method for picking the right records for the right spots. I have been in the music business since 1913, when I got started at the age of 17 with the Dixie Music Company in Miami. At that time we serviced our locations with pianos instead of phonos, and our problems in picking tunes were infinitesimal compared to what they are now because we gave the matter little or no consideration. In 1921 I took over control of the Dixie Music Company and since that time I have learned that time brings many changes.

The public has joined hands with the talking pictures and the radio to form their own opinions as to what they want in pop tunes. But none

of us operators are in a position to conduct our own popularity poll, sending out post cards and investigators to interview the public and learn what it wants to hear on our phonos so we could intelligently buy the right disks to please its fickle taste.

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

Each week we put out a weekly hit parade of 10 numbers, using the three leading tunes as computed by the three leading record companies, Decca, Columbia and Victor. For the seven remaining numbers we resort to The Billboard as the last word in opinion after reading all the comments on the other literature that we receive.

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

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

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

There is one other thing that we pay special attention to, and that is location request numbers. For this purpose we keep a library of 500 request numbers. "Star Dust" is a favorite request number. Not long ago in one of our swank locations a certain reminiscent soul monopolized the phono for the entire evening, and no one could get near the music machine while "Star Dust" played by the hour.

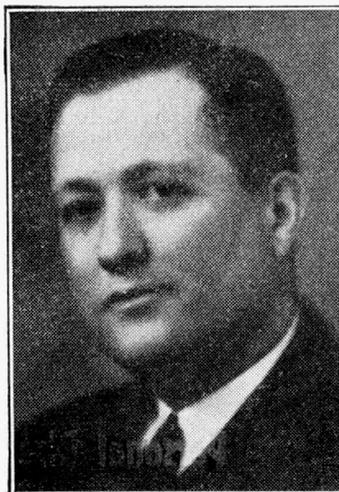
FORT WORTH, TEX.

By JACK MOLONEY, Panther Novelty Company

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

No one can pick winners all the time. If he could he would be a super-human or something. Regardless of the many leads, plugs, etc., the operator may get, he will still choose a lot of lemons. Therefore, the art of buying records is a lifelong study and I have certainly put in some long hours at it.

I cash in on the tunes being plugged by radio. This method is very essential and must be watched closely.



I keep my ear to the radio as much as possible. Evenings at home I camp before the radio. In my office I frequently tune in on certain programs and even when driving I keep my auto radio going. If new tunes are being used on the various radio programs, there is a fair chance of such tunes becoming favorites on the phonograph. Then, of course, when the phonos start playing the tunes along with the radios' broadcasts, real hit tunes soar skyward and become what we operators call money-makers.

Not always can an operator count on the other fellow's judgment in regards to hit records. For instance, take "Intermezzo." I was told by a record authority to lay off that number, but after making a personal investigation I grabbed it. As most phono operators know, we have really gone to town with that number.

Follow-up tunes with a similarity to some big hit number seldom click. We all recall the big money made with "Tisket-Tasket" but when the attempted sequel "Yellow Basket" came along it flopped. Similarity attempts following big phono money-makers seldom click. That's a proven fact. I also watch all new bands and singers because they will usually hit a natural with one of their first three or four numbers because there exists in any band or singer one big outstanding hit and if you are smart enough to grab it when it lands, you'll make some sweet money. This,

(Continued on page 98)

JIMMIE LUNCEFORD

AND HIS ORCHESTRA

EXCLUSIVE
DECCA
RECORDING ARTIST

**THESE LATEST
JIMMIE LUNCEFORD**

RECORDS WILL MAKE
MONEY IN ALL YOUR
LOCATIONS:

TWENTY-FOUR ROBBERS
I HAD A PREMONITION. 3718

PEACE AND LOVE FOR
ALL
BLUE PRELUDE 3892

BATTLE AXE
CHOCOLATE 3807

SIESTA AT THE FIESTA
FLAMINGO 3931

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

To be released soon:

IN MY DREAMS
GONE
IMPROMPTU
HI SPOOK
YARD DOOR MAZURKA



Personal Direction
HAROLD F. OXLEY,

17 E. 49TH ST.,
NEW YORK, N. Y.

**FROM COAST TO COAST
THE NATION'S TOAST**



**DECCA
RECORDS**

presents

The Latin-American Rhythm of

**JOSE
MORAND**

AND HIS ORCHESTRA

playing

**MISIRLOU
SAND IN MY SHOES**

**DECCA
RECORD
3974**

**MARIE ELENA
LA PALOMA**

3847

**TWO HEARTS THAT PASS IN THE NIGHT
LA ROSITA**

3827

**Opening indefinite engagement at the Netherland
Plaza Hotel, Cincinnati, October 1st. Broadcasting
over WLW-NBC network.**

MCA Artists Ltd. AGENCY 7-5 FIFTH AVENUE
NEW YORK, NEW YORK

**"The Importance of Inter-
national Music to Music
Machines"**

By **TETOS DEMETRIADES**

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

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

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

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

On these foreign titles we also include an English translation of the foreign title. This allows the operator to print the translation on the reverse side of a title strip for some of his locations where the patronage is not entirely a foreign-language-speaking element. To many in the music field the foreign and international record end of the business may seem a relatively small thing—and especially something so seemingly insignificant as the translating of foreign labels. But to thousands of music machine operators, the servicing of locations catering to various nationalities is by no means a small problem.

Just to give the reader a bare idea of the scope of this part of the recording industry I want to point to a few of different-type locations we serve. Many music machines are located in cities and areas where there are large Polish populations. To satisfy the patrons of these places, the operator must see to it that at least half of the records on those machines are either Polish or of the international polka type. The States using the most Polish disks are Maryland, Up-State New York, New Jersey, Michigan, Illinois, Indiana, Wisconsin, Pennsylvania, California, Montana and the New England territory.

Then there is the Bohemian catalog which is used predominantly in Ohio, Michigan, Illinois, Indiana, Wisconsin and North Dakota. German records are sold in abundance in New York, New Jersey, Pennsylvania, Illinois and Wisconsin. Croatian-Serbian recorded music is used heavily by operators of the machines in New York, Pennsylvania, Ohio, Michigan, Illinois, California and Washington. Jewish-Yiddish, Hungarian, Italian, Scandinavian, Slovak, Continental Gems and International Novelties are only a few of the other classifications in our thick catalogs which hold wide-spread favor thruout the country.

Operators of phonographs look upon these catalogs as a god-send for servicing their foreign locations. Such numbers as "Beer Barrel Polka," "Emila Polka," "Hot Clarinet Polka," "WPA Polka," "Helena Polka," "Woodpecker" and "Wine Jug" polkas have become standards in these locations, and the operators are saved the trouble and expense of scouting around to buy up expensive used and new imported European records when they have the international numbers in our catalogs on their machines. Too, these numbers never grow old. They can be rotated time and time again on the operator's route until they grow white with age.

Yes, the recording business is very interesting. And it is more interesting to me because I have a following who criticise my work and who admit it when I give them something good. This following is, of course, the public—but thru the coin phonograph operators, whose co-operation I appreciate.





A Flow of



"Champagne Profits"

spreads from coast to coast
with the

"Champagne Music"

of

LAWRENCE

WELK

TRY THESE New HITS by
this Great New Money-Making Band Today!

3725— Friendly Tavern Polka
You Are My Sunshine

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

3726— Clarinet Polka
Canadian Capers

3934— Back Home in Illinois
You're My Darling

Just Released!

3995— Noche De Ronda
Dawn

In Person

TRIANON BALLROOM

Chicago

5th Return
Engagement!
by POPULAR
DEMAND



with smooth-sweet vocals by

JAYNE WALTON

ON **DECCA**

RECORDS

On the Air

WGN

and the
MUTUAL NETWORK

5 times
weekly!

EXCLUSIVE MANAGEMENT
FREDERICK BROS. MUSIC CORPORATION
NEW YORK CHICAGO

THE OLE' MAESTRO



BEA BERLINE AND ALL THE LADS AND THE BAILEY SISTERS

Broadcasting for WRIGLEY'S SPEARMINT GUM Every Monday, Tuesday, Wednesday, Thursday, Friday—5:45-6 P.M., EDT., Over the Columbia Broadcasting System

GET OUR NEW DECCA RELEASE—

it's the M-E-O-W!

Fraidy Cat!

DECCA 3986

Published by
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Exclusive Management
MUSIC CORPORATION OF AMERICA

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EACH OFFICE A COMPLETE UNIT IN ITSELF

The Law and the Music Machine Operator

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

By ANDREW D. WEINBERGER

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



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

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

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

SALUTATIONS and CONGRATULATIONS
to the

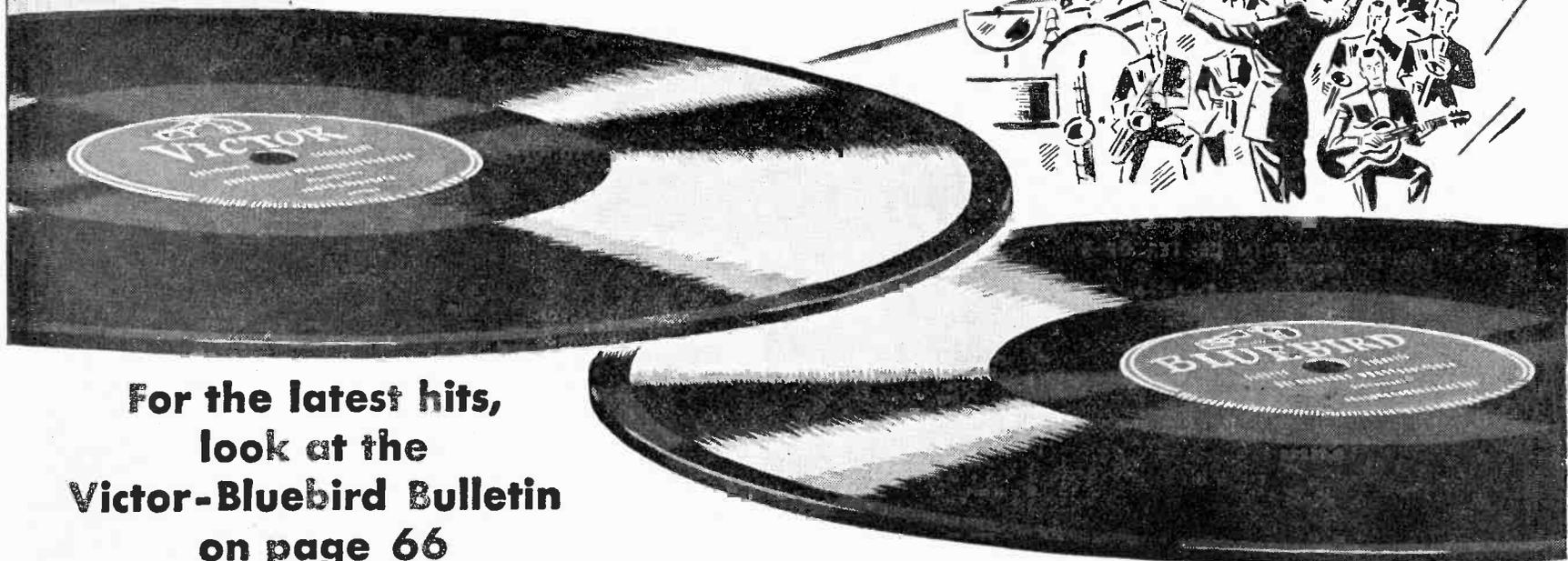
Victor and Bluebird
★ HITMAKERS ★

The Nation's Favorites—the Nickel Nabbing Champions!

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

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

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



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



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

A Service of the Radio Corporation of America • In Canada, RCA Victor Company, Ltd., Montreal

LATEST RECORDS OF ARTISTS

featured on the
COVERS AND COLOR PAGES
OF THIS SUPPLEMENT.

Because covers and insert pages in two colors must go to press long before the deadline for black-and-white pages in a supplement of this kind, the following recording artists whose advertisements are featured on the covers and insert pages were not able to include their latest recordings.

They are listed here so that all operators can easily refer to them:

GLENN MILLER

- | | | | |
|---------|--|---------|---|
| B-11287 | Dear Arabella
Ma-Ma-Maria | B-11219 | Under Blue
Canadian
Skies |
| B-11274 | From One Love to
Another I'm Thrilled | B-11215 | You and I
The Angels
Came Thru |
| B-11263 | Elmer's Tune
Dellilah | B-11203 | Peckaboo to
You
Cradle Song |
| B-11235 | It Happened In
Sun Valley
The Kiss Polka | B-11187 | I Guess I'll
Have To
Dream the
Rest |
| B-11230 | The Cowboy
Serenade
Below the
Equator | B-11183 | Don't Cry, Cherie
Sweeter Than
the Sweetest |
| | I Know Why
Chattanooga
Choo Choo | | |

GUY LOMBARDO

- | | | | |
|------|--|------|--|
| 3999 | I Don't Want To
Set the World on
Fire
Concerto for Two | 3890 | Sweethearts on
Parade |
| 3985 | By the Light of
the Silvery Moon
Cuddle Up a Little
Closer, Lovey
Mine | 3880 | After the Ball
Yip-I-Addy-I-Ay
You and I |
| 3897 | Make Believe
I Love You Truly | 3841 | Smiles
Rose Room |
| | | 3822 | Ma, I Miss Your
Apple Pie
Boo-Hoo |
| | | 3799 | On the Boulevard
My Gal Sal |

ALVINO REY and the KING SISTERS

(SEE PAGES TWO AND THREE OF EIGHT-PAGE, TWO-COLOR INSERT IN CENTER OF SUPPLEMENT.)

Latest VICTOR Records

- | | | | |
|---------|--|---------|---|
| B-11272 | Don't Take
Your Love
From Me
Jealous | B-11279 | Moonglow
Flap, Flap
(That's the
Way Ya' Say
Hello) |
| B-11254 | Dancing With
a Dream
Here Comes
the Bride | B-11252 | Having a Lonely
Time
He's 1-A In
the Army and
He's A-1 In
My Heart |
| B-11238 | How Green Was
My Valley
Drowsy Old
Riff | | |

HARRY JAMES

(SEE PAGES SIX AND SEVEN OF EIGHT-PAGE, TWO-COLOR INSERT IN CENTER OF SUPPLEMENT.)

Latest COLUMBIA Records

- | | | | |
|-------|--|-------|--|
| 36339 | Minka
Misirlou
Don't Take Your
Love From Me
Duke's Mixture
You Made Me
Love You
A Sinner Kissed
an Angel | 36255 | I Guess I'll Have
To Dream the
Rest
I'll Never Let a
Day Pass By |
| 36296 | | 36246 | It's So Peaceful
In the Country
Yes, Indeed! |

GENE KRUPA

- | | | | |
|------|---|------|---|
| 6400 | Amour
Watch the Birdie | 6278 | After You've Gone
Kick It |
| 6376 | Rancho Pillow
You Were There | 6266 | The Cowboy
Serenade
'Til Reveille |
| 6352 | Rockin' Chair
Tunin' Up | 6210 | Let Me Off Up-
town
Flamingo |
| 6308 | Have You
Changed?
Got a Letter From
My Kid Today | | |

BARRY WOOD

(SEE PAGE OPPOSITE)

Latest VICTOR Records

- | | | | |
|-------|---|-------|---|
| 27589 | City Called
Heaven
Call It Anything,
It's Love | 27528 | Oh, How I Hate
To Get Up in
the Morning
The Cowboy
Serenade
Harbor of Dreams |
| 27569 | When This Crazy
World Is Sane
Again | 27478 | Arms for the
Love of America
Any Bonds Today |

ABE LYMAN

(SEE PAGES FOUR AND FIVE OF EIGHT-PAGE, TWO-COLOR INSERT IN CENTER SPREAD OF SUPPLEMENT.)

Latest BLUEBIRD Records

- | | | | |
|---------|--|---------|---|
| B-11261 | The Indians
Threw Rocks
at Columbus
A Beautiful
Lady In Blue | B-11177 | When the
Lilacs Bloom
Again
Love You Are
Mine Tonight |
| B-11241 | Yours
Johnson
Special | | |

WOODY HERMAN

(SEE PAGE EIGHT OF EIGHT-PAGE, TWO-COLOR INSERT IN CENTER OF SUPPLEMENT.)

Latest DECCA Records

- | | | | |
|------|--|------|--|
| 3955 | Prisoner of Love
Love Me a Little
Little | 3874 | Loveliness and
Love
Don't Cry, Cherie
Herman at the
Sherman |
| 3894 | There Goes That
Song Again
You Call It
Madness, But I
Call It Love | 3813 | You'll Never Know
Lazy Rhapsody
Dancing in the
Dark
Time Changes
Everything |
| 3889 | Night Watchman
Hey Doc | 3751 | |

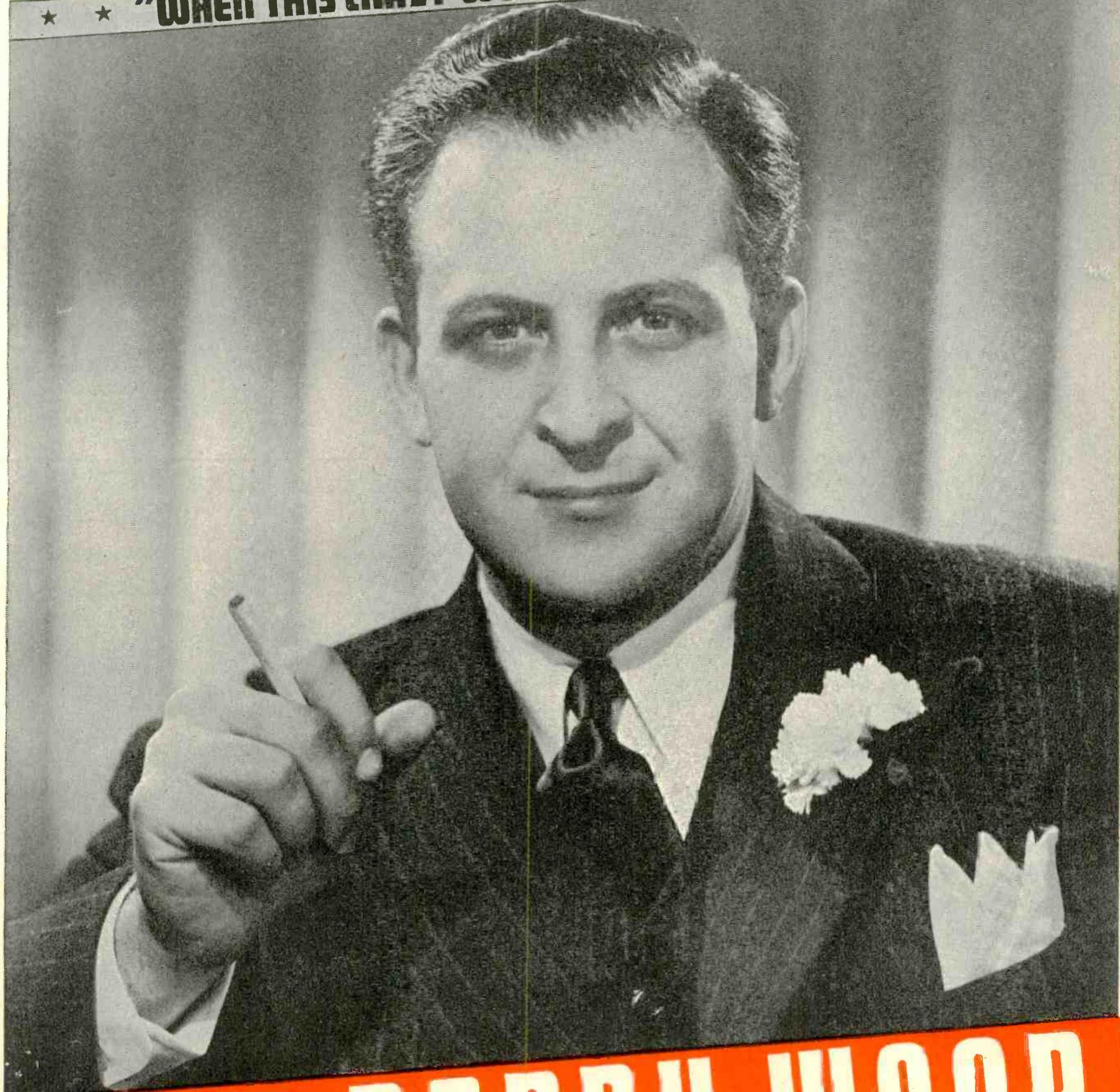
Irving Berlin's

"ANY BONDS TODAY"

VICTOR
27478
-
VICTOR
27569

★ ★ **"ARMS FOR THE LOVE OF AMERICA"**

★ ★ **"WHEN THIS CRAZY WORLD IS SANE AGAIN"**



By
**The Nation's
Favorite!**

BARRY WOOD

★ **on CBS "Your Hit Parade"** ★

MANAGEMENT CORPORATION OF AMERICA
DIVISION OF MCA ARTISTS LIMITED
LONDON NEW YORK CHICAGO SAN FRANCISCO BEVERLY HILLS CLEVELAND DALLAS

See opposite page for
BARRY WOOD'S
latest Victor Records

OPERATORS ALL OVER THE COUNTRY ARE FORMING *..Cheering*

"America's Outstanding Guitarist"

**HIP-
HIP-
HOO REY!**
for



**ALVINO
REY** ★

HIS GUITAR and HIS ORCHESTRA

Featuring
SKEETS HERFURT • DICK MORGAN • BILL SCHALLEN

**JEALOUS
IF IT'S TRUE
WILLIAM TELL OVERTURE**

**NIGHTY NIGHT
LIGHT CAVALRY OVERTURE**

**HARBOR OF DREAMS
HERE COMES THE BRIDE**

**A ROMANTIC GUY, I
HOW GREEN WAS MY VALLEY**

**HINDUSTAN
KISS THE BOYS GOODBYE**

**WHERE YOU ARE
IN THE HALL OF THE MOUNTAIN KING
TIGER RAG**



See page opposite first page of this insert for the latest Bluebird Records by Alvin Rey and the King Sisters.

Sections' **FOR THIS SENSATIONAL NEW COMBINATION** of nickel getters!

**LONG LIVE
THE MONARCHS** OF
MUSIC MACHINE
MONEY-MAKERS



The **KING
SISTERS**

ALYCE • DONNA • LOUISE • YVONNE
the Greatest Feminine Quartette in American Popular Music
BLUEBIRD RECORDING ARTISTS



HUT SUT SONG

MISS OTIS REGRETS

BACK IN YOUR OWN BACKYARD

LOVE ME A LITTLE LITTLE

WHERE THE MOUNTAINS MEET THE MOON

PERSPICACITY (THE LILAC TREE)

MY SISTER AND I

I DREAMT I DWELT IN HARLEM

A ROSE AND A PRAYER

MOONGLOW

I'LL GET BY

MUSIC MAKERS

JAVA JIVE

I UNDERSTAND

Exclusive Management

MUSIC CORPORATION OF AMERICA

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

EACH OFFICE A COMPLETE UNIT IN ITSELF

*Sincerely
Your Pal*

ABE

CAL



MASTER SHOWMAN OF THE MUSIC



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

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

NOTE TO OPERATORS: If there's any way we can co-operate with you in producing even bigger for your machines, please drop a line to Lyman—"sincerely your pal"!

LYMAN

and his
FORNIANS



On
BLUEBIRD RECORDS

WITH THE HITS THAT GET THE JITS!

B11241 YOURS
JOHNSON SPECIAL

B11261 THE INDIANS THREW ROCKS AT COLUMBUS
BEAUTIFUL LADY IN BLUE

B11158 FEEDBOX FREDDIE
DAWN

B11177 WHEN THE LILACS BLOOM AGAIN
LOVE, YOU ARE MINE TONIGHT

SEE PAGE OPPOSITE THE FIRST PAGE OF THIS INSERT
FOR ABE LYMAN'S LATEST BLUEBIRD MONEYMAKERS

WORLD

CROWDS 'EM IN ON DANCE DATES!

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

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



PERENNIAL FAVORITE ON THE AIR!

"WALTZ TIME"

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

Personal Representative

HARRY WEINSTEIN

247 PARK AVENUE, NEW YORK • WICKERSHAM 2-5047

ver the air—
When this
ER IN THIS

FORNIANS

moneymakers

A FAVORITE

SWEET and SWING

HARRY JAMES and his Music Makers gave you nickel-getting COLUMBIA hits like MUSIC MAKERS, THE FLIGHT OF THE BUMBLEBEE, CIRIBIRIBIN and others which are still rolling up big profits for operators in plenty of machines!

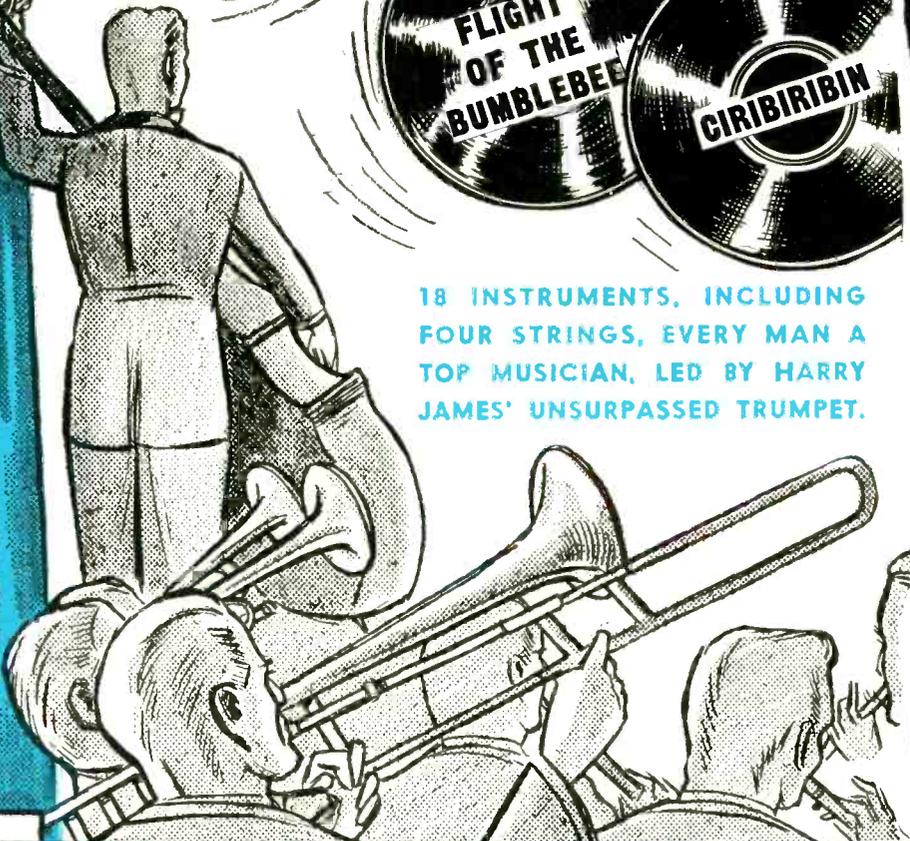


A NAME THAT MEANS
MORE PROFITS
for You
Everytime!



18 INSTRUMENTS, INCLUDING FOUR STRINGS, EVERY MAN A TOP MUSICIAN, LED BY HARRY JAMES' UNSURPASSED TRUMPET.

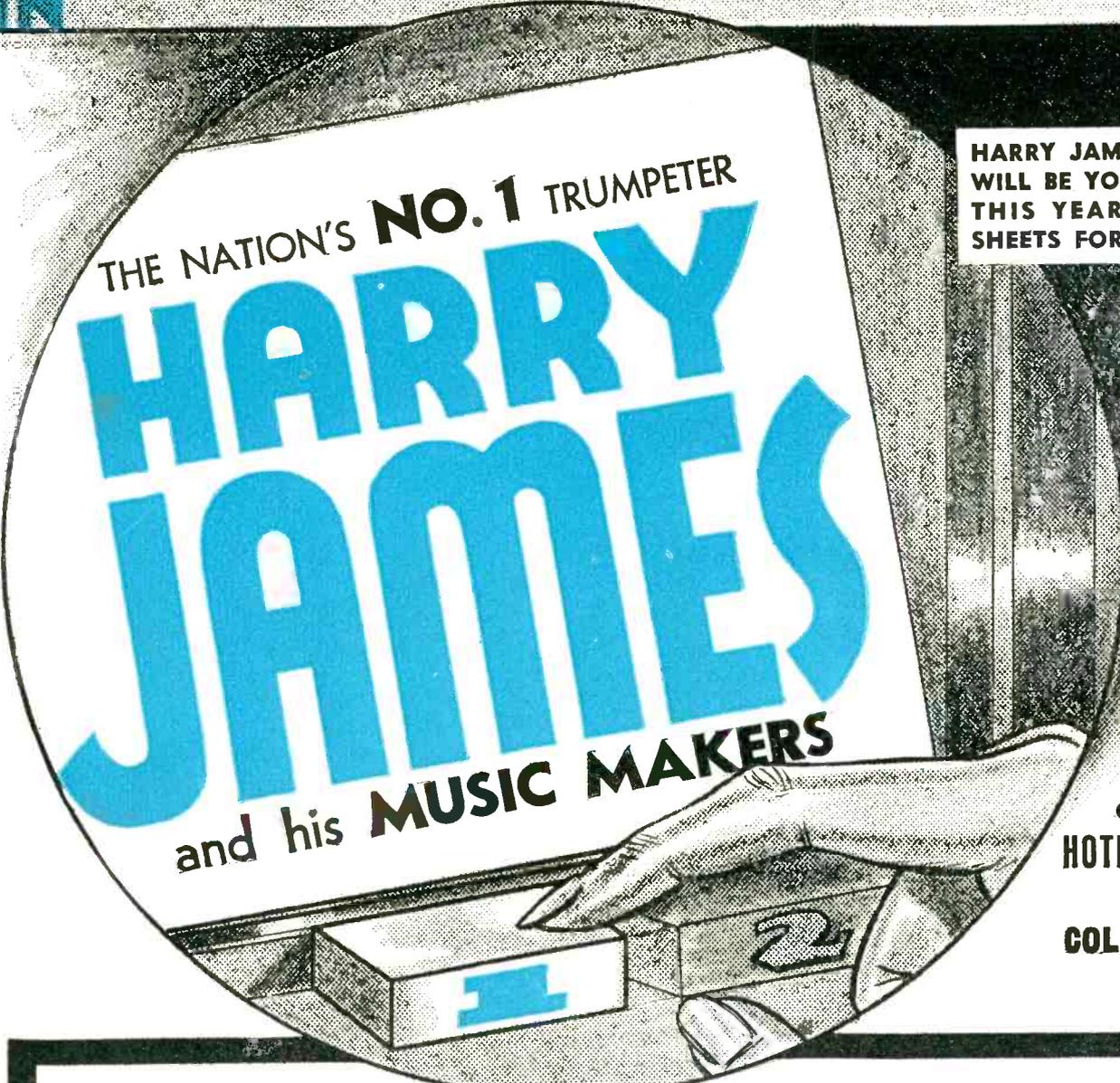
4 TRUMPETS 3 TROMBONES 6 REEDS PIANO GUITAR



Exclusive Management

MUSIC CORPORATION OF AMERICA

IN ALL YOUR MUSIC MACHINE LOCATIONS



THE NATION'S NO. 1 TRUMPETER

HARRY JAMES

and his MUSIC MAKERS

HARRY JAMES AND HIS MUSIC MAKERS WILL BE YOUR BIGGEST MONEY-MAKERS THIS YEAR! WATCH YOUR RELEASE SHEETS FOR LATEST RECORDS.

Currently Appearing
HOTEL LINCOLN • NEW YORK
on the Air via the
COLUMBIA and MUTUAL
NETWORKS

CELLO DRUMS BASS 4 VIOLINS 4 SAXOPHONES 2 VIOLAS

NOW with one of the greatest musical combinations in America HARRY JAMES swings along with every new COLUMBIA record he cuts, a bigger money-maker than the one before! Here a few of the more recent hit

COLUMBIA RECORDS by HARRY JAMES and his Music Makers

- | | | |
|--|--|--|
| 36339 DON'T TAKE YOUR LOVE FROM ME
DUKE'S MIXTURE | 36255 I GUESS I'LL HAVE TO DREAM
THE REST
I'LL NEVER LET A DAY PASS BY | 36222 LAMENT TO LOVE
DODGER'S FAN DANCE |
| 36296 YOU MADE ME LOVE YOU
A SINNER KISSED AN ANGEL | 36246 IT'S SO PEACEFUL IN THE
COUNTRY
YES, INDEED | 36190 SHARP AS A TACK
JEFFRIE'S BLUES |
| 36285 I'LL GET BY
LOST IN LOVE | 36232 (Re-issue) ONE O'CLOCK JUMP
TWO O'CLOCK JUMP | 36171 AURORA
DADDY |

on **COLUMBIA RECORDS**

SEE PAGE OPPOSITE FIRST INSERT PAGE FOR HARRY JAMES' LATEST COLUMBIA HITS



LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS
EACH OFFICE A COMPLETE UNIT IN ITSELF



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

WOODY HERMAN

**AND HIS ORCHESTRA
FEATURING
THE WOODCHOPPERS & THE FOUR CHIPS**



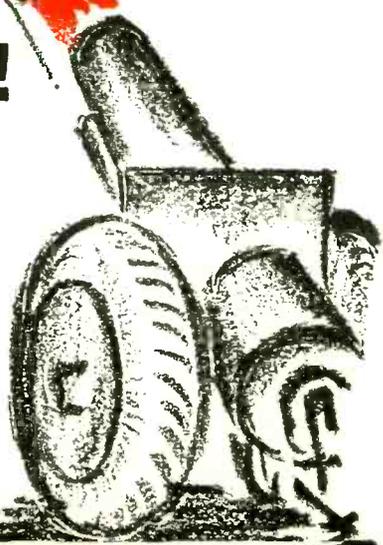
**SWEET OR HOT
EVERY RECORD HITS THE BULLS EYE!**

- 3955 Love Me a Little Little
Prisoner of Love
- 3894 There Goes That Song Again
You Call It Madness, But I Call
It Love
- 3889 Night Watchman
Hey, Doc!
- 3874 Loveliness and Love
Don't Cry, Cheri

- 3813 You'll Never Know
Lazy Rhapsody
(Woodchoppers) South
- 3761 Fan It
- 3751 Dancing in the Dark
Time Changes Everything
- 3745 G'bye Now
Until Tomorrow
- 3738 Intermezzo
My Mom

**SUCCESSFUL PERSONAL ENGAGEMENTS
AT THESE LEADING "SPOTS" HAVE BUILT
WOODY HERMAN'S POPULARITY WITH
THE PATRONS OF ALL YOUR LOCATIONS—**

HOTEL NEW YORKER, New York
PALLADIUM, Hollywood
HOTEL SHERMAN, Chicago
MEADOWBROOK, New Jersey
GLEN ISLAND CASINO, New York
EASTWOOD GARDENS, Detroit
and leading theatres and colleges
throughout the country.



**SEE PAGE OPPOSITE FIRST INSERT PAGE FOR
COMPLETE LIST OF WOODY HERMAN'S LAT-
EST SMASH HIT DECCA RECORDS.**

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

Latest Record Releases and Pertinent Facts About Artists Represented in This Supplement

ANDREWS SISTERS

The Andrews Sisters, Maxene, Patty and La Verne, jumped to fame with a Decca record of "Bei Mir Bist Du Schoen," three years ago and have since completed many successful engagements, booked by General Amusement Corporation.

They starred on three outstanding radio commercials, the Wrigley program, a Phil Baker show for the Hawaiian Pineapple Company, and the Chesterfield program. Among the many top spots they have played are the Paramount Theater, New York—five times in two years; Paramount and Orpheum Theaters in Los Angeles; Chicago Theater, Chicago; Shubert Theater, Cincinnati; Michigan Theater, Detroit; Palace Theater, Cleveland. They broke all records in Casa Manana, Culver City, Calif., and Steel Pier in Atlantic City. Recently they completed their fourth starring movie for Universal, "Hold That Ghost." They are considered top sellers for Decca records. Currently heard on the radio for Holland Furnace, and they hold a four-picture-a-year contract with their studio. The girls make their sixth appearance at the New York Paramount October 24 for four weeks, with their seventh date set for a three-weeker during Christmas and New Year's holidays.

Latest Releases on Decca Records:

Why Don't We Do This More Often?
I Wish I Had a Dime

The Boogie Woogie Piggy
The Nickel Serenade

Sonny Boy
Gimme Some Skin, My Friend

Daddy
Sleepy Serenade

Aurora
Music Makers

I'll Be With You In Apple Blossom
Time
I, Yi, Yi, Yi, Yi (I Like You Very
Much)

LOUIS ARMSTRONG

Louis Armstrong, with his frog-voiced vocals and trumpet, currently recorded by Decca and previously by Vocalion, has long been a standard name for ballrooms, vaudeville houses, radio and screen. The films in which he has appeared include "Pennies From Heaven," "Artists and Models," "Every Day's a Holiday," "Goin' Places," and he is currently on his way to Hollywood to appear in a film with Orson Welles. His stage dates include the legitimate show, "Swingin' the Dream," with Benny Goodman. Band personnel includes six brass, four reeds, four rhythm and, of course, Satchmo's superior trumpet blasts. Satchmo was also on the Fleischmann Yeast program for 13 weeks and has made numerous guest appearances on leading radio programs. Besides Armstrong, band vocalists include Ann Baker and Sonny Woods.

Latest Releases on Decca Records:

I'll Get Mine By and By
Yes Suh!

Ev'rything's Been Done Before
In the Gloaming

Dipper Mouth
I'm in the Mood for Love

Confessin' (That I Love You)
Struttin' With Some Barbecue

On the Sunny Side of the Street
Satchel Mouth Swing

Mahogany Hall Stomp
West End Blues

MITCHELL AYRES

Mitchell Ayres and his smooth "Fashion in Music" record under the Bluebird label and are managed by Music Corporation of America. Ayres is currently at the Paramount Theater, New York, where the leader's up-to-the-minute arrangements are finding great favor. After leaving the Paramount, band will embark on an extended theater tour. Ayres spent a successful summer season at the West End Casino, West End, N. J. Previous to that the smooth, danceable Ayres rhythms were heard in such locations as St. George Hotel, Brooklyn; Hollywood Restaurant, New York; Village Barn, New York; Raymor Ballroom, Boston; Adolphus Hotel, Dallas, and Murray's, Tuckahoe, N. Y. Ayres takes pride in his extensive library of novelties, standards, Latins, waltzes and pops, and values the repertoire at over \$40,000. Featured vocalists are Meredith Blake and Johnny Bond. Band also features a Glee Club, and instrumentalists Harry Terrill and Marty Olson also rate bows. Band consists of two violins (one of them the leader's), three reeds, three trumpets, a trombone and four rhythm. Men double on many other instruments.

Latest Releases on Bluebird Records:

I Don't Want To Set the World on
Fire

When Are We Going To Land Abroad?

Call It Anything, It's Love
Cowboys and Indians

Goodbye Dear, I'll Be Back In a Year
At the Old Town Hall

Mexicali Oomph
Daughter of Jeanie

Time Was
Anything

CHARLIE BARNET

The "King of the Saxophone" and his contagious brand of modern music are heard on Bluebird records. Charlie fronts the band with his expressive horn; other instruments in addition to the Barnet sax are three reeds, four trumpets, four trombones and four rhythm. Featured vocalists are Bob Carroll, Ford Leary and, until the unfortunate accident which resulted in the death of one of their members, the Quintones. Under the management of the Music Corporation of America, Barnet has taken his punchy rhythms onto the campuses of many leading colleges. Band has played over all the networks, and has been featured in such outstanding places as the Lincoln Hotel, New York; Glen Island Casino, New York; Paramount Theater, New York; Palomar Ballroom, Los Angeles; Roosevelt Hotel, New Orleans. Recently appeared at Casa Manana, Culver City, Calif.

Latest Releases on Bluebird Records:

Swingin' On Nothin'
Harlem Speaks

Spanish Kick
Lois

Wasn't It You?
Be Fair

When the Sun Comes Out
I'll Never Let a Day Pass By

Ponce De Leon
Little Dip

Consider Yourself Kissed
Little John Ordinary

BARRY SISTERS

Alumnae of the Broadway musical success "Crazy With the Heat," this vocal duo has made Standard records that are becoming increasingly popular. Specializing in novelty tunes, the girls have built a large following for themselves with their peppy, tuneful arrangements.

Latest Releases on Standard Records:

Joey's Got a Girl
Pussy Cat Agony Five
Pound Your Table Polka
Old Chief Walla Hoo

COUNT BASIE

Count Basie, "The Jump King of Swing," and his orchestra are heard on the Okeh label and are managed by the William Morris Agency. Band is made up of five reeds, six brass and four rhythm. Basie has one of the greatest rhythm sections in the country—Joe Jones at the drums, Freddie Greene on the guitar, Walter Page on the bass and the Count himself at the piano. Vocals are handled by James Rushing, 250 pounds of blues, and Earle Warren. Basie has appeared in such night clubs, ballrooms, hotels and theaters as the Famous Door, Roseland Ballroom, Apollo Theater and Savoy Ballroom, New York; State-Lake Theater, College Inn, Hotel Sherman and the Grand Terrace, Chicago; Southland and Ritz-Carlton Hotel, Boston; Orpheum Theater, Memphis; Howard Theater, Washington; Royal Theater, Baltimore, and the William Penn Hotel, Pittsburgh. Basie's "One o'Clock Jump" is one of the most popular songs he has written. Band has also appeared on Coast-to-Coast hookups of the major networks.

Latest Releases on Okeh Records:

Diggin' for Dex
H and J

Basie Boogie
Let Me See

Fancy Meetin' You
One Two Three O'Lairy

Goin' To Chicago Blues
9:20 Special

Down, Down, Down
You Betcha My Life

BEN BERNIE

Ben Bernie, "The Ol' Maestro," is one of radio's mainstays. Under the management of Music Corporation of America, Bernie "and all the lads" are currently appearing over CBS under the sponsorship of Wrigley's Gum. Previous sponsored programs were Pabst Blue Ribbon (NBC, three years), U. S. Rubber (CBS), Half and Half (CBS) and Bromo Seltzer (NBC). Bernie has made several feature pictures and has appeared in the smartest hotels and night clubs from Coast to Coast. Among outstanding recent engagements have been Hotel Astor, New York; Hotel Pennsylvania, New York; Ritz-Carlton, Boston; Taft Hotel, New York; Manhattan Beach Casino, New York. Featured vocalists with band are Donald Saxon and the Bailey Sisters, harmony duo. Usual instrumentation is four sax, three trumpets, two trombones, four rhythm. Band records for Decca.

Latest Releases on Decca Records:

'Fraidy Cat
L'il Abner

WILL BRADLEY

Will Bradley, "The Boy With the Horn," has played trombone with many of the top bands, including Milt Shaw's Detroiters, Andre Kostelanetz, Nat Shilkret, Raymond Paige, Freddie Rich, Red Nichols' Five Pennies, and Ray Noble. Bradley is heard with his own band on Columbia records and is under the direction of the William Morris Agency. Featured are Ray McKinley, "America's Greatest Musical Drummer," Lynn Gardner and Terry Allen, sharing the vocals, and the Bradley Boogie Woogie Trio. Band consists of four reeds, six brass and four rhythm. Outstanding engagements include the Hotel Astor Roof, Biltmore Hotel, The Famous Door and the Paramount Theater, New York; Hotel Jung, New Orleans; Ritz-Carlton Hotel, Boston, and Hotel Baker, Dallas. Bradley is currently appearing at the Hotel Sherman, Chicago. The past year Bradley socked home an outstanding record, "Beat Me, Daddy, Eight to the Bar," with Ray McKinley featured at the drums and mike. Band has also been aired over NBC's Red and Blue networks.

Latest Releases on Columbia Records:

Jack and Jill
Don't Let Julia Fool Ya

Call It Anything, It's Love
Basin Street Boogie

In the Hall of the Mountain King
From the Land of the Sky-Blue Waters

All That Meat and No Potatoes
Get Thee Behind Me Satan

City Called Heaven
I'm Tired of Waiting For You

Boogie Woogie Piggy
Love Me a Little Little

LES BROWN

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

Latest Releases on Okeh Records:

Joltin' Joe Di Maggio
Nickel Serenade

City Called Heaven
It's You Again

All That Meat and No Potatoes
As If You Didn't Know

I Guess I'll Have to Dream the Rest
Be Fair

Do You Care?
Lament To Love

BOBBY BYRNE

Bobby Byrne and his orchestra are heard on Decca records and are managed by General Amusement Corporation. Featured vocalists are Dorothy Claire and Jimmy Palmer. One of the youngest maestri on the stands, Byrne is noted for the execution of arrangements penned by Don Redman. Instrumentation is four sax, seven brass and four rhythm, with Byrne himself on fourth trombone. Out-

Now on **DECCA** Records!



MAXINE SULLIVAN

Star of Radio, Pictures, Theatres and Night Clubs Operators! Now you can get those nickels the easy way . . . Here's the first MAXINE SULLIVAN DECCA record. This one on your phonographs will mean more nickels in your pocket!

Loch Lomond
Just Like a Gypsy . . . 3954

And watch for more new DECCA winners by MAXINE SULLIVAN

MCA Artists' *Agency* 745 FIFTH AVENUE NEW YORK, NEW YORK

standing engagements include Roseland Ballroom, Brooklyn; Windsor Theater, New York; Glen Island Casino, New Rochelle, N. Y.; Strand Theater, New York; Frank Dailey's Meadowbrook, Cedar Grove, N. J.; Hotel Roosevelt, New Orleans; Hotel Pennsylvania, New York, and many college and ballroom stands. He was heard for 13 weeks on NBC for the Raleigh cigarette program. Currently on tour in the Midwest where he was recently heard at Eastwood Gardens, Detroit.

Latest Releases on Decca Records:

- It's You Again
- I Went Out of My Way
- I Guess I'll Have To Dream the Rest
- What Word Is Sweeter Than Sweet-heart?
- If It's True
- More Than Once
- Down, Down, Down
- You Started Something
- Two Hearts That Pass In the Night
- These Things You Left Me
- Do I Worry?
- Nighty-Night
- I Found a Million Dollar Baby
- On the Beach at Waikiki

CAB CALLOWAY

Cab Calloway is currently engaged in giving out his "hi-de-hos" from the stages of a string of important Eastern theaters. Managed by Mills Artists, Inc., Calloway does his recording under the Okeh label. Calloway's band features driving Harlemaesque rhythms, with the sax style of Chu Berry and the drumming of Cozy Cole highlighted. The leather-lunged maestro handles most of the vocals, with an occasional assist from pianist Benny Payne. Maestro and men are being starred over Mutual's Coast-to-Coast hook-up on the "Cab Calloway Quizzicale" every Sunday evening. Recent engagements include Strand Theater, New York; State-Lake Theater, Chicago; Hotel Sherman, Chicago; Stanley Theater, Pittsburgh; Palace Theater, Cleveland, and Earle Theater, Philadelphia. Band instrumentation includes five reeds, three trumpets, three trombones and four rhythm.

Latest Releases on Okeh Records:

- St. James Infirmary
- You Are the One In My Heart
- I See a Million People
- We Go Well Together
- Hey, Doc!
- Conchita
- Take the "A" Train
- Chattanooga Choo Choo
- Hep Cat's Love Song
- Ebony Silhouette

FRANKIE CARLE

Frankie Carle is one of the best known piano stylists. Featured with Horace Heidt and his Musical Knights, Carle has been heard, among other engagements, at the Biltmore Hotel; Strand Theater, New York, and in radio on the Pot o' Gold program for Tums. Besides his unusual skill on the piano keys, Carle is an accomplished composer. He authored "Sunrise Serenade," "A Lover's Lullaby," "Shadows" and "Falling Leaves." Two of his latest songs, "Whispers" and "Just Lazy," are being published by Jewel Music. Heard on Columbia records, Carle's familiar key-tinkling is a feature of the current "Answers by the Dancers" broadcast for Tums.

Latest Releases on Columbia Records:

- I Know That You Know
- Somebody Loves Me
- After You've Gone
- Sweet and Lovely
- I Can't Believe That You're In Love
- With Me
- The Love Nest
- The One I Love Belongs to Somebody Else
- Swinging Down the Lane

JEAN CAVALL

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

Latest Releases on Standard Records:

Tommy's Mustache

CARMEN CAVALLARO

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

Latest Releases on Decca Records:

- Enlloro
- Intermezzo
- Concerto
- 'Til Reveille
- A Romantic Guy,
- Decca Album No. 230

BOB CHESTER

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

Latest Releases on Bluebird Records:

- You Can't Get Lovin'
- You Betcha My Life
- A New Shade of Blue
- You Were Meant For Me
- You're a Natural
- In Waikiki
- It's So Peaceful In the Country
- There Goes That Song Again
- Clap Your Hands On the Afterbeat
- Time and Time Again

BUDDY CLARK

Buddy Clark's singing voice has veritably monopolized the cream of the air lanes since he started singing over the ether waves about nine and a half years ago from Boston for a mattress company. I. J. Fox, the furrier, had him broadcasting four times weekly from Boston, and then Clark moved into New York to be aired with Benny Goodman on the "Let's Dance" program. Then he went with Lud Gluskin on the show for Ex-Lax, and from there to sustaining with CBS. He topped it all with a three-year run on the Lucky Strike "Hit Parade," doing several shows for American Tobacco at the same time. He found time to get to the Coast to work in the Winchell-Bernie film, "Wake Up and Live." Clark worked with Ben Bernie on the U. S. Rubber show, and then headed for Chicago to work with Wayne King for Colgate, doubling with Bernie on a tobacco

You'll always find
top TALENT *and top* TUNES
on VICTOR RECORDS *by*
JAN SAVITT

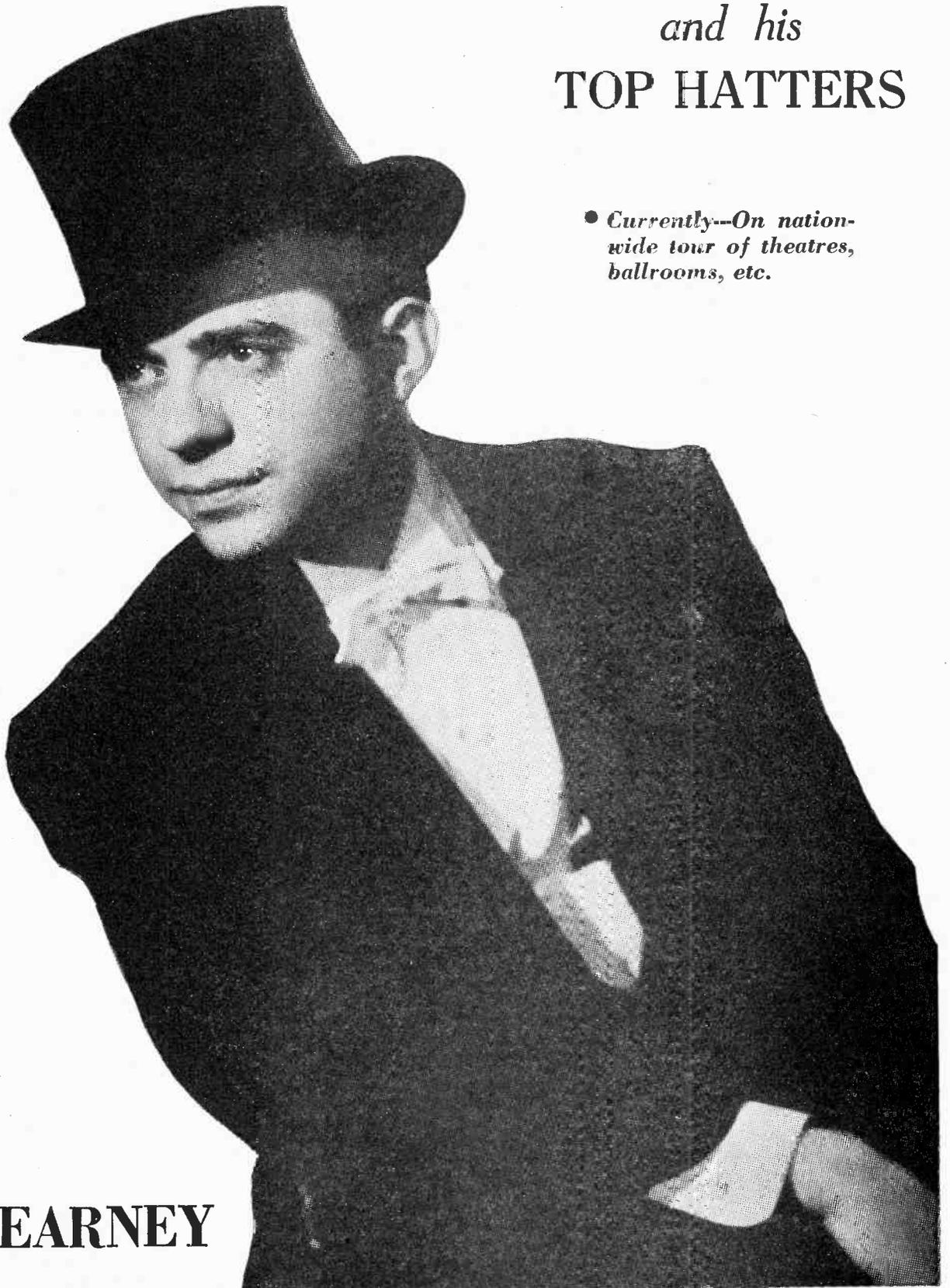
Jan Savitt's outstanding box-office grosses at personal appearances in theatres, ballrooms, night clubs and cafes insure increased play for operators who use these latest Victor records.

and his
TOP HATTERS

• *Currently--On nationwide tour of theatres, ballrooms, etc.*

- 27594 AFTERNOON OF A FAUN,
Part 1
AFTERNOON OF A FAUN,
Part 2
- 27584 A DROP IN THE BUCKET
WHY DON'T WE DO THIS
MORE OFTEN
- 27577 I SEE A MILLION PEOPLE
LA CINQUAINTAINE
- 27573 CHATTANOOGA CHOO
CHOO
AS WE WALK INTO THE
SUNSET
- 27515 LOVE'S GOT NOTHIN' ON
ME
WHEN THE SUN COMES
OUT
- 27512 KEEP COOL, FOOL
TATTLETALE
- 27477 JO-JO, THE HOBO
TOPPER
- 27464 IT'S SO PEACEFUL IN THE
COUNTRY
SUGAR FOOT STRUT

Personal Representative: **JACK KEARNEY**



Exclusive Management

MUSIC CORPORATION OF AMERICA

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

EACH OFFICE A COMPLETE UNIT IN ITSELF



Really...

a combination of

"TALENT and TUNES"

EDDY HOWARD

WHO

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

**NOW OFF TO CONQUER
NEW FIELDS (we hope) with**

EDDY HOWARD

and his

ORCHESTRA

COLUMBIA RECORDS (of course)

MUSIC CORPORATION OF AMERICA

Personal Direction: W. BIGGIE LEVIN

program. Also the Howard Clothes program, "Show of the Week," is currently on the Armour Treet Time show three times weekly and also on the Wayne King Saturday night show for Luxor Cosmetics. Clark has also made personal appearances at the leading theaters throughout the country.

Latest releases on Okeh Records:

Honorable Moon
Dream Dancing
Rancho Pillow
Have You Changed
Ma Ma Maria
Moonlight Masquerade
A Sinner Kissed an Angel
Delilah

BING CROSBY

Bing Crosby needs little identification. He stars on the radio for the Kraft Music Hall program over the NBC networks; he has sold more than 1,200,000 Decca records, the highest mark ever set in platter sales; he owns a controlling interest in a song-publishing firm and a record business, and is, of course, one of the leading box-office names for Paramount Pictures. Crosby started as a student at Gonzaga College, where, together with Al Rinker, he organized a seven-piece orchestra which was booked later into a local vaudeville house. The two boys did well in vaudeville, finally joining Paul Whiteman, where a third man, Harry Barris, made a trio of the vocalizing duo. Crosby, Rinker and Barris became famous as Paul Whiteman's Rhythm Boys. Then came a stand at the Los Angeles Coconut Grove, and Crosby won soloist fame. A series of best-selling records and short-picture appearances, and Crosby landed a national broadcasting spot with CBS. From here on his singing made history. Possessor of the degree of Doctor of Music, Bing Crosby is established as an inner circle of the entertainment world. He has starred in 22 Paramount films, one for MGM, one for Columbia and one for Universal. His most recent is Paramount's "Birth of the Blues," in which he is teamed with Mary Martin and Brian Donlevy. Crosby returns to the Kraft air show October 23, after a vacation in the Argentine.

Latest Releases on Decca Records:

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

XAVIER CUGAT

"The Rumba King" and his orchestra, heard on Columbia records and managed by Music Corporation of America, are currently winding up their ninth consecutive season at New York's swank Waldorf-Astoria Hotel. Their next appearance will be at the Paramount Theater, New York. A foremost exponent of Latin rhythms designed for American consumption, Cugat has appeared in many of the finest locations in the country. Among his engagements have been Club Bali, Philadelphia; the Beachcomber, Miami Beach; Hotel Mark Hopkins, San Francisco; Hotel Statler, Detroit, and Stevens Hotel, Chicago. Featured vocalists are Lina Romay, Carmen Castillo and Miguelito Valdes. Cugat plays violin and his four sax men double on clarinet, flute, violin and accordion. Band also includes a trumpet, two other violins

(one doubling on marimba), string bass, piano, guitar, drums, marracas and bongo. Outfit is heard over NBC every Thursday, sponsored by Camels.

Latest Releases on Columbia Records:

Ma-Ma-Maria
Moon and Sand
Misirlou
Lora Timbero
Parampampin
Tumbando Cana
Rhumba Rhapsody
's It Tabu?
Madreselva
Nostalgias
Minnie From Trinidad
Aurora

LEON D'ORO

This Italian orchestra has been attracting attention with its fine work on Victor International records. Specializing in modern Italian dance rhythms, D'Oro's American popularity may soon rival his high standing in Italian musical circles. His orchestra is composed of Italy's finest musicians.

Latest Releases on Victor International Records:

Wine Jug
Swing Me 'Round
Witty Polka
Mouse in the Clock
Whizzing By

JIMMY DORSEY

Jimmy Dorsey, heard on Decca records, is managed by General Amusement Corporation. Helen O'Connell and Bob Eberly share vocal honors and are known as two of the best songsters in the business. Jimmy is a master of the saxophone, contributing much of the rhythm for which his 17-piece orchestra is famous. His band has cut a huge number of top-selling records. Engagements include, among a host of other top spots, the Meadowbrook, Cedar Grove, N. J.; Pennsylvania Hotel, Strand Theater, Hotel New Yorker, Hotel Pennsylvania, New York; Cedar Point Ballroom, Sandusky, O.; Michigan Theater, Detroit; College Inn, Hotel Sherman, Chicago; Roosevelt Hotel, New Orleans; Flatbush Theater, Brooklyn; Windsor Theater, Bronx, and Shea's Theater, Buffalo. He is currently scheduled to leave for the Coast, where he and his band will appear in a film. Instrumentation: five sax, six brass and four rhythm.

Latest Releases on Decca Records:

Moonlight Masquerade
Wasn't It You?
Jim
A New Shade of Blue
Embraceable You
Fingerbustin'
I Got Rhythm
Time Was
Isle of Pines
A Rose and a Prayer
Be Fair

EDDY DUCHIN

Just returned from a 10-week engagement at the Casino Copacabana, Rio de Janeiro, Brazil, Eddy Duchin, ever the pioneer, is now in the process of recording many interesting Brazilian novelties for Columbia. Those who have heard Eddy and the band play these South American tunes predict that they will sweep to nationwide popularity in a very short time. One of the country's foremost hotel bands, the Duchin outfit also has set many theater marks and has appeared on many sponsored radio programs. Currently at the Strand Theater, New York, the band will open the new Wedgewood Room of the Waldorf-Astoria Hotel. In addition to playing at the Waldorf in past seasons the band has appeared in such outstanding hotels as the Plaza, New York; Palmer House, Chicago, and the Ambassador, Los Angeles.

RECORDS OF AMERICAN HISTORY
by *Gale Inc.*
CHAPTER I

Once upon a time
At midnight
A spirited
American Patriot
"Paul Revere"
Mounted his horse, and
Rode through the
Streets of Lexington
SHOUTING ...

**WAKE UP!
WAKE UP!**

AND LISTEN TO THE SENSATIONAL RECORDING
"I DON'T WANT TO SET THE WORLD ON FIRE"
by **THE 4 INK SPOTS**
BACKED BY "HEY DOC"
DECCA 3987

One of the most versatile of all bands, the Duchin crew consists of four reeds, two trumpets, a trombone, bass (doubling on tuba), drums, guitar, and two pianos, one of which, of course, is that of the maestro himself. Featured are June Robbins, songstress; Lew Sherwood, the "Singing Trumpeter"; Tony Leonard and Johnny Drake, singers. Band is managed by Music Corporation of America.

Latest Releases on Columbia Records:

Love Thought of It All
Stars Over the Schoolhouse
Wasn't It You?
Be Fair

Time Was
Starlight, Star Bright

You Started Something
Loveliness and Love

Throwing Pebbles In the Millstream
Where the Mountains Meets the Moon

SONNY DUNHAM

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

others' "Nickel Serenade" and "Bar Babble" are slated for platter prominence.

Latest Releases on Bluebird Records:

As We Walk Into the Sunset
Memories of You

The Nickel Serenade
Hi Neighbor!

Lament To Love
Down, Down, Down

Sand In My Shoes
Easy Street

Throwing Pebbles In the Millstream
Bar Babble

DUKE ELLINGTON

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

Latest releases on Victor Records:

Moon Over Cuba
Just a Sittin' and a Rockin'

Dear Old Southland
Solitude

I Got It Bad and That Ain't Good
Chocolate Shake

Jump For Joy
The Brown Skin Gal

Bakiff
The Giddybug Gallop

SKINNAY ENNIS

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

Latest releases on Victor Records:

Don't Let Julia Fool Ya
I Don't Want To Set the World on Fire

You Mean So Much to Me
Whistler's Mother-in-Law

SHEP FIELDS

Shep Fields and his new music are heard on Bluebird records, and are under the management of Music Corporation of America. Fields, originator of "Rippling Rhythm," which earned him high ranking among popular maestros a few years back, discarded that type of music this year and made the headlines with a brassless band made up entirely of reeds, plus the usual four-man rhythm section. Fields'

10 sax men and four rhythm dispensers double on a total of 45 instruments, which makes for great variety and enables the leader to get distinctive tonal effects. The band without brass appears to have passed the experimental stage and to have become accepted as extremely danceable, easy to listen to and completely out of the "freak" category. "Rippling Rhythm" was heard in the nation's finest theaters, hotels and ballrooms. It is safe to predict that the all-reed band will attain similar popularity. Currently playing a week at the Palace Theaters in Youngstown and Akron, O., the new band has been heard at the Manhattan Beach Casino New York; Gay White Way, New York; Sea Girt Inn, N. J. Featured vocalists are Dorothy Allen and Pat Foy.

Latest Releases on Bluebird Records:

City Called Heaven
It's You Again

Yo Te Amo, Oh! Baby
The Whistler's Mother-in-Law

Don't Blame Me
Hungarian Dance

Habanera
You're Blase

I Found a Million Dollar Baby In a
Five and Ten Cent Store
Marche Slave

ELLA FITZGERALD

Ella Fitzgerald, "First Lady of Swing," is heard on Decca records and is managed by Gale, Inc. Band consists of five reed, six brass and four rhythm, and features the vocals of Miss Fitzgerald, to whom the band was legally bequeathed by the late Check Webb. Baton waving is handled by Teddy McCrae, who doubles on the sax and is band's chief arranger. Ella and the band have appeared at such top spots as the Paramount Theater, Loew's State Theater, Apollo Theater and Savoy Ballroom, New York, and the Strand Theater, Brooklyn. Band is currently at the

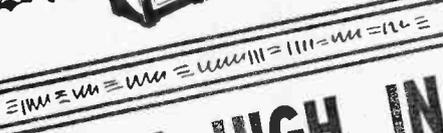
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MUSIC MACHINE OPERATORS!

MUSIC MACHINE SPECIAL

TALENT and TUNES SUPPLEMENT

The **Music Machine News**



VOL. 1 - No. 1

SHEP FIELDS HITS NEW HIGH IN POPULARITY WITH UNIQUE BAND FEATURING REEDS AND RHYTHM

Shep Fields' New Bluebird Records "Red Hot for Profits," say Operators



Press Reviews Reflect Public Enthusiasm For Sensational New Style Introduced by Fields

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

"The new band is built on rhythm and reeds, with nary a trombone or trumpet in the aggregation. Yet Fields' arrangements (and they are terrific, by the way) allow their cues to be taken by the saxes in such a manner you'd take an oath they were included . . . the result was amazing."—*Houston Chronicle*.

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

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

"With this combination, Fields is deriving tone colors never before achieved in a dance unit."—*Winchester Chronicle*.

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

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

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

"Shep's new brain child gets a big O. K. from this listener . . . With this lineup Fields and the boys get pleasing results in both the swing and sweet categories."—*Pittsburgh Press*.

"Orchids to Shep Fields' platter of 'March Slave.'" —Walter Winchell.

"Gold Stars to Shep Fields' platter of 'March Slave.'" —Dorothy Kilgallen.

Shep Fields
Recording with his New Music
Bluebird Records

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

- MARCH SLAVE B11150 ★
- MILLION-DOLLAR BABY
- YOU'RE BLASE HABENERA B11206 ★
- DON'T BLAME ME HUNGARIAN DANCE No. 5 B11225 ★
- WHISTLER'S MOTHER-IN-LAW YO-TE-AMO B11242 ★
- IT'S YOU AGAIN CITY CALLED HEAVEN B11255 ★
- YOU'RE DRIVING ME CRAZY BLUE PRELUDE ★

KEEP WATCHING FOR HIS *New* RELEASES!

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EACH OFFICE A COMPLETE UNIT IN ITSELF

RECORDS OF AMERICAN HISTORY

by
Gale Inc.

CHAPTER II

JOHN SMITH in 1607
Led an expedition of

Settlers to

Jamestown, Virginia.

He aroused the wrath

Of the Indians

When he was to be killed

POCAHONTAS

CRIED

**DON'T!
DON'T!**

HE'S GOT A RECORDING OF

"HEY DOC"

by **ERSKINE HAWKINS**

AND HIS ORCHESTRA

BACKED BY

"SOMEONES ROCKING MY DREAM BOAT"

BLUEBIRD #11277



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

Latest Releases on Decca Records:

I Got It Bad and That Ain't Good
Melinda the Mouse

Keep Cool, Fool
No Nothing

I'm the Lonesomest Guy in Town
The Muffin Man

Wishful Thinking
Hello Ma! I Done It Again

The One I Love
Three Little Words

WILL GLAHE

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

Latest Releases on Victor International Records:

Woodpecker
Tavern Waltz

Hear My Song, Violetta
Don't Do It

Bartender Polka
Hear My Song, Violetta

GOLDEN GATE QUARTET

The Golden Gate Quartet, now on the Okeh label after a previous stay with Victor, includes Willie Johnson, narrator, baritone, and arranger; Henry Wilson, first tenor; Arlandus Wilson, bass,

and Clyde Riddick, second tenor. They are now appearing at Cafe Society, Downtown, having just returned from the Pan-American Music Festival held recently in Mexico City, where they were guests of the Mexican Government. Their professional start was made in 1937 on NBC's Magic Key Hour. The quartet had its own sustaining program over the Columbia Broadcasting System, on which they were heard five times weekly, and then took part in the "Flow Gently, Sweet Rhythm" series with John Kirby's band over the same net. Their personal appearances include several songfests at the White House at the invitation of Mrs. Roosevelt. They are managed by Jack Bertell of Music Corporation of America.

Latest Releases on Okeh Records:

Jezebel
Daniel Saw the Stone
Anyhow
Time's Winding Up
The Sun Didn't Shine
Blind Barnabas

AL GOODMAN

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

well-balanced orchestras, are among Columbia records' best sellers.

Latest Releases on Columbia Records:

Columbia Album C-62. "Memories."
Columbia Album C-34. "Show Tunes of Jerome Kern."
Columbia Album C-26. "Popular American Waltzes."
Columbia Album C-17. "Waltz Time in Vienna."
Columbia Album C-13. "Strauss Waltzes."

BENNY GOODMAN

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

Latest Releases on Columbia Records:

I See a Million People
My Old Flame

Elmer's Tune
The Birth of the Blues

From One Love To Another
Anything

Smoke Gets In Your Eyes
La Rosita

Down, Down, Down
Soft As Spring

Take It
Yours

HAROLD GRANT

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

Latest Releases on Standard Records:

Misirlou
Waltzing on the Kalamazoo

Tommy's Mustache

ERSKINE HAWKINS

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

Latest Releases on Bluebird Records:

Hey, Doc!
Someone's Rocking My Dream Boat
Night After Night
Shipyard Ramble

★ ★ ★
ACCLAIMED AMERICA'S
"Hit Tune Makers"
BY VIRTUE OF THEIR RECORD BREAKING
THEATRE, HOTEL AND BALLROOM APPEARANCES

ORRIN TUCKER

AND HIS
Orchestra
 with **BONNIE BAKER**

JACK BARTEL THE BODYGUARDS EDDIE RICE

★ ★ ★
COLUMBIA RECORDS

"WHISTLER'S MOTHER-IN-LAW"
 "HI NEIGHBOR"

36362

"SOME MUST WIN"
 "WILL YOU MARRY ME
 MR. LARAMIE"

36223

"YOU BETCHA MY LIFE"

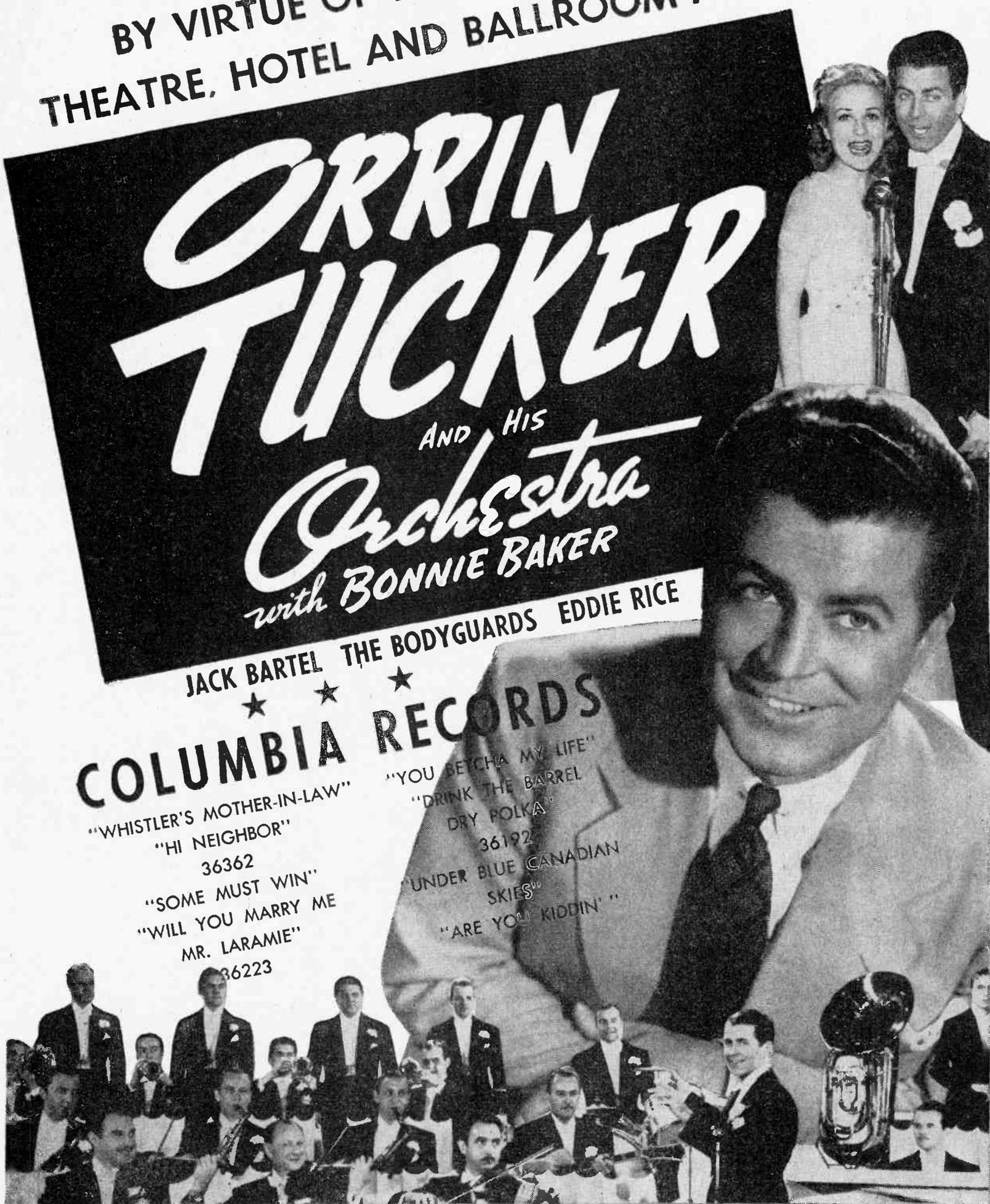
"DRINK THE BARREL

DRY POLKA"

36192

UNDER BLUE CANADIAN
SKIES"

"ARE YOU KIDDIN' "



MANAGEMENT MUSIC CORPORATION OF AMERICA

ELLA FITZGERALD'S
RECORDING OF
MELINDA THE MOUSIE"
 BACKED BY
"I GOT IT BAD AND THAT AIN'T GOOD"
DECCA #3968

RECORDS OF AMERICAN HISTORY
 by
Gale Inc.
 CHAPTER III
 In 1765 PATRICK HENRY
 Defied the leading citizens
 Of Virginia
 When war was at hand
 He urged the people
 To fight!
 In his famous speech
 He EXCLAIMED . . .

Who's Beatin' My Time With You?
 Blackout

Tonight You Belong To Me
 Rifftime

Keep Cool, Fool
 No Use Squawkin'

Soft Winds
 S'posin'

WOODY HERMAN

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

Band has appeared at the New Yorker Hotel, Famous Door, Paramount and Strand Theaters, New York; Hotel Sherman, Chicago; Greystone Ballroom, Detroit; Palace Theater, Cleveland; Book-Cadillac Hotel, Detroit, and Glen Island Casino in Westchester County, N. Y.; among many other spots. When his current engagement at the Palladium in Los Angeles is completed, Woody will trek East on one-nighters.

Latest Releases on Decca Records:

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

Herman at the Sherman
 Dancing in the Dark
 Time Changes Everything

TINY HILL

Tiny Hill, whose size has prompted his billing of "America's Biggest Band Leader," has upped his band by two pieces and now he's fronting a 12-piece crew. Recording on the Okeh label, with Tiny doing the vocals, the band first stepped into prominence with its rendition of "Angry" and is continuing that popularity with a new release, "Don't Let Julia Fool Ya." This season the band played the Trianon and Aragon ballrooms in Chicago, with accompanying air time, and also headed East for a run at Donahue's Restaurant in New Jersey. Also played the Oriental Theater, Chicago. Outfit is a big success on Midwest one-nighters. It offsets straight music with entertaining show novelties. Other engagements included the Melody Mill, Chicago; Kennywood Park, Pittsburgh; Rainbow Ballroom, Denver, and Aragon Ballroom, Cleveland. Frederick Bros. Music Corporation manages the band.

Latest releases on Okeh Records:

- Don't Let Julia Fool Ya
- Time Changes Everything
- Sweet as Honey
- Dance and Stay Young
- Moonlight on Melody Mill
- Noah's Wife

CARL HOFF

Carl Hoff, veteran arranger, composer and leader, is new to the recording field, with a freshly signed Columbia contract in his pocket. His first records will be released September 26. Hoff's initial date at the Columbia waxworks produced "B-I, B-I," and "Hoya." Hoff became a leader in 1934 when he took over the podium at the Edgewater Beach Hotel, Chicago. In the ensuing years he has starred on such radio commercials as the Lucky Strike Hit Parade, Ford Hour, Grape Nuts, Dole Pineapple, Fitch Band-

wagon and for Camel Cigarettes. He is currently at the Log Cabin Farms, Armonk, N. Y. Before taking over the baton on his own, Hoff did yeoman duty as arranger, clarinet and sax man for Vincent Lopez, Ted Weems and Paul Ash. Was also musical director for Warner Brothers, and in addition appeared in Columbia Pictures' "Hit Parade." Featured with the Hoff aggregation on his Columbia recordings are balladeers Dot Murphy, Tony Russell and the Murphy Sisters. "Harmony by Hoff" is currently heard over the airwaves of the Columbia and Mutual networks.

Latest Releases on Okeh Records:

- B-I-Bi
- Hoya

LENA HORNE

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

Latest Releases on Victor Records:

- St. Louis Blues
- Beale St. Blues
- Aunt Hagar's Blues
- Careless Love

EDDY HOWARD

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

Latest releases on Columbia Records:

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

FOUR INK SPOTS

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

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

Other outstanding engagements include Loew's State, New York; Earle Theater,

CLAP HANDS! HERE COMES CHARLIE!



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

CHARLIE SPIVAK

AND HIS ORCHESTRA

America's New Dance Band Favorite!

ON LOCATION:

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

WITH THE FANS:

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Let's Go Home | 6280 | The Angels Came Thru
A Rose and a Prayer |
| 6321 | Don't Take Your Love From Me
If It's True | 6257 | Time Was
I'd Never Let a Day Pass By |
| 6291 | It's So Peaceful in the Country
What Word is Sweeter Than Sweetheart | 6246 | When the Sun Comes Out
Charlie Horse |
| | 6191 | Slap-Slap
Spring Will Be So Sad | |

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CHAPTER IV

DON'T SHOOT!

"SLIDE MR. TROMBONE"
BACKED BY
"ROCK DANIEL"
By LUCKY MILLINDER & ROSETTA THARPE
DECCA # 3956

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

SIGLER-CHAZAR

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

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

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

Latest Releases on Decca Records:

- I Don't Want To Set the World on Fire
- Hey, Doc!
- Keep Cool, Fool
- Until the Real Thing Comes Along
- Why Didn't You Tell Me?
- Driftwood
- I'm Still Without a Sweetheart
- So Sorry
- That's When Your Heartaches Begin
- What Good Would It Do?
- Please Take a Letter, Miss Brown
- Ring, Telephone, Ring

HARRY JAMES

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

New York. Featured vocalists are Dick Haymes and Lynne Richards. Leader's ace trumpet fronts band, which includes two other trumpets, three trombones, four saxes, four rhythm and a novel string section composed of two violins, a viola and a cello.

Latest Releases on Columbia Records:

- Minka
- Misirloy
- Don't Take Your Love From Me
- Duke's Mixture
- You Made Me Love You
- A Sinner Kissed an Angel
- I'll Get By
- Lost In Love
- J Guess I'll Have To Dream the Rest
- I'll Never Let a Day Pass By
- It's So Peaceful In the Country
- Yes, Indeed

SPIKE JONES

Spike Jones, leader of the City Slickers, heard on Bluebird records, first became associated with hillbilly tunes while in Texas. This musical aggregation consists of seven top musicians. Basic instrumentation includes piano, tuba, banjo, trombone, trumpet, clarinet and drums. Jones handles the drums, and the other six musicians double on many instruments such as sweet potato, tin whistles, tune cowbells, washboards, auto horns, etc., to get the effects that have made their records money-makers on automatic phonographs.

Latest Releases on Bluebird Records:

- Swinging Doors
- Red Wing

DICK JURGENS

"Here's That Band Again" is the billing line used by Dick Jurgens and his orchestra, featuring the talent of Harry Cool, Buddy Moreno, Carl Brandt, Lou Quadling and Frank Seher. Repeat engagements are the rule with this band, and their following at such spots as the Aragon and Trianon ballrooms in Chi-

cago; the Palomar, Los Angeles; the Casino, Catalina Island, is legion. Band played numerous theaters this year, among them the Chicago Theater, Chicago. Since organized on the West Coast in 1930, this crew has steadily been forging ahead on personal appearance dates, on the air and on Okeh records. Group has been responsible for such hits as "Careless," "If I Knew Then," "A Million Dreams Ago." Band is distinguished by its danceable tempos, full arrangements and numerous novelties.

Latest releases on Okeh Records:

- Delilah
- Dream Dancing
- Ma Ma Maria
- Moonlight Masquerade
- Don't Be Blue Little Pal
- There Goes That Song Again
- Elmer's Tune
- You're the Sunshine of My Heart
- Are Ya Kiddin'?
- How Long Has This Been Going On?

RONNIE KEMPER

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

Latest Releases on Columbia Records: (Featured With Horace Heidt)

- I'm a Little Teapot
- Goodbye Now
- Goodbye Dear, I'll Be Back in a Year

THE FOUR KING SISTERS

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

Latest Releases on Bluebird Records:

- Moonglow
- Slap-Slap
- Having a Lonely Time
- He's A-1 in the Army and He's A-1 In My Heart
- Yo Te Amo, Oh! Baby
- A Rose and a Prayer
- Love Me a Little Little Sand in My Shoes
- Back In Your Own Back Yard
- I Dreamt I Dwelt in Harlem
- The Hut-Sut Song
- Music Makers

RAY KINNEY

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

are managed by General Amusement Corporation. In addition to playing the Lexington's popular Hawaiian Room, the band also plays engagements in near-by theaters, and recently completed a date at Loew's State. They are also heard via NBC short wave to Europe and get regular domestic remote air time as well. Instrumentation consists of three reeds, trumpet, trombone, two guitars (one steel), piano, bass and drums. Kinney takes most of the vocals, with assists from Alfred Apaka and the Aloha Maids. Band does a top job of adapting native Hawaiian tunes to American tastes, while preserving original Island spirit. Band has also appeared in "Hellzapoppin."

Latest releases on Victor Records:

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

The Night We Met In Honomu Palolo

Hawaii Across the Sea
A Million Moons Over Hawaii

ANDY KIRK

Andy Kirk and his Clouds of Joy, heard on the Decca label, have occupied the bandstands of many of the leading theaters, night clubs and ballrooms thruout the country, including the Savoy and Roseland Ballrooms in New York and the Cotton Club, Broadway's most famous sepia nightery. Kirk's orchestration includes four saxes, two trombones, three trumpets, piano, guitar, bass and drums. Mary Lou Williams, at the piano, does the arrangements, while the vocals are by June Richmond and Henry Wells. Kirk is currently heard over the Columbia Network. His most recent New York

date was at the Famous Door. Management is by Joe Glaser.

Latest Releases on Decca Records:

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

JOHN KIRBY

Bill Kyle, piano; Charlie Shavers, trumpet; Buster Bailey, clarinet; Russ Procope, sax; Russ Procope, drums, and Maestro John Kirby, string bass, make up the sensational little unit which dispenses the music on Schick Razor's "Duffy's Tavern" program over CBS every Thursday evening. One of the very top small combinations, the Kirby crew records for Victor and is managed by Music Corporation of America. Currently furnishing the music at Fefe's

swank Monte Carlo Beach Club, where they are engaged for a full year, the band has also appeared in such outstanding clubs as Cafe Society, New York, and the Onyx Club, New York. Radio appearances have been numerous, on programs like "Chamber Music Society of Lower Basin Street" and "We, the People."

Latest Releases on Victor Records:

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

GENE KRUPA

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

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

Walter Winchell



THOMAS

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- ★ CEDRIC WALLACE—Bass
- ★ SLICK JONES—Drums

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JOHNNY MCAFEE

Tony PASTOR

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READY, GET SET, JUMP**

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

ARRANGERS

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AL AVOLA

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but also with those who prefer less exuberant rhythms, Krupa has appeared on many leading bandstands from Coast to Coast and was featured in "Some Like It Hot," Paramount picture. Now at the Palladium, in Los Angeles, the colorful tub-thumper has recently been heard at Pittsburgh's Stanley Theater, the Earle Theater in Philadelphia, the Chicago Theater, and the Meadowbrook, Cedar Grove, N. J. Other outstanding engagements include Glen Island Casino, New York; Paramount Theater, New York; Palomar Ballroom, Los Angeles; Michigan Theater, Detroit; Riverside Theater, Milwaukee; Palace Theater, Cleveland. Roy Eldridge, "Wizard of the Trumpet," is spotlighted with the band, as are Anita O'Day and Johnny Desmond, vocalists. Instrumentation includes four saxes, four trumpets, three trombones and a four-man rhythm section which features the inimitable Krupa drums.

Latest Releases on Okeh Records:

Amour
Watch the Birdie
Rancho Pillow
You Were There
Rockin' Chair
Tunin' Up
Have You Changed?
Got a Letter From My Kid Today
After You've Gone
Kick It
The Cowboy Serenade
'Til Reveille
Let Me Off Uptown
Flamingo

DICK KUHN

Dick Kuhn and His Music are heard on Decca records and are managed

by the Music Corporation of America. Kuhn's five-piece combo consists of accordion, drums, piano, bass and sax played by Kuhn himself. Hugo Malanga, bass player, does the vocals on Latin American tunes. Kuhn was originally booked into the Hotel Astor, New York, for two weeks, but has played three engagements there totaling 89 weeks. Other outstanding engagements include the Ritz-Carlton Hotel, Boston; Ritz-Carlton Hotel, Atlantic City; Vanderbilt Hotel, New York, and the Melody Club, Washington. Band is currently appearing at the Hotel Statler, Buffalo. Kuhn's music has been aired over the Mutual network.

Latest Releases on Decca Records:

Wild Flower
Bambalina
I Love Louisa
Louisiana Hayride
The Window Washer Man
Bedelia

KAY KYSER

Kay Kyser, "The Ole Professor and His Makes-You-Want-To-Dance Music," is heard on Columbia records and is managed by Music Corporation of America. Featuring lilting arrangements and the expert vocalizing of Ginny Simms, Harry Babbitt, Sully Mason and "Ish Kabibble," the band has been seen in successful feature pictures, has appeared in smart hotels, theaters and clubs, and is heard each Wednesday over NBC on the Lucky Strike "College of Musical Knowledge." Band's tours have taken it to such leading entertainment spots as the Waldorf-Astoria Hotel, New York; Strand Theater, New York; William Penn Hotel, Pittsburgh; Catalina Casino, California; Blackhawk Restau-

rant, Chicago; Fox Theater, Detroit, and many others. Almost all members of band are amusing entertainers in their own right. Instrumentation includes five reeds, three trumpets, two trombones, bass horn, guitar, piano and drums. Kyser plays trumpet upon occasion.

Latest Releases on Columbia Records:

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

JOE LAZARZ

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

Latest Releases on Victor International Records:

Middletown Polka
Szczescie

Poczka. Poczka, Powiem Mamie
Z Pastwiska

Pizzicato Polka
My Peggy

TED LEWIS

Ted Lewis' "Is Everybody Happy?" has been heard in every important place of entertainment in the country. Twirling his top hat, singing his familiar songs in his own inimitable fashion, Ted is still A-1 from Coast to Coast. Currently on a theater tour, Lewis and his orchestra are now at the Palace Theater in Canton, O. Among their more recent engagements have been Chez Paree, Chicago; Bal Tabarin, Los Angeles; Roosevelt Hotel, New Orleans; Orpheum Theater, Minneapolis, and Loew's State Theater, New York. Present band instrumentation consists of four reeds, three trumpets, a trombone, two violins, piano, bass, drums and, of course, the maestro's clarinet. Lewis is heard on Decca records and is managed by the William Morris Agency.

Latest Releases on Decca Records:

Jazz Me Blues
Down the Old Church Aisle
Just Around the Corner

GUY LOMBARDO

Guy Lombardo and his Royal Canadians, playing "The Sweetest Music Heard This Side of Heaven," are heard on Decca records and are managed by Music Corporation of America. Now starting his 10th season at the Roosevelt Hotel Grill in New York, Lombardo has been heard on many sponsored air shows and is now broadcasting for Palmolive-Peet. After more than 20 years, band's popularity among lovers of the quieter tempos continues unabated. Between seasons at the Roose-

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AND HIS ORCHESTRA

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WILDFLOWER

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I LOVE LOUISA

3826 THE WINDOW WASHERMAN
BEDELIA

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WILL YOU LOVE ME IN DECEMBER

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OKEH RECORDS

- 6386—HONORABLE MOON
DREAM DANCING
- 6356—RANCHO PILLOW
HAVE YOU CHANGED
- 6392—MA MA MARIA
MOONLIGHT MASQUERADE
- 6403—A SINNER KISSED AN ANGEL
DELILAH

velt, Lombardo plays top locations from Coast to Coast. Guy's brothers, Carmen, Victor and Lebert, are prominently featured in band's arrangements, as is new vocalist Kenny Gardner. Carmen is particularly noted for his own songs, many of which have become outstanding hits. Among them are "Confucius Say," "Little Lady Make Believe," "Snuggled on Your Shoulder," "Boo Hoo" and "Sweethearts on Parade." Band includes four reeds, a trumpet, trombone, melophone, tuba, guitar, two pianos and drums.

Latest Releases on Decca Records:

- I Don't Want To Set the World On Fire
- Concerto for Two
- By the Light of the Silvery Moon
- Cuddle Up a Little Closer, Lovey Mine
- Smiles
- Rose Room
- Ma! I Miss Your Apple Pie
- Boo-Hoo
- Make Believe
- I Love You Truly
- Sweethearts On Parade
- After the Ball
- Yip-I-Addy-I-Ay
- You and I
- On the Boulevard
- My Gal Sal

JOHNNY LONG

Johnny Long and his orchestra are heard on Decca records and are under the management of General Amusement Corporation. Featured vocalists are Helen Young and Bob Houston. Instrumentation is four sax, five brass, four rhythm, with the maestro playing the violin. Long opened his first big-time engagement in 1939 and soon

after cracked the attendance record at the William Penn Hotel, Pittsburgh. He completed two long-run engagements at Roseland Ballroom in New York City, and is currently rounding out a hold-over run at the New Yorker Hotel, New York. Distinctive recording arrangements include "In a Shanty in Old Shanty Town," "Swing Me Bach," and "Don't Let It Get You Down." Long closes at the New Yorker October 8, and goes into the Paramount Theater, New York, October 24, for what is expected to be a four-week run.

Latest Releases on Decca Records:

- Decca Album No. 264, Southern College Songs
- Don't Take Your Love From Me
- Kiss the Boys Goodbye
- Boogie Woogie Piggy
- Chattanooga Choo Choo

FRED LOWERY

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

Latest Releases on Columbia Records: (Featured With Horace Heidt)

- Indian Love Call
- I Love You Truly
- Be Honest With Me
- Shepherd Serenade

JIMMIE LUNCEFORD

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

Latest Releases on Decca Records:

- Flamingo
- Siesta at the Fiesta
- Peace and Love For All
- Blue Prelude
- Chocolate Boogie Woogie Dance
- Battle Axe
- Twenty-Four Robbers
- I Had a Premonition
- My Blue Heaven
- Four or Five Times
- Hell's Bells

ABE LYMAN

Whether playing caressing "Waltz Time" melodies over NBC or dishing out the dance rhythms in some hotel or night spot, Abe Lyman's Californians rate A-1 in listenability. Heard on Bluebird records and managed by Music Corporation of America, Lyman is now

playing at the Chase Hotel in St. Louis, after completing a successful engagement at the Peabody Hotel in Memphis. A few others in Lyman's long list of outstanding engagements are Strand Theater, New York; Palladium, Los Angeles; Earle Theater, Philadelphia; Chez Paree, Chicago; Royal Palm Club, Miami; Stanley Theater, Pittsburgh, and Palace Theater, Cleveland. Lyman's weekly "Waltz Time," sponsored by Phillips Milk of Magnesia, seems almost to be a permanent NBC fixture. Band is composed of four reeds, three trumpets, two trombones, three violins and four rhythm. Featured vocalists are Rose Blane, Billy Sherman and Frank Parrish.

Latest Releases on Bluebird Records:

- The Indians Threw Rocks at Columbus
- Beautiful Lady in Blue
- Yours
- Johnsun Special
- When the Lilacs Bloom Again
- Love, You Are Mine Tonight
- Feed-Box Freddie
- Dawn
- Moon Over America
- Lonely Breeze

THE MARTINS

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

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and HIS ORCHESTRA featuring

RAY MCKINLEY

with LYNN GARDNER TERRY ALLEN

COIN MACHINE SPECIALS JUST RELEASED

- 36286 In The Hall of The Mountain King
- From the Land of The Sky Blue Water
- 36297 City Called Heaven
- I'm Tired Waiting For You
- 36340 Call It Anything, It's Love
- Basin Street Boogie

CURRENTLY FEATURED IN THE MACHINES

- 36231 Boogie Woogie Piggy
- Love Me a Little, Little
- 36248 All That Meat and No Potatoes
- Get Thee Behind Me Satan
- 36182 I'm Misunderstood
- When You and I Were Young Maggie
- 36147 Flamingo
- Swinging Down the Lane
- 36044 I Boogied When I Should Have Woogied
- That's Her Mason-Dixon Line

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 "OCTAVE JUMP"
 "WE THREE"
 "DOLORES"

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

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

Latest Releases on Columbia Records:
Just a Little Joint With a Juke Box
The Three "B's"

Skip To My Lou
Watch the Birdie

FRANKIE MASTERS

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

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

Wasn't It You?
When the Blackbird Says "Bye-Bye"

Blue Champagne
Harbor of Dreams

Yours
The First One To Say Good-Morning

ALFREDO MENDEZ

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

Latest Releases on Standard Records:

Misirlou
Misirlou

Perfida Mujer
Los Que Se Van

GLENN MILLER

Glenn Miller and his orchestra are heard on Bluebird records and are managed by General Amusement Corporation. Top favorite for college engagements, Miller's orchestra features the singing of Ray Eberle, Marian Hutton and the Modernaires. Famous both as an arranger and a trombonist, Miller is best known as the most successful applicant of the reed formula. In 1939 he scored smashing successes first at Frank Dailey's Meadowbrook, Cedar Grove, N. J., and then at Glen Island Casino, New Rochelle, N. Y. The fall of that year Miller emerged from a three-month engagement at New York's Hotel Pennsylvania with full-grown laurels. A radio commercial for Chester-

field cigarettes on CBS soon followed. A series of successes, including numerous college dates, one-nighters and theater appearances ensued, and Glenn wound up playing a second date in the Paramount Theater, New York. From there he one-nighted out to the Coast to make his first picture for 20th Century-Fox. Dividing his time between the three-time-a-week Chesterfield program and the cutting of records, Miller is scheduled to return again to New York's Pennsylvania in the fall. Instrumentation: Five sax, nine brass and five rhythm.

Latest Releases on Bluebird Records:

From One Love To Another
I'm Thrilled

Elmer's Tune
Delilah

The Cowboy Serenade
Below the Equator

Under Blue Canadian Skies
Adios

I Know Why
Chattanooga Choo Choo

You and I
The Angels Came Thru

Peekaboo To You
Cradle Song

LUCKY MILLINDER AND ROSETTA THARPE

Lucky Millinder and his band, featuring Sister Rosetta Tharpe, are heard on Decca records and are under the management of Gale, Inc. Band is comprised of four reed, six brass and four rhythm. Millinder's many outstanding engagements include two appearances at the Paramount Theater, three seasons at the Cotton Club, four engagements at Loew's State Theater, eight appearances at the

Apollo Theater and the same number at the Savoy Ballroom, all in New York. Millinder rose to fame thru his recordings, "Ride, Red, Ride." Band has broadcast over the NBC network. Sister Rosetta Tharpe, the hotcha Holy Roller who sings and swings the spirituals, first broke into prominence when Cab Calloway signed her for a two-week engagement in his Cotton Club revue. She was an instant hit and was eventually held over for 22 weeks. This was followed by a five-week engagement at the New York Paramount Theater and some guest shots on the air. Recently she teamed with Millinder, and the combo is currently appearing at the Savoy Ballroom, New York.

LUCKY MILLINDER

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

SISTER ROSETTA THARPE

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

VAUGHN MONROE

Vaughn Monroe has played trumpet with the bands of Austin Wylie, Larry Funk and Jack Marshard. With his own band he is heard on Bluebird records and is under the management of the William Morris Agency. Featured with the band are Marilyn Duke, vocalist; Ziggy Talent, sax and novelty vocals. Band consists of four reed, six brass and four rhythm. Monroe and the band first attracted national attention when they broadcast over the NBC network from Seiler's Ten Acres in Way-



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BE HAPPY

TED LEWIS ON DECCA RECORDS

Ted Lewis will draw millions of his followers from vaudeville, nite clubs, radio and pictures to your machines.

GET THESE LATEST DECCA RELEASES—

DOWN THE CHURCH AISLE
JUST AROUND THE CORNER **No. 3846**
JAZZ ME BLUES—TO BE RELEASED SOON

★ Just reissued on

COLUMBIA RECORDS

36299	Blues My Naughty Sweetheart Gives to Me Goodnight	36301	Somebody Stole My Gal Tiger Rag
36300	Some of These Days (with Sophie Tucker) On the Sunny Side of the Street	36302	Have You Ever Been Lonely The World Is Waiting for the Sunrise

TED LEWIS is now featured in the Universal Film
Currently
RKO PALACE THEATRE "HOLD THAT GHOST"
Columbus, O. IS EVERYBODY HAPPY??

SKY-HIGH PROFITS

for Operators
with these latest

DECCA Records

by **THE MIRACLE BAND** of the year

JOHNNY★

LONG

and his **ORCHESTRA**

featuring **HELEN YOUNG**

BOB HOUSTON

PAUL HARMON

HOTEL NEW YORKER CURRENTLY (17 Weeks) . . .
NEW YORK PARAMOUNT THEATRE IN OCTOBER!

Remember "SHANTYTOWN"!
YOU'LL CASH IN with these latest **"LONG-SHOTS"!**

"DON'T TAKE YOUR LOVE FROM ME" } 3907
"KISS THE BOYS GOOD-BYE" }

"BOOGIE WOGLIE PIGGY" } 3905
"CHATTANOOGA CHOO CHOO" }

"BLUE SKIES" } 3823
"BEAU NIGHT IN HOTCHKISS CORNERS" }

"BOOGIE MAN" } 3670
"THE MOON WON'T TALK" }

"WHEN I GROW TOO OLD TO DREAM" } 3574
"SHADOWS ON THE SAND" }

"IN A SHANTY IN OLD SHANTYTOWN" } 3409
"SWING ME BACK" }

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

Personal Management—JACK PHILBIN

GENERAL AMUSEMENT CORPORATION

THOMAS G. ROCKWELL, PRESIDENT

NEW YORK • CHICAGO • HOLLYWOOD

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

Latest Releases on Bluebird Records:

One Two Three O'Lairy
Hawaiian Sunset

Two In Love
Cherry Blossoms On Capitol Hill

Two Pairs of Shoes
Sam, You Made the Pants Too Long

If It's You
Lazy Acres

In the Middle of a Dance
Sing a Love Song

Love Me a Little Little
Sleepy Serenade

A Rose and a Prayer
The Worm Who Loved the Little
"Tater Bug"

JOSE MORAND

Jose Morand and his smart Latin-American orchestra recently completed a successful summer engagement at the Lido Beach Club, Long Island, N. Y. Morand's authentic South American rhythms are heard on Decca records and he is managed by Music Corpora-

tion of America. Not satisfied to restrict himself to the playing of Latin rhythms as they should be played, Morand has a diversified library of contemporary American tunes, Viennese waltzes, etc. This variety of presentation brought him a record-breaking stay at Cleveland's Hotel Statler, followed by an engagement at the Roosevelt Hotel Grill, New York. Band is composed of four reeds, a trumpet, accordion, string bass, piano, drums, bongo and marracas. The bongo and marracas players appear in native costume. Featured vocalist is Gloria King. Morand himself plays the violin.

Latest Releases on Decca Records:

Ting a Ling
Pregonero

Misirlou
Sand In My Shoes

Maria Elena
La Paloma
Two Hearts That Pass In the Night
La Rosita

RENE MUSETTE

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

Latest Releases on Standard Records:

Waltzing On the Kalamazoo
Cutting in Polka

**MORE MAGIC MONEY MAKING MUSIC
FOR YOUR LOCATIONS!**

by the
"MAGIC FINGERS OF
RADIO"

Eddy
DUCHIN
AND HIS ORCHESTRA



A
FAVORITE
WITH ALL
YOUR LOCATION
PATRONS

FEATURING HIS LATEST MAGIC NICKEL CATCHERS!
LOVE THOUGHT OF IT ALL
STARS OVER THE SCHOOLHOUSE
WASN'T IT YOU?
BE FAIR
TIME WAS
STARLIGHT, STAR BRIGHT

**YOU STARTED SOMETHING
LOVELINESS AND LOVE
THROWING PEBBLES IN THE
MILL STREAM
WHERE THE MOUNTAINS MEET
THE MOON (GERSHWIN
ALBUM)**

ON COLUMBIA RECORDS

Just concluded
unprecedented engage-
ment of the first American
Name Band at the

COPACABANA
Rio de Janeiro,
S. A.

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by

**Carl
Hoff**



AMERICA'S Newest
BAND SENSATION!

featuring that great new trio
THE **MURPHY
SISTERS**



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OKEH



SURE WINNERS

B-I-BI **HOYA**
SWING LOW, **JOHNNY COMES**
SWEET CHARIOT **MARCHING HOME**



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EACH OFFICE A COMPLETE UNIT IN ITSELF

Cubalero-Polka
Happiness Polka

Tommy's Mustache
Merry Accordion

Latest Releases on Victor International Records:

Windmill Tillie
Let's Step High, Baby
Pound Your Table Polka
Quintuplets

TONY PASTOR

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

leading college and ballroom dates thruout the country.

Latest Releases on Bluebird Records:

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

TEDDY POWELL

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

brackets. Powell has been renewed at the Rustic Cabin until December 15.

Latest Releases on Bluebird Records:

Mickey
In Pinetop's Footsteps
Yes, Indeed!
I'd Love You Again
Jim
Steady Teddy
I See a Million People
Jungle Boogie
All I Need
Sans Culottes
I Went Out of My Way
Ode To Spring

SEYMOUR RECHTZEIT

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

Latest Releases on Victor International Records:

Mein Yiddishe Mame
Misirlou
Der Yiddisher Nigun
Ich Hob Dich Tziful Lieb
Keinmool
A Freilich Land

Belz
Ich Sang

Zlatapol
Mazel

LOUIS PRIMA

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

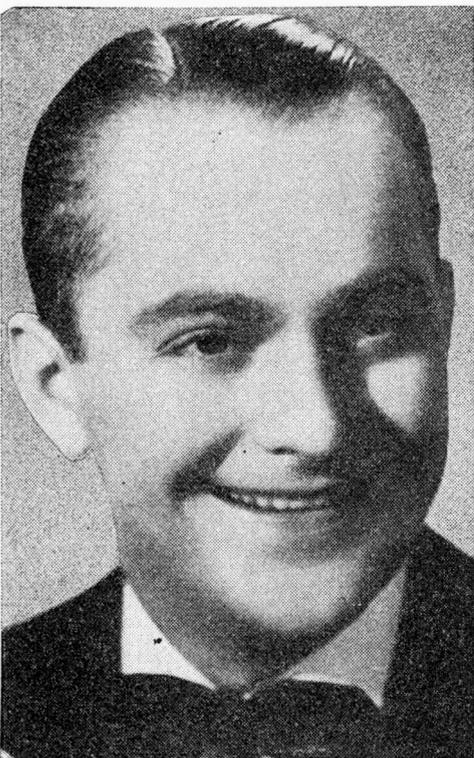
Latest Releases on Okeh Records:

Tica-Ti Tica-Ti
Jersey Bounce
I'm Sorry I Made You Cry
Forgive Me

ALVINO REY

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

THE SURPRISE BAND OF 1941!
—SAYS METRONOME



TEDDY

POWELL

AND HIS ORCHESTRA

featuring vocals by Ruth Gaylor and Dick Judge

There's great
NICKEL-PULLING POWER
in these

BLUEBIRD RECORD HITS by the TEDDY POWELL BAND

Just released:

- | | |
|-----------------------------|----------------------------|
| Yes Indeed | I Went Out of My Way |
| I'd Love You Again..B 11248 | Ode to Spring ..B 11152 |
| Steady Teddy | Straight Eight |
| Jim ..B 11213 | Boogie ..B 11092 |
| I See a Million People | Time On My Hands ..B 11176 |
| Jungle Boogie ..B 11232 | Mickey |
| All I Need | In Pine Tops Foot- |
| Sans Culottes ..B 11201 | steps ..B 11276 |

These Records are still making Money for You:

- | | |
|---------------|--------------|
| Things I Love | Wise Old Owl |
| Blue Danube | |

Teddy Powell and his orchestra brings you a band that can play boogie woogie, swing or sweet, with the best of them. Teddy wrote "BOOTS AND SADDLES" "I COULDN'T BELIEVE MY EYES" and other hits, and he's put all his knowledge of music with a commercial appeal into this great band!!

Currently—Third month—and held over indefinitely—**RUSTIC CABIN**, Englewood, N. J.

On the Air—Via WOR—Mutual network and CBS Network.

Direction: CONSOLIDATED RADIO ARTISTS, INC., 30 Rockefeller Plaza, New York

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

Latest Releases on Bluebird Records:

Don't Take Your Love From Me
Jealous

Dancing With a Dream
Here Comes the Bride

How Green Was My Valley?
A Drowsy Old Riff

In the Hall of the Mountain King
Harbor of Dreams

Kiss the Boys Goodbye
It's Yours

If It's Time
Saturday Nite

LANNY ROSS

Lanny Ross is heard on Victor records and is managed by Ruth Norton. He currently stars on the Lanny Ross program for Franco-American products

over CBS. Handsome and young, Ross has been singing since the age of seven. Outstanding radio programs in the past include "Troubadour of the Moon," Maxwell House Coffee over NBC network, "Maxwell House Showboat," "Packard Mardi Gras" and "Your Lucky Strike Hit Parade." He has starred in two Paramount pictures, "Melody In Spring" and "College Rhythm," one Columbia picture, "The Lady Objects," and appeared last year in summer stock, playing star roles in "Petticoat Fever," "Pursuit of Happiness" and "Green Grow the Lilacs." Established as one of the most popular singers on the air—besides his high-quality voice, he is known for a gifted personality—Lanny Ross aims to become a concert artist. He made his opera debut in Baltimore last year. This summer he smashed all attendance records at the Mississippi Valley Music Festival. He is the first professional non-military artist to record with the U. S. Army Band.

Latest Releases on Victor Records:

Shepherd Serenade
Lament To Love

'Til Reveille
I Guess I'll Have To Dream the Rest

Come Back to Sorrento
Estrellita

The Night We Met In Havana
Somewhere in England

There's Nothing Like the Smile of the
Irish

Bendemeer's Stream

JAN SAVITT

Jan Savitt and his Top Hatters record for the Victor label. Band, which features Alan De Witt on the vocals, and a string quartet, uses an instrumentation of six brass, five reed

and four rhythm. Savitt started his musical career as a violinist with the Philadelphia orchestra, and left after seven years to work with Station WCAU, CBS's Philadelphia outlet. Later he became musical director of Station KYW, the NBC-Red network station in the Quaker City. While associated with that station he formed the Top Hatters. The familiar "Shuffle Rhythm" of the Top Hatters began to get a fine reputation via its many Coast-to-Coast sustainings on the NBC networks, and Savitt took the band out on a tour of ballrooms, theaters and hotels in the East and Midwest, winding up with a nine-month stand at the Hotel Lincoln, New York. Other outstanding engagements include the Paramount Theater, New York; Chicago Theater, College Inn and Hotel Sherman, Chicago; Palace Theater, Cleveland; Shea's Buffalo Theater, and numerous college proms. Savitt opens at the Earle Theater, Philadelphia, September 26, for one week. The Top Hatters have broadcast over the three major networks, NBC, CBS and Mutual.

Latest Releases on Victor Records:

Afternoon of a Faun

Why Don't We Do This More Often?
A Drop In the Bucket

Chattanooga Choo Choo
As We Walk Into the Sunset

Love's Got Nothing On Me
When the Sun Comes Up

Tattle-Tale
Keep Cool, Fool

Jo-Jo, the Hobo
Topper

It's So Peaceful In the Country
Sugar Foot Strut

"SLIM" GAILLARD

"Slim" Gaillard was a member of the vaude team which composed and brought the tune, "Flat-Foot Floogie," to the public's attention. Heard on Okeh records, he now features torrid boogie-woogie tempos with his variety band. Engagements include Panther Room, Hotel Sherman, Chicago; Strand and Paramount theaters, New York; Paramount, Los Angeles. He recently appeared at the 331 Club, Los Angeles, after completing a part in Universal's film, "Hellzapoppin."

Latest Releases on Okeh Records

Champagne Lullaby
Bingie Bingie Skootie Bassology
Ah, Now Hit That Miss
Looking for a Place To Park

PHIL SPITALNY

Phil Spitalny and his "Hour of Charm" all-girl orchestra is heard on Columbia records. Featured are "The First Lady of the Orchestra," Evelyn and her violin, and the vocals of Vivien and Maxine. Band consists of 11 rhythm, four brass, three reed, eight violins, two flutes, a cello and an all-girl choir. Spitalny has broadcast over the NBC and CBS networks, and is currently heard weekly over the NBC-Red network. Spitalny and his aggregation have appeared at the Paramount Theater and the Strand Theater in New York, and will open again at the Strand, October 17. Band has been playing at various U. S. Army camps thruout the country this summer, and recently played on the deck of the newly commissioned battleship, U.S.S. North Carolina.

Latest Releases on Columbia Records:

In the Garden
Holy, Holy, Holy
Now the Day Is Over
The Old Rugged Cross

Operators!

Give the patrons of all your locations a new thrill with these unusual COLUMBIA records by

FRED LOWERY

America's Most Famous Whistling Star

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

INDIAN LOVE CALL

I Love You Truly . . . **36200**

William Tell
Listen to the Mocking
Bird **35234**

Tumbling Tumbleweed
Leanin' on the Old Top
Rail **35393**

The World Is Waiting for
the Sunrise
Whistleitis **36031**

And listen for **FRED LOWERY'S LATEST COLUMBIA RELEASE**
with **HORACE HEIDT AND HIS MUSICAL KNIGHTS**

"BE HONEST WITH ME"—No. 36380—Coming Soon!



MR. OPERATOR!
— HERE'S YOUR AUDIENCE FOR



JACK TEAGARDEN

AND HIS ORCHESTRA

- NOW! NBC RED FROM HOTEL SYRACUSE, N. Y. (including a special series, "The Blues Club")
- NOV. 4th! 100,000,000 PATRONS IN 10,000 THEATRES ("Birth of the Blues", with Bing Crosby, Mary Martin)
- NOV. 19th! NBC RED FROM HOTEL SHERMAN, Chicago, Ill. (plus Teagarden transcriptions on 300 radio stations)

— and here are the **DECCA RECORDS** this Jack Teagarden audience is ready for!



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

DECCA # 3970

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

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

Other DECCA RECORDS by JACK TEAGARDEN:

- | | | | |
|-------|---|-------|--|
| #3844 | { "ST. JAMES INFIRMARY"
"What Did I Do To Be So BLACK AND BLUE"
(Vocal by Jack Teagarden) | #3642 | { "PRELUDE IN C SHARP MINOR"
"BLUES TO THE LONELY"
(Vocal by Jack Teagarden) |
|-------|---|-------|--|

Lead, Kindly Light
Abide With Me
Day Is Dying In the West
Rock of Ages

CHARLIE SPIVAK

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

Latest Releases on Okeh Records:

- To Your Heart's Content
- Let's Go Home
- Don't Take Your Love From Me
- If It's True
- It's So Peaceful in the Country
- What Word Is Sweeter Than Sweet-heart?
- Time Was
- I'll Never Let a Day Pass By
- When the Sun Comes Out
- Charlie Horse

MAXINE SULLIVAN

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

Latest Releases on Decca Records:

- Loch Lomond
- Just Like a Gypsy

JACK TEAGARDEN

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

THE BAND THAT HAS EVERYTHING!



"MUSIC THAT SINGS AS IT SWINGS"

GRIFF WILLIAMS

AND HIS ORCHESTRA



RECORDS THAT ARE REALLY

OKEH

- 6369 ● "Foolish"
"Love Is"
- 6248 ● "Honolulu Bundle"
"Mama's Gone, Goodbye"
- 6283 ● "Beautiful Faces"
"I Must Have Been Blind"

Now Playing PALMER HOUSE CHICAGO

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the Upstairs Maid" and "Birth of the Blues."

Latest Releases on Decca Records:

The Waiter and the Porter and the Upstairs Maid

Prelude in C Minor
Blues To the Lonely

Dark Eyes
Chicks Is Wunner'ful

St. James Infirmary
What Did I Do To Be So Black and Blue?

ORRIN TUCKER

Orrin Tucker and his versatile organization are known as "The Nation's Hit Tunemakers." The group features the singing of wee Bonnie Baker, Jack Bartel, Eddie Rice, and the Bodyguards with their songs in "the modern manner." Managed by the Music Corporation of America, this group has played the top hotels, night clubs and theaters in the country, including the Waldorf-Astoria and the Paramount Theater, New York; the Palmer House, Edgewater Beach and Chicago Theater, Chicago; the Mark Hopkins Hotel in San Francisco. Group was recently featured in Paramount picture, "You're the One." Organized at Naperville, Ill., Tucker's outfit enjoyed local success during the Chicago World's Fair and skyrocketed to fame on the automatic phonograph network with its revival of "Oh, Johnny, Oh." Records for Columbia Records.

Latest Releases on Columbia Records:

Whistler's Mother-in-Law
Hi Neighbor

Some Must Win
Will You Marry Me Mr. Laramie

You Betcha My Life
Drink the Barrel Dry Polka

Under Blue Canadian Skies
Are You Kiddin'?

TOMMY TUCKER

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

Latest Releases on Okeh Records:

Concerto For Two
Jack and Jill

Yo Te Amo, Oh! Baby
Give Me Your Answer

I Don't Want To Set the World On Fire

This Love of Mine

Jim
Shepherd Serenade

Kiss the Boys Goodbye
Tattle Tale

You Are My Sunshine
New Worried Mind

MILAN VERNI

Currently appearing in New York's Balkan Cafe, Milan Verni and his Tamburitza Orchestra are perhaps the foremost Croatian-Serbian dance combination in the business. In addition to recording for Victor International, Verni takes his orchestra to many Croatian-Serbian centers for personal appearances. Recently they played Kenybrook Park, Pittsburgh, for a Croatian celebration. Thru the medium of Verni's Victor International records, tamburitza music is beginning to find favor with the general public. National instrument of Yugoslavia, the tamburitza is similar to the violin, and the music written for it is usually in a lilting, somewhat Oriental strain.

Latest Releases on Victor International Records:

Kukavica
Oj Kaduno

Moja Bosno
Duni Vetri and Vihor Ruzu

Malo Kolo
Silan Vardar

BEA WAIN

Bea Wain records for the Victor label and is under the management of General Amusement Corporation. She sprang into the limelight as a vocalist

with Larry Clinton's orchestra when the latter scored a smashing debut at the Glen Island Casino, New Rochelle, N. Y., in 1938. When Clinton brought his band to the Paramount Theater, New York, Miss Wain received feature billing. Swift success as a recording artist led her to strike out on her own. Outstanding engagements include the Stanley Theater, Pittsburgh; Million-Dollar Pier, Atlantic City, Fox Theater, Philadelphia; RKO, Boston; Hippodrome, Baltimore. She was heard on the Lucky Strike air show, "Your Hit Parade," over CBS Coast-to-Coast for more than two years. Other radio shows include the Kate Smith Hour and Quaker Oats program with Tommy Riggs. She is a top favorite in colleges and universities.

Latest Releases on Victor Records:

Sometimes I Feel Like a Motherless Child

God Bless the Child

You Started Something
Peekaboo To You

That's How I Got My Start
Kiss the Boys Goodbye

My Sister and I
Afraid To Say Hello

Do I Worry?
You Can Depend On Me

FATS WALLER

Thomas "Fats" Waller, "The Harmful Little Armful," is now appearing at New York's famous Apollo Theater. Following this engagement he will take his swiny band on a 16-week theater tour. Heard on Bluebird records and managed by Ed Kirkeby, Waller is one of the most versatile entertainers around today. Song writer, piano virtuoso, ac-

(Continued on page 105)



SENSATIONAL NEW DECCA RECORDING ARTIST WHO'S TAKING THE COUNTRY By Storm!

CARMEN CAVALLARO

his piano and his orchestra
HIS THREE DECCA PIANO ALBUMS HAVE OUTSOLD ALL OTHER POPULAR PIANO ALBUMS UP TO DATE—QUITE A DISTINCTION FOR A NEWCOMER! HIS FOURTH WILL BE RELEASED SHORTLY.

- There's new money waiting for you! Carmen Cavallaro, with his piano and his complete band, has earned a reputation on Decca Records with excellent song selections like "Til Reveille" and "A Romantic Guy, I"—well up the hit-parade ladder. Get these Carmen Cavallaro-Decca Records into every one of your machines! Just released:
- | | |
|------------------------------|---------------------------------------|
| 15059 ENLLORO Part 1 | 3800 ALL THE THINGS YOU ARE |
| ENLLORO Part 2 | LOVELY TO LOOK AT |
| 3933 INTERMEZZO CONCERTO | 3801 YOU'RE THE CREAM IN MY COFFEE |
| Piano with Rhythm Background | YOU'RE A SWEETHEART |
| 3899 'TIL REVEILLE | 3802 YOU ARE TOO BEAUTIFUL |
| A ROMANTIC GUY, I | THE MOST BEAUTIFUL GIRL IN THE WORLD |
| With Orchestra | 3803 YOU ARE MY LUCKY STAR |
| | YOU'RE A SWEET LITTLE HEADACHE |
| | 3804 YOU'RE JUST A FLOWER FROM AN OLD |
| | BOUQUET |
| | YOU'RE MY EVERYTHING |

Piano Album
No. 230

★ The Billboard's "On the Records" column says: "Carmen Cavallaro has already caused much comment in music circles with a sparkling and scintillating style of piano playing that is in a class of its own. In class locations requiring a smart brand of music . . . Cavallaro is a worthy entry for any machine . . ."

On the Air--

NBC Coast to Coast
3 Times Weekly

In Person--

Currently 2nd Season
Cosmos Room, Carlton Hotel,
Washington, D. C.

Exclusive Management
MUSIC CORPORATION OF AMERICA
LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS
EACH OFFICE A COMPLETE UNIT IN ITSELF

A Busy Year

(Continued From Page 4)

Mills Novelty Company, Rock-Ola Manufacturing Corporation, and J. P. Seeburg Corporation, of Chicago.

These firms all produce complete phonographs and auxiliary wall and bar boxes, speakers, etc. In addition to these firms, Packard Manufacturing Company, Indianapolis, and Buckley Music Systems, Inc., and J. H. Keeney & Company, Chicago, produce auxiliary equipment.

These firms are all well established and have been in business for many years. Some very modern manufacturing plants are occupied by these firms. The last census of manufacturers by the federal government is for the year 1939, and even the favorable employment and production figures for that year do not give a true picture of the total employment benefits of the phonograph industry. For, as in all manufacturing industries, the fabricating of metals and the manufacture of many parts that go into the modern phonograph are done in other plants.

Distributing Field Changes

Unless the phonograph industry suffers some sudden shock during the latter part of 1941, the total number of distributing (wholesale) firms in the phonograph field is likely to show an increase for the year, even tho certain conditions have been unfavorable to the distributor. One manufacturer has adopted a policy of sharply cutting down the number of its distributors, but a new manufacturer has been appointing distributors and also the three firms selling auxiliary equipment appoint their own music distributors. The result is a total number of distributors that will probably show an increase over 1940. Some observers say the result will be a greater number of coin machine distributors handling music equipment.

Distributors generally report that they have not been able to get enough new phonographs to meet the demand during the first half of 1941. Probably the industry could have sold 20 to 30 per cent more new

phonographs had the factories been able to get materials to turn out the machines. Some place the estimate as high as a 40 per cent shortage of new machines. The demand for used machines has greatly increased, and prices on used equipment have also advanced. The fact that distributors cannot get new machines to sell naturally suggests there is some discouragement among them. Their total volume of business and profits have been reduced by the condition. Distributors have also felt the shifts in labor that are due to the big industrial boom and the army draft. Many of their experienced men have gone into the army or to larger industrial plants.

Favorable for Operators

Many recent trends have been favorable to the operator of automatic phonographs. The two unfavorable trends that have given the operator most concern are greatly increased competition and the recurring threat of taxes or special assessments. The prospect of a federal tax appeared suddenly in recent weeks and then just as quickly was dropped. There are good reasons why the music operator would suffer from new taxes or assessments now more than ever.

While the business of operating and servicing music machines has grown steadily during the past year, at the same time the operator's total investment has greatly increased, and at the same time his rate of earnings on his investment has decreased. The picture is at once evident when it is considered that the installation of bar and wall boxes now is estimated to include from 10 to 30 per cent of all phonograph locations. In other words, the music operator now has something more to do than simply put in a phonograph or take it out again. He is now in the business of installing complete music systems or service for the average establishment, which means a phonograph plus wall and bar boxes and auxiliary speakers. Such installations may run the operator's investment in a single location into not just a few hundred dollars for a music box, but thousands of dollars.

These music installations are made at the demand of the establishment, which naturally wishes to provide greater conveniences and a more attractive music service to the public. A complete and attractive music service has now become one of the necessary features in many types of establishments in the United States. It is a new idea in catering to the

In Industrial South

Birmingham is a center in the industrial section of the South, reported by the 1940 census to have had a population of 264,151 in the city proper. Trade reports show about 1,250 automatic phonographs in use in Birmingham. This is a ratio of one music box for every 211 people. Montgomery, Ala., a city of 78,008 people, has a ratio of one music box to every 156 people. Trade estimates place the number of phonographs in the State of Alabama at 3,500; this is a State ratio of about one phonograph for every 810 people. The rural areas have a much larger ratio of people per retail store, and there are fewer phonographs in the villages and rural areas.

The last federal retail census reports available are for 1939, and a lot of things have happened in the retail field during the last year. Birmingham, along with other industrial centers, has felt the stimulus of the defense boom, and hence business reports are very favorable in that section at the present time. The city has a trade radius extending 50 miles in all directions, which indicates the wide area from which Birmingham draws. There are 14 cities in Alabama with a population above 10,000, and these 14 cities have 23 per cent of the State population, 32 per cent of the stores and 55 per cent of the total retail business in the State. All these factors influence the phonograph business in the State.

In 1939 Birmingham had 419 eating and drinking establishments, of which 330 were classed as restaurants; these 419 locations did an annual volume of business of \$5,865,000. There were 139 drugstores doing an annual business of \$3,266,000. The 1937 census listed 287 manufacturing plants in the city, with an annual pay roll of \$14,341,848. This financial advantage is understood to be much better at the present time. Business sources list 515 establishments in the city as selling beer on the premises. There are 44 hotels in the city reporting an average daily transient population of 2,100.

Trade sources report 15 operators of phonographs in Birmingham who have machines both in the city and in surrounding areas; of this number none operate phonographs exclusively; they employ 30 or more people, use five trucks in addition to private cars. Three coin machine distributors handle phonographs and employ about 14 people in their business. Each of the distributors sells phonograph records, in other words, has a record department.

Ten per cent of the locations in Birmingham are said to have complete music systems, estimated to have boosted the patronage about 20 per cent. The total investment in music equipment is said to reach the total of \$500,000 for all operators in the city. Operators buy an average of 1½ records per machine each week.

What Phonographs Mean in 3 Large Areas

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

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

A Minneapolis Report

It was not easy to get trade reports from this city because so many are inclined to treat the Twin Cities as one and hence there would be quite a variance in the data. Minneapolis was given a population of 489,971 by the 1940 census and is said to have about 1,000 phonographs in use. That is a ratio of one music box to every 490 people. Business reports for the State show that eating places gained eight per cent since 1935 and their business gained 25 per cent. Places serving drinks increased 51 per cent since 1935 and their business gained 87 per cent in the four years from 1935 to 1939. Minneapolis locations showed an even higher gain than the State average.

Commercial reports show Minneapolis as having a trading zone extending 30 miles or more in all directions and a transient population of one million or more annually. It reported about 1,000 manufacturing plants in 1937, with an annual pay roll of \$37,402,891.

As to locations, commercial reports show 675 places selling beer on the premises; there are 1,297 eating and drinking establishments, according to the 1939 census, doing an annual business of \$25,090,000; 278 drugstores doing an annual business of \$11,173,000.

Trade reports show 20 or more phonograph operators in the city and of this number about eight operate music boxes exclusively; these

operators employ 60 or more people; they use 25 or more trucks and cars. Three distributing firms in the city handle phonographs and there are two in St. Paul. The three in Minneapolis employ about 45 people and all of them have excellent phonograph record departments. About 5 per cent of the locations have complete music services; the total music investment is said to be about \$250,000 for the city. Operators buy about three new records per machine per week; operating costs are estimated at \$3.50 per machine per week; the average play is estimated at \$6.50 per machine weekly.

In Rocky Mountains

The city of Denver reports many benefits from the present industrial boom, including a greater number of tourists and also much greater industrial activity than usual. Business statistics available, of course, are for 1937 and 1939 and do not show the present improvement. The 1940 census gave Denver a population of 318,415 and the music trade reports about 800 phonographs in the city proper. This gives a ratio of one music box for every 400 people. The ratio for the State is about one music box for every 500 people; there are said to be about 2,500 phonographs in the State.

Denver has a trading radius of about 35 miles in each direction. Its tourist trade can be judged by the last annual report of 1,530,000 visitors in one year. In 1937 the industrial area reported 610 factories with an annual pay roll of \$15,563,132. Conditions are reported to be much better at the present time. As to retail establishments, the last census reported 771 places have beer license, and a total of 711 eating and drinking places. A total of 505 restaurants (included in the 711) was reported, doing an annual business of \$9,709,000. Drugstores were 236 in number, doing an annual business of \$9,348,000. Candy stores were reported as 75 in number.

Coin machine reports show 35 operators in the city who operate phonographs; of this number 10 are said to operate phonographs exclusively. The 35 operators are said to employ about 60 people and to use 10 trucks and cars in their work. There are four established distributors who sell phonographs; they employ about 25 people and none of them have standard record departments.

About 25 per cent of the locations in Denver are said to have complete music services, and some operators report their business has been boosted as much as 50 per cent. The total value of music investments in the city is estimated at \$250,000. Operators are said to buy about three new records per week per machine, and operating costs are placed at \$1.50 per machine per week.

public thruout the great retail system of the country, and it has made heavy drains upon the operator of phonographs. It has certainly increased the patronage of phonographs, but at the same time the operator has much more money invested, and his rate of earnings is lower. Estimates of how much the complete music installations increase the play vary from 10 per cent to as much as 100 per cent. Much depends on the location itself. It is evident at once that bar boxes and wall boxes make it much more convenient for patrons to deposit their coins than having to go to the phonograph itself. One thing is sure as to the future of the music business: the installation of complete music services has become a necessary part of the average small establishment in this country.

Modern Music Services

The great increase in such installations has naturally brought increased work and increased employment in the operating field, and it also calls for increased servicing. If the installation of complete music systems has come to about 25 per cent of the establishments, taking the country as a whole, then the employment benefits of the operating field have increased as much as 20 per cent during the same period. The installation of such systems and the bigger investment mean that the operator must give better service to the location and that he must be very much alive to increase business. This means that the operator must be more careful about the selection of popular records and that he must supply more records at frequent intervals to such establishments.

The installation of expensive music systems in establishments tends to make the operator more of a business man, strengthens the business ties between the operator and the establishment and tends to greatly increase the importance of the whole music business. Not all has been a bed of roses for the operator in financing these installations, of course. He formerly planned to pay for his phonographs in one year, but now it requires from 18 to 24 months to pay for his installations. One manufacturer reported that about 40 per cent of its sales were refinanced—full proof that the operator's rate of earnings has been reduced. Many operators still use amusement games, when conditions are favorable, to make quick money to pay for their phonograph equipment.

Music Business Growing

The most important fact about the music business at the present time is that it is still growing and that more men are entering the business. All of this means more employment. One result of the big industrial boom has been to greatly increase the number of small establishments that want phonograph music. This has especially been true in the smaller cities and towns where new industrial plants have been built or idle ones put to work.

Another fact, which can be quickly guessed, is that the industrial boom has given many people more spending money. In most cases they are the types of people who spend most readily for phonograph music. It was forcefully demonstrated in the latter part of 1937 that any serious

drop in employment and wages cuts heavily into the play of public phonographs. It follows that with great increase in the number of people employed, in wages paid and in the number of establishments catering to these people that the music box business will also gain. This means more operators in the business and more men for servicing and repairs.

Thus music services have become a necessary part of the American scene, boosting the morale of the people with ample supplies of popular music, and the industry itself growing steadily to give employment to more and more people.

THE END

Music for Millions

(Continued From Page 9)

dusty, but has been responsible to a marked degree for the progress of the band and music publishing business.

Today, location owners in all parts of the country regard the phonograph as vitally important to their success. Not because of the direct revenue they obtain in the form of commissions, but for the basic economic reason that without music their establishments are dead. People want music. They demand it. In it they find surcease from the daily cares and worries; they find enjoyment, fun and all that helps make possible the "pursuit of happiness" guaranteed us under our form of government. As a result, in a cold, calculating business light, the average location owner regards his phonograph as a business stimulant which not only attracts patronage but helps to increase the sales of his wares because the music box helps keep his customers in his place for a longer period of time than they ordinarily would spend.

A Place in History

Certainly, when historians at some future date record the contributions which inventive genius made to the social and economic betterment of this country during the 20th century they will do well to rank the automatic phonograph on the same level with the automobile, the airplane and all other inventions which have contributed so much to our progress. For when trouble besets a nation, whether it come in the form of war, plague, flood or famine, music has always been a leveling influence to help people keep their feet on the ground and maintain a true perspective. And—thanks to the automatic phonograph—more people today are enjoying the benefits of good music on locations in every city, town and hamlet thruout the nation than ever before.

THE END

THE ONLY TIME WE BLOW OUR HORNS— IS ON THE BANDSTAND

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

"Orchids to Les Brown's waxing of 'Anvil Chorus.'" — WALTER WINCHELL

"A gold star to Les Brown's record 'All that Meat and No Potatoes.'" — DOROTHY KILGALLEN, N. Y. Journal-American

"Here is a band that bears watching. From the record performances Les Brown has been putting in of late, he is definitely on the way that leads to the top of the heap. 'I Guess I'll Have To Dream the Rest' and 'Be Fair' are fine music machine material and will enjoy long life in the automatics." — THE BILLBOARD

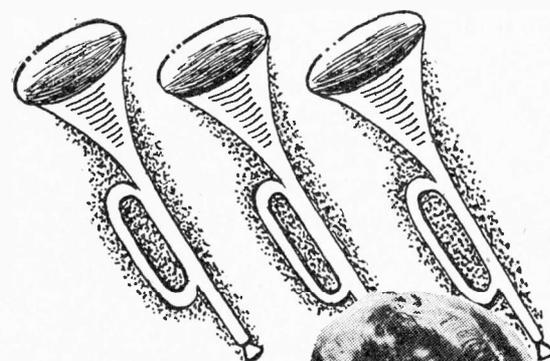
"Smart arrangements and superior vocals feature Les Brown's versions of 'All That Meat and No Potatoes' and 'As If You Didn't Know.'" — DOUG WATT, N.Y. Daily News

"Les Brown (A-1). The biting music of Les Brown is almost unique today. It's almost unique because the fine musicians have a collective spirit and an ensemble spirit that can't be rivalled. It's almost indefinable, but the marks of greatness are upon this band. Fullness. Versatile. Surpassing brilliance, etc." — METRONOME

"Put your money on the Les Brown orchestra and you will cash in immediately." — HERALD, Bridgeport, Conn.

"Les Brown's band has become one of my enthusiasms and I have a hunch it's headed for the top. Les is turning out Okeh discs that reveal a flair for unusual arrangements and solid music." — CITIZEN, Columbus, Ohio

After 16 record-breaking weeks at the Log Cabin, Armonk, New York, they're opening September 24th at the Blackhawk, Chicago.



Watch for these new
OKEH
Hits by



LES BROWN AND HIS ORCHESTRA

JOLTIN' JOE DI MAGGIO
NICKEL SERENADE
CITY CALLED HEAVEN
IT'S YOU AGAIN
ALL THAT MEAT AND
NO POTATOES
AS IF YOU DIDN'T KNOW

I GUESS I'LL HAVE TO
DREAM THE REST
BE FAIR
DO YOU CARE?
LAMENT TO LOVE

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

Music Machines in Wartime

(Continued From Page 11)

Fairly large stocks were in use and a good number of machines were in distributor warehouses. In the early days of the war some manufacturing of coin machines was undertaken by a few former distributors. It is not thought that any phonographs were even attempted.

Hundreds of playlands cover the Isles, in London, in other inland cities and on the coasts. These machines are playing a part in the morale building of a war-torn people. But the question is how many machines there are. Reliable representatives reporting on the situation say that there is a definite scarcity of machines, but that the machines now operating are kept in as good repair as possible with limited parts available. Often a number of machines are destroyed in bombing raids and subsequent fires. Possibilities of acquiring more machines are nil until the victorious end of the war.

In France the picture is worse. At the beginning of the war French coinmen looked back at some of the greatest gains in Europe in the establishment of coin machine business. Phonographs and games were becoming more and more popular. Today, occupied by Nazi forces and torn by strife, there is little use of coin-operated machines. A great

"HERE'S THAT BAND AGAIN"



DICK JURGENS AND HIS ORCHESTRA



THAT BAND THAT GAVE YOU THOSE MONEY MAKING HITS "DO YOU CARE" "CARELESS", "MILLION DREAMS AGO", ETC.

NOW OFFER

THESE LATEST OUTSTANDING HITS

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

OKEH RECORDS

MANAGEMENT

MUSIC CORPORATION OF AMERICA

number of machines in France before the war were destroyed. Some machines naturally are in operation, but with the present chaotic conditions the less said the better.

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

Over Here

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

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

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

FUTURE EXPORT POSSIBILITIES

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

During 1941 the U. S. began to realize what the defense program meant to its theretofore comfortable, over-supplied manufacturing indus-

LOUIS "Satchmo" ARMSTRONG

EXCLUSIVE DECCA RECORDING ARTIST



Your DECCA catalog will give you the complete list of Louis Armstrong's records. Go through it today. Pick the records you want to feature in your machines. They'll take in the nickels for you.

Like Old Man River
LOUIS ARMSTRONG
Just Keeps Rolling Along . . .
Booked solid right through October 22 . . . and new bookings being arranged every day!

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

Canada

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

Mexico

First country to the south is Mexico. Mexico is benefiting from huge metal purchases by the United States and tourists go there in increasing numbers. All of this means greater demand for musical entertainment, both by the people of Mexico and by tourists. There has been a big repatriation of Mexican foreign balances as well as entrance of refugees with money. Much refugee money has been placed in Mexican banks because European refugees fear the United States may place licensing laws or "freezing" on balances of all foreigners. The new Mexican administration has a more conservative labor policy. Confidence is rising in Mexico because of this and also because of the fact that there are prospects of the United States building army and navy bases in vital points of Mexico. Currently there is a large reserve of dollar exchange in Mexico, and if the goods are available in the United States there will be a natural demand for phonographs as well as other articles contributing to entertainment and higher standards of living. Mexico's importation of phonographs in 1940 was 1,676 machines valued at \$222,993, the biggest customer during the year.

Shipment of phonographs to Mexico is comparatively simple. Purchases are consummated with the payment of funds to a U. S. bank. The only regulation on the phonograph going into Mexico is a small duty payment.

South America

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

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

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

Brazil

An Export-Import Bank loan is erecting steel mills in Brazil. In spite of the loss of 35 per cent of normal foreign markets with the collapse of Continental Europe, Brazil has been able to increase purchases from the U. S. and has been able to pay for them. Brazil has liquidated all moneys due on profits and dividends earned by foreign countries and still ended 1940 with a surplus exchange position.

Normally a surplus exchange would allow for larger importation of items such as automatic phonographs. Due to war conditions and strict controls, however, it is possible that no more than the usual amount of phonographs will be allowed to enter. The number of phonographs to enter is necessarily dependent on the exchange position and the country's desire for certain types of goods.

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

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

Argentina

In 1940 Argentina operators bought 14 machines valued at \$1,798, an increase over the previous year. In 1941 the figure is probably much

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

FANFARE FROM THE FAMOUS TWIN HORNS OF SONNY

Watch for "Watch the Birdie" and "Nothin'!"

DUNHAM

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

America's Trumpet and Trombone Stylist
RECORDING WITH HIS NEW HIT BAND
ON THE BLUEBIRD LABEL

THESE BRAND-NEW BLUEBIRD RELEASES BY SONNY DUNHAM AND HIS NEW HIT BAND ARE READY TO PULL NICKELS FOR YOU—DON'T DELAY A SINGLE DAY!

B11289—AS WE WALK INTO THE SUNSET
MEMORIES OF YOU
B11253—NICKEL SERENADE
HI, NEIGHBOR

B11214—LAMENT TO LOVE
DOWN, DOWN, DOWN
B11200—SAND IN MY SHOES
EASY STREET

—and this natural for the taverns, the disc that put the fame in Dunham's name,
B11148—BAR BABBLE
THROWING PEBBLES IN THE MILL STREAM

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

Personal Management Carlos Gastel

GENERAL AMUSEMENT CORPORATION

higher, inasmuch as the situation is brighter in Argentina. The year 1940 ended for Argentina with a very bad trade picture, for the country was hard hit by the war. In 1939 Argentina had a favorable trade balance of \$58,000,000 with the U. S. The year 1940 ended with an unfavorable trade balance of \$17,000,000. Currently, however, the balance is running in favor of Argentina because of several factors, such as Export-Import loans and because we are now purchasing more from the country than we are selling it. Many new products are coming from Argentina and there is likelihood of enlarged markets in other American countries.

Uruguay

Uruguay purchased 14 phonographs valued at \$1,905 in 1940 as against none in 1939. Today rigid import limitations have brought a favorable trade balance by some \$12,000,000 to \$15,000,000. Because of a favorable trade balance with the U. S., we having bought twice as much as we sold them in 1940, exchange is now being granted for American products on a fairly large scale.

Chile

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

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

Peru

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

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

Bolivia

Bolivia is finding defense requirements of the U. S. a help to her economy, the U. S. buying many essential items from the country. Imports require no permits, but exchange licenses are required. Reports

are that payment experience varies from time to time. Bolivia, according to export statistics, did not buy any phonographs in 1940.

Venezuela

A producer of crude petroleum, Venezuela has lost her English market and German coffee market as well. The country is sound economically but has an exchange shortage. Venezuela, nevertheless, is one of the best customers for phonographs, having taken 34 valued at \$7,062 in 1940.

Colombia

Second most important coffee country of the hemisphere, Colombia has benefited with the 30 per cent rise in coffee prices with the establishment of a coffee export-quota system. The gain, however, is partially offset by reduced exports on other items. Imports of Colombia are invariably in excess of exchange supply, with unremitted payments accumulated. During 1940 this was taken care of by a loan from the Export-Import Bank. Here again is a large purchaser of phonographs, having bought 109 during 1940, a total purchase of \$32,873.

Central America

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

Exports of phonographs in 1940 to these countries are as follows: Panama, 121, valued at \$25,808; Honduras, 4, valued at \$448; Guatemala, 18, valued at \$3,763; Salvador, 27, valued at \$4,698, and Nicaragua, none.

West Indies

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

Haiti

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

Others

Others to the south who purchased phonographs in 1940 and have

"I'M A LITTLE TEAPOT"



**A NOTE
OF THANKS
TO MUSIC MACHINE OPERATORS**

I can't tell you how proud and happy it makes me to see the COLUMBIA records I made with Horace Heidt and the gang in so many music machines in the many cities we are hitting on our current theater tour. The way you treated our recordings of "G'Bye Now" and "Good-bye, Dear, I'll Be Back in a Year" was really swell.

The way you're pushing our "I'M A LITTLE TEAPOT" right along is more than swell.

Horace and I (and all the gang in fact) appreciate it very much. We hope we'll be able to keep right on turning out records that will make money for you.

Sincerely

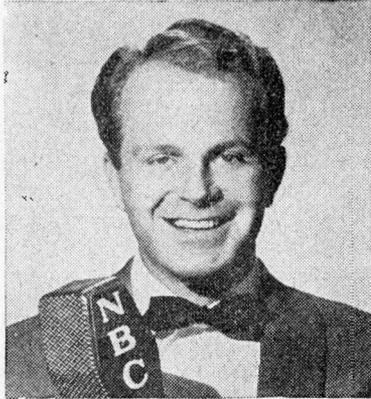
RONNIE KEMPER

P. S.

I want to add a special word of thanks to Manie Sacks and all our swell friends at Columbia Recording Corp.



"I'M A LITTLE TEAPOT"



Featured with
**HORACE
HEIDT**
and his Musical
Knights on
**COLUMBIA
RECORDS**
**NBC TREASURE
CHEST**

"I'M A LITTLE TEAPOT"




"I'M A LITTLE TEAPOT"

The **MARTINS**

HUGH ★

PHYLLIS

JO-JEAN

★ RALPH

now RECORDING for

COLUMBIA



• Get Their First Release •

JUST A LITTLE JOINT WITH A JUKE BOX
and THE THREE "B'S" No. 36393

(Barrel House — Boogie Woogie — and the Blues)
from
George Abbott's New Musical
"BEST FOOT FORWARD"
Score by Hugh Martin and Ralph Blane
and prove to yourself that here is the greatest new quartette
on records in years.
Watch your Columbia release sheets for records by

THE MARTINS

as they are issued!

Personal Management: FRED STEELE, 9 Rockefeller Plaza, New York City

not heretofore been mentioned are Costa Rica, the Dominican Republic, and our own little strip in Panama, the Canal Zone. Each of these countries and, of course, the Canal Zone, are in good condition. Their purchases in 1940 were: Costa Rica, 4, valued at \$884; Dominican Republic, 18, valued at \$839, and the Canal Zone, 7, valued at \$2,675.

Summary

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

Certainly the totals shown for some countries for 1940 are small to the point of being of only minute importance. But some day South America may become a tremendous market for automatic phonographs. It is certain that 1941 will see more phonographs than ever before going to Latin and South America.

The ability of Central and South American countries to effect increases or even to continue present scale purchasing during the war period will depend on our loans and on our buying of their products. Reams have been written as to why South American welfare is intimately tied in with the welfare of North America. It is understood that everything possible is being done by the U. S. to insure a greater export and import business with the countries to the south.

Music on the Machines

So much for the export of phonographs. Another question to be answered is: "Have there been any changes in the type of music used in automatic phonographs because of the war?" This is not easy to answer, for the tastes of people as regards music is one of the great national mysteries which is answered only by extensive polls—such as the Record Buying Guide of The Billboard. We know that the music

taste has changed, but what has caused it to change? One of the apparent changes which can easily be shown to result from the war and our defense effort is the use of patriotic records in the phonographs. In the early days of our defense effort many operators felt it their patriotic duty to place patriotic pieces in the machines. "God Bless America" was one of the strongest of these tunes. To say that patriotic tunes of the serious type were profitable is questionable. Some operators have dropped the idea, inasmuch as the public did not respond greatly to the serious patriotic type of music. They found that the semi-patriotic type with humor or a tear are the best.

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

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

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

"HERE'S THAT BAND AGAIN"



HARRY COOL



DICK



BUDDY MORENO



Okel record artist

Frankie Masters

AND HIS ORCHESTRA

featuring

- ★ PHYLLIS MYLES
- ★ THE SWING MASTERS
- ★ LOU HURST

Bringing you for every machine . . . for every location . . . Everywhere—

These **BRAND NEW MASTERful RECORDS** on the **OKEH LABEL**

- | | |
|---|---|
| 6388—Thumbs Up
Below the Equator | 6309—Wasn't It You?
When the Blackbird Says
"Bye-Bye" |
| 6342—I'd Love You Again
Saturday Nite | 6279—Blue Champagne
Harbor of Dreams |
| 6322—The Wind Blows Free
Under Blue Canadian Skies | 6190—Yours
The First One To Say Good-
Morning |

Everybody everywhere wants to hear **FRANKIE MASTERS** recordings. Fill your machines with **MASTERS** recordings and you'll fill your tills!

PERSONAL
MANAGEMENT

ARTHUR T. MICHAUD
730 Fifth Avenue, New York City

Exclusive Management

MUSIC CORPORATION OF AMERICA

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

DICK JURGENS

AND HIS ORCHESTRA



WATCH THESE LATEST
SMASH HITS
BRING IN THOSE NICKELS!

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

★ ★
OKEH RECORDS

MANAGEMENT

MUSIC CORPORATION OF AMERICA

Music Machines and the Music Industry

(Continued From Page 15)

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

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

The last branch of the music industry to really realize the new potency of the music machine was the music publishers. Of course, their set-up was different, too. To plug their songs they had a much wider scope to work with than the individual band leader or other members of the industry had to sell their wares. If a song firm could manage so many plugs of its songs per week on any or all of the radio networks, that was all it wanted. The ASCAP-BMI controversy which culminated last January with ASCAP's getting shoved off the air lanes

probably did more to wake up the music publishers to the coin phonographs than any other single factor. With the air suddenly closed to the ASCAP music publishers, they soon began to scurry around for other outlets, and there was only one that could compare with the widespread distribution afforded by radio. That was the 400,000 coin phonographs in the country.

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

Bigger Things Can Be Expected

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

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



A NEW STAR IS BORN!

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

That singer is Lena Horne. Hitch your wagon to this great new star now, and watch the nickels pile up in your cash boxes. Get these new

VICTOR RECORDS
by **LENA HORNE**

ST. LOUIS BLUES
BEALE ST. BLUES
HAGAR'S BLUES
CARELESS LOVE

—they're all in the new Victor Album P 82—

★ ★ ★ **On the Air!** ★ ★ ★ "BIRTH OF THE BLUES"
★ ★ ★ Featured on the ★ ★ ★ by LENA HORNE
★ ★ ★ "Strictly From Dixie" program ★ ★ ★
★ ★ ★ Fridays—6:30-8:45 P.M. ★ ★ ★
★ ★ ★ NBC Red Network ★ ★ ★

*Currently — CAFE SOCIETY DOWNTOWN
—and held over indefinitely!



**They're DIFFERENT!
They're DYNAMITE!**

The GOLDEN GATE QUARTETTE

presenting their Spirituals in Modern Tempo

now on **OKEH RECORDS**

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

JUST LISTEN TO THESE LATEST

OKEH RECORDS by the GOLDEN GATE QUARTETTE

THE SUN DIDN'T SHINE 6345 ANYHOW 6238
BLIND BARNABUS TIMES WINDING UP

JEZEBEL 6204
DANIEL SAW THE STONE

. . . then see your nearest Columbia distributor!

**Proof That
The GOLDEN GATE QUARTETTE
Is Tops!**

Just returned from the INTERNATIONAL CONFERENCE OF THE SCHOOL OF THE AIR OF THE AMERICAS, Mexico City, Mexico, where they were a featured attraction. Selected to sing at the White House Party devoted to Folk Music sponsored by the LIBRARY OF CONGRESS. Selected to sing on the Coast to Coast Inaugural Program for PRESIDENT FRANKLIN D. ROOSEVELT'S INAUGURATION.

and The Billboard says:

" . . . magnificent spiritual performance by the Golden Gate Quartette . . ."

" . . . Pack a wallop . . ."

On the Air Appearing Nightly
CBS Coast to Coast CAFE SOCIETY
6 Times Weekly (Downtown)
3rd Year

MCA Artists Ltd. AGENCY 745 FIFTH AVENUE
NEW YORK, NEW YORK

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

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

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

To enhance this situation the music industry will have to make it its business to learn more about the coin machine side of things. A good example of the recording artist's coming more than halfway to effect such co-operation was seen last summer in the case of Lanny Ross and his sponsored air show. Ross devoted two of his shots to the automatic phonographs, building his program around the music boxes in a clever fashion. The Billboard, always on the alert to help in this business of informing the rest of the industry about the coin phonograph field, not only ran stories on this "stunt" of Ross's but also sent out letters to other recording artists with air shows, "tipping" them off to this possibility for their own radio stints.

Operators are impressed with this publicity given their business and

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

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

THE END

**Everybody knows that
EVERY CLOUD HAS A SILVER
LINING — BUT**



**MARY LOU
WILLIAMS**



**ANDY
KIRK**
AND HIS CLOUDS
OF JOY



**JUNE
RICHMAN**



**HENRY
WELLS**



**FLOYD
SMITH**

**WILL PUT A LINING OF
NICKELS, DIMES & QUARTERS
in all your CASH BOXES with
these great new DECCA RECORDS**

3883 Lotta Sax Appeal
3663 Cuban Boogie Woogie
Ring Dem Bells
18123 The Count
Twelfth Street Rag

Here's the greatest
instrumental and
vocal line-up avail-
able on any records
today!
This great array of
outstanding talent
assures you of big
takes with every
DECCA RECORD
by ANDY KIRK
and his CLOUDS
OF JOY.

**BROADCASTING
3 TIMES WEEKLY
CBS NETWORK**
Currently in Person
FAMOUS DOOR
New York

Personal Management
JOE GLASER, INC., 30 Rockefeller Plaza
New York, Circle 7-0862

THANKS . . .



THANKS . . .

THANKS . . .

THANKS . . .

THANKS . . .

music machine operators, for featuring records of my songs "Sunrise Serenade," "A Lover's Lullaby" and "Falling Leaves" in so many of your machines. I hope you'll like the new recordings of my latest numbers.

**WHISPERS
and
JUST LAZY**

**FRANKIE
CARLE**

Composer-Pianist

featured with
HORACE HEIDT
and his MUSICAL KNIGHTS

Bill Lackenbauer, to you and all your staff at Jewel Music Publishing Company, for your fine co-operation.

Horace Heidt, for all of the many things you've done for me. It's been a real pleasure working for you all these years.

Columbia Records, for bringing out the Album of my Piano Solos featuring
**I KNOW THAT YOU KNOW
SOMEBODY LOVES ME
AFTER YOU'RE GONE
SWEET AND LOVELY
THE ONE I LOVE BELONGS TO
SOMEBODY ELSE
SWINGING DOWN THE LANE**
and
**I CAN'T BELIEVE THAT YOU'RE IN
LOVE WITH ME
THE LOVE NEST**

ladies and gentlemen of the press, for all those kind words.

THANKS . . .

Why Operators Are Getting Better Records

(Continued From Page 22)

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

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

By **BILL BURTON**

Personal Manager Jimmy Dorsey

It has been our experience that the success or failure of a record in the music machines stands or falls on the record itself. If it's right, it'll hit; if it isn't, no amount of pushing or plugging will make it hit. Automatic phono operators aren't in business for their health, and if a record doesn't bring in the nickels in the first locations in which they try it out, they're thru with it. By concentrating when we're on the air on the tunes we've recorded we try to build as big a demand for

the corresponding records in the machines as possible, but a campaign to put a band over in the machines has to start long before that. We try to start with playing square with the much-maligned music publishers.

Laugh if you will, but in our business the publishers are our suppliers, and their new tunes are our raw material. A priority on a tune can mean as much to a band as a priority on steel to a machine gun manufacturer.

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

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

IT'S HARVEST TIME

... all the time for
MUSIC MACHINE OPERATORS Everywhere

with these

BLUEBIRD HITS...

by

The King
of The Saxophone

Charlie BARNET
AND HIS ORCHESTRA

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



THE HEART YOU STOLE FROM ME
MURDER AT PAYTON HALL
HARLEM SPEAKS
SWINGIN' ON NOTHIN'

B 11292
B 11281

SPANISH KICK
BE FAIR
WASN'T IT YOU
I'LL NEVER LET A DAY PASS BY

B 11265
B 11223
B 11202



Exclusive Management

MUSIC CORPORATION OF AMERICA

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

EACH OFFICE A COMPLETE UNIT IN ITSELF

Possibilities

(Continued From Page 24)

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

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

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

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

THE END

Sweet, lilting music for those "special" locations

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

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

AL GOODMAN

and his orchestra presents

COLUMBIA
Album C-62 **MEMORIES**

COLUMBIA
Album C-34 **SHOW TUNES OF JEROME KERN**

COLUMBIA
Album C-17 **WALTZ TIME IN VIENNA**

COLUMBIA
Album C-13 **STRAUSS WALTZES**

AL GOODMAN
ONE OF RADIO'S LEADING MUSICAL
DIRECTORS
PRUDENTIAL FAMILY HOUR
WABC-CBS Sunday, 5 to 5:45 P. M.
TEXACO STAR THEATER
WITH FRED ALLEN
Resumes October 1, WABC-CBS and Every
Wednesday, 9 to 10 P. M.

NOTE: Retailers will find these
albums among their best sellers.
Display them prominently.

Operators may purchase the
records in these albums singly or
in complete sets.

IT'S TRIPLE ELLINGTON!



1

**"I GOT IT BAD AND
THAT AIN'T GOOD"**

Vocal by Ivie Anderson (Victor 27531)

2

"TAKE THE 'A' TRAIN"

(Victor 27380)

3

"FLAMINGO"

(Victor 27326)

DUKE ELLINGTON

AND HIS FAMOUS ORCHESTRA

No. 1 is a certain hit in anybody's book.

No. 2 is riding high and going places.

No. 3 is talked about from coast to coast.

THAT'S ALL, BROTHER!

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

Analyzing the Hit Records

(Continued From Page 30)

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

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

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

But the phonograph patron is investing at least a 5-cent piece for what he wants, and if it isn't on the machine he doesn't drop his

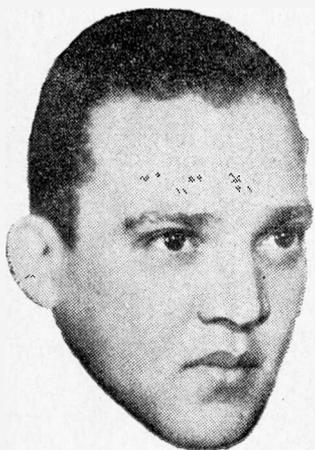
nickel. He has his likes and dislikes, too, when it comes to bands or other recording artists. That is why our list of ten shows nine different artists. The public is always on the watch for new bands, singers, etc., and when it tires of one the phonograph operator has to be ready with something new.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

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

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

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

THE END



"Flow Gently
Sweet Rhythm"

with

**JOHN
KIRBY**

**AND HIS ORCHESTRA
ON VICTOR RECORDS**

Just Released:

**BUGLER'S DILEMMA
CLOSE SHAVE**

Victor 27568

The Billboard's "On the Records" column says:

... operators shouldn't pass up the opportunity of tempting the phonofans at the smart and select locations with the Kirby sides ... striking side is "The Bugler's Dilemma" and makes for a musical treat.

Soon to be released:

**PAPER MOON
FEFE'S RHAPSODY**

Be sure to get

**KIRBY'S LATEST
COLUMBIA ALBUM C-45**

Featured on
"DUFFY'S TAVERN" Thurs-
day, 8:30-9 p.m., over CBS
Coast to Coast.

Appearing nightly to June,
1942, FEFE'S MONTE CARLO
BEACH, N. Y., broadcasting
over Mutual Network.

MCA



The Nation's **NUMBER ONE**
Hawaiian Orchestra ...

RAY KINNEY

"The Idol of the Islands"
AND HIS MUSICAL AMBASSADORS

NOW ON **VICTOR RECORDS**



2 great new
Kinney hits
just out!

**GOOD-NIGHT ALOHA
CORAL SUNSET**

Victor 27581

Here's what The Billboard says about them:

The Island serenades get stellar treatment from Ray Kinney, both in music and in song. As the chief exponent of Hawaiian music on these shores, Kinney concocts the perfect formula in creating the starlight and soft-summer-winds atmosphere for both sides. Taken at a dreamy tempo, the twinkling of the Hawaiian guitar making it sail along as smoothly as a placid lagoon, the Hula impression is further

conveyed by Ray's smooth and sentimental singing, supplying English lyrics for the choral color to each side.

For phono operators catering to locations calling for dreamy music of the Hawaiian serenades, both sides fill the bill completely. And since these sides blend so well with soft lights, they will also serve well where the music box is called upon to create a romantic atmosphere.



GENERAL AMUSEMENT CORPORATION

Personal Mgt. H. JOHN GLUSKIN

Pan-American Relations

(Continued From Page 34)

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

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

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

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

THE END



Here it is . . .
DYNAMITE ON DISKS!
"BE HAPPY"

with

**LOUIS
PRIMA**

and his great orchestra

featuring JACK POWERS—Vocalist
LILY ANN CAROL—Vocalist

now on **OKEH RECORDS**

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

**TICA-TI TICA-TI
JERSEY BOUNCE
I'M SORRY I MADE YOU CRY
FORGIVE ME**

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

MUSIC CORPORATION OF AMERICA

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

SKINNAY ENNIS

and his
ORCHESTRA

Just Released

These New Smash Hits
For Your Machines

VICTOR RECORDS

Don't Let Julia Fool Ya
I Don't Want To Set the World on Fire

You Mean So Much to Me
Whistler's Mother-in-Law



Beginning Our Fourth Year With

BOB HOPE for PEPSODENT

NBC NETWORK—TUESDAY NIGHTS



Management: MUSIC CORPORATION OF AMERICA

"GREETINGS, OPERATORS"

JEANE BROWNE



"RED" INGLE



ORM DOWNES



PERRY COMO



ELMO TANNER



"COUNTRY"
WASHBURN



Ted Weems

AND HIS ORCHESTRA



DECCA RECORDS

Management: MUSIC CORPORATION OF AMERICA

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



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

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

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

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

in your machines

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

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

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



Woods Bldg., Chicago, Ill. **CHERIO MUSIC PUBLISHERS** 1585 Broadway, New York

I Need The Billboard

(Continued From Page 36)

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

Part 1 of the Record Buying Guide is my next step. As I said before, living in New York, I am naturally pretty familiar with the current topnotchers on the coin phonographs. But I still check my observations and opinion with the "Coming Up" and "Going Strong" sections of the Guide. I am always a little amazed and flattered to see that The Billboard and I are nearly always eye-to-eye on this line-up. I have noticed, too, that occasionally there is a record that will appear for several weeks in "Coming Up" without quite making the grade to the first money, and, almost uncannily, I watch the same thing happen to that record on my machines. Proof enough for me that The Billboard knows what it's talking about.

Another column that affords me a lot of swell tips is the Talent and Tunes on Music Machines. It keeps me up on what bands and artists are signing new recording contracts and other bits of trade gossip that are always interesting to one in my business. The advance news on different recordings coming up for future release is valuable, too, because if it is something I'm interested in I will mark it down as a future "must hear." The "Territorial Favorites" in the same column always catch my eye, because there have been instances where a lesser known record or old standard listed as a favorite in Montana will prove to be a steady nickel-getter on my own machines after being tested in a couple of my locations.

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

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

What Every Music Machine Operator Should Know

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

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

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

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

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

GENERAL NEWS—Complete, concise general coverage of the entire field of music, orchestra reviews, gross stories and notes about songs being published.

EDWARD SCHUBERTH & CO.

Publishers of Intermezzo

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

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

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

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

INTERMEZZO on the DECCA label

Salon Orch., dir. Harry Horlick
Guy Lombardo Woody Herman
Albert Kerry Tony Martin
Bob Hannon Carmen Cavallaro

INTERMEZZO on the VICTOR label

Enric Madriguera Wayne King
Toscha Seidel Allan Jones

INTERMEZZO on the COLUMBIA label

Benny Goodman Clyde Lucas
Xavier Cugat Marie Green
Vladimir Selinsky

INTERMEZZO on the BLUEBIRD label

Freddy Martin Joan Merrill

INTERMEZZO on the OKEH label

Charlie Spivak

**HOT TIPS on
SURE CLICKS!**

★ **Half A Heart**

by Lester Blossom

A new ballad that's set for plenty plugs. A comer that's really a comer! Soon to be recorded by leading bands on all labels. Watch for announcement!

★ **Lament to Love**

STILL GOING STRONG!

The newest song ballad sensation of the nation. Already recorded by such standout artists as

HARRY JAMES on COLUMBIA
SONNY DUNHAM on BLUEBIRD
LANNY ROSS on VICTOR
LES BROWN on OKEH
BOB HANNON on DECCA

Watch these three newcomers go places:

MOON OVER COUNTY FAIR
Introduced by Fred Waring

FOLLOW THE SWALLOWS TO DIXIE
The Theme Song for the Coming Winter Vacation Season

WIND UP THAT OLD PHONOGRAPH
A Novelty Waltz. Professional Copies Now Available!

ROE-KRIPPENE MUSIC PUBLISHERS, Inc.

NEW YORK 1650 Broadway
CHICAGO 54 W. Randolph
HOLLYWOOD 1509 N. Vine



MUSIC OPERATORS
GO TO THE BANK
EVERY DAY
with these **BLUEBIRD**
Records
by
SPIKE JONES
and His
CITY SLICKERS

Bar-Stool Cowboy
Covered Wagon
(Soon to be released) ★★★★★
Cool Waters Decca 5939
So Long to the Red River Valley Decca 5939
They Drew My Number Decca 5941
SONS OF THE PIONEERS ★★★★★
Walking the Floor Over You Decca 5958
I'll Get Along Somehow Decca 5825
ERNEST TUBBS ★★★★★
Love Has Been the Ruin of a Many Young Man Decca 5894
TEXAS JIM LEWIS ★★★★★★
American Music, Inc.
Publishers
Studio Bldg., Portland, Ore. 1211 N. Poinsetta Drive Hollywood, Calif.

Picking The Right Records

(Continued From Page 44)

however, does not go for Bing Crosby because he is loaded with hits. Most anything Bing records will make some money for phonograph operating firms.

I profit by making a close study of The Billboard's record information. I give ample time and thought to the several departments such as Talent and Tunes, On the Records, Record Buying Guide and the Radio Program Review. By watching and making a study of these valuable departments I am able to select my money-making records with more assurance.

From the close study I have made I will venture to say that about 50 per cent of all tunes cut on wax will make some money for the operator of music. However, not over 8 per cent of all records are what we term big hit tunes. It might reach 10 per cent but not over that. I mean by big hit tunes those numbers like "Beer Barrel Polka."

WOONSOCKET, R. I.

JOE HANNA, Modern Music Company

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

There are occasions when an intelligent study of the Guide will tip an operator off to a good number he can cash in on. Sometimes he might not have used this record but for such a notation. After all, you can't load a machine with 20 records by the same artist, nor of the same type of music. For that reason we are constantly on the lookout for good new novelty numbers which might make a hit. A study of the Guide weekly gives us an idea of what to expect.

We also pay close attention to location requests. Many location owners have a good idea of what their patrons want. Others are interested in some records because they themselves like the particular artist requested. In cases of this sort, the route man must use his own discretion regarding the granting of location requests. A record that is played only by the location owner will not make money for the operator.

Altho literature is received regularly from the various recording

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

SPOKANE, WASH.

By **BILL PARADISE, Crest Novelty Company**

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

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

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

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

Jitterbug spots, such as fountains, invariably go for the blasting variety, and I always feature Glenn Miller and Tommy Dorsey. I also watch waxings of Benny Goodman, Larry Clinton and Jimmy Dorsey. In taverns I emphasize the sweeter, sentimental numbers by such artists as Bing Crosby and Gene Autry. I mix up sweet music with swing in restaurants, Wayne King and Guy Lombardo being dependable here. I use mostly 20-record machines and give my jitterbug spots about an eight-record change every week or 10 days, using three brand-new numbers. The ratio is about 14 swing, four sweet, and two novelties.

Speaking of Records

HOW ABOUT? THIS LIST?

	VICTOR AND BLUEBIRD	DECCA	COLUMBIA AND OKEH
YOURS <i>Quiereme Mucho</i>	XAVIER CUGAT TITO GUIZAR VAUGHN MONROE ABE LYMAN	JIMMY DORSEY NAT BRANDWYNNE ROY SMECK RAMON ARMENGOD EDDIE LE BARON	BENNY GOODMAN EDDIE HOWARD FRANKIE MASTERS
COWBOY SERENADE	BARRY WOOD ART JARRETT GLENN MILLER	TONY MARTIN RUSS MORGAN ROY SMECK ROY ROGERS	KAY KYSER GENE KRUPA CHARIOTEERS
A GAY RANCHERO	DOLLY DAWN	CONNIE BOSWELL BOB CROSBY JOSE MORAND ROY ROGERS TEXAS JIM LEWIS	KAY KYSER XAVIER CUGAT LOUISE MASSEY
FROM ONE LOVE TO ANOTHER	ARTIE SHAW ENRIQUE MADRIGUERA GLENN MILLER	BOB CROSBY HARRY HORLICK	BENNY GOODMAN CHARLIE SPIVAK
IT'S YOU AGAIN	SHEP FIELDS	BOBBY BYRNE	KAY KYSER LES BROWN
SOMETHING NEW	VAUGHN MONROE	BOB CROSBY	BENNY GOODMAN COUNT BASIE

IN COIN MACHINES! ON THE AIR! OVER THE COUNTER!

« « The Public Demands These Songs » »

R.C.A. Bldg., Radio City, EDWARD B. MARKS MUSIC CORPORATION, New York

OKLAHOMA CITY

By LLOYD BARRETT, Sooner Novelty Company

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

This knowledge points to the fact that what the customer likes is the major consideration in placing records for any spot. It's not what the operator likes that counts, or what the owner likes, or even what national surveys indicate; it's what the customer likes.

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

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

Of course, locations differ. On our college spots I find the play is weeks ahead of the general trend. For example, a number that's hitting the top on College Corner is just getting started in most of our other locations and when it becomes popular with them it will be nearly finished with the collegiate crowd. The youngsters take to new tunes right away, but it's not long before they're looking for something newer. They play mostly by bands or vocalists, rather than by tunes. In non-college spots the preference goes about as often to the song as to the artist or band.

It's also interesting to note how much waitresses' likes and dislikes play in record selection for restaurant spots. The operator has to know

them as well as he knows his customers. Their influence is not as great now as it used to be, however, because the players themselves are deciding what they want, are learning the bands' names and styles and picking out their own favorites. They hear them on the radio more often, see them in person and in movie "shorts" and read about them in magazines.

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

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

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

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

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

BALTIMORE

By AARON FOLB, Phoenix Novelty Company

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

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

That is why I say that it is both necessary and advantageous to operate phonos in all types of locations. We find that patrons of ice-cream stores have a decided preference for the sedate type of recording, such as waltzes, slow fox trots, Strauss waltzes and recordings bordering on the sentimental. Novelty numbers such as "Goodbye Dear, I'll Be Back in a Year" are also good. This is due to the fact that patrons of these establishments prefer something soothing and of the quiet, reserved and

The PARADE of the PUBLISHERS

Here It Is!

The coin-machine operator's NEXT NOVELTY money maker

B-I-BI

Recorded by—

BOB CHESTER

BLUEBIRD

HORACE HEIDT

COLUMBIA

KING SISTERS

BLUEBIRD

CARL HOFF

OKEH

GUY LOMBARDO

DECCA

More records coming!

CHARLES RINKER MUSIC CO., 1619 B'way, New York

THE PLEASURE IS OURS!—

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



IT'S SO PEACEFUL IN THE COUNTRY by Alec Wilder

Recorded by

HARRY JAMES on Columbia No. 36246

MILDRED BAILEY—Delta Rhythm Boys on Decca No. 3953

JAN SAVITT on Victor No. 27464

CHARLIE SPIVAK on Okeh No. 6291

BOB CHESTER on Bluebird No. B-11227

... and now the Songs for 1941-1942

WE GO WELL TOGETHER—

Recorded by—

Jan Savitt on Victor
Dick Todd on Bluebird
Fletcher Henderson on Columbia
Cab Calloway on Okeh
Mitchell Ayres on Bluebird

MOON AND SAND—

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



WHO CAN I TURN TO—

Soon to be released by your favorite
Recording Artists.

REGENT MUSIC CORP.

1619 Broadway, N. Y. C.

OPERATORS!

Make the nickels with

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Jack McCoy, Gen. Manager

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



Words & Music
by
Clarence Kelley
&
Geo. H. Sanders

I'M A LITTLE TEA POT

**The Nation's Newest and Zaniest
Gag Song! Recorded by**

HORACE HEIDT AND HIS MUSICAL KNIGHTS

featuring **Ronnie Kemper**

COLUMBIA 36306

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A PRESENTATION OF THE MUSIC PUBLISHERS WHO HAVE PRODUCED AND ARE PRODUCING HIT TUNES WHICH HAVE MADE MONEY FOR MUSIC MACHINE OPERATORS

★
thanks and best wishes
to the operators and
to all the artists
who have recorded
and made a hit of

city called heaven

bob warren

warren publications

Thanks, Operators

for your swell cooperation on
**GOODBYE, DEAR,
I'LL BE BACK
IN A YEAR**

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

Now we give you

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

and another

COAST TO COAST HIT now in preparation
WHO'S GOING TO KEEP MY BABY WARM
(when they put me in a uniform)

and

THE LITTLE RED HEN

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TWO

THREE

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romantic nature. We have found that patrons of drugstore locations have similar tastes in music.

Perhaps it is the atmosphere of the establishments that has something to do with their selections and preferences. Patrons of these spots feel they cannot dance around and cut up.

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

Regular patrons at most spots show preferences for certain songs and they either directly or indirectly let their preferences be known to the proprietors of the spots. We immediately accommodate them, for experience has shown that those who make requests for certain recordings are either regular or potential customers. Then, too, we have found from experience that those who make requests usually bring their friends in or send them in. Customers show their appreciation, which rebounds to the benefit of the location and to the collections on the phono. Location requests serve as a guide to purchases for locations. In some instances they form an integral part of the numbers we buy. For requests mean "sure business" and we never pass up a sure thing.

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

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

LOS ANGELES

By ALBERT CASSELL, California Music Company

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

Each Friday we devote to listening to sample records sent over by the record companies. We do take into consideration advanced publicity on them, but we buy what we have come to learn thru experience will go on the spots we have in mind. We have machines in spots that are patronized by Americans in every walk of life, Spaniards, Mexicans, Negroes, and Japs. When talking to out-of-town operators, they marvel at the way we pick winners, but it isn't as hard as that.



Our first step in supplying spots is to keep a good percentage of "standards" on the machines. "Beer Barrel Polka," "One o'Clock Jump," "Perfidia," "San Antonio Rose," "Let Me Call You Sweetheart" and others in the latest arrangements. We have to guard against location owners complaining that they're getting old numbers on this score, but that is a problem that can be worked out diplomatically. Using such tunes as listed as a nucleus, we build the set-up from there. When we buy new numbers, we keep an accurate check on their pulling powers. By doing this we can get the jump on other operators and stock up. This makes us certain of getting our quota and not being

loaded with records after their popularity has leveled off.

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

Japanese records come to us with titles written in Japanese and we're unable to tell how a tune is going by the title. We have learned one thing—Japanese spots want either male or female vocalists on songs that tell a story. Old tunes go the best and there is not much turnover on these machines. If we put in two new records a week, that is a good average. We have to rely on the opinions of location owners in buying these tunes.

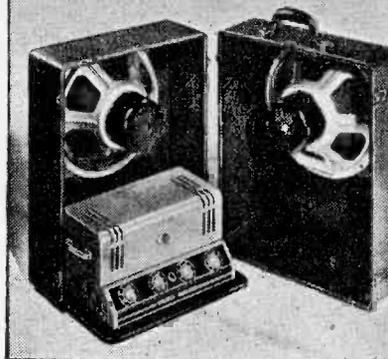
Visiting operators do not understand why we don't keep a large percentage of Latin tunes on our machines. The West Coast has a large percentage of Latin Americans and these tunes have been going well all along. When New York had a spurt to these Continental tempos, we sat tight, which later proved to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

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

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

Record buying is a business and we do it as such.

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Here's the new WEBSTER-RAULAND Portable System for Orchestras that's "right in the groove." It's tops for fine quality; has all the volume you'll need to fill any hall; built just right for lightweight portability. And the price tag of this PX-630 30 Watt Portable System will warm your heart. It's the answer to your band's prayer for a Sound System that will do full justice to your vocals, ensembles and arrangements wherever you play...

You'll find plenty of new and useful features in the PX-630. Dual mike input takes care of both soloist and band. There's tone control, too, for the special effects you want. You can't beat it at the price for fidelity, volume and dependability.



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Get the details on the PX-630 as well as other Economy Portable Systems that are just right for your band. Send the coupon below.

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DETROIT

By EDDIE CLEMONS, Manager of Modern Music Company

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

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

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

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

those very solid characters are in a Hollywood Groove...

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OPS! LATCH ON TO THESE OKEH RECORDS

6382 CHAMPAGNE LULLABY
BINGIE-BINGIE-SCOOTIE

6015 BONGO
RHYTHM MAD

6295 BASSOLOGY
AH, NOW

6260 HIT THAT MESS
LOOKIN' FOR A PLACE TO PARK

6135 A TIP ON THE NUMBERS
SLIM SLAM BOOGIE

6088 PUT YOUR ARMS AROUND ME BABY
HEY CHEF

ESTABLISHED 1898



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make my
songs popular
favorites my
sincere thanks!

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No. 1 on the Lucky Strike Hit Parade
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Going strong in all coin-
machines on these records:

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Bluebird	B11215	GLENN MILLER
Bluebird	B11233	DINAH SHORE
Decca	3840	BING CROSBY
Decca	3880	GUY LOMBARDO
Columbia	36244	KAY KYSER
Columbia	36210	KATE SMITH
Okeh	6289	DICK JURGENS

— and be sure to watch for —

"TWO IN LOVE" — coming up fast!

Bluebird B11273 VAUGHN MONROE
Coming on Victor TOMMY DORSEY

— and others —

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1.

ANGEL, BEWARE

(See Ad of Week of Sept. 16th)

2.

YOU'VE GONE

(See Ad of Week of Sept. 16th)

3.

SIESTA TIME IN MONTEREY

(See Ad of Week of Sept. 16th)

4.

PRAIRIE ROAD'S A-WINDIN'

(See Ad of Week of Sept. 16th)

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An Appealing Sentimental "Heart Beat"

SARITA

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Professional Copies — Orchestrations — and "Sheet" Copies at all
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Refer to current lists of Record Releases For Recordings on all the
above numbers. Both Vocal and Dance Recordings available.

SYNDICATE MUSIC PUBLISHERS, INC.

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Chicago

New York

numbers such as "Stardust," "My Wild Irish Rose" and "Silver Threads Among the Gold"; a few foreign numbers selected to meet the local demands of the location, and a few hillbilly numbers.

We also have a wired music service and this enables us to make a close check on record popularity quickly. We work with a library of 4,000 records and we note each time we receive a request for any record so that we have our own index of popularity. By using this as a check list we can find quickly what new numbers are coming up strong, as the wave of popularity on wired music and phonographs is about the same.

We also operate a record store, selling to the public, and the reports of record sales that people are willing to spend their money for shows what Detroiters will be likely to choose on machines as well.

The radio is another general guide to record popularity, but not 100 per cent in our experience. Sheet music sales are quite a bit different from record choice on phonographs, perhaps because the average customer who likes to hear music will naturally pick somewhat differently from the musician who is going to play numbers for himself.

We rely greatly on the location-wise judgment of the six collectors who are handling our 350 machines and buy conservatively.

DENVER

By MRS. MILTON PRITTS

They say woman's place is in the home, but national defense is proving that women are suitable for many of the jobs held by men; and altho the selection of records isn't necessarily a man's job, that's just what I have been doing for the past eight months for the phonograph locations operated by my husband who is also president of the Independent Phonograph Operators' Association of Colorado.

When I first started taking care of the record selection for our locations I decided to keep a case history of each record as chartered by the play-meters. This record is proving highly valuable in guiding my selections on new tunes. We change records in each location at least once a week; half of those receiving the most play are kept in the phonograph and the lower half replaced with other records.

I use four of our locations as testing spots. These are our four best locations and each is sufficiently different from the other so as to provide a barometer for that particular type of music. One is a dancing spot and a good portion of the patronage is older folks. This makes a good testing spot for the sweeter dance tunes. The second spot would probably be classified as a jitterbug location and is where I check on the

faster dance tunes. The third location is a lounge and restaurant and gives me a good idea of what folks like who just want to listen. At Lowry Field, where we have several locations, the varied tastes of the soldiers serve as a criterion for spots that have to cater to both listeners and dancers.

Several guides influence my choice of records. Each week I scan the lists of the record companies and if they give some recording a particularly good build-up I make a point to listen to that recording. Requests at locations often come from the patrons and more often from the attendants and I always look up these tunes. The Billboard Record Buying Guide and Record Reviews have always proven an invaluable guide in helping me make selections. I know the reviews are written by capable men whose opinions are unbiased, and with the Record Buying Guide, I am able to tell what records are strong in other parts of the country and what good numbers to anticipate. Usually any tune that makes the Guide is going to be popular nationally and is good for a certain amount of play here.

Combining my tally sheets, lists, guides and requests I compile a list of records I think would go good in our locations, and then go to a record store and listen to each tune. Except for a sensational hit or an anticipated one I always listen to each tune, keeping in mind the various types of locations we have and whether or not that tune would be suitable and how much possible play it would get. The radio is also a very important factor in our selections.

In selecting the artist to buy in a certain recording I am guided by how the artist does the number. For example, if I am buying for a dancing spot, naturally I want a good dance band; if for a listening spot, a good vocalist. Certain recordings prove excellent repeaters. Altho they may not do so good when first used, this same record may click strong when returned to the same location later. Here again The Billboard Guide helps me a good deal since I can get an idea of how long the tune has been going strong, etc.

MINNEAPOLIS

By M. M. (DOC) BERENSON

Minnesota Automatic Machines Company

Picking nickel-catching tunes for automatic phonographs is no easy task. We here at Minnesota Automatic Machines Company have long been working on a plan which we believe has been of immeasurable assistance in getting the right tunes into the right locations.

Like all other music operators, we are deluged with considerable reading material from manufacturers and distributors of records, all pointing out why their products are best.

Leo Landsberger, head of the automatic phonograph department, joins me in going over this literature very carefully. We don't just discard it. We check thoroly.

Then we pay strict attention to the numbers that have been successful on the radio. While it may be true that once in a while a Hit Parade tune just doesn't jell at one or more of our locations, we find, as a general rule, that the list from the top tunes of the nation usually conforms with the best playing numbers in our machines.

It is the Record Buying Guide in The Billboard that gets perhaps the closest scrutiny from us before we buy our disks. Here we have a trade paper that makes it its business to find out what the top numbers are, what the best possibilities are. We have found this guide to be of considerable assistance to us.

With all this information, we make our selections and then listen to the tune itself. Landsberg has won quite a reputation for himself for being able to name top-paying tunes.

Our tunes in stock, the next task for us is to divide them according to sections of the city. Our Hit Parade numbers and sweet swing melodies go into our downtown locations and our college spots. With the University of Minnesota located in Minneapolis, we have built up quite a strong college play.

In Northeast Minneapolis we stress polkas and old-time numbers. The reason? Bulk of the population is made up of Polish and other foreign-born elements who, we have found, like this type of music. For the colored sections in North Minneapolis we lay in a strong supply of jitterbug and rug-cutting records. These get a very strong play in this territory. For the West Side we run a combination of sweet music and jitterbug numbers, while our locations in South Minneapolis call for ballads and vocal recordings.

Thus, for us at least, the problem of finding the right tunes for each location has become simplified, more or less. And we have found that outside of the college districts, requests made by location owners for certain numbers usually are made up of songs the owner likes himself. It isn't true, generally, that his requests reflect the wishes of his patrons.

In the university section, however, the story is different. These students, all well read, keep up with the latest tunes in music. They pass their information on to the location owner who gives us the request. And seldom have we found that by fulfilling such a request we have lost money. The college kids know their stuff and we're willing to go along with them.

We have pioneered installation of music boxes in such places as hamburger shops, ice-cream bars and drugstores—and type of tunes placed in each always depends upon what section of the city it is in.

(Continued on page 106)



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Have to Turn the
PFANSTIEHL
4000 PLAY
COIN MACHINE NEEDLE**

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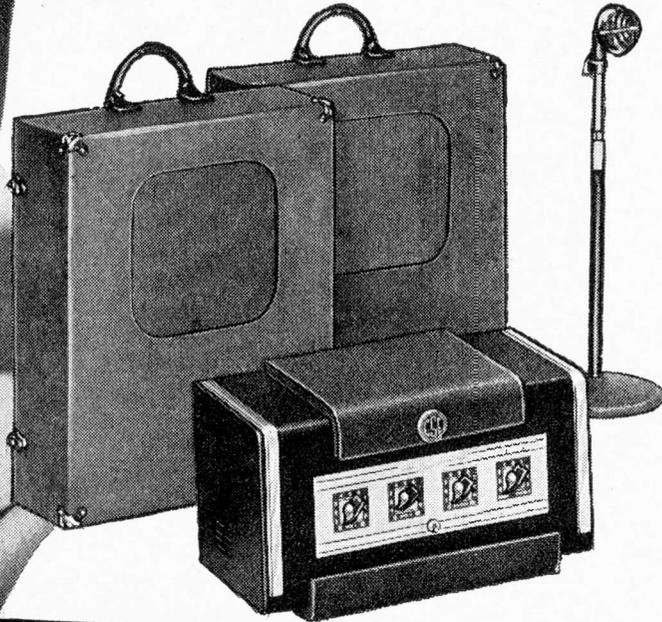
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THE BEST

Erwood
PUBLIC ADDRESS SYSTEMS

IN SOUND

PERTINENT FACTS

(Continued from page 83)

complished organist and violinist, possessor of an infectious scat-singing style, the pudgy maestro has appeared in some of the foremost theaters, auditoriums and night spots of America and Europe. His present band consists of three trumpets, two trombones, four reeds, guitar, bass, drums and Waller's hot piano. Waller features a five-man group which dispenses "Victor Rhythm," and highlights the solo work of the five outstanding members of the large band. Waller takes most of the vocals, with an occasional assist from Herb Fleming. Recent outstanding engagements include Hotel Sherman, Chicago; Moore Theater, Seattle; Paramount Theater, Los Angeles, and Loew's State, New York.

Latest releases on Bluebird Records:

- Sad Sap Sucker Am I
- Rump Steak Serenade
- Headline in the News
- I Repent
- I Understand
- Pantin' in the Panther Room
- Chant of the Groove
- Come and Get It
- Victor Album P-72—"Waller at the Console"

TED WEEMS

Ted Weems and band, featuring Jeane Brown, "Red" Ingle, Orm Downes, Perry Como, Elmo Tanner and "Country" Washburn, is a well-known crew, popularity that has been consistent for a goodly number of years via air shows, theaters, hotels, night clubs and ballrooms. Currently on the Coast following a long swing around the country in hotels, theaters and one-nighters. Band has always been noted for the virtuosity of its instrumentation in novelty numbers. Last year it achieved much popularity on the "Beat the Band" air show.

Music Corporation of America manages the band.

Latest releases on Decca Records:

- The Man From the South
- Savannah
- Out of the Night
- On Monah
- It All Comes Back to Me Now
- I'll Never Love Again
- Salud Dinero y Amor
- Rose of the Rockies

LAWRENCE WELK

Lawrence Welk and his "Champagne Music" are heard on the Okeh label and he recently signed a new recording contract with Decca. Band is under the direction of Frederick Bros.' Music Corporation. In addition to Welk on the accordion, band features Jayne Walton and Parnel Grina, sharing the vocals, Jerry Burke and his Hammond electric organ, and the comedy of "Pee Wee" Louis. Outstanding engagements include, among many others, the Trianon Ballroom, Edgewater Beach Hotel, and the Chicago Theater, Chicago; Hotel Nicollet and the Orpheum Theater, Minneapolis; William Penn Hotel, Pittsburgh; Peabody Hotel, Memphis, and Elitch Gardens, Denver. There are very few theaters, ballrooms, hotels or music machines in the Midwest which have not yet heard Welk and his music. Welk is currently at the Trianon, Chicago. Band consists of four reed, four brass, three rhythm, Hammond organ, and accordion played by Welk himself. Welk recently signed a contract for the band to do 50 transcriptions for the National Broadcasting Company.

Latest Releases on Decca Records:

- Back Home In Illinois
- You Are My Darling
- Noche De Ronda
- Dawn

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

Chansonette

- Clarinet Polka
- Canadian Capers
- Friendly Tavern Polka
- You Are My Sunshine

GRIFF WILLIAMS

Griff Williams and his orchestra, dubbed "Music That Sings As It Swings," has been climbing the popularity ladder fast, really coming into its own when it smashed all records at the Stevens Hotel, Chicago. Right now the orchestra is achieving considerable success at the Palmer House, Chicago, with accompanying air time over WGN-Mutual. Featured with the band are Walter King, Bob Kirk and the Williams Warblers, while the wily maestro himself handles the batons, doubles at the piano and in general lends an air of informality about the proceedings. Other recent engagements included the Aragon and Trianon ballrooms, Chicago; Peabody Hotel, Memphis; Chase Hotel, St. Louis; Netherland Plaza, Cincinnati; Baker and Adolphus Hotels, Dallas; Elitch's Gardens, Denver; Palomar and Victor Hugo's, Los Angeles, and Mark Hopkins Hotel, San Francisco. Music Corporation of America manages the band.

Latest releases for Okeh Records:

- Foolish
- Love Is
- Honolulu Bundle
- Mama's Gone, Goodbye
- Beautiful Faces
- I Must Have Been Blind

BERNARD WITKOWSKI

One of the most popular Polish orchestras is the Silver Bell Orchestra of Bernard Witkowski. Specializing in modern, lively tempos which find favor among the younger Polish element and also among native Ameri-

cans, Witkowski records on Victor International disks. Considered one of the finest clarinet players in his field, Witkowski has formed a trio combination in addition to his regular band. New combination is called Trzy Galgany (Three Hoboes).

Latest Releases on Victor International Records:

- Mary From the Dairy Polka
- The Iceman
- Unita Polka
- Dark Forest Polka
- Polka International
- World's Fair Polka

BARRY WOOD

Barry Wood is known from Coast to Coast for his singing emceeding on the Lucky Strike "Hit Parade" air show and his weekly appearance on the "Millions for Defense" Treasury Hour, both over CBS. Managed by Columbia Artists' Bureau, Wood records for Victor. His singing of Irving Berlin's "Any Bonds Today?" is believed to be one of the most important factors in the song's success, and the song has already become identified with Wood. The personable young baritone's recent engagements have included Loew's State, New York; Paramount Theater, New York; Roxy Theater, New York; Adams Theater, Newark, and New Haven Arena, New Haven, Conn.

Latest Releases on Victor Records:

- City Called Heaven
- Call It Anything, It's Love
- When This Crazy World Is Sane Again
- Oh! How I hate To Get Up In the Morning
- Arms For the Love of America
- Any Bonds Today?
- The Cowboy Serenade
- Harbor of Dreams
- Tell Me Pretty Maiden
- Bless 'Em All

Picking The Right Records

(Continued From Page 104)

CLEVELAND

By MYRON E. LAUFMAN, The Triangle Music Company

I don't know of a tougher question to answer than: "How do I pick my records to fit the right spot?" Since childhood I have had a background of music, due to my teaching at home to appreciate the value of a good musical training. Thus, this business I am now making of music is really a natural course of events. I have been with Triangle for the past five years.

PERMO PRODUCTS *Presents* The World's Finest Long Life Phonograph Needle

"KIND TO YOUR RECORDS"

FOR THE HOME AND PROFESSIONAL USE

DELUXE FIDELITONE for high fidelity play back of recordings (4,000 plays) and commercial records (2,000 plays). Each \$1.00

FIDELITONE FLOATING POINT for home use to "Filter Record Scratch" 3-6 months' average use 1,000 or more plays. Each \$.50

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Used exclusively by leading operators everywhere

Over 2,000 Perfect Plays

No Excessive Record Wear

Available at Record Distributors



All needles and styli in the Fidelitone and Permo Point lines are tipped with Permo Metal, from our own laboratory, assuring long life, kindness to records and perfect reproduction.

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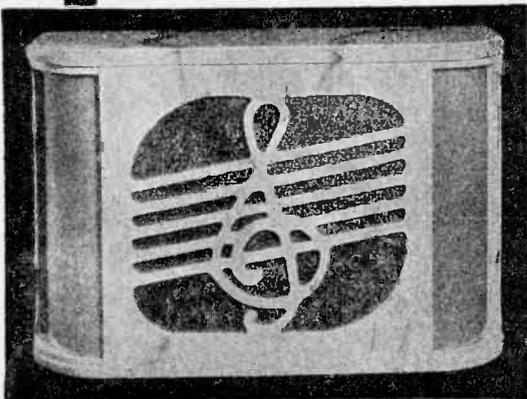
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My first job was to convince the owner of a spot that this music business is not a plaything, but if properly merchandised that it would reap more profit in proportion than any other item in the place. My second job was to make the owner music-conscious. And my third job was to combine the first two. The first was easy because, after all, how much room does a machine take up over in the corner; the second was a little harder, because I practically had to teach them all the appreciation of foot-tapping tunes by playing record after record until they got the hang of this thing called rhythm, and the third job was a cinch because the customers who came in were already conscious of "music for a nickel."

How do I choose my records so they will be the most profitable . . . to the enjoyment of the patron, the boss and ultimately to me? I have a few set rules I follow in conjunction with my natural appreciation for music and its benefits. I choose the records by the name of the artist, the most appealing title, and my own judgment in regular reading and boiling down of the most popular tunes suggested in the Record Buying Guide in The Billboard.

I have found out that it does not pay to gamble in this business, so after I have studied a record enough to have faith in it, I'll baby it along by placing it in every instance within the first three places at the top of the tune listing in the box. I'll listen to everything the representatives of the record companies have to say, and I'll read all the stuff they send me, then I'll try to picture in my own mind what the customers in this place and that spot will think of it when they see it on the list or hear it played. I have found that the "players" in every foreign neighborhood are American born and in spite of their heritage still want to play and hear the modern stuff in 99 cases out of every 100. It has proved costly to listen too closely to the requests of the boss and some of his patrons, so I have had to learn the art of diplomacy and judgment in handling these constantly occurring situations. But a sure bet at all times with me is keeping a few old-timers, some of the real hits of three and four years ago, in all my machines, and the play they are getting is often startling . . . but always profitable.

Finally, I will have sweet, rhythmic, foot-tapping, "easy-to-take" soft-playing tunes predominate every box . . . irrespective of location. My patrons prefer to hear their music along with a drink of one kind or another rather than hear it out on the sidewalk as they are approaching their favorite spot.

BOSTON

By NORMAN PEARLSTEIN
Modern Scale & Amusement Company

We are faced with a little different problem in selecting records for our locations than other operators. We have the Howard Johnson chain of roadside restaurants all along the Eastern Seaboard, and for this chain of locations we must exercise caution in picking disks.

These locations have grown away from the roadside ice-cream stand type of spot and are now classed as restaurants. They attract many business men, especially during the noon hours, and they do a large volume of luncheon and dinner business. For these locations we have to be sure that none of the records will offend in any way.

We have found it good policy to shy away from the heavy jive stuff in these locations. We do use a certain amount of popular stuff by the top recording artists, but at least 50 per cent of the records are of the semi-classical variety. We have found that this is more acceptable where people are eating inasmuch as they may be discussing business or other topics and don't like to be disturbed by a raucous band.

On the popular side, we have two methods of determining the records we are going to use on locations. First, we consult The Billboard's Record Buying Guide. We have found this to be of value in selecting the most popular tunes of the day. Second, we take from the guide the records that have already been established for a week or two in the minds of the public. We have found that, for the most part, a song that has achieved enough popularity for the public to recognize it is one of the best possible songs for use on our machines. If they know the number, they can hum it as it is played. New numbers which have failed to get the proper introduction are not as easy to sell the public.

Our record selections are important to us. We buy on an average of 800 records per week and we must know exactly what we're buying in order to eliminate any deadwood. Once we've bought the records, it's up to us to see to it that they are properly spotted so that they receive as many plays as possible. We do this by taking into account the location and the type of clientele it has. Some of these stands do more business after the theater than during the day. Some receive a heavy luncheon business. These factors must be considered.

On the average, our Johnson locations cost us about double for records in comparison with other types of locations. We spend a great deal of time and patience over the selection of these records and make sure that they are of the right type.

One feature which we have built up that we feel is essential is regular service calls. If we call on a location for the first time at 10 o'clock on a Thursday morning, we see to it that every successive call is on Thursday morning at 10 o'clock. This serves not only to keep the location happy and up-to-date but insures immediate changes of records and correspondingly more plays. If the patrons know they will find a new selection of records each week, they are more liable to use the machines than if they know that there have been no changes for 10 days or two weeks. They don't want to keep hearing the same songs over and over again.

Our servicemen keep a complete record over a period of six months of the numbers used, and at times we can put some records back on a machine after an absence of several weeks. By this time the tune has possibly become more popular than ever or has slipped a bit in the minds of the public, but if it's revived for a week or two it may enjoy an even greater play than it did before.

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Rockin' Chair	After You've Gone
Drummin' Man	Jungle Madness

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6278 AFTER YOU'VE GONE	6376 RANCHO P'LLOW YOU WERE THERE
6222 GREEN EYES	6400 AMOUR WATCH THE BIRDIE
6306 HAVE YOU CHANGED?	6266 THE COWBOY SERENADE 'TIL REVEILLE

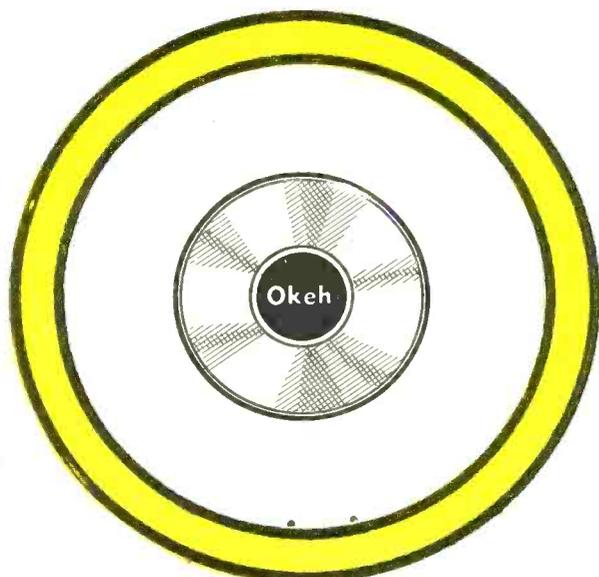
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COME BE MY LOVE

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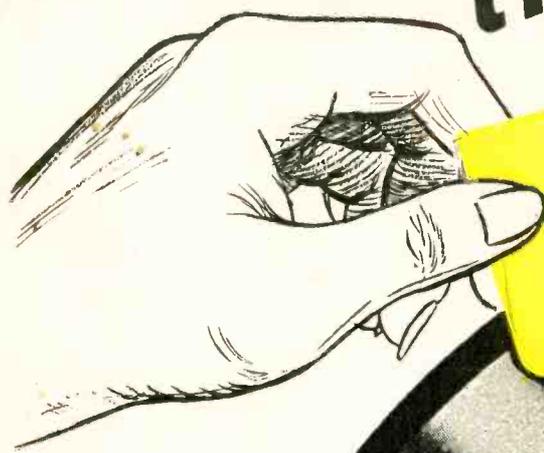
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		Yip-I-Addy-I-Ay		Rose Room
		Make Believe		
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SEE PAGE OPPOSITE FIRST PAGE OF COLOR INSERT FOR GUY LOMBARDO'S LATEST DECCA RELEASES—JUST OUT!

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