

A SUPPLEMENT TO

The Billboard

The World's Foremost Amusement Weekly

September 28, 1940

Vol. 52. No. 39

TALENT

AND

TUNES

ON

MUSIC

MACHINES

SECOND ANNUAL EDITION



Emmy

GOODMAN

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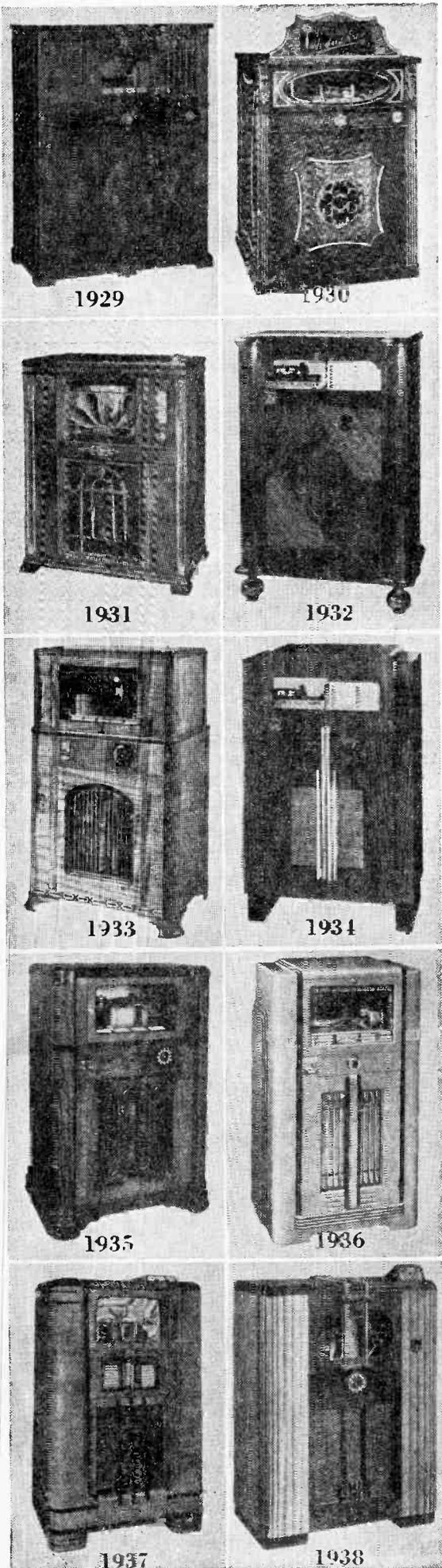


1886

America's New Industry

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

By WALTER HURD, Amusement Machine Editor



1929

1930

1931

1932

1933

1934

1935

1936

1937

1938

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

An Early Beginning

Much of the history of the automatic phonograph industry has been made in the last decade. Before 1930 no one ever dreamed the industry would reach proportions so huge that tens of thousands of people would be lifted out of the world's greatest depression and afforded an opportunity to enjoy a standard of living equal to or slightly better than the average American citizen.

Today there are approximately 400,000 music machines in as many small business establishments. New machine replacements, accessories, and records now require the facilities of manufacturers employing at least 4,500 people. The supplies and parts purchased by the manufacturers account for a large portion of the business of over 100 other manufacturers who probably would not employ thousands of people if it were not for their music machine market.

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

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

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

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

selector and record changer—the basic principles of the modern phonograph.

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

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

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

Radio's Contribution

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

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

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

Ready To Go

By late 1930 the commercial advantages of permitting patrons to select music when they

Few Industries Have So Quickly Given Jobs To So Many

THE coin-operated phonograph business is of recent and quick development. Its many ramifications in providing employment and creating business and trade may surprise many people.

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

It took 146 distributors to sell these 70,000 machines in 1939. Each distributor employed an average of eight people, including mechanics, salesmen, clerks and miscellaneous help. Thus 1,168 people participated in the distribution of phonographs alone.

There are now 400,000 phonographs in restaurants, taverns and soda fountains. The business man who owns phonographs and places them on location on a commission basis is called an operator. According to estimates the average operator owns 70 machines valued at approximately \$10,500. Thus the country's 400,000 music machines have a value of \$60,000,000 and are owned by 5,700 small business men. Operators seldom service their own machines. Their time is filled by the job of selling new locations and maintaining good will among old customers. Service men are employed to do all maintenance work. Fifty machines are the maximum one service man can handle; thus 8,000 service men are required to take care of the country's music machines.

Phonograph earnings provide some cash return to the owner of the location or establishment without any investment on his part. However, the essential value of the music machine is its power to draw and hold customers. Patrons of restaurants, ice cream

parlors, taverns, and roadside stands demand good music. If the proprietor does not supply it his chances of competing with similar locations are slim. Therefore, it is not an exaggeration to say that thousands of locations would go out of business and more thousands of employees would be thrown out of work if it were not for the music machines.

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

The sale of phonograph records to music machine operators is, according to a survey, an average of 1.8 records per week per machine, or 720,000 records per week for 400,000 machines or 37,440,000 records per year. Thousands of people from high-priced musicians to skilled factory workers are needed to supply this huge record demand.

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

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

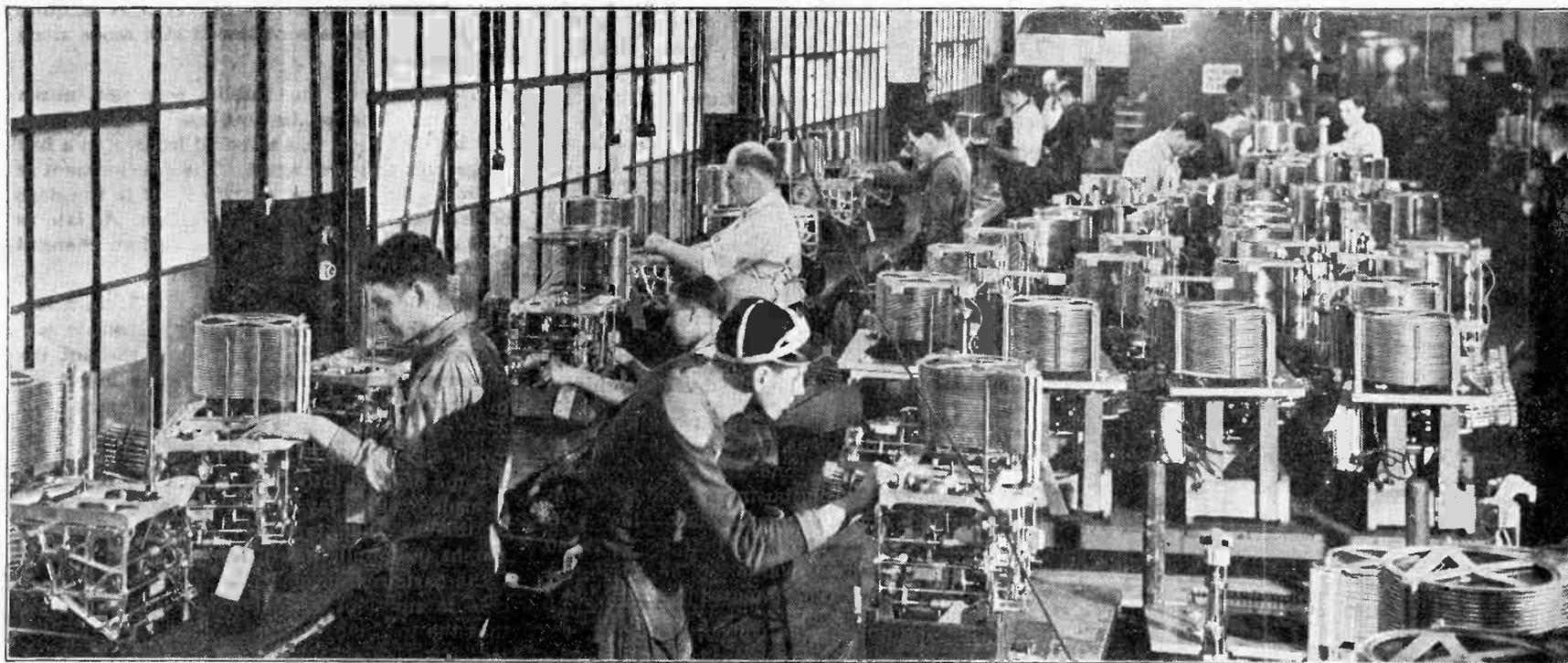
Coin-operated combination radio-phonographs also proved that advertising plugs on radio constituted a definite hindrance when it came to supplying music to people in public locations. They wanted music and nothing but music. They did not want commercial plugs, weather reports, and speeches. Thus in spite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

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

Beer Comes Back

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

From the Atlantic to the Pacific thousands of small business men realized that as far as they were concerned a new industry had been born. Most of these men had previously operated peanut machines, candy vending machines, weighing scales, and amusement games. They didn't have as much money, however,



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

as nerve. It took plenty of nerve during the darkest days of the depression to obligate one's self for a \$250 to \$300 instrument that could net only a few dollars income per week. And it wasn't a question of one instrument, it was a question of 20, 30, 50, or even more to yield these men a decent living.

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

The industry boomed. In 1935 it is estimated that 120,000 machines, each valued at between \$250 and \$400, were manufactured and sold.

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

Many leaders in the industry during the latter part of 1936 and 1937 feared that a saturation point would be reached and that the industry as far as the manufacturers were concerned would die out as fast as it had developed.

However, mechanical improvements and constant redesigning soon became so extensive that the industry attained stability on much the same basis as the automobile industry. Thus for the last few years the industry has witnessed a new machine production of 70,000 to 90,000 units per year. These have not been placed in new locations as much as they have been used to replace old models. The older phonographs are either junked or in many cases have been shipped to other shores. As a matter of fact, the export of used music machines in spite of the war has averaged almost \$40,000 per month during 1940.

Conclusion

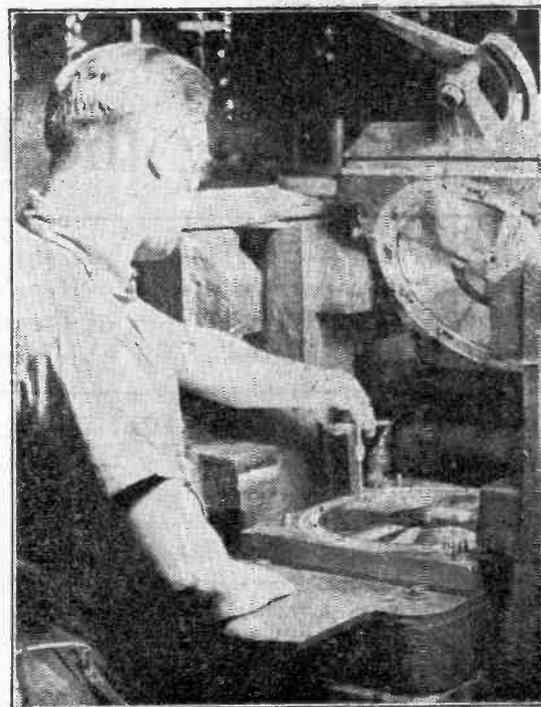
The long-term conclusion that emerges from a study of the coin-operated phonograph industry is a hopeful one. It has proved its commercial value and so has taken for itself an

important niche in the distribution of food and beverages. Its dividends have helped an army of 400,000 small business men pay their overhead without any direct investment on their own part.

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



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



THE MAN ABOVE is doing a small part of the job of making 720,000 records a week for coin-operated phonographs. Even more records are made and sold as a result of the revived interest in home phonographs. The girls below realize that many of their patrons come to buy records after listening to them on coin-operated machines.



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



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

Picking the Right Records for the Right Spot

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

SODA FOUNTAINS

By SAM LERNER, Stanley Music & Amusement Company, Philadelphia

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

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

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

You can't go wrong with the listings in The Billboard. However, there is one other tip sheet that can't be ignored, and that is made up of various record programs broadcast over the radio stations in your own town. The announcers of these programs can tell you in a minute the 10 or 20 most requested recordings. The important thing is that radio programs sometimes come thru with a "sleeper" song which the local youngsters have taken a fancy to. It may never achieve fame on a national scale, but will lead the parade in your own back yard. "Between 18th and 19th on Chestnut Street" literally set the machines afire here before it got any sort of recognition nationally. Sometimes these home-found records reach the national heights, more often they prove to be only also-rans.

COLLEGE SPOTS

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

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

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

We have found that students go for originality and individual effort.

To illustrate, go back to T. Dorsey's "Marie." Here was a record with group singing by an orchestra and not a glee club. Jack Leonard's vocal, supplemented by the orchestra's singing background, represented the "originality." The "individual effort" was

Bunny Berigan's exceptional trumpet work. Today Tommy Dorsey has a similar rendition with "I'll Never Smile Again."

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

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

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

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

NEGRO LOCATIONS

By EVERETTE JOHNSON, Interboro Music Company, New York

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

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

Spots where Southern Negroes from 14 to 18 years gather are usually candy and ice cream stores where dancing is permitted. For a record

to click here it must be in the true jitterbug style. Those in the 18 to 25 group want sentimental tunes mixed in with the hot swing. The third class, from 25 to 40, usually gather in beer gardens, where sentimental numbers exclusively have the appeal. Blues numbers are almost certain to appeal in those locations. However, good blues tunes have a certain amount of appeal for the other two classes, too. A good blues number will go in almost any Harlem location except those patronized by Negroes from the West Indies, who go for Calypso music. "Sly Mongoose" was a hit in the West Indian locations but it wouldn't have clicked at all in the average Harlem spot.

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

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

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

(PICKING RECORDS FOR THE RIGHT SPOT on page 58)

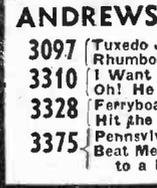
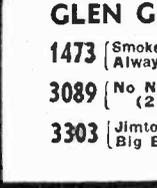
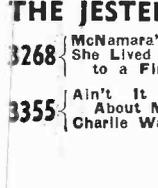
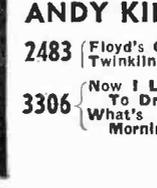


DECCA Records

ARE MONEY MAKING RECORDS IN MUSIC MACHINES

Everywhere!

HARVEST A BUMPER CROP OF NICKELS THIS FALL WITH THESE LATEST HITS ON DECCA All Star RECORDS

 <p>BING CROSBY 3133 Sierra Sue Marcheta 3299 A Song of Old Hawaii Trade Winds Where the Blue of the Night Waltz You Saved for Me 2400 God Bless America The Star Spangled Banner</p>	 <p>GUY LOMBARDO 3214 Blue Lovebird The Nearness of You 3368 Notre Dame Medley (2 parts) 3329 The Call of the Canyon The Flunny Old Phono- graph</p>	 <p>JIMMY DORSEY 3150 Little Curly Hair in a High Chair Breeze and I 3152 Boog-It Six Lessons From Madame La Zonga 3259 All This and Heaven Too If I Forget You</p>	 <p>BOB CROSBY 3179 I'm Nobody's Baby Speak Easy 3080 Tech Triumph V. M. I. Spirit 3138 For Dancers Only Where the Blue of the Night Meets the Gold of the Day</p>
 <p>CONNIE BOSWELL 2197 The Lamp Is Low Sra-Va-Na-Da 3187 I Can't Give You Any- thing But Love, Baby When It's Sleepy Time Down South 3366 Blueberry Hill The Nearness of You</p>	 <p>ANDREWS SISTERS 3097 Tuxedo Junction Rhumbogie 3310 I Want My Mama Oh! He Loves Me 3328 Ferryboat Serenade Hit the Road 3375 Pennsylvania 6-5000 Beat Me, Daddy, Eight to a Bar</p>	 <p>GLEN GRAY 1473 Smoke Rings Always 3089 No Name Jive (2 parts) 3303 Jimtown Blues Big Bad Bill</p>	 <p>WOODY HERMAN 2440 Woodchopper's Ball Big-Wig in the Wig- wam 2933 Blues on Parade Love's Got Me Down 3187 Get Your Boots Laced, Papa (2 parts)</p>
 <p>TONY MARTIN 2375 Begin the Beguine September Song When the Swallows Come Back to Capistrano 3246 Where Was I? I'm Stepping Out With a Memory Tonight I'll Never Smile Again</p>	 <p>BOBBY BYRNE 3325 Trade Winds Love Lies 3313 That's for Me Only Forever 3278 When the Swallows Come Back to Capistrano Stop Pretending</p>	 <p>RUSS MORGAN 3290 Blueberry Hill I'm Home Again 3376 After Dark Bye-Lo-Bye Lullaby Girl Behind the Venetian Blind 2479 Does Your Heart Beat for Me?</p>	 <p>DICK ROBERTSON 2419 Little Skipper It Makes No Differ- ence Now I Only Want a Buddy —Not a Sweetheart Who Did You Meet Last Night? 3305 Ferryboat Serenade On a Shimmery Sum- mery Day</p>
 <p>THE JESTERS 3268 McNamara's Band She Lived Next Door to a Firehouse 3355 Ain't It a Shame About Mame? Charlie Was a Sailor</p>	 <p>ELLA FITZGERALD 3186 Baby, Won't You Please Come Home? Lindy Hopper's De- light 3199 Shake Down the Stars I Fell in Love With a Dream 3078 Sugar Blues Imagination</p>	 <p>INK SPOTS 3195 When the Swallows Come Back to Capistrano What Can I Do? 3258 Whispering Grass Maybe 3346 I'll Never Smile Again I Could Make You Care Stop Pretending 3288 You're Breaking My Heart All Over Again</p>	 <p>ANDY KIRK 2483 Floyd's Guitar Blues Twinklin' 3306 Now I Lay Me Down To Dream What's Your Story, Morning Glory?</p>

ADDITIONAL TOP RANKING ARTISTS Exclusively DECCA

DEANNA DURBIN
MARLENE DIETRICH
JUDY GARLAND
FRANCES LANGFORD
THE MERRY MACS
MARY MARTIN
DICK POWELL

AMBROSE and His Orchestra
HENRY BUSSE and His Orchestra
FREDDIE (SCHNICKELFRITZ)
FISHER and His Orchestra
HARRY HORLICK
and His Orchestra
TED LEWIS and His Orchestra

JOLLY JACK ROBEL
and His Orchestra
JAN SAVITT and His Orchestra
TED WEEMS and His Orchestra
ROY SMECK and His Orchestra
LOUIS ARMSTRONG
and His Orchestra

TERRY SHAND and His Orchestra
ERSKINE BUTTERFIELD
and His Orchestra
HARRY OWENS
and His Orchestra
JOHNNY LONG
and His Orchestra

These 26 Decca Branch Offices are equipped to give overnight service—carry full stocks to insure efficient handling of operators' orders:

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PHILADELPHIA, PA.
2100 Arch St.
CHARLOTTE, N. C.
620 S. Tryon St.
PITTSBURGH, PA.
6633 Hamilton Ave.
WASHINGTON, D. C.
52 "O" St., N. W.

NEWARK, N. J.
701 McCarter Highway
SYRACUSE, N. Y.
730 Erie Blvd., East

CHICAGO, ILL.
22-24 W. Hubbard St.
ST. LOUIS, MO.
1515 Market St.
KANSAS CITY, MO.
1406 McGee St.

DETROIT, MICH.
23 Erskine St.
MILWAUKEE, WIS.
911 N. Market St.
CINCINNATI, OHIO
United Bank Bldg.
3rd & Walnut Sts.
CLEVELAND, OHIO
1834 East 23rd St.
MINNEAPOLIS, MINN.
117-19 East Hennepin Ave.

NEW ORLEANS, LA.
517 Canal St.
ATLANTA, GA.
72 Central Ave., S. W.
MEMPHIS, TENN.
632 Madison Ave.
DALLAS, TEXAS
508 Park Ave.
HOUSTON, TEXAS
1313 Dallas Ave.

JACKSONVILLE, FLA.
323 E. Bay St.
OKLAHOMA CITY, OKLA.
217 East Grand Ave.

LOS ANGELES, CALIF.
108 East 17th St.
SAN FRANCISCO, CALIF.
35 Stillman St.
SEATTLE, WASH.
3131 Western Ave.

DECCA RECORDS

50 WEST 57TH ST.
NEW YORK

Closer Study of Talent and Tunes Pays Dividends

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

By DAN RICHMAN, Music Editor

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

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

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

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

New Departure

THAT knowledge is still necessary today. But it is not enough. It must be supplemented and complemented by a knowledge of that quotient which is the very essence of music machines—a quotient that is obviously music itself. There are those who hold

(CLOSER STUDY OF TALENT AND TUNES PAYS DIVIDENDS, page 11)

Record Buying Guide

TRADE SERVICE FEATURE
Billboard

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

Recordings listed on phonographs. Selection of the most important phonographs. An explanation of why they are there and how they become a prize. But in the melody the

Talent and Tunes On Music Machines

OPERATORS

On the Records

eyes of Blue. Tiny

On the Air

the Spallows Co.

On the Stand

the palest shows of the

Bobby Byrne
(Reviewed at Glen Island Casino, New Rochelle, N. Y.)

one was spr...

Orchestra Notes

By DANIEL RICHMAN

Midwest M
DILLY BUTTERFLY
-w's Band in

Hillbilly and Foreign Record Hits of the Month

(Note: Here are the most

Orchestra Routes

Following each listing appears a symbol. Fill in the design to the symbol when addressing organizations listed.

WEEK ENDING JULY 27

—auditorium; b—ballroom; c—cafe; d—city club; h—hotel; mh—music hall; p—amusement park; r—road house; t—theater.

Billboard MUSIC POPULARITY CHART

TRADE SERVICE FEATURE
Billboard

National and Regional List of SHEET MUSIC BEST SELLERS

This compilation is based upon reports received from the following sheet music dealers: New York City: Music Dealers' Serv. Supply Co., Pittsburgh: Volkwein Brothers, Inc., San Francisco: Pacific Coast Music Co., Los Angeles: Morse M. Prezman, Inc., Chicago: Lyon & Healy.

List of Songs With MOST RADIO PLUGS

Songs listed are those receiving 10 or more new WEAF, WABC between 5 p.m. and 1 a.m. week days are those recorded on WOR.

National and Regional List of BEST SELLING RETAIL RECORDS

reports from the following retail stores, of their 10 best selling records: Liberty Music Shop; Veggy Center Music Store; Bloomfield Music Shop; Buffalo: Broadway Co.; The Melody Shop; Moshier Music Co., Inc.; Washington: George's Radio City; Z. C. Pittsburgh: Volkwein Bros., Inc.; Salt Lake City: Z. C. The Record Shop; Charles E. Wells Music Co.; Los Angeles: Birkel-Shop; Columbia; The Record Shop; Milwaukee: The Record Shop; Des Moines: Music Shop.

Selling the Band

Exploitation, Promotion and Showmanship Ideas
By M. H. ORODENKER

Triple Okeh Play
TINKERS-to-Evers-to-Chance combination is the triple play that highlights the elaborate promotional campaign ushering in the new Okeh label Columbia Recording Corp., replacing the trade name. Presentations

ivory-shaded busts of renowned composers, and colorful picture posters are the latest record releases and albums. Marian Mulvihill, who has been with the store's record department for more than 15 years, states, "Record sales are double that of this same period a year ago."

Another sales stimulator in music stores

Bands on TOUR—Advance Date:

Yacht Club, Mont- ernistic Ballroom, Milwaukee, Sep
ber 1, Paramount Thea

Music Items

Publishers and People
BOBBY MELLIN has been appointed business manager of Mercer-Morris. Lou Levy's arrival, Happy Go- arm's first all-musical Night.



JIMMY DORSEY thanks operators for making top music machine hits of his **DECCA** records of "The Breeze And I" and "Six Lessons from Madame La Zonga"

The World's Greatest Saxophonist

JIMMY DORSEY AND HIS ORCHESTRA

BOB

(The Breeze and I)

E B E R L Y



Featuring



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

HELEN

(Madame La Zonga)

O'CONNELL



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

Coming up!

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

NEW YORK
CHICAGO

GENERAL AMUSEMENT CORPORATION
PERSONAL MANAGEMENT: BILL BURTON

HOLLYWOOD
LONDON



VOTE THE WOODY HERMAN

TICKET!

The People's Choice!

WOODCHOPPER'S BALL

Decca 2440 — a Woody Herman Standard — still selling sensationally!

BLUE PRELUDE

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

**GET YOUR BOOTS LACED,
PAPA**

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

HERMAN AT THE SHERMAN

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

**I WOULDN'T TAKE A
MILLION**

October 3rd — one of the band's best numbers at the Hotel New Yorker and on NBC.

A MILLION DREAMS AGO

Also October 3rd, with one of those inimitable vocals by Woody himself.

RHUMBOOGIE

For October 3rd release, with a stand-out vocal by Dillagene.

LOOKING FOR YESTERDAY

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

**AIN'T GOT NO NAME
BLUES #1**

Coming soon — Woody Herman and "The Four Chips" on a sensational side.

**AIN'T GOT NO NAME
BOOGIE-WOOGIE #1**

Also coming up — Opus One of another "Four Chips" series that starts off with a bang!

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

GENERAL AMUSEMENT CORPORATION

THOMAS G. ROCKWELL, President

NEW YORK • CHICAGO • HOLLYWOOD • LONDON



Closer Study of Talent and Tunes Pays Dividends

(Continued from page 8)

to the opinion that perhaps it was just as well that the men who plunged into this new business knew little or nothing about music—that there were definite advantages in enlisting an army of operators with no preconceived notions about music—that going out into the field and judging public tastes in the light of hard, cold fact was a job best suited to those who could face a new order of things and learn their work from the ground up.

Perhaps. There is undeniable truth in the thought that the placing and maintenance of coin-operated phonographs is strictly a commercial business, and that there is, and should be, no requirement or necessity that the thousands of men entering such a business be musically trained. But there is also undeniable truth in the fact that the commerce of this commercial business is buying music—the right music—so that it may be subsequently sold with the greatest success and therefore the greatest financial profit. Music is quite naturally king in a music machine.

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

No Accounting for Taste

THE old adage has it that there is no accounting for tastes. Adages have a way of being generally right, and this one is no exception. And when it comes to the public tastes there is even less accounting. No one in the wide world knows the truth of that better than the men and women who create music, who publish it, and who interpret it, all with a view to increasing the size of their particular bank accounts.

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

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

Selection All-Important

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

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

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

News of Music

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

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

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

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

Record Reviews

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

Operators might well follow the lead of one of their confreres in Chicago regarding this feature. At the column's inception some months ago this operator started a cross-index of the reviews contained therein each week, cross filing them under both artist and song title. This has enabled him to preserve a complete index of all the new releases, to which he refers before buying his machine material.

Music Popularity Chart

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

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

List No. 3 shows those songs that acquired the largest number of performances over the radio during the week previous—shows the number of "plugs" they received on the networks and also on the smaller New York stations. Position last week is also given on this list and on the best selling sheet music and record lists. The comparative standing has advantages that should be obvious, for a song's course can be clearly charted from this. And last but by no means least on this Music Popularity Chart is the factual part of the Record Buying Guide—the "Going Strong" and

(See CLOSER STUDY OF TALENT AND TUNES PAYS DIVIDENDS on page 62)

What Our Bands Are Doing

BILL FREDERICK

Frederick Bros.' Music Corp.

IT IS no accident that Tiny Hill's recording of "Angry," Orrin Tucker's "Oh, Johnny," and several other standout records of old-time favorites have been getting such a big play in music machines during the past year. After all, the bulk of the music machine patronage comes from the 25 to 40 age group, and these people will always enjoy hearing a new stylized version of a melody that they sang and danced to back in their younger years.

That's why we at Frederick Bros.' Music Corporation are always in the throes of a never-ending search for old tunes which can be dusted off, rearranged, and given a new lease on life. Not that we forget all about the newer crop of songs. Not on your life! They are of prime importance to a band's record success. But just as anyone can get sick and tired of a steady diet of meat and potatoes, so, we feel, the average music box patron can stand only so much of a steady musical diet of current popular tunes. He wants a change now and then. Perhaps that change will be a novelty number, a polka, or a hillbilly song. More often than not, however, an old-timer whose lyrics and melody he knows by heart will cause him to drop an extra nickel into the machine.

Because we feel that there's a definite place in every music box for an old-time song brought up to date by a new twist, we try our best to keep operators well supplied with these perennial favorites.

Choosing the tune to be recorded, whether it's an old-timer or a new song, of course, is only part of the battle to get it on the machines. Once picked, it has to be arranged to suit the style of the band scheduled to record it. Then it must be rehearsed over and over again to make sure that the recording will be as musically perfect as possible. A demand then must be created for the record by having the band play it over the air, on location dates, and by merchandising it direct to the operator.

This last step is all-important, because we fully realize the tremendous influence records exert in building a band's name and maintaining its popularity. That's why we ourselves, as well as the bands we manage, keep in as close touch as possible with the men who operate the music boxes. They've given us valuable tips which we've cashed in on. In turn, we try our best to reciprocate by giving them a constant supply of old-timers that the bulk of the patrons of their machines will pay to hear as well as stylized arrangements of the hits of the day which they also need to keep their machines at top earning power.

CHARLES E. GREEN

Pres., Consolidated Radio Artists, Inc.

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

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

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

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

What timeliness can do for a song and an artist is best illustrated by the current popularity of Gray Gordon's recording of "I Am an American." That this record has gone over with a bang is no accident. Months ago we realized that there was a steadily increasing demand for patriotic songs. We watched this demand grow and grow until a new song came out of Tin Pan Alley called "I Am an American." Realizing the timeliness of the tune, Gray Gordon immediately had an arrangement made, introduced it over the air, and recorded it. A few weeks later it was listed in The Billboard's Record Buying Guide. Since then, it has steadily climbed in public favor as a result of the way music operators have taken to it. This recording has naturally done much to boost the popularity of Gordon; yet it would not have been made, possibly, were it not for our eternal vigilance for timely tunes.

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

MOE GALE

Pres., Gale, Inc.

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

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

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

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

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

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

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

"Darn That Dream" and "Isle of May," Charlie Barnet's "Between 18th and 19th on Chestnut Street" and "Cherokee," and Jan Savitt's "Tuxedo Junction" clicked with music box operators.

Keeping bands in the recording limelight—which means getting their records on the music machines of the nation—is a big job and a tough one, but it pays dividends not only in revenue derived from recordings but in helping to boost bands on the top of the heap. That's why we spend so much time, effort, and money to make better records for the operator.

To Make Better Records

THOS. G. ROCKWELL

Pres., General Amusement Corp.

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

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

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

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

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

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

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

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

WILLIAM MORRIS JR.

Pres., William Morris Agency, Inc.

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

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

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

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

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

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

JOE GLASER

Joe Glaser, Inc.

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

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

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

That's where we have the edge, since the jitterbugs like nothing better than solid jive and know that there's nothing better than Negro jazz to satiate that craving. We don't record any old tune just to keep recording dates, because if we did the boys on my roster would soon wear out their welcome with the music machine operators. As it is, we only come around when we have a distinctive song. When we do, the boys themselves are sold on the fact and that it's been done with the finest interpretation and arrangements possible in keeping with the basic instincts of hot swing and jazz.

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

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

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

Music Machines Prove Foremost Influence of Retail Record Sales

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

By DAN RICHMAN



IF ANY authoritative check could be made of the prayers sent aloft each night by band leaders, recording companies, and music publishers, it would undoubtedly reveal that past the conventional ramifications of spiritual communion each supplication winds up with, "and please make my new record the most popular in the automatic phonographs all over the country." The value of fulfillment of such a plea is an old story by this time—how in a single instance, with a single record that caught on in America's 400,000 music machines, a band, a singer, a song has been made famous practically overnight—so the creators and interpreters of the nation's music can hardly be blamed for hopefully tacking such a sentiment onto their now-I-lay-me-down-to-sleeps.

But, curiously enough, one very important facet of this business of having a hit in the coin phonos is too often forgotten by many artists who pray the hardest for record representation in hundred thousand lots. The artists—and everyone connected with the recording of music—devoutly hope that they will have the country's next No. 1 tune on the automatic phonograph network, because they know the financial and nominal rewards accruing to such a happy circumstance. They know that three minutes of a 27-year-old song turned an unknown band named Orrin Tucker and an even more unknown singer named Bonnie Baker into a \$10,000-a-week theater attraction; they know the countless hit songs like "Beer Barrel Polka," "Sunrise Serenade," "Begin the Beguine," "In the Mood" that were made hits solely because they first had the spotlight turned upon them in nickel phonographs.

All this, and more, of course, is true. The artists and their mentors are right in being so fully aware of the power of music machines in this connection. But very few of them realize another angle to the whole situation, an angle that has the same financial and the same pres-

tige rewards as the actual machine success, and which, while it may not be as flamboyantly apparent, does almost every bit as much for the artist as his perhaps more sensational and obvious music machine click.

The Home Angle

THE side of the situation that seems to be obscured from the gaze of the record field is that so-important one of "home" consumption and its manifestation in the largest retail record sales the disk business has enjoyed in a decade. While artists, their managers, and their waxing affiliations scurry madly about trying to dig up a masterpiece that will provide a satisfactory answer to the question, "Is it a good music machine number?" the poor little public who will be the follow-thru on that "good music machine number" is forgotten. That public is neither poor nor little, and its follow-thru on a music box hit is extremely sizable.

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

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

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

Retail Sales

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

Examples of the strong influence exerted by the phono network on over-the-counter record sales are liberally strewn thru the Record Buying Guide and that corner of The Billboard's Music Popularity Chart in the music department known as "National and Regional Best Selling Retail Records." A few ought to be sufficient to prove the point. "Sierra Sue," in the Bing Crosby version, was listed under "Going Strong" in the Guide the week of July 27, the week that the Music Popularity Chart made its debut in its present complete form. But altho "Sue" was a tremendously strong item on the automatic phonos, it managed to make the retail sales list that week only by the skin of its teeth, appearing thereon in a poor ninth place. A month later, long after it had hit its machine peak it slid into third position among best retail sellers—a home sales triumph definitely started and nurtured in the boxes.

"Six Lessons From Madame La Zonga" offers another clear-cut illustration of the in-
(*Music Machines Prove Foremost Influence, page 67*)



THIS YEAR'S YOUNG MAN OF MUSIC

BOBBY  **BYRNE**

AND HIS  ORCHESTRA ★ WITH DOROTHY  CLAIRE

JIMMY  PALMER ★ THE FOUR  TROMBYRNES

ON DECCA  RECORDS

3278 ★ **STOP PRETENDING**

3325 ★ **TRADE WINDS**

TO BE RELEASED NEXT WEEK

3398 ★ **THE RIGHT TIME!**

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

GENERAL AMUSEMENT CORPORATION

THOMAS G. ROCKWELL, PRESIDENT

NEW YORK ★ CHICAGO ★ HOLLYWOOD ★ LONDON

Latest Record Releases of Artists Represented in This Supplement

MITCHELL AYRES

On Bluebird Records:

I'm Waiting for Ships That Never
Come In
Sympathy

My Piggy Bank Is Jingling Again
Ain't It a Shame About Mame?

You Go to My Head
Deep in My Heart, Dear

Once in a Love Time
The Lazy Lack-a-daisy Melody

CHARLIE BARNET

On Bluebird Records:

The Sergeant Was Shy
Ring Dem Bells

I Don't Want To Cry Any More
Pompton Turnpike

At a Dixie Roadside Diner
That's for Me

Peaceful Valley
Reminiscing

COUNT BASIE

On Okeh Records:

I Want a Little Girl
It's Torture

Mouten Swing
Evenin'

Super Chief
You Can't Run Around

Gone With "What" Wind
Blow Top

WILL BRADLEY

On Columbia Records:

Down the River a Piece
(With Will Bradley Trio)
Celery Stalks at Midnight

Once in a Love Time
I Could Make You Care

Don't Let It Get You Down
'Deed I Do

Orchids for Remembrance
Love Lies

In a Little Spanish Town
As Long as I Live

Beat Me Daddy (Eight to the Bar)
(Parts 1 and 2)

CAROL BRUCE

On Decca Records:

To be released soon

BOBBY BYRNE

On Decca Records:

The Right Time
Take Care

Orchids for Remembrance
Can't Get Indiana Off My Mind

When the Swallows Come Back to
Capistrano
Stop Pretending

'Deed I Do
Thinking of You

CAB CALLOWAY

On Okeh Records:

Papa's in Bed With His Breeches On
Calling All Bars

Ghost of a Chance
Come On With the Come-On

15-Minute Intermission
Rhapsody in Rhumba

Do I Care, No, No
Hi-de-ho Serenade

Who's Yehoodi?
Topsy Turvy

Paradiddle
Pickin' the Cabbage

FRANKIE CARLE

On Columbia Records:

A Lover's Lullaby and Sunrise Serenade
Hindustan

Stumbling
Estelle

Twelfth Street Rag
Sweet Lorraine

Barcarolle
Prelude in C Sharp Minor

THE CATS AND THE FIDDLE

On Bluebird Records:

Hep-Cats' Holiday
In the Midst of a Dream

Mr. Rhythm Man
Gone

When I Grow Too Old To Dream

Public Jitterbug No. 1
I Miss You So

I'd Rather Drink Muddy Water

Please Don't Leave Me Now

Thursday Evening Swing

LARRY CLINTON

On Bluebird Records:

Dig Me Honey
My Buddy

Brown Birds Singing
Dance of the Candy Fairy

Bolero in Blue
Shades of Twilight

On Victor Records:

Nearness of You
When the Swallows Come Back to
Capistrano

Blue Lovebird
How Can I Ever Be Alone?

Missouri Scrambler
A Study in Modernism

DEL COURTNEY

On Okeh Records:

Now I Lay Me Down To Dream
Basket Weaver

Would You Be So Kindly?
Keep Your Eye on the Girlie You Love

Dreaming Out Loud
I Wouldn't Take a Million

Goodnight Again
A Lazy Lack-a-Daisy Melody

It Wouldn't Be Love
I Won't Go Home Till You Kiss Me

BOB CROSBY

On Decca Records:

Shortenin' Bread
Embraceable You

Ja-Da
Complainin'

Fools Rush In
Sympathy

I'm Nobody's Baby
Speak Easy

XAVIER CUGAT

On Victor Records:

Zombie
Elube Chango

Guaira
Mi Conga

Cinco Hijos
Tunare



LARRY AND HIS

*The Dipsy
Doodler*

The Most Meteoric
Maestro in Music!
America's Number
One Composer and Arranger! Writer
of one hit after another — "The Dipsy
Doodle" • "My Reverie" • "Our
Love" • "Study in Brown" • "My
Silent Mood" • "Bolero in Blue" •
"Boo Wah-Boo Wah," and many,
many others.

Three Commercials in a Row —

RCA VICTOR

QUAKER OATS

SENSATION CIGARETTES



CLINTON ORCHESTRA

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

The orchestra that has smacked out records wherever it has played — in theatres, ballrooms, proms, and spots like Glen Island Casino, Meadowbrook and the Hotel New Yorker!

Direction

GENERAL AMUSEMENT CORP.
 NEW YORK • CHICAGO • HOLLYWOOD
 Personal Management: MILTON PICKMAN

Latest Record Releases of Artists Represented in This Supplement

What Ever Happened to You?
 Rhumba-cardi

Nueva Conga
 Rumba Rumbero

RED RIVER DAVE

On Decca Records:

Daddy and Home
 My Old Pal

Sierra Sue
 Her Name Was Rosita

Goodbye, Little Darling, Goodbye
 Would You Care?

When It's Springtime in the Rockies
 My Red River Valley Home

Things That Might Have Been
 Stars Over Laredo

Where Is My Mama?
 When They Changed My Name to a Number

BOBBY DAY

To be announced soon

AL DONAHUE

On Okeh Records:

Fifth Avenue
 I'm Afraid To Love

Pretty Little Peasant
 Madame Will Drop Her Shawl

Southern Fried
 Route 23

Get the Moon Out of Your Eyes
 I'm Home Again

You're Lonely and I'm Lonely
 You Can't Brush Me Off

Fools Rush In
 I'm Stepping Out With a Memory
 Tonight

JIMMY DORSEY

On Decca Records:

Yestertought
 On the Trail

Swamp Fire
 Rigamarole

Cherokee
 A Man and His Drum

Keep a-Knockin'
 Major and Minor Stomp

Contrast
 Perfidia

Dusk in Upper Sandusky
 Flight of the Bumble Bee

John Silver
 Parade of the Milk Bottle Caps

EDDY DUCHIN

On Columbia Records:

Nocturne in E Flat and Time on My
 Hands

April in Paris

I Guess I'll Have To Change My Plans
 Lovely To Look At

Easter Parade
 Why Do I Love You?

Lover, Come Back to Me
 The Way You Look Tonight

Practice Makes Perfect
 I'm Home Again

Trade Winds
 It Was Music

Only Forever
 Who Are You?

Our Love Affair
 The Same Old Story

DUKE ELLINGTON

On Victor Records:

Five o'Clock Whistle
 There Shall Be No Night

Sepia Panorama
 Harlem Air-Shaft

My Greatest Mistake
 At a Dixie Roadside Diner

Portrait of Bert Williams
 Bojangles

SEGER ELLIS

On Okeh Records:

Cuddle Up a Little Closer
 Happy Travelin'

Bye Bye Blues
 Too Lazy for Love

SHEP FIELDS

On Bluebird Records:

Cottonwood Corners
 Gavotte in G

Tennessee Fish Fry
 Who's Yehoodi?

Narcissus
 A Vous Tout de Vey, A Vous

Cecilia
 Day Dreams Come True at Night

Hot Gavotte
 Burn, Firewood, Burn

Wouldst Could I But Kiss Thy Hand,
 Oh, Babe

If I Could Be the Dummy on Your
 Knee

ELLA FITZGERALD

On Decca Records:

Gulf Coast Blues
 Deedle-Dee-Dum

Take It From the Top
 Jubilee Swing

Shake Down the Stars
 I Fell in Love With a Dream

Baby, Won't You Please Come Home
 Lindy Hopper's Delight

SLIM GAILLARD

On Okeh Records:

Don't Let Us Say Goodbye
 Broadway Jump

Baby Be Mine
 Sploghm (Means, See You Later)

Windy City Hop
 Fitzwater Street
 (Located in Philadelphia)

Lookout
 Beatin' the Board

Boot-da-la-za
 Swinging in the Key of C

BENNY GOODMAN

On Columbia Records:

Nostalgia
 Li'l Boy Love

I Can't Resist You
 Dreaming Out Loud

Once More
 Can't You Tell?

These Foolish Things
 Six Appeal

Cocanut Grove
 The Hour of Parting

GRAY GORDON

On Bluebird Records:

I Am an American
 Ferryboat Serenade

Autumn on the Campus
Cuttin' the Class

Pretty Little Peasant
Looking for Yesterday

Molly Malone

Dancing on a Dime

Hear Music

WALTER GROSS

On Bluebird Records:

A Slight Case of Ivory
I'm Always Chasing Rainbows

Improvisation in Several Keys
Creepy Weepy

GEORGE HALL

On Okeh Records:

Donkey Serenade
If What You Say Is True

Goody Goodbye
Shine

Smarty Pants
Tic Tac Toe

ERSKINE HAWKINS

On Bluebird Records:

Five o'Clock Whistle
Sweet Georgia Brown

Junction Blues
Ashes in the Tray

Dolomite
Too Many Dreams

Call Me Happy
Blue Because of You

Ann
Topsy Turvy

Latest Record Releases of Artists Represented in This Supplement

(Continued From Page 17)

WOODY HERMAN

On Decca Records:

A Million Dreams Ago
Rhumboogie

Looking for Yesterday
I Wouldn't Take a Million

MILT HERTH TRIO

On Decca Records:

Black and Tan Fantasy
Creole Love Call

Honky-Tonk Train Blues
The Girl With the Light Blue Hair

Eep-ipe
Slow Freight

Bummel Petrus
Goofus

Down South
Dardenella

TINY HILL

On Okeh Records:

The Face on the Barroom Floor
You Gotta Quit Cheatin' on Me

Two-Ton Tessie
I'm Alone Because I Love You

Five Foot Two Eyes of Blue
I'm Knee Deep in Daisies

EDDY HOWARD

On Columbia Records:

Love Lies
Star Dust in the Dawn

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

Orchids for Remembrance
It Wouldn't Be Love

Fools Fall in Love
The Nearness of You

INA RAY HUTTON

On Okeh Records:

To be released soon

THE INK SPOTS

On Decca Records:

My Greatest Mistake
We Three

I'll Never Smile Again
I Could Make You Care

Stop Pretending
You Are Breaking My Heart

Whispering Grass
Maybe

DICK JURGENS

On Okeh Records:

Goodnight, Mother
Crosstown

Our Love Affair
So Deep Is the Night

Goodbye, Little Darling, Goodbye
Dancing on a Dime

When You Said Goodbye
In a Moonboat

There Shall Be No Night
I Want To Live

ART KASSEL

On Bluebird Records:

Back in the Saddle Again
Just an Old Rag Rug

It's All Over Now
Tangleweed 'Round My Heart

HAL KEMP

On Victor Records:

The Bride Comes Home
Workout

Can't Get Indiana Off My Mind
I Just Couldn't Take It, Baby

You and Who Else
It Wouldn't Be Love

Meet the Sun Halfway
The Girl Who Took a Second Look

I Can't Resist You
The Breeze and I

KING SISTERS

On Bluebird Records:

15-Minute Intermission
Call of the Canyon

Ferryboat Serenade
I'll Get By

(Continued on page 20)

"LOW-DOWN RHYTHM IN A TOP HAT!"

AL DONAHUE

AND HIS ORCHESTRA

FEATURING

PHIL BRITO AND DEE KEATING

They're okay on OKEH!

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

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



Greetings, Ops, How y'all?



★
**Kay
 Kyser**

HIS ORCHESTRA
 and his

COLLEGE of MUSICAL KNOWLEDGE

with

Ginny Simms - "Ish Kabibble"
 Harry Babbitt - Sully Mason
 Lyman Gandee

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



- | | |
|--|---|
| 35644 What's What
Looking for Yesterday | 35627 Ferry Boat Serenade
The Call of the Canyon |
| 35621 Chiapanecas
Avalon | 35584 Angel Child
Rose of the Rio Grande |

ON COLUMBIA RECORDS

• on the Air •

EVERY WEDNESDAY NIGHT
 NBC Red Network—10 to 11 p. m.
 FOR LUCKY STRIKE CIGARETTES



• on the Screen •

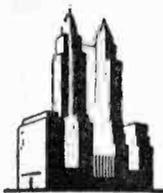
NOW IN PRODUCTION
"YOU'LL FIND OUT"



Produced and directed by **DAVID BUTLER**

• in Person •

Opening early in October
 for a limited engagement



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Waldorf-Astoria Hotel — New York City

Exclusive Management

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

EACH OFFICE A COMPLETE UNIT IN ITSELF

RAY KINNEY

On Victor Records:

Song of the Islands
Marcella Vahine

Island Serenade
My Tane

South of Pago Pago
Song of Old Hawaii

Kaneche
Rhythm of the Waves

JOHN KIRBY

On Okeh Records:

Frasquita Serenade
Sextette From "Lucia"

On a Little Street in Singapore
Zooming at the Zombie

Temptation
Jumpin' in the Pump Room

Chloe

ANDY KIRK

On Decca Records:

There Is No Greater Love
Midnight Stroll

Now I Lay Me Down To Dream
What's Your Story, Morning Glory?

Scratchin' in the Gravel
Take These Blues Away

Fine and Mellow
15-Minute Intermission

GENE KRUPA

On Okeh Records:

Old, Old Castle in Scotland
Rhumboogie

Latest Record Releases of Artists Represented in This Supplement

(Continued From Page 18)

I'm Waiting for Ships That Never Come In
The World Is in My Arms

Drummer Boy
Looking for Yesterday
Never Took a Lesson in My Life Tonight
I Am an American
So Do I

KAY KYSER

On Columbia Records:

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

EDDIE LE BARON

On Decca Records:

Album No. 63
10 Favorite Cuban Congas

Album No. 80
10 Favorite Rumbas

GUY LOMBARDO

On Decca Records:

Notre Dame Medley (Parts 1 and 2)
Now I Lay Me Down To Dream
Crosstown
The Call of the Canyon
The Funny Old Phonograph
Blue Lovebird
The Nearness of You
When the Swallows Come Back to Capistrano
Where Do I Go From You?

VINCENT LOPEZ

On Bluebird Records:

Charlie Was a Boxer
Willie, Willie, Will Ya?
You'd Be Surprised
How Did I Know?
How Many Times?
Nola

JIMMIE LUNCEFORD

On Columbia Records:

Watcha Know, Joe?
Please Say the Word

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

Chopin Prelude No. 7
Bugs Parade

Let's Try Again
Swinging on C

Pavanne
Minnie the Moocher is Dead

ABE LYMAN

On Bluebird Records:

The World Is in My Arms
There's a Great Day Coming
Roses of Picardy
How Can I Ever Be Alone?
Her Name Was Rosita

THE FOUR MARSHALLS

On Okeh Records:

Honk Honk
Pick-a-rib
The Old Grey Goose Is Dead
(Go Tell Aunt Nora)
Little Old Lady From Baltimore

FREDDY MARTIN

On Bluebird Records:

The Same Old Story
Tumbledown Ranch in Arizona
Only Forever
Dreaming Out Loud
I Made My Manners to a Sweet Young Thing
Goodnight Moonlight

(Continued from page 22)

The Lawrence Welk Orchestra

LAWRENCE WELK

and his Orchestra

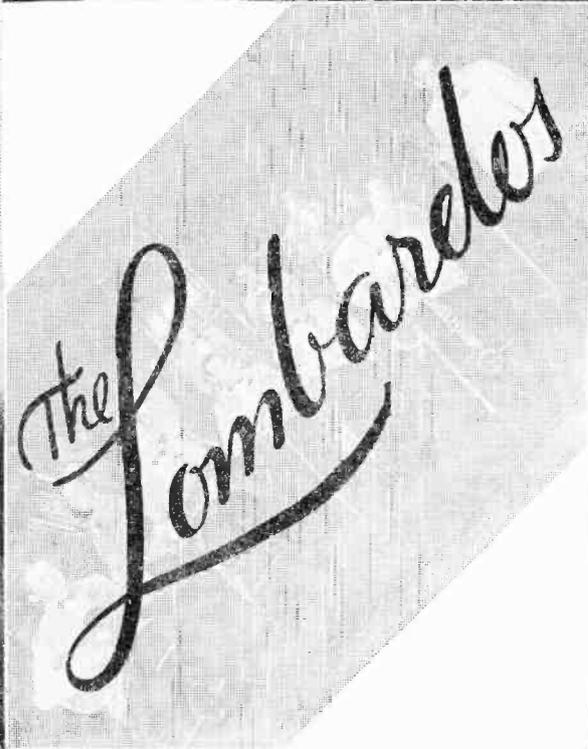
featuring artists on Okeh Records

Now playing at Chicago's Great **TRIANON** Ballroom

Broadcasting W.G.N. Mutual Network

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FREDERICK BROTHERS
MUSIC CORPORATION
New York, Chicago

OUR APPRECIATION
TO THE PHONOGRAPH
OPERATORS OF
AMERICA



ON **DECCA** RECORDS



ON THE AIR

LADY ESTHER SERENADE

CBS — COAST TO COAST
MONDAY 10 P. M. (ESDT)



OPENING OCT. 3rd

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GLENN MILLER**On Bluebird Records:**I Wouldn't Take a Million
Fifth AvenueThe Call of the Canyon
Our Love AffairCrosstown
What's Your Story, Morning Glory?Angel Child
Be HappyWhen the Swallows Come Back to
Capistrano
A Cabana in Havana**THE PROFIT TRIO****On Decca Records:**Azure
Dark EyesHot and Bothered
Times Square Blues**CARL RAVAZZA****On Bluebird Records:**Love Tales
South of Pago PagoI Loved You Before I Met You
Somebody Told Me They Loved MeVieni Su
Crazy Little Dream**ADRIAN ROLLINI TRIO****On Okeh Records:**I Can't Believe That You're in Love
With MeI Can't Give You Anything But Love
DardanellaMartha
Honky Tonk TrainEstrellita
Dark Eyes**Latest Record Releases of Artists Represented in This Supplement****(Continued From Page 20)**Diga Diga Do
1. Stardust 2. SolitudePavanne
Moonglow**SACASAS
(Royal Havana Orchestra)****On Decca Records:**The Breeze and I
Elube Chango**JAN SAVITT****On Decca Records:**Make Believe Island
Ask Your HeartSecrets in the Moonlight
Where Was I?Rose of the Rio Grande
Blues in the GrooveI'm Stepping Out With a Memory
Tonight
Her Name Was Rosita**VIC SCHOEN****On Decca Records:**Of Maestro and Men
Serenade to the StarsHit the Road
Arabian Nights**DINAH SHORE****On Bluebird Records:**Smoke Gets in Your Eyes
How Come You Do Me Like You Do?Nearness of You
MaybeShake Down the Stars
Just a-Whistlin' and a-Whittlin'Say It
Imagination**MARY SMALL****On Okeh Records:**Blueberry Hill
Once in a Love TimeSome of These Days
Can't Help Lovin' Dat Man**EDDIE SOUTH****On Columbia Records:**A Pretty Girl Is Like a Melody
Pardon, MadameZigeuner
Melody in APara Viga Me Voy
La CumparsitaPraeludium Allegro
Hegre Kati**LANG THOMPSON****On Varsity Records:**Hawaiian Paradise
I'm Falling in Love With a DreamJust the Kind of a Girl
Ragtime Cowboy JoeThe Breeze and I
I'll Never Smile AgainHer Name Was Rosita
Sh! Baby's AsleepMoon Mist
All AloneTogether
Someone Thinks of Someone**CLAUDE THORNHILL****On Okeh Records:**

To be released soon

DICK TODD**On Bluebird Records:**You've Got Your Mother's Big Blue
EyesSweet Lorraine
We're All Americans, All True BlueCan't Get Indiana Off My Mind
My Greatest MistakeI'm Waiting for Ships That Never
Come In
Orchids for RemembranceWhen the Swallows Come Back to
Capistrano
It's All Over NowAll This and Heaven Too
Where Do You Keep Your Heart?**ORRIN TUCKER****On Columbia Records:**I Love Ya, I Betcha
La RositaI Know Somebody Who Loves You
Take CareI Wouldn't Take a Million
Whispering GrassYour Flag and Mine
My Greatest Mistake*(Continued on page 25)***THE KING OF THE RUMBA!****XAVIER CUGAT****HERE IT IS!***The Money-Maker of the Year!***RUMBA-CARDI**on
VICTOR
26665Put this Hit Disk
in every machine.Opening Oct. 3
STATLER HOTEL
Detroitfollowed by coast to
coast tour in the lead-
ing hotels and theaters.For rumbas and congas done in the true Latin manner,
music box patrons demand the Victor records of Xavier
Cugat. Every music box in Havana and Miami this past
season was crammed full of Cugat numbers.THIS COMING FALL AND WINTER SEASON IS
GOING TO WITNESS A MORE WIDESPREAD POPU-
LARITY OF CONGA AND RUMBA DANCING. PRE-
PARE TO CASH IN ON IT! PUT A CONGA AND A
RUMBA BY CUGAT ON EVERY MACHINE!**Here are the latest CUGAT Releases:**

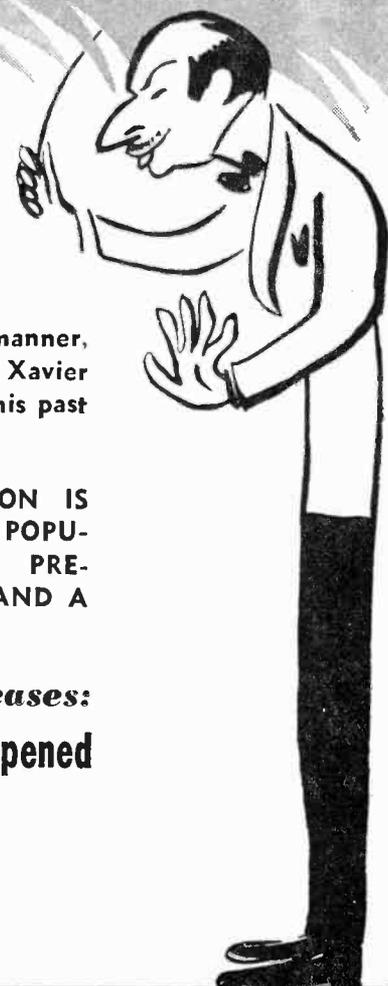
Siboney

I Want My Mama

Whatever Happened

to You

The Cat Serenade

on VICTOR RECORDS

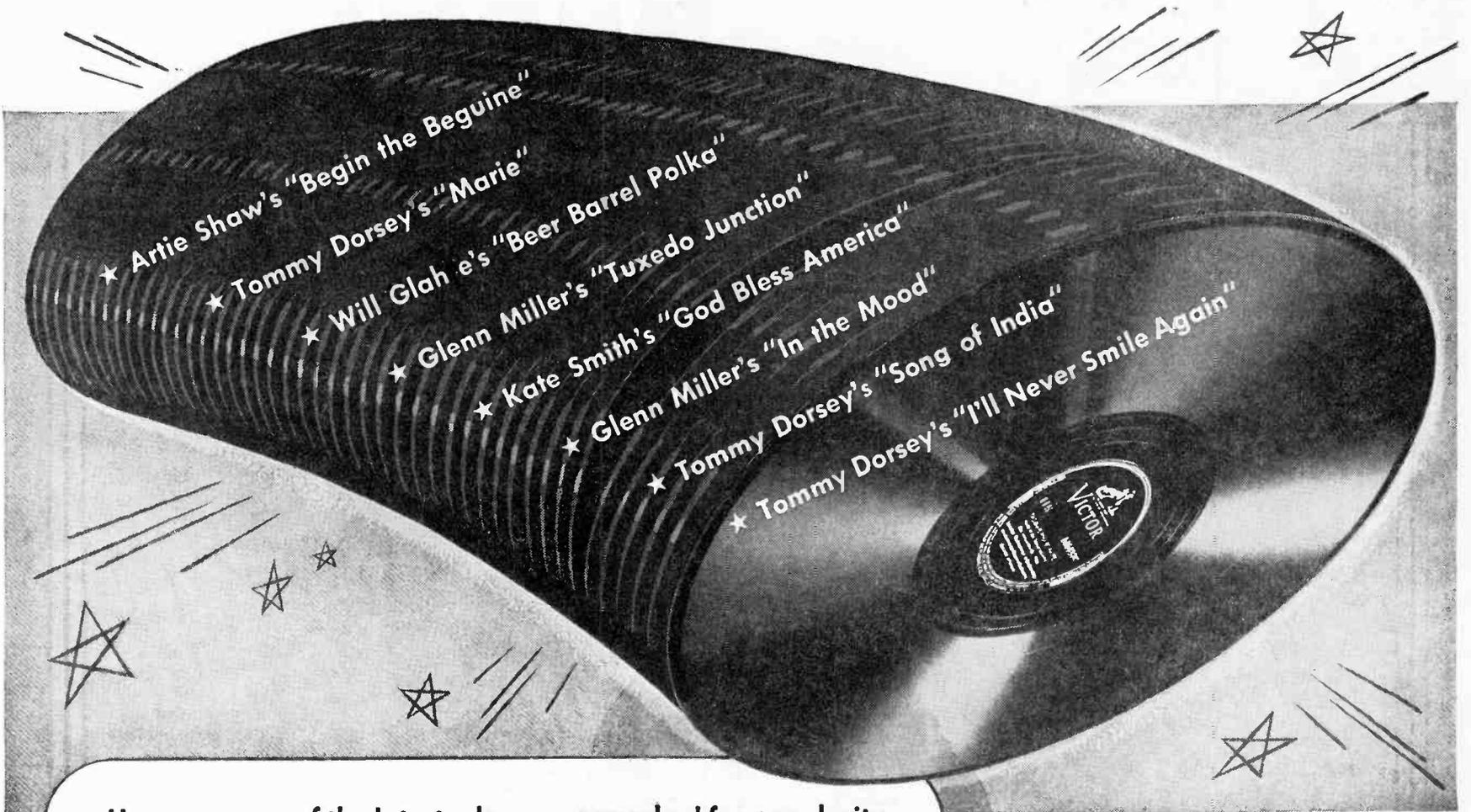
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EACH OFFICE A COMPLETE UNIT IN ITSELF

The Hits that Make Coin Machine History Are on Victor and Bluebird Records



Here are some of the latest releases earmarked for popularity

VICTOR POPULAR RELEASE #390—LIST PRICE 50¢

26746 *Blues for You, Johnny
Ain't Misbehavin'
Sidney Bechet and his New Orleans
Footwarmers

26747 *We Three
*Tell Me at Midnight
Tommy Dorsey

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

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

BLUEBIRD RELEASE #296—LIST PRICE 35¢

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

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

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

*Vocal Refrain

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

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

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

B-10870 *Ann—Topsy-Turvy Earl Hines

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



More than ever—It Pays to Use

Victor and Bluebird Records

Victor Division, RCA Manufacturing Co., Inc., Camden, N. J.

A Service of the Radio Corporation of America

**Victor
Records**
at a new **50¢**
low list price **EACH**

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



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

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GLENN MILLER

on music machines



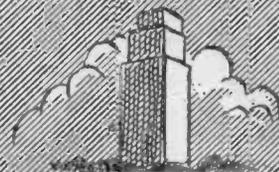
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General Amusement Corporation
1230 Broadway, New York, N.Y. 10020
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What Every Music Machine Operator Should Know

By DAN RICHMAN

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.

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

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

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

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

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

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

Latest Releases (Continued From Page 22)

TOMMY TUCKER

On Okeh Records:

Johnny Peddler
There I Go
Bartender Polka
The Man Don't Come to Our House
Any More
Rhythm on the River
Ain't It a Shame About Mame?
I'm Nobody's Baby
Buds Won't Bud
Who Couldn't?
Gimme a Little Kiss, Will Ya, Huh?

BEA WAIN

On Victor Records:

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

TED WEEMS

On Decca Records:

Moonlight
There'll Be Some Changes Made
I Wonder Who's Kissing Her Now
On the Island of Catalina

LAWRENCE WELK

On Okeh Records:

If You Talk in Your Sleep, Don't
Mention My Name
Kentucky's Way of Saying Good Morn-
ing
Tennessee Fish Fry
How Can I Ever Be Alone?
Mr. Meadowlark
On the Old Park Bench

BARRY WOOD

On Columbia Records:

God Bless America
America, the Beautiful
Meet the Sun Halfway
April Played the Fiddle
Faithful Forever
Honestly
This Changing World
Vagabond Dreams
The Starlit Hour
Little Shepherd of My Dreams
Huckleberry Duck
Danny Boy



in the music machines—just as on
radio, screen or stage

—there is only one

duke
ELLINGTON

and his famous orchestra

victor records

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

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RKO Building, Rockefeller Center
New York, N. Y. • Circle 7-2160



Phono Hits Don't Repeat

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

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

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

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

Frankie Carle wrote "Sunrise Serenade," and Glen Gray and the Casa Loma orchestra recorded it to produce one of the boxes' greatest smashes. Carle also wrote "Shadows," and Gray also recorded it—same composer, same band, same type of song, equally attractive title, same

fine treatment from the Casa Lomans—but nothing happened. That sequel bugaboo! "Beer Barrel" (can any history of the phonos be written without the inclusion of this one?) came, saw, and conquered—and there also came a phenomenal flood of similarly titled and tempoed polkas. Instead of conquering, however, they wound up being conquered. They're still releasing a good many polkas, and they're still not getting to first base.

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

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

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



Put these Bea Wain VICTOR releases on your machines today!
I Could Make You Care
The Lonesomest Gal in Town
Our Love Affair
I Don't Want To Cry Anymore

The Music Box Favorite **BEA WAIN**

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

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

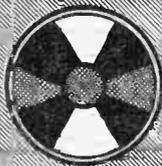


Note! Bea Wain is THE ONLY GIRL SOLOIST available on the popular 50c Victor label. At this New low price Bea Wain means even greater profits for you.

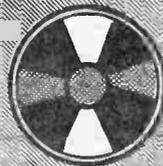


Press Representative: David O. Alber

Director **GENERAL AMUSEMENT** *Corporation*



OPERATORS' RECORD SHOP



A BLUEBIRD Hit Record for every need by

GRAY GORDON

and his "TIC TOC RHYTHM" ORCHESTRA

featuring vocals by

Art PERRY and Meredith BLAKE

No. 1
Music Machine
Money Maker

Patriotic Special
"Shout Wherever You May Be-
I AM AN AMERICAN"
B-10783

Swing Novelty Hit
FERRYBOAT SERENADE
B-10819

Sweet
Ballad Winner
LOOKING FOR YESTERDAY
PRETTY LITTLE PEASANT
B-10828

Irish
Tavern
Click
MOLLY MALONE
B-10861

College Favorites
AUTUMN ON THE CAMPUS
CUTTIN' THE CLASS
(to be released soon)

New
Motion Picture
Hits
DANCING ON A DIME
I Hear Music
B-10873

GRAY GORDON
PROD.



On The Air
FIVE TIMES WEEKLY
NBC Coast to Coast
★
Currently
7th consecutive month
HOTEL EDISON
New York
★
Starting Soon
Nationwide road tour
of theatres, colleges and
ballrooms

THE BAND THAT INTRODUCES AND
CREATES TOMORROW'S HITS TODAY!



Consolidated Radio Artists, INC.

CHARLES E. GREEN, PRESIDENT
30 Rockefeller Plaza, New York, N. Y. Columbus 5-3580

CHICAGO HOLLYWOOD SAN FRANCISCO

Patriotic Tunes In Music Machines

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

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

Patriotic Thing To Do

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

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

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

Tune Aids Fund

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

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

(Continued on page 32)

MARTIN'S RECORDS FOR THEIR CONSISTENT MONEY

IF IT'S A MONEY MAKER

It's Bluebird

IF IT'S A BLUEBIRD RECORD IT'S

FREDDY MARTIN

His Saxophone
AND HIS ORCHESTRA

JUST RELEASED

- 10830 "The Same Old Story" "Tumble Down Ranch in Arizona"
- 10809 "Only Forever" "Dreaming Out Loud"
- 10759 "I Made My Manners to a Sweet Young Thing" "Goodnight Moonlight"
- 10748 "Gypsy Tears" "Sunnin' In the Summer Sun"
- 10695 "You Can't Brush Me Off" "It's a Lovely Day Tomorrow"



MAKING ABILITY, '99 MURRAY ROSENTHAL, NEWPORT MUSIC CORP.

EXCLUSIVE MANAGEMENT: MUSIC CORPORATION OF AMERICA



AMERICA'S NEW SINGING



FAVORITE

DICK TODD

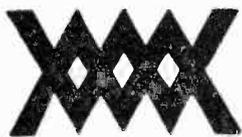
ON THE FAMOUS
BLUEBIRD RECORDS

Sincere thanks to all operators for their kind co-operation

- 10840 "Sweet Lorraine"
- 10822 "We're All Americans, All True Blue"
- 10822 "Can't Get Indiana Off My Mind"
- 10822 "My Greatest Mistake"
- 10769 "When the Swallows Come Back to Capistrano"
- 10559 "The Talk of the Town"
- 10755 "In Apple Blossom Time"
- 10697 "Mother Machree"
- 10805 "I'm Waiting for Ships That Never Come In"
- 10805 "Orchids for Remembrance"
- 10789 "All This and Heaven Too"
- 10789 "Where Do You Keep Your Heart"
- 10789 "It's All Over Now"
- "The Gaucho Serenade"
- "I Can't Get Started"
- "Write a Letter to Your Mother"

WATCH FOR
"Your Mother's Big Blue Eyes"

My Grateful appreciation to RCA-Victor



Direction:
WILLIAM MORRIS AGENCY, Inc.
NEW YORK—LONDON—CHICAGO—HOLLYWOOD



Your Steadiest
PROFIT-MAKER
HAL KEMP

Check with any big-time operator and he will tell you when it comes to picking records Hal Kemp's will be as popular a month from now as they are today. He'll bank on Victor releases by Hal Kemp. Kemp records are consistent nickel-getters. They stay alive on machines long after other records have flourished and died. Your locations' patrons will play them until the grooves meet in the middle—because the Kemp style is the style music Machine patrons WANT to hear.

Coming Soon . . . A NEW BATCH
 OF
HAL KEMP RECORDS
 Watch For Them!

FOR STEADY PROFITS PUT THESE LATEST VICTOR RE-LEASES AND STANDARDS BY HAL KEMP IN EVERY ONE OF YOUR MACHINES . . .
 V-26663 I Can't Get Indiana Off My Mind
 V-26524 Washington and Lee Swing
 V-26615 Bride Comes Home
 V-26576 Workout
 V-26605 I Just Couldn't Take It, Baby

KEMP on VICTOR
 means PROFIT on your MACHINES

Exclusive Management

MUSIC CORPORATION OF AMERICA

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

EACH OFFICE A COMPLETE UNIT IN ITSELF

Music Machines Make Hit Songs

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

By **BILL LACKENBAUER**

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



BILL LACKENBAUER

THOSE graybeards who can remember all the way back to about 1936 will recall that there was in this country a Great God Brown before whom salaamed every mother's son in the music writing or publishing world. The Great God Brown had a name—Radio. And he was a source of both the most profound irritation and the greatest delight to all those who endeavored to use him for their own ends, which in the case of the music fraternity consisted entirely of making him play their creative output to the fullest limit of its, and the public's, endurance. The amount of irritation and delight was in direct ratio to the failure or success of the endeavor.

There was a very understandable reason for this worshiping of Tin Pan Alley at the shrine of the Great God Brown. He was the sole medium for selling the great mass of the American public on the merits, if any, of the latest 32-bar masterpiece emerging breathlessly from the Alley to startle what was fervently hoped would be an equally breathless public. Of course there was still live, flesh entertainment, with many a mournful ballad or swingy little thingy gotten across the footlights in such a manner that it might be impressed sufficiently upon the consciousness of its auditors for them to rush out and buy same in its sheet-music form. And then, of course, there was the motion picture, with the vast audience Hollywood commands.

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

End of an Era

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

It had so much appeal that after the passage of those few very short years it found itself a tremendous and constantly growing industry—found itself not only heir presumptive to the throne of the Great God

Brown radio, but pushing that worthy off the throne with all the strength of the 400,000 such music boxes at its command—found itself finally on that throne, the greatest single medium for the popularization of a song, and more than that, of an artist.

Radio is still very much in the picture. There would be a colossal swelling of the ranks of the unemployed by music publishers and their professional staffs if it weren't. Song pluggers still continue to heckle, threaten, beseech, and bludgeon band leaders and singers into playing their latest (and always greatest) epic over the airwaves. They probably will continue to do likewise for a long time to come.

But radio is no longer the king, because it no longer is the only musical conveyor belt between producer and consumer. The automatic phonograph, in a meteoric rise that has left a lot of die-hards and disbelievers stunned and benumbed, has arrived—and in the proverbial big way—at the point where it can place, alone and unaided, a song or its interpreter at the very top of the heap. And conversely it can seriously retard, if not stymie completely, a song or an artist that it chooses to ignore.

Look at the Record

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

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

Having brought forth this song, one of the biggest hits of last year, I am naturally in a position to know more of its background than most. And as such I know to what extent Carle, Jewel Music, and myself are grateful to the music machine industry. "Sunrise Serenade" was written by Frankie several years ago. He was conducting a small band at the Seven Gables Inn near Milford, Conn., when he tried to do something with this instrumental number. Nothing happened. He brought the song

to my attention, and still nothing materialized. In despair, we turned to our good friend Glen Gray, who was in New York for a recording session.

Upon hearing the tune Glen was so impressed that he asked Jack Kapp, of Decca Records, to allow him to cancel a previously selected song and substitute "Sunrise." The rest is known. It established the song as a No. 1 sheet music seller, it brought Frankie Carle the prominence that soon rewarded him with the featured piano bench in Horace Heidt's orchestra, and it re-established Glen Gray as one of the country's top bands.

Nothing Freakish Here

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

"Sunrise Serenade" is one of the outstanding hits wrought almost solely by the music boxes. Carle's follow-up song to that, "A Lover's Lullaby," also found the machines the prime aid in setting it in the public's mind; likewise with his "Shadows." We feel confident that history will repeat itself, and with even greater vehemence, in the matter of Frankie's latest, "Falling Leaves." The power of the machines cannot be denied.

Who had heard of "Beer Barrel Polka" until its lively rhythms emanated from almost a half million automatic phonographs? What put "In the Mood" and "Tuxedo Junction" in the best selling class? Certainly not radio, for these songs were played on the air out of all proportion to their popularity in the machines. Without the tremendous and individual success of "Oh, Johnny" would Orrin Tucker and Bonnie Baker now be in the position of commanding \$10,000 a week, plus percentages, in theaters? And where did this 23-year-old song find its rebirth? Definitely not on the air, which took to it only after Tucker and his vocalist had achieved one of the most amazing overnight triumphs in music history—achieved it in 400,000 coin-operated phonographs, and there alone.

The list of phonograph success stories could go on and on. Music machine operators as well as every man, woman, and child in the music world know them. The operators may take especial delight out of them in the knowledge that they are the ones responsible for a medium that has enriched the entertainment world of today with music and musical names that might otherwise have never been heard of.



The Nation's **NUMBER ONE**
Hawaiian Orchestra . . .

RAY KINNEY

"The Idol of the Islands"
AND HIS MUSICAL AMBASSADORS

NOW ON **VICTOR RECORDS**
Buy these latest nickel-nabbers now!

26676 Song of the Islands
Marcella Vahine

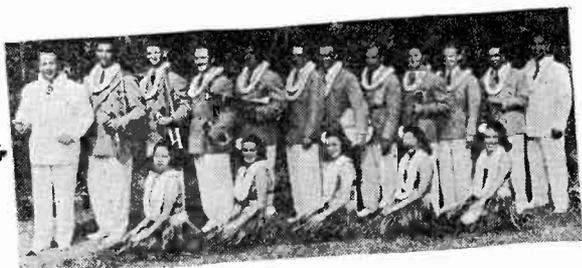
26726 Island Serenade
My Tane



26737 South of Pago Pago
Song of Old Hawaii



COMING Kaneohe
Rhythm of the Waves



GENERAL AMUSEMENT CORPORATION

Personal Mgt. H. JOHN GLUSKIN



DINAH SHORE

Few artists have ever so completely captivated the public in so short a time as Dinah Shore. Her popularity keeps mounting by leaps and bounds; that's why wide-awake operators everywhere are putting more and more of her records on their machines.

Just released:

B-10793—The Nearness Of You
Maybe

B-10824—Smoke Gets In Your Eyes
How Come You Do Me
Like You Do



ON **BLUEBIRD RECORDS**

On the air with **EDDIE CANTOR** for Ipana - Sal Hepatica beginning Wednesday, Oct. 2nd, WEA-F-NBC Red, 9 P. M.

Direction NBC • Press Representative **DAVID O. ALBER**
EXCLUSIVE MANAGEMENT **GENERAL AMUSEMENT CORPORATION**

Patriotic Tunes In Music Machines

(Continued From Page 28)

already started there, and operators claim that it is gaining swift momentum as it goes along.

Many patriotic recordings, both new and old, are available. The Irving Berlin tune has been the most popular for the past few months, with the Kate Smith and Bing Crosby recordings, for Columbia and Decca, respectively, getting heavy play everywhere.

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

Other Tunes Plugged

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

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

Nor are the standard tunes of the nation, that have been played and sung by many generations of patriotic Americans, being overlooked by recording companies or operators. Among the older numbers currently available for use on the machines are "Columbia, the Gem of the Ocean" and "America the Beautiful," recorded by Horace Heidt for Columbia.

"On Freedom's Shore" and "We Sing America," done by a mixed chorus for the Royale label, are also proving popular.

"Ballad for Americans," which achieved tremendous popularity on

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

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

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

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

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

Prove Use in Canada

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

With national feeling spreading here, it is inevitable that all amusement fields will be enlisted to aid the administration's defense campaign. With a fine and fortunate combination of good judgment and sincere patriotism, operators aren't waiting to be asked. They're jumping on the bandwagon, eager to do their part in aiding the nation. The good will they have already aroused for the industry—and the patriotic feeling already engendered by plays and re-plays of the records—have proven them right on both counts.



King Sisters

ALICE • DONNA • LOUISE • YVONNE

On VICTOR-BLUEBIRD RECORDS

Just Released:

10834 15 Minutes' Intermission
Call of the Canyon



10856 Ferryboat Serenade
I'll Get By

Featured with

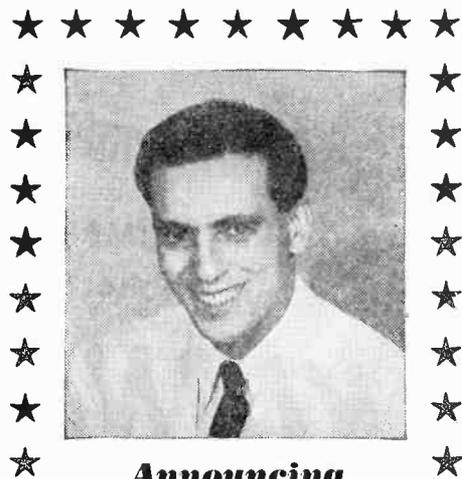
ALVINO REY and his ORCHESTRA

Exclusive Management

MUSIC CORPORATION OF AMERICA

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EACH OFFICE A COMPLETE UNIT IN ITSELF



Announcing

BOBBY DAY

The King of the Electrical Steel Guitar
and his orchestra

A Coming Record-Breaker
on Records

OPERATORS!

Watch for our first releases
COMING SOON

Now in 17th Week
ARCADIA BALLROOM
New York City

On the Air
FOUR TIMES WEEKLY
CBS

Personal Manager: TOMMY MORTON
716 R. K. O. Bldg.

New York City

*Music Operators
Everywhere*

**ARE CASHING IN
ON THE LATEST
IN MODERN MUSIC**

★ BY ★
THE KING OF THE SAXOPHONE

Charlie
BARNET
AND HIS ORCHESTRA

"Between 18th and 19th on Chestnut Street", "The Breeze and I", "Cherokee", "Where Was I", "Six Lessons from Madame LaZonga", "All This and Heaven" are but a few of Barnet's Bluebird records which operators throuth the country have reported ace nickel-getters in their machines!

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

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

Cash In on these

LATEST BARNET BLUEBIRD HITS

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

10862 **THE SERGEANT WAS SHY**
RING DEM BELLS

10817 **AT A DIXIE ROADSIDE DINER**
THAT'S FOR ME

10846 **PEACEFUL VALLEY**
REMINISCING

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

WILD MAB

Currently
Appearing
**FIESTA
DANCETERIA**
NEW YORK

ON THE AIR
NBC
MBS
CBS

ON BLUEBIRD RECORDS

For Your **BEST BET**
see the two-color
center spread insert

. . . and here's a hot
last-minute tip!

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

GET

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

Release Date: September 27th



Thanks
TO OPERATORS

from

"KASSELS - IN - THE - AIR"

for your grand reception of our latest

BLUEBIRD RECORDINGS



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

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

WATCH FOR NEW BLUEBIRD RELEASES

Exclusive Management

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

Story Behind Hit Songs

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

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

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

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

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

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

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

A blind San Francisco organist, Joseph B. Carey, is the author of "Sierra Sue." He published it himself back in 1916 and for the next 20 years it was popular along the West Coast. Carey died in 1930, and Shapiro-Bernstein Company secured the rights to the song last December from Mrs. Carey. Since January it has been promoted as the firm's leading popular song. Operators have acclaimed it a good music box tune.

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

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

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

ROCK-OLA

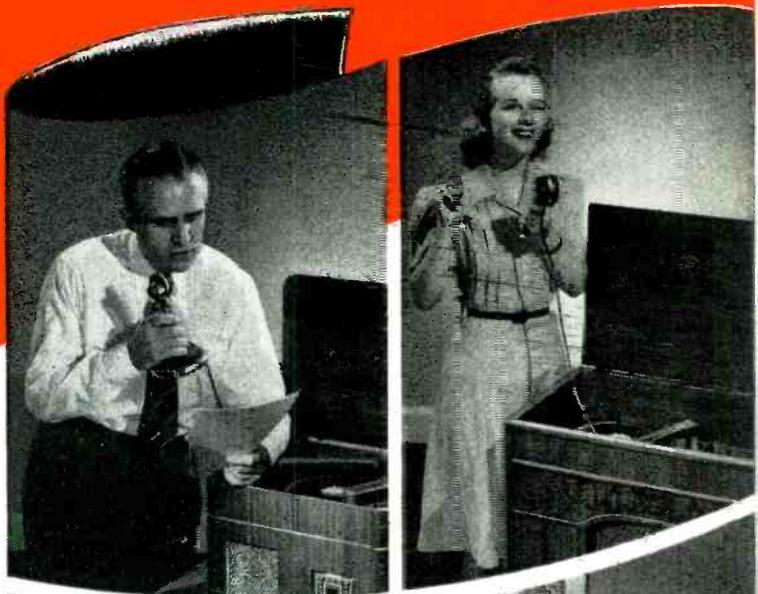
IS TO-DAY'S NAME IN MUSIC

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

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

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

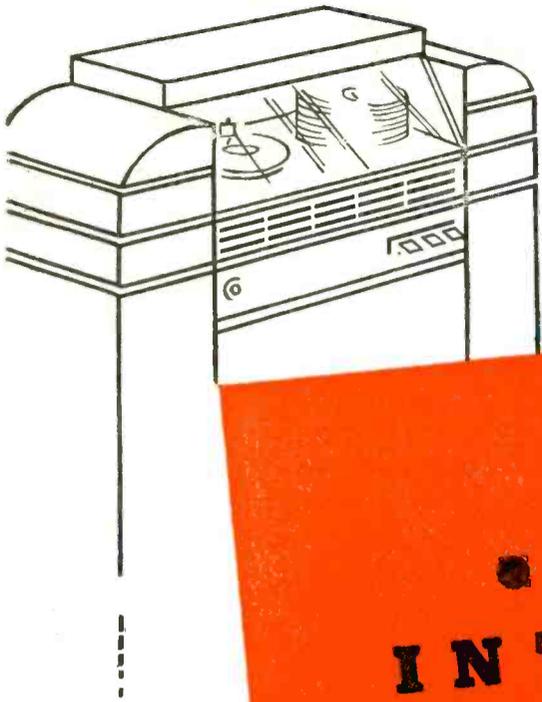
Rock-Ola Dial-A-Tune Remote Control offers the best investment for high continuous earnings throughout the coming year. Dial-A-Tune Remote Control in combination with Rock-Ola coin-operated Luxury Lightup Phonographs brings the operator and the location-owner the finest and most perfected means ever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



Let's Talk Values... Write Today!

DEPT. R-24 FOR HOME RECORDERS AND RADIOS... DEPT. R-32 FOR AUTOMATIC PHONOGRAPHS

ROCK-OLA MANUFACTURING CORP. 800 NORTH KEDZIE AVENUE... CHICAGO



HERE'S THE

MUSIC

**... THAT DRAWS THE
INTO THE NATION'S TOP**

and it's **YOUR BEST BET TO DRAW**

ON BLUEBIRD

ABE

NICKEL NABBERS

B-10572

"LOVE SONG OF RENALDO"

B-10556

"PRINCESS PAPOOLA"

B-10731

"YOU THINK OF EVERYTHING"

B-10708

"THEN I'LL BE HAPPY"

B-10857

"WHO DREAMED YOU UP?"

and Released September 6th . . .

B-10843

"THERE'S A GREAT
DAY COMING MAÑANA"

SLATED TO BE THE TOP PROMOTION TUNE

LYMAN records in your machine
because the man who has a
ment as much as the man who
night spot. The name that draw
Air . . . is the name that means
reads LYMAN on your listing
hear!" Cash in on Top Tunes . . .
. . . the LYMAN formula for big

Personal Representative

HAI

THE DOLLARS
NIGHT SPOTS
THE NICKELS



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 CHICAGO

EVERY FRIDAY NIGHT

WALTZ TIME

9:00 to 9:30 P.M. (E. D. S. T.)
 COAST-TO-COAST ON WEAJ
 AND NBC RED NETWORK



LYMAN

AND HIS CALIFORNIANS

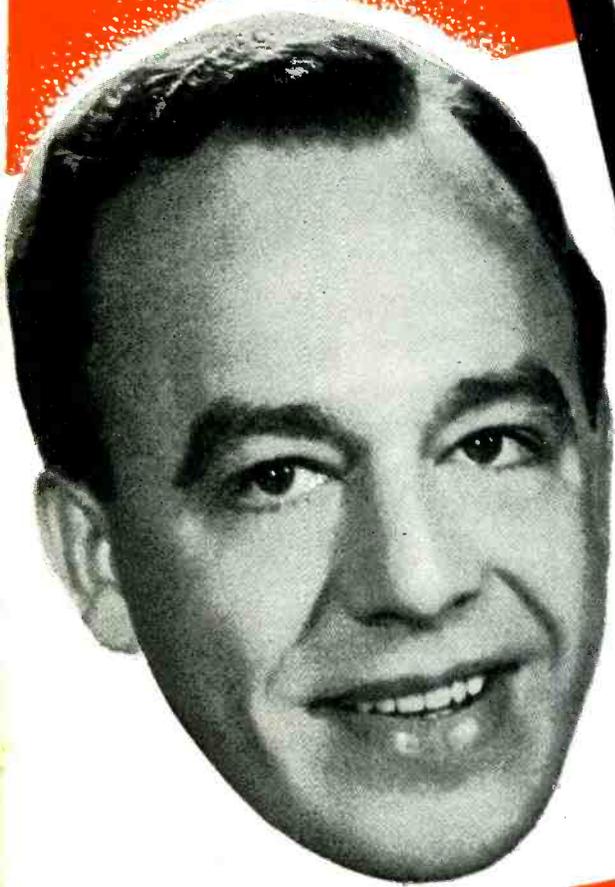
... are as staple as sugar in a grocery store ...
 ... nickel to drop for a record wants musical entertain-
 ... as a dollar to drop for a cover charge in a swanky,
 ... the listeners in Night Clubs, Theatres and on the
 ... Assurance to the music machine listener ... who
 ... and says to himself ...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

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

Abe Lyman

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 NEW YORK
 Wickersham 2-5047

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



The
**MILT
HERTH
Trio**



DIRECTION
CONSOLIDATED RADIO ARTISTS, Inc.

**Watch
your release sheets
for the latest Herth hits!**

Just out on DECCA Records
3393 **BLACK AND TAN FANTASY**
CREOLE LOVE CALL

3158 **HONKY-TONK TRAIN BLUES**
**THE GIRL WITH THE
LIGHT BLUE HAIR**

3171 **EPP-IPE**
SLOW FREIGHT

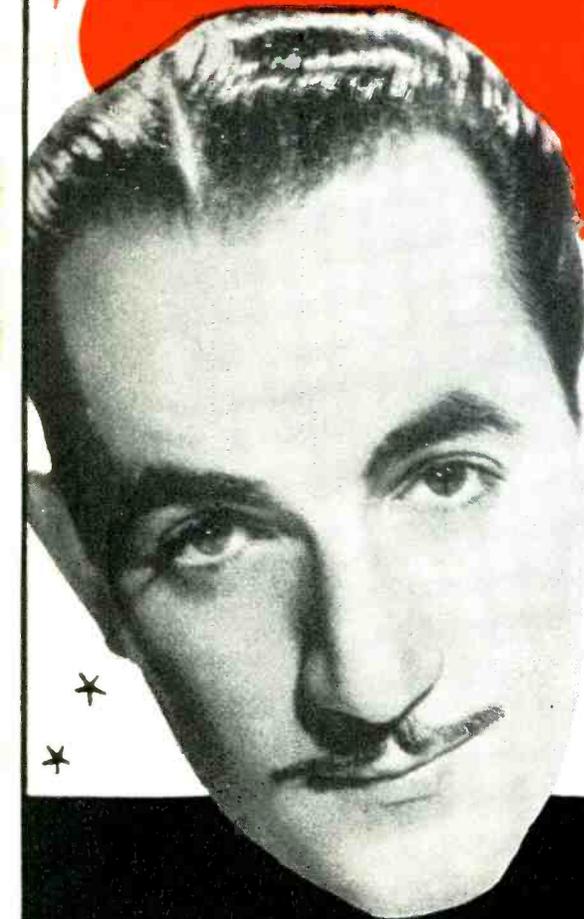
3251 **BUMMEL PETRUS**
GOOFUS

3284 **DOWN SOUTH**
DARDANELLA

Now on Tour
Breaking Records Everywhere!
SYRACUSE HOTEL—Syracuse, N. Y.
Neptune Room—Washington, D. C.
Every leading theatre from the
Gulf to Canada—from the
Atlantic to the Rockies.

Truly a
HERTHQUAKE

**A SOCK HIT ON
MUSIC MACHINES
EVERYWHERE!**



SHEP FIELDS

**and his FAMOUS ORCHESTRA
ON BLUEBIRD RECORDS**

- | | | | |
|-------|--|-------|---|
| 10762 | Tennessee Fish Fry
(Listed in The Billboard's Record
Buying Guide since Aug. 10) | 10670 | Cecilia
Day Dreams Come True at
Night |
| | Who's Yehudi | | |
| 10688 | Narcissus
A Vous Tout de Vey, A Vous | 10589 | Hot Gavotte
Burn, Firewood, Burn |

Just Released

10786 **COTTONWOOD CORNERS** • **GAVOTTE IN G**

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

Exclusive Management

MUSIC CORPORATION OF AMERICA

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

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Pertinent Facts About Artists Represented in This Section

MITCHELL AYRES

Mitchell Ayres and His Fashions in Music are heard on Bluebird records. Orchestra features the singing of Mary Ann Mercer, "Charming Radio Songstress"; The Glee Club; "Gee-Gee," cornet and comedy; Harry Terrill, "America's Outstanding Saxophonist," and Marty Olson and "His Hot Trumpet." Ayres recently completed an outstanding and lengthy engagement at the St. George Hotel, Brooklyn, where his sustaining air show emanated several times weekly. Other well-known bookings include Hollywood Restaurant, New York; Adolphus Hotel, Dallas; Van Cleve, Dayton; Village Barn, New York; Raymor Ballroom, Boston; Murray's, Tuckahoe, N. Y.; Roseland Ballroom, New York, and the Paramount Theater, New York. Ayres, who was formerly a violinist in the Roxy Theater orchestra and later with the St. Louis Symphony Orchestra, is under the direction of Music Corporation of America. Orchestra's instruments and library are valued at more than \$40,000.

CHARLIE BARNET

Charlie Barnet, "King of the Saxophone," is heard on Bluebird records. Instrumentation is five sax, seven brass and three rhythm. Harriet Clarke shares vocal honors with Larry Taylor. Outstanding engagements include two appearances at the Paramount Theater, Hotel Lincoln, New York; Eastwood Gardens, Detroit; Cedar Point Park, Sandusky, O., and a tour of one-nighters which included a number of colleges and universities.

COUNT BASIE

Count Basie and his orchestra are heard on Okeh records and are managed by Music Corporation of America. With the maestro presiding at the piano, orchestra consists of 17 people, including James Rushing, 250 pounds of blues, and Helen Hume, swing stylist. Basie is reputed to have one of the outstanding swing organizations in the country and only recently completed a nationwide one-night tour that showed the S. R. O. sign at nearly every engagement. He has appeared at such night clubs, ballrooms, and hotels as the Famous Door, Roseland Ballroom, and Apollo Theater, New York; San Francisco Exposition; State-Lake Theater, College Inn, Hotel Sherman, Chicago; Southland, Boston; Orpheum, Memphis; Howard, Washington, and the Royal, Baltimore. He has also played at Pittsburgh's William Penn Hotel, Savoy Ballroom, New York; Ritz-Carlton, Boston, and Chicago's Grand Terrace. Basie's "One o'Clock Jump" is one of the most popular songs he has written. Orchestra has appeared on Coast-to-Coast hook-ups of the major networks and on the F. W. Fitch program, "The Bandwagon."

WILL BRADLEY

Will Bradley, "The Boy With the Horn," is heard on Columbia records and is under the direction of William Morris Agency, Inc. Ray McKinley, "The Kid With the Drum," is featured. Outstanding engagements include The Famous Door, Paramount Theater, New York; Hotel Jung, New Orleans; Ritz-Carlton, Boston, and Hotel Baker,

Dallas. Band has also been heard over NBC's Red and Blue networks.

CAROL BRUCE

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

BOBBY BYRNE

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

Theater, New York, for four weeks and into the Meadowbrook, Cedar Grove, N. J., October 25.

CAB CALLOWAY

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

FRANKIE CARLE

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

THE CATS AND THE FIDDLE

The Cats and the Fiddle, vocal and instrumental quartet, are heard on Bluebird records. (Continued on page 43)

YOU PAY MORE — YOU MAKE MORE

VICTOR INTERNATIONAL RECORDS

List Price 75c

SAVE THIS LIST OF REAL "NICKEL-MAKERS"

- | | | | |
|---------|---|-------|---|
| V-768 | Sing Tra-La-La-La (V. R.)
I'll Dance With You When They
Play the Polka (V. R.)
Continental Orch. | V-754 | Jitterbug—Polka
Glahe Musette Orch.
Don't Tease Me
Leon Stenier Orch. |
| ★ V-767 | Come to the Bonneville Ball
Dear Little Swiss
Rene Musette Orch. | V-747 | Accordion Joe
Will Glahe Orch.
Date at Eight
Leon Stenier Orch. |
| ★ V-766 | Lucky Bird
Triangle Polka
Rene Musette Orch. | V-743 | Woodpecker
Tavern Waltz
Glahe Musette Orch. |
| ★ V-765 | Perlita
Rolling Wheels
Rene Musette Orch. | V-728 | Happy Little Chappie
Students' Marches
De Geczy Orch. |
| V-763 | Polka Musette
Week End Polka
Rene Musette Orch. | V-195 | Picnic Polka
De Prince Accordion Orch.
Burning Checks
Rene Musette Orch. |
| V-756 | Windmill Tillie
Let's Step High, Baby
Rene Musette Orch. | V-186 | Clarinet Polka
Hop Along—Laendler
Victor Accordion Orch. |
| V-613 | Bartender Polka
Hear My Song, Violetta
Glahe Musette Orch. | V-182 | Hear My Song, Violetta
Don't Do It
Will Glahe Orch. |

SEE YOUR RCA-VICTOR DISTRIBUTOR AT ONCE

STANDARD PHONO CO., INC.
(TETOS DEMETRIADES, Pres.)

163 W. 23RD STREET

NEW YORK CITY

★
★
★
★
★

OUTSTANDING
PIANO
SOLOS



Recorded by
the outstanding figure in modern music

WALTER GROSS

- ★ Conductor for CBS
- ★ Conductor of Buddy Clark's Summer Cruise
- ★ Pianist for Hit Parade with Mark Warnow
- ★ Composer of "A Slight Case of Ivory"
"Improvisation in Several Keys"
"Creepy Weepy"

ON BLUEBIRD RECORDS

A SLIGHT CASE OF IVORY —B-10795

I'M ALWAYS CHASING RAINBOWS

IMPROVISATION IN SEVERAL KEYS

CREEPY WEEPY

(to be released shortly)

THE FASTEST RISING

Band on

MUSIC MACHINES

MITCHELL AYRES

AND HIS ORCHESTRA

Featuring

Vocals by **MARY ANN MERCER** and **TOMMY TAYLOR**

Presenting

Fashions in Music

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

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

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

**LOOK AT THESE
RAVE RECORD REVIEWS**

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

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

*I'm Waiting For Ships That Never Come In
Sympathy*
Another connecting link in Ayres' chain of already successful disks."
The Billboard 9/7

New Bluebird Releases

- 10837 I'm Waiting For Ships That Never Come In
Sympathy
- 10816 My Piggy Bank Is Jing-a-ling Again
Ain't It A Shame About Mame?
- 10814 You Go To My Head
Deep in My Heart, Dear
- 10782 Once in a Love Time
The Lazy Lack-a-daisy Melody

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The Law and the Music Machine

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

By ANDREW D. WEINBERGER



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

In my opinion these legal weapons will never be brought into action to the material detriment of the music machine operators due to the fact that coin-phonograph operation is now too important an industry. It is of too great financial benefit to all concerned, including those who use the records (the music machine operators and the location owners), those who make the machines and records (the phonograph and record manufacturers), and those who create or control the artistic ingredients (the band leaders, musicians, singers, songwriters, and copyright owners). Under such circumstances I am certain no group will make demands so serious as to kill the goose which is laying golden eggs for all who are contributing to the phenomenal development of the industry.

Copyright Law

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

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

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

Property Right Decision

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

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

Needless to say the record manufacturer realizes full well that the comeback of the recording industry is due in great part to the rise of the music machine.

Listen to these

BLUEBIRD

RECORDINGS BY

CARL RAVAZZA

AND HIS ORCHESTRA



Ravazza, a popular singer as well as leader of a splendid dance band, made "VIENNI SU" a best seller on the Pacific Coast and in the Middle West!

Other nickel-winning discs for the music machines include:

"LOVE TALES" "SOUTH OF PAGO PAGO"
"THE NIGHT HAS A THOUSAND EYES"
and an unusual novelty
"TESSIE"



ESTABLISHED 1898
Exclusive Management
WILLIAM MORRIS AGENCY, Inc.
RKO Building, Rockefeller Center
New York, N. Y. • Circle 7-2160

Pacific Coast and Midwestern Sensations . . . and
Now Sweeping Eastward!

THE CATS
and the **FIDDLE**

• America's new instrumental and vocal
music machine quartette favorites

Put these hot hit BLUEBIRD records by
the CATS and the FIDDLE
in your music boxes today!

No. 8443	Left With the Thought of You When I Grow Too Old To Dream	No. 10484	Thursday Evening Swing Killer Diller Man From the South
No. 8429	Public Jitterbug No. 1 I Miss You So	No. 8519	Hep-Cats' Holiday In the Midst of a Dream
No. 8248	Please Don't Leave Me Now Gangbusters	No. 8465	Mr. Rhythm Man Gone
No. 8402	Chant of the Rain I'd Rather Drink Muddy Water		

This dynamic new combination has been a smash hit in clubs, theatres and in motion pictures for years. Now their records are bringing bigger profits to operators everywhere. Get on the bandwagon now. Get BLUEBIRD RECORDS by the CATS and the FIDDLE.

ESTABLISHED 1898
Exclusive Management
WILLIAM MORRIS AGENCY, INC.



RKO BUILDING
ROCKEFELLER CENTER
N. Y. C. Circle 7-2160

An important MESSAGE to all OPERATORS

JAN SAVITT ★ ★ ★ ★ ★ AND HIS TOP HATTERS

To All Operators of
Automatic Phonographs:

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

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

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

Sincerely,

Jan Savitt

and his Top Hatters

Pertinent Facts About Artists Represented in This Section

(Continued From Page 39)

bird records and are managed by William Morris Agency, Inc. A hit on the Pacific Coast and in the Midwest, group is well known for its unique rendition. Quartet has appeared in clubs, theaters, and motion pictures.

LARRY CLINTON

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

DEL COURTNEY

Del Courtney and His "Candid Camera Music" are heard on Okeh records. Aggregation is under the direction of William Morris Agency, Inc. Vocal honors are shared by Sherman Hayes, Dick Dildine, Joe Martin, and the Three Dels. Outstanding engagements include the Park Central Hotel, Loew's State Theater, Ambassador Hotel, New York City, and other smart hotels and clubs as far west as Honolulu.

BOB CROSBY

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

XAVIER CUGAT

Xavier Cugat and his orchestra are heard on Victor records and are under the direction of Music Corporation of America. Carmen Castillo, Spanish songstress, and Miguelito Veldes, Afro-Cuban singer, are featured on the vocals. Engagements include Waldorf-Astoria Hotel, Paramount Theater, New York; Hotel Mark Hopkins, San Francisco; Hotel Statler, Detroit, and Stevens Hotel, Chicago. Group will soon make a tour of the Statler Hotel chain.

RED RIVER DAVE

Red River Dave (Dave McEnery) and his Swift Cowboys are heard on Decca records and currently appearing at the Swift & Company exhibit at the New York World's Fair. Singing and playing the guitar in true hillbilly fashion, Red River Dave is accompanied by the Horton Boys, Vaughn on the guitar and Ray on the bass fiddle. McEnery made his debut in radio in 1932 and is currently heard over WOR. The trio originated in San Antonio, Tex.

BOBBY DAY

Bobby Day, "King of the Steel Guitar," will soon make an important announcement regarding his recordings. Band, which consists of four brass, four sax, three rhythm, and electric steel guitar, features Patty Morgan, vocalist. Day, who designed the steel guitar he uses, is also a composer with such tunes as

"Clap Hands," "Design for Love," and "So Near Yet So Far" to his credit. His orchestra, managed by Tommy Morton, personal representative, is currently appearing at the Arcadia Ballroom, New York, and is heard four times weekly on the air over CBS Coast to Coast. Other engagements include Hotel Astor, New York, and Westchester Country Club, New Rochelle, N. Y.

AL DONAHUE

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

JIMMY DORSEY

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

EDDY DUCHIN

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

DUKE ELLINGTON

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

SEGER ELLIS

Seger Ellis and his orchestra are heard on Okeh records and are under the direction of Frederick Bros. Music Corporation. With Ellis presiding at the piano,

(Continued on page 44)

NOW!

VIC SCHOEN RECORDS

WITH HIS OWN ORCHESTRA

DANIEL RICHMAN SAYS:
"A NATURAL FOR THE COIN MACHINES"

VIC SCHOEN (Decca)

Of Maestro and Men—FT. Serenade to the Stars—FT.

Schoen is the arranger for the Andrews Sisters, and he brings to this new band which bears his name all of the imaginative and at times brilliant scoring technique which has distinguished the singing trio's recorded numbers. This disk is one of the finest musical jobs to come out of a waxworks in a long time, side A having the full-bodied tonal quality of a Kostelanetz and the ingenuity of melody and arrangement of a Raymond Scott, side B combining the best features of Glenn Miller (without being an imitation) with a distinctiveness of its own. Both sides have individuality, power, lift and musical sparkle, and if merit means anything at all this disk should be exceptionally successful over the counter and in the music machines.

★ ★ ★
MILLIONS OF NICKELS!!

Vic Schoen's arrangements for the Andrews Sisters have attracted millions of nickels into the coin machines.

After having arranged for the Andrews Sisters, Glenn Miller, Tommy Dorsey, Jimmy Dorsey, Count Basie, Glen Gray, Abe Lyman, and numerous other great orchestras he has found the pulse of the public. Now he applies this valuable knowledge in arranging for his own band.

★ ★ ★
**VIC SCHOEN'S
LATEST DECCA RECORDINGS**
• SERENADE TO THE STARS
• HIT THE ROAD
• OF MAESTRO AND MEN
• ARABIAN NIGHTS

WALTER WINCHELL: "Orchids to the 4 Ink Spots..."
 LOUIS SOBOL: "The 4 Ink Spots are the highest paid quartet in the world—and deservedly so."
 WALTER WINCHELL: "Orchids to Ella Fitzgerald's Ella-gant singing"
 DOROTHY KILGALLEN: "A Gold Star to Ella Fitzgerald"
 WALTER WINCHELL: "I'm Giving and orchid to Erskine Hawkins, torrid trumpeting."
 ED SULLIVAN: "Erskine Hawkins is terrific."
 ERSKINE HAWKINS BLUEBIRD

THE 4 INK SPOTS DECCA

ELLA FITZGERALD DECCA

ERSKINE HAWKINS BLUEBIRD

Big GUNS

for **YOUR SECURITY!**

Personal Management
GALE, INC.
 48 West 48th Street New York

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

SHEP FIELDS

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

ELLA FITZGERALD

Ella Fitzgerald, "First Lady of Swing," is heard on Decca records and is managed by Gale, Inc. Band of 14 pieces features the vocals by Ella Fitzgerald, who gained a wide reputation as a member of the late Chick Webb's aggregation. Babe Wallace also shares vocal honors, and Taft Jordan is featured with his trumpet. Band has ap-

Pertinent Facts About Artists Represented in This Section

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peared at such top spots as Loew's State; Apollo, where it is currently appearing, Savoy Ballroom, New York, and National Air Carnival, Birmingham.

SLIM GAILLARD

Slim Gaillard and his Flat-Foot-Floogie Boys are heard on the Okeh label. William Morris Agency, Inc., manages the group. He was a member of the vaudeville team Slim and Slam, which brought the tune "Flat Foot Floogie" to the public's attention.

BENNY GOODMAN

Benny Goodman, "The King of Swing," needs no introduction to anyone connected with music or automatic phonographs. Goodman, who records for the Columbia label and is managed by Music Corporation of America, numbers among his outstanding engagements a seven-month stay at the Congress Hotel, Chicago; Paramount Theater and Carnegie Hall, New York; Symphony Hall, Boston; Ravinia Park, Chicago; Taft Auditorium, Cincinnati, and Hollywood Bowl, Hollywood. He appeared in two motion pictures, "Big Broadcast of 1938" and "Hollywood Hotel." His autobiography, "The Kingdom of Swing," was published last year on his 30th birthday. His radio programs include "Let's Dance," a three-hour dance program sponsored by National Biscuit Company, and "The Camel Caravan," sponsored by Camel cigarettes.

GRAY GORDON

Gray Gordon and His Tic-Toc-Rhythm are heard on Bluebird records and are

under the direction of Consolidated Radio Artists. Band is known for its rendition of "I Am an American" and uses an instrumentation of four sax, four brass, four rhythm, and accordion. Outstanding engagements include the Edison Hotel, New York, where several return appearances have been made. Art Perry and Meredith Blake are the featured vocalists.

WALTER GROSS

Walter Gross, outstanding pianist, records for Bluebird. He is house conductor for the Columbia Broadcasting System and serves as conductor of Buddy Clark's Summer Cruise on Sundays over WABC. Gross is well known for his piano work with Mark Warnow on the Lucky Strike "Your Hit Parade" Saturday evenings. Formerly a pianist with Andre Kostelanetz, Gross also appeared with the Saturday Swing Club and was featured on the Philip Morris programs. His compositions include "A Slight Case of Ivory," "Improvisation in Several Keys," and "Creepy, Weepy."

GEORGE HALL

George Hall, "Dance With Romance," is heard on Okeh records and is managed by Music Corporation of America. This 12-piece band with leader features the singing of Dolly Dawn, "America's No. 1 Song Stylist"; the Dawn Patrol and Ford Leary. After playing eight consecutive years at the Hotel Taft, New York, band toured the South, playing successful engagements at the Claridge Hotel, Memphis; Kennywood Park, Pittsburgh, and Coney Island

Park, Cincinnati. Theater engagements include the Paramount and Loew's State in New York. Recently completed 39 weeks on the Borden Milk program over the Mutual network.

ERSKINE HAWKINS

Erskine Hawkins and his orchestra are heard on Bluebird records and managed by Gale, Inc. This band of 15 pieces features Dolores Brown and Jimmy Mitchell on vocals and Avery Parrish at the piano. Aggregation firmly established itself in the record field with "Tuxedo Junction." Outstanding engagements include Loew's State, Savoy Ballroom, New York, having appeared at this last-named spot about 30 times in the last six years, and the Savoy Ballroom, Chicago.

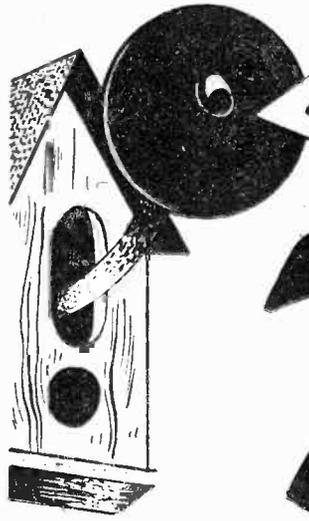
WOODY HERMAN

Woody Herman and his "Band That Plays the Blues" feature Dillagene; Steady Nelson, trumpet, and the maestro on vocals, and the Woodchoppers, a seven-piece aggregation. Managed by General Amusement Corporation, band records for the Decca label. Consisting of 16 people, band has appeared at the New Yorker, Famous Door, Paramount Theater, New York; College Inn of the Hotel Sherman, Chicago; Greystone Ballroom, Detroit; Palace Theater, Cleveland; Book-Cadillac Hotel, Detroit; Trianon Ballroom, Toledo, and Glen Island Casino, Westchester County, New York.

MILT HERTH TRIO

Milt Herth Trio is heard on Decca records and is managed by Consolidated Radio Artists. Outfit consists of Herth at the Hammond organ, Jack Conner on the drums and doubling on the marimba, and Marty Jacobs at the piano. Trio is currently on tour and reported breaking records everywhere. Engagements include Syracuse Hotel, Syracuse.
 (Continued on page 46)

IT'S TOMMY TUCKER TIME



Tommy TUCKER

ON OKEH RECORDS

TOMMY TUCKER BRINGS YOU NOVELTIES
AND NOVELTIES BRING YOU NICKELS

JUST RELEASED

**SEVEN BEERS WITH
THE WRONG WOMAN**

Kerwin Somerville's bit makes this a
must for every machine.

**AIN'T IT A SHAME
ABOUT MAME?**

"The best machine bet of the week"
says The Billboard.

STARS OVER THE CAMPUS

That college tune every machine should have.

THERE I GO

Heading straight for the top.

JOHNNY PEDDLER

Don Brown and the boys in a
modern street song.

LAST YEAR

Tommy Tucker gave
you the novelty sensation
of the year:

**THE MAN
THAT COMES AROUND
THIS YEAR**

Tommy Tucker gives you a still
bigger sensation:

**THE MAN DON'T COME
TO OUR HOUSE
ANYMORE**

Currently

**ORIENTAL THEATRE
CHICAGO**

STILL GOING STRONG

**I'M
NOBODY'S BABY**

Lovely Amy Arnell on this best seller.

TOO TIRED

Cutest double number of the year.

LET HIM LIVE

Our standard comedy clickeroo.

BARTENDER POLKA

For that man behind the bar.

AIN'T YOU ASHAMED?

You will be if you
don't use this one.

Personal Direction: JOE GALKIN

Exclusive Management

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EACH OFFICE A COMPLETE UNIT IN ITSELF

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

TINY HILL

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

EDDY HOWARD

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

INA RAY HUTTON

Ina Ray Hutton and her orchestra, featuring the Hutton Ensemble, are under the direction of Music Corporation of America and will soon be heard

Pertinent Facts About Artists Represented in This Section

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

FOUR INK SPOTS

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

DICK JURGENS

Dick Jurgens, "Here's That Band Again," is heard on Okeh records. Currently at the Aragon Ballroom, Chicago, for their fourth repeat. Other repeat engagements include three times

at Catalina Island and three times at the Palomar, Los Angeles. Have Coast-to-Coast air time at the Aragon. Instrumentation comprises four sax, four brass, and three rhythm. Band is responsible for such hits as "Careless," "A Million Dreams Ago"; "Knit One, Purl Two"; "A Hundred to One," and "If I Knew Then." Vocal honors are shared by Jurgens, Ronnie Kemper, Carl Brandt, Frank Seherer, and the Three Jokers' Trio. Outfit was organized in 1930 on the West Coast. Music Corporation of America manages.

ART KASSEL

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

HAL KEMP

Hal Kemp and his orchestra are heard on Victor records and are under the direction of Music Corporation of America. Band consists of 14 men, in-

cluding the maestro, who handles sax and clarinet. Vocal honors are shared by Janet Blair, Bob Allen, and Jack LeMaire, guitarist, who handles the novelty tunes. Kemp has appeared on Chesterfield, Griffin, and Good Gulf air shows; Paramount Theater, Waldorf-Astoria, Pennsylvania Hotel, New York, and Palmer House and Drake Hotel, Chicago.

THE KING SISTERS

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

RAY KINNEY

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

(Continued on page 48)

A Star Studded Band
that means **MORE NICKELS FOR YOU**



GEORGE HALL

and his ORCHESTRA

featuring

DOLLY DAWN

and Her Dawn Patrol



THE ORIGINAL SHADRACK
AND HEZEKIAH MAN



ON Okeh RECORDS

Year after year records by George Hall and his star spangled group have been consistent money-makers in music boxes. His hits of yesterday are the standards of today which week after week get more than their share of plays. Put them in your machines. Many months will pass before you remove them.

5142 Donkey Serenade
If What You Say Is True
5160 Goody Goodbye
Shine

5293 Smarty Pants
Tic Tac Toe
At Sundown

KRUPA LEADS the way

NUMBER ONE in the OKEH Parade!



GENE KRUPA POPULAR RELEASES

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

WATCH FOR!

American Bolero
I Am An American
Who

PERSONAL DIRECTION
ARTHUR T. MICHAUD
730-5TH AVE., N. Y. C.

Exclusive Management

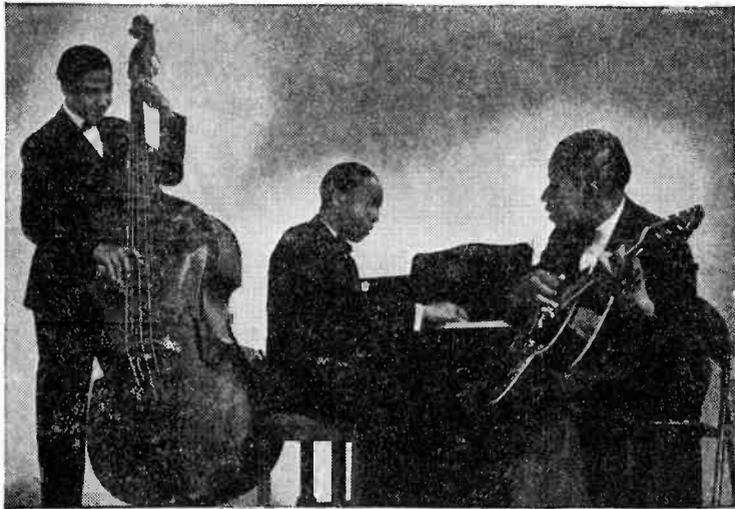
GENE KRUPA STANDARDS

Drummin' Man
Wirebrush Stomp
Tiger Rag
Blue Rhythm Fantasy
Jungle Madness
Washington and Lee Swing
Stephen Foster Series

MUSIC CORPORATION OF AMERICA

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

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Latest Recording Sensation

THE PROFIT TRIO

CLARENCE PROFIT—Piano ★ JIMMY SHIRLEY—Guitar ★ BEN BROWN—Bass

LATEST DECCA RELEASES

AZURE ★ HOT AND BOTHERED
DARK EYES ★ TIMES SQUARE BLUES

Currently **HOTEL TIMES SQUARE**

On the Air

WOR-MUTUAL
Coast to Coast
THREE TIMES WEEKLY

Now in 7th Month
SHEEP AND GOATS
WOR-MUTUAL
Wednesday 9:30-10 p.m. (EDST)

Management **ROBERT FELDMAN**

Pertinent Facts About Artists Represented in This Section

(Continued From Page 46)

JOHN KIRBY

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

ANDY KIRK

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

GENE KRUPA

Gene Krupa, the Ace Drummer Man, records for the Okeh label and is under the direction of Music Corporation of America. This aggregation of 16 people, including Irene Day, "Lovely Lady on Song," and Howard DuLany, "Bari-tone Star," includes among its outstanding stops the International Restaurant (Arcadia), Philadelphia; College Inn, Chicago; Palomar, Los Angeles; Shalimar, San Francisco; Chicago Theater, Lyric, Indianapolis; Hippodrome, Baltimore; Palace Theater, Cleveland; Earle theaters, Philadelphia and Wash-

ington; Fox, St. Louis; Colonial Theater, Dayton; Paramount, New York, and the Meadowbrook Country Club, Cedar Grove, N. J. Krupa and his orchestra also co-starred in the Paramount production "Some Like It Hot" with Bob Hope and Shirley Ross.

KAY KYSER

Kay Kyser and "His Makes You Want To Dance" Orchestra records for Columbia and is managed by Music Corporation of America. Kyser is also introduced over the air with such lines as "Music Played Kay Kyser's Way," "The Band That Gave You Singing Titles"; "Let's Dance, Chillun," and particularly by "The College of Musical Knowledge," his program for Lucky Strike cigarettes Wednesday nights over NBC Coast to Coast. Maestro shares the vocal honors with Ginny Simms, Harry Babbitt, "Ish Kabibble," and Sully Mason. Outstanding engagements include Pennsylvania Hotel, Hotel New Yorker, Strand Theater, New York; Chicago Theater, Blackhawk Restaurant, Chicago; William Penn Hotel, Stanley Theater, Pittsburgh; Hotel Lowry, St. Paul; Hotel Gibson, Cincinnati; Keith's Memorial Theater, Boston; Palace Theater, Cleveland, and Palace Theater, Columbus. Outfit was also featured in "That's Right—You're Wrong," an RKO production. Kyser chose "Thinking of You" as his theme song shortly after it was written in 1926.

(Continued on page 50)



Operators!

"HERE'S THAT BAND AGAIN"

DICK JURGENS AND HIS ORCHESTRA

AMERICA'S "HIT" TUNEMAKERS OFFER
NOW THE NEW OKEH
RECENT RELEASES

5759 "Our Love Affair"
"So Deep Is the Night"
5730 "Goodnight, Mother"
"Crosstown"

5628 "A Million Dreams Ago"
"Avalon"
5313 "Missouri Waltz"
"Day Dreams Come True at Night"

NEW MONEY MAKERS
RECORDS!
WATCH FOR THESE RELEASES!

"Goodbye, Little Darling, Goodbye"
"When You Said Goodbye"
"In a Moon Boat"
"Dancing on a Dime"
"There Shall Be No Night"
"I Want To Live"

MANAGEMENT: MUSIC CORPORATION OF AMERICA

Good News for Operators Everywhere!



Just signed
with
**RKO RADIO
PICTURES**

Just Renewed
on the
**CAMEL
CIGARETTE
RADIO PROGRAM**

Just Re-signed
for next year on
**CATALINA
ISLAND**

**YOUR MOST CONSISTENT
MONEY-MAKER**

BOB CROSBY
and his Orchestra

Here's proof, indeed, of the popularity of BOB CROSBY and his Orchestra. Here's the band which offers music machine operators everywhere an opportunity to cash in on tie-ups with major film productions, with the commercial radio program of one of the country's greatest advertisers and the build-up afforded by playing on famous Catalina Island.

★ ★ ★

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

Watch your release sheets for
the sensational new
DECCA RECORD
OF
"AND YOU FORGOT ABOUT ME"
BY
BOB CROSBY and his orchestra
... in the meantime, get these BOB CROSBY
DECCA RECORDS in your machines today!

3271 Shortenin' Bread
Embraceable You

3233 Ja-Da
Complainin'

3154 Fools Rush In
Sympathy

3179 I'm Nobody's Baby
Speak Easy

Exclusive Management

MUSIC CORPORATION OF AMERICA

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

Pertinent Facts About Artists Represented in This Section

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EDDIE LE BARON

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

"Little Lady Make Believe," and "Con-fucius Say." Royal Canadians broadcast weekly for Lady Esther, Ltd., over CBS Coast-to-Coast network. Of the 14 in the orchestra four are Lombardos.

VINCENT LOPEZ

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

JIMMIE LUNCEFORD

Jimmie Lunceford and his orchestra are heard on Columbia records and managed by Harold F. Oxley. Band includes 16 musicians and the maestro. Vocals are handled by Dan Grissom, the Lunceford Trio and Quartet; with Willie Smith, Joe Thomas, and Gerald Wilson also sharing honors. Band has played such outstanding spots as Paramount Theater, New York; Paramount Theater, Los Angeles; Southland Ballroom, Boston, and College Inn, Hotel Sherman, Chicago. Lunceford just closed an engagement at the Casa Manana, Culver City, Calif., and opens at the Fiesta Danceteria October 4.

(Continued on page 56)

GUY LOMBARDO

Guy Lombardo and his Royal Canadians are heard on Decca records and are under the direction of Music Corporation of America. Billed as "The Sweetest Music This Side of Heaven," band features Carmen, Lebert, and Victor Lombardo and the Lombardo Trio. Orchestra, which originated in London, Ontario, in 1920, recently completed its eighth season at the Hotel Roosevelt Grill, New York. Since the original debut there was on Thursday, a practice of opening on that day has been followed each year. Carmen Lombardo is known as writer of such tunes as "Snuggled on Your Shoulder," "Boo-Hoo," "Thrill of a Lifetime,"

There's a shower
of NICKELS in those
clouds of JOY!



Andy KIRK

AND HIS CLOUDS OF JOY

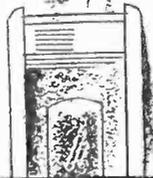
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- 3350 There Is No Greater Love
Midnight Stroll
- 3306 Now I Lay Me Down To Dream
What's Your Story, Morning
Glory?
- 3293 Scratchin' in the Gravel
Take These Blues Away
- 3282 Fine and Mellow
15 Minute Intermission

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(A FINE NOVELTY)

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YOU WON'T BE "ANGRY" ABOUT THAT, WILL YOU?

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NEW YORK — CHICAGO

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AND HIS ORCHESTRA

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35453 Beethoven's Sonata Pathetique
I Wanna Hear Swing Songs

35484 I'm Alone With You
Easter Parade

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

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

35625 Watcha Know, Joe?
Please Say the Word

35700 Pavanne
Minnie the Moocher Is Dead

35547 Chopin's Prelude No. 7
Bugs Parade

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

Personal Management: IRVING MILLS
1619 BROADWAY N.Y.

Complete List of Popular and Hillbilly Recording Artists and the Labels for Which They Record

ACUFF, ROY—Okeh Hillbilly
 ADLER, LARRY—Columbia Popular
 ALEXANDER, VAN—Varsity Popular
 ALLEN, HENRY—Columbia Popular
 ALLEY BOYS OF ABBEVILLE, THE—Okeh Hillbilly
 ALLEY, SHELLY LEE—Okeh Hillbilly
 ANDERSON, EDDIE ROCHESTER—Columbia Popular
 ANDRE, FABIAN—Columbia Popular
 ANDREWS BROTHERS—Okeh Hillbilly
 ANDREWS SISTERS—Decca Popular
 ARMSTRONG, LOUIS—Decca Popular
 ARMSTRONG, LOUIS—Columbia Popular
 ARNAZ, DESI—Columbia Popular
 ASTAIRE, FRED—Columbia Popular
 ATCHER, BOB—Okeh Hillbilly
 ATCHER, RANDALL—Okeh Hillbilly
 AUTRY, GENE—Okeh Hillbilly
 AYRES, MITCHELL—Bluebird Popular
 BAILEY, BUSTER—Okeh Popular
 BAILEY, BUSTER—Columbia Popular
 BAILEY, MILDRED—Columbia Popular
 BAKER, KENNY—Victor Popular
 BALLEW, SMITH, AND ORCHESTRA—Varsity Hillbilly
 BARFIELD, JOHNNY—Bluebird Hillbilly
 BARNET, CHARLIE—Bluebird Popular
 BARRON, BLUE—Bluebird Popular
 BASIE, COUNT—Columbia Popular
 BEE GEE TAVERN BAND—Okeh Popular
 BEIDERBECKE, BIX—Columbia Popular
 BENDER, BILL (THE HAPPY COWBOY)—Varsity Hillbilly
 BERNIE, BEN—Okeh Popular
 BIG BILL—Okeh Hillbilly
 BIGARD, BARNEY—Okeh Popular
 BLUE SKY BOYS—Bluebird Hillbilly
 BOLING, CARL—Bluebird Hillbilly
 BONANO, SHARKEY—Columbia Popular
 BONNIE BLUE EYES—Okeh Hillbilly
 BOSWELL, CONNIE—Decca Popular
 BOWERS, JOE—Varsity Hillbilly
 BOYD, BILL—Bluebird Hillbilly
 BRADLEY, WILL—Columbia Popular
 BREESE, LOU—Varsity Popular
 BRIGODE, ACE—Okeh Popular
 BRITT, ELTON—Bluebird Hillbilly
 BROTHER GEORGE—Okeh Hillbilly
 BRUNER, CLIFF, AND HIS BOYS—Decca Hillbilly
 BULLOCK, CHICK—Okeh Popular
 BURKE, SONNY—Okeh Popular
 BURSE, CHARLIE—Okeh Hillbilly
 BUSSE, HENRY—Decca Popular
 CALLOWAY, CAB—Okeh Popular
 CANTOR, EDDIE—Columbia Popular
 CARLE, FRANKIE—Columbia Popular
 CARLISLE BROTHERS—Decca Hillbilly
 CARLSEN, BILL—Okeh Popular
 CARTER, BENNY—Okeh Popular
 CARTER FAMILY—Okeh Hillbilly
 CHARIOTEERS, THE—Columbia Popular
 CHESTER, BOB—Bluebird Popular
 CHOCOLATE DANDIES, THE—Columbia Popular
 CHUCK WAGON GANG—Okeh Hillbilly
 CLARK, BUDDY—Varsity Popular
 CLINTON, LARRY—Victor Popular
 COATS SACRED QUARTET—Okeh Hillbilly
 COLONNA, JERRY—Columbia Popular
 COLUMBIA MILITARY BAND—Columbia Popular

COLUMBIA SALON ORCHESTRA—Columbia Popular
 CONDON, EDDIE—Columbia Popular
 COTTON, LARRY—Columbia Popular
 COURTNEY, DEL—Okeh Popular
 COX, BILLY—Okeh Hillbilly
 COX, IDA—Okeh Hillbilly
 CROSBY, BING—Decca Popular
 CROSBY, BOB—Decca Popular
 CUGAT, XAVIER—Victor Popular
 CURBELO, FAUSTO—Columbia Popular
 DAFFAN'S, TED, TEXANS—Okeh Hillbilly
 DAVIS, JIMMIE—Decca Hillbilly
 DAWN, DOLLY—Okeh Popular
 DE BERRY, JAMES—Okeh Hillbilly
 DELMORE BROTHERS—Bluebird Hillbilly
 DEXTER, AL—Okeh Hillbilly
 DODDS, JOHNNY—Columbia Popular
 DONAHUE, AL—Okeh Popular
 DORSEY, JIMMY—Decca Popular
 DORSEY, TOMMY—Victor Popular
 DOWNEY, MORTON—Columbia Popular
 DUCHIN, EDDY—Columbia Popular
 DUNN'S VAGABONDS, BOB—Decca Hillbilly
 DUPREE, CHAMPION JACK—Okeh Hillbilly
 DURBIN, DEANNA—Decca Popular
 EAGLE JUBILEE FOUR—Okeh Hillbilly
 ELLINGTON, DUKE—Columbia Popular
 ELLINGTON, DUKE—Victor Popular
 ELLIS, SEGAR—Okeh Popular

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.

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

HACKETT, BOBBY—Okeh Popular
 HALL, GEORGE—Okeh Popular
 HALL, SAMUEL—Varsity Hillbilly
 HAMPTON, LIONEL—Victor Popular
 HARDMAN, GLENN—Columbia Popular
 HARLEM HAM FATS—Okeh Hillbilly
 HARRIS, PHIL—Varsity Popular
 HAWKINS, COLEMAN—Bluebird Popular
 HAWKINS, ERSKINE—Bluebird Popular
 HAYTON, LENNIE—Okeh Popular
 HEALY, MARY—Columbia Popular
 HEIDT, HORACE—Columbia Popular
 HENDERSON, FLETCHER—Columbia Popular
 HENDERSON, HORACE—Okeh Popular
 HERBECK, RAY—Okeh Popular
 HERMAN, WOODY—Decca Popular
 HERTH, MILT—Decca Popular
 HI-FLYERS, THE—Okeh Hillbilly
 HILL, TINY—Okeh Popular
 HIMBER, RICHARD—Royale Popular
 HINES, EARL—Bluebird Popular
 HITE, LES—Varsity Popular
 HOBBS, CLIFF—Okeh Hillbilly
 HODGES, JOHNNY—Okeh Popular
 HOFNER, ADOLF—Bluebird Hillbilly
 HOLIDAY, BILLIE—Okeh Popular
 HOOPII, SOL—Columbia Popular
 HOOSIER HOT SHOTS—Okeh Hillbilly
 HORLICK, HARRY—Decca Popular
 HOWARD, EDDY—Columbia Popular
 HOWARD, SHIRLEY—Bluebird Popular
 HUMBARF FAMILY, THE—Okeh Hillbilly
 INK SPOTS—Decca Popular
 IONA, ANDY—Columbia Popular
 JAMES, HARRY—Varsity Popular
 JAMES, HARRY—Columbia Popular
 JENNEY, JACK—Okeh Popular
 JONES, BUDDY—Decca Hillbilly
 JONES, CURTIS—Okeh Hillbilly
 JURGENS, DICK—Okeh Popular
 KARL AND HARTY—Okeh Hillbilly
 KASSEL, ART—Bluebird Popular
 KAVELIN, AL—Okeh Popular
 KAY, BEATRICE, AND THE ELM CITY FOUR—Columbia Popular
 KAYE, SAMMY—Victor Popular
 KELLY, JACK—Okeh Hillbilly
 KEMP, HAL—Victor Popular
 KING SISTERS—Bluebird Popular
 KING, WAYNE—Victor Popular
 KINNEY, RAY—Victor Popular
 KINNEY, RAY—Decca Popular
 KIRBY, JOHN—Okeh Popular
 KIRK, ANDY—Decca Popular
 KORN KOBBLERS—Varsity Popular
 KROLIKOWSKI, ED—Columbia Popular
 KRUPA, GENE—Columbia Popular
 KYSER, KAY—Columbia Popular
 LAMOUR, DOROTHY—Bluebird Popular
 LANGFORD, FRANCIS—Decca Popular
 LEONARD, HARLAN—Bluebird Popular
 LEONARD, JACK—Okeh Popular
 LEWIS, TED—Decca Popular
 LEWIS, TED—Columbia Popular
 LIGHT CRUST DOUGHBOYS—Okeh Hillbilly
 LITTEE, RAMON—Columbia Popular
 LIVINGSTON, JIMMIE—Varsity Popular
 LOGAN, ELLA—Columbia Popular
 LOMBARDO, GUY—Decca Popular
 LOWERY, FRED—Columbia Popular
 LULU BELLE AND SCOTTY—Okeh Hillbilly
 LUNCEFORD, JIMMIE—Okeh Popular
 LUTHER, FRANK—Decca Popular
 LYMAN, ABE—Bluebird Popular

MAC AND BOB—Okeh Popular
 MADRIGUERA, ENRIC—Columbia Popular
 MAGEE, SHERRY—Okeh Popular
 MAINERS, THE—Bluebird Hillbilly
 MANNONE, WINGIE—Columbia Popular
 MARES, PAUL—Columbia Popular
 MARTIN, FREDDY—Bluebird Popular
 MARTIN, MARY—Decca Popular
 MARTIN, TONY—Decca Popular
 MARVIN, FRANK, AND ROY SMECK—Varsity Hillbilly

MASSEY, LOUISE—Okeh Hillbilly
 MASTERS, FRANKIE—Okeh Popular
 McBRIDE, DICKIE—Decca Hillbilly
 McCOY, CLYDE—Decca Popular
 McFARLAND TWINS—Okeh Popular
 McGEE, JOHNNY—Varsity Popular
 McINTYRE, LANI—Columbia Popular
 MEMPHIS MINNIE—Okeh Hillbilly
 MERRY MACS—Decca Popular
 MESSNER, JOHNNY—Varsity Popular
 METRONOME ALL-STAR BAND—Columbia Popular

METRONOME ALL-STAR NINE—Columbia Popular

MILES, LIZZIE—Okeh Hillbilly
 MILLER, GLENN—Bluebird Popular
 MILLER'S BOYS, BOB—Varsity Hillbilly
 MILLS BROTHERS—Decca Popular
 MIRANDA, CARMEN—Decca Popular
 MIULAN—Columbia Popular
 MOLE, MIFF—Columbia Popular
 MONKEY JOE—Okeh Hillbilly
 MONROE BROTHERS—Bluebird Hillbilly
 MONROE, VAUGHN—Bluebird Popular
 MONTANA, PATSY—Okeh Hillbilly
 MONTANA SLIM—Bluebird Hillbilly

MORGAN, RUSS—Decca Popular
 MOSS, BUDDY—Okeh Hillbilly
 MURRAY, ARTHUR—Columbia Popular
 NEWMAN, ROY—Okeh Hillbilly
 NEWMAN, RUBY—Decca Records
 NEWTON, FRANKIE—Okeh Popular
 NICHOLS, RED—Okeh Popular
 NOBLE, RAY—Columbia Popular
 NORMAN, PATRICIA—Okeh Popular
 NORVO, RED—Columbia Popular
 NOVELTY BAND, THE—Varsity Hillbilly
 O'BRIEN, VIRGINIA—Columbia Popular
 O'CONNELL, ALICE—Columbia Popular
 OSBORNE, WILL—Varsity Popular
 OWENS, HARRY—Decca Popular
 PASTOR, TONY—Bluebird Popular
 PAUL, LES, TRIO—Okeh Popular
 PEERCE, JAN—Royale Popular
 PENNY, HANK—Okeh Hillbilly
 PICKENS, JANE—Columbia Popular
 PINE RIDGE BOYS—Bluebird Hillbilly
 POWELL, DICK—Decca Popular
 QUINTONES, THE—Okeh Popular
 PRAUSE, LEE—Okeh Popular
 PRESTON, LEW—Okeh Hillbilly
 PRIMA, LOUIS—Varsity Popular
 PROFIT, CLARENCE—Columbia Popular
 PUCKETT, RILEY—Bluebird Hillbilly
 RANCH BOYS—Decca Hillbilly
 RAYE, MARTHA—Columbia Popular
 RED RIVER DAVE—Decca Hillbilly
 REDMAN, DON—Columbia Popular
 REINHART, DICK—Okeh Hillbilly
 REISMAN, LEO—Victor Popular
 RENAN, EMILE—Columbia Popular
 REVARD, JIMMY—Bluebird Hillbilly
 REYNOLDS, TOMMY—Okeh Popular
 RHODES, DORIS—Columbia Popular

RICE BROTHERS' GANG—Decca Hillbilly
 RICH, FREDDIE—Okeh Popular
 ROBERTSON, DICK—Decca Popular
 ROBERTSON, TEXAS JIM—Bluebird Hillbilly
 RODGERS, JIMMIE (DECEASED)—Bluebird Hillbilly

RODGERS, RICHARD—Columbia Popular
 RODRIGUEZ, JOHNNY—Columbia Popular
 ROGERS, ROY—Okeh Hillbilly
 ROLLINI, ADRIAN, TRIO—Okeh Popular
 RUSSELL, HENRY—Okeh Popular
 RUSSELL, LUIS—Columbia Popular
 SAMMY AND SMITTY—Bluebird Hillbilly
 SAVITT, JAN—Decca Popular
 SCOTT, RAYMOND, AND NEW ORCHESTRA—Columbia Popular
 SCOTT, RAYMOND, QUINTET—Columbia Popular

SCOTT, ROOSEVELT—Okeh Hillbilly
 SEGAR, CHARLES—Okeh Hillbilly
 SELF, LEON PAPPY—Okeh Hillbilly
 SELINSKY, WLADIMIR—Columbia Popular
 SELPH'S, LEON, BLUE RIDGE PLAYBOYS—Decca Hillbilly

SEVEN STARS QUARTET—Okeh Hillbilly
 SHAW, ARTIE—Victor Popular
 SHELTON BROTHERS—Decca Hillbilly
 SHORE, DINAH—Bluebird Popular
 SILVERTONE JUBILEE QUARTET—Okeh Hillbilly

SIMMS, GINNY—Okeh Popular
 SIX HITS AND A MISS—Okeh Popular
 SMALL, MARY—Okeh Popular
 SMECK, ROY, TRIO—Varsity Hillbilly
 SMECK, ROY—Decca Popular
 SMITH, BESSIE—Columbia Popular
 SMITH, KATE—Columbia Popular
 SMITH, SLIM—Okeh Hillbilly

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SONS OF THE PIONEERS—Okeh Hillbilly
 SOSNIK, HARRY—Decca Popular
 SOUTH, EDDIE—Columbia Popular
 SPAND, CHARLIE—Okeh Hillbilly
 STABILE, DICK—Okeh Popular
 STAMPS QUARTET, THE—Okeh Hillbilly
 STEWART, REX—Okeh Popular
 STRAETER, TED—Columbia Popular
 SULLIVAN, JOE—Okeh Popular
 SULLIVAN, MAXINE—Columbia Popular
 SUNSHINE BOYS, THE—Okeh Hillbilly
 SWEET VIOLET BOYS—Okeh Hillbilly
 SWIFT JEWEL COWBOYS—Okeh Hillbilly
 TEAGARDEN, JACK—Varsity Popular
 TEAGARDEN, JACK—Columbia Popular
 TEMPLETON, ALEC—Columbia Popular
 TENNESSEE RAMBLERS—Bluebird Hillbilly
 TERRY, SONNY, AND OH RED—Okeh Hillbilly

TEX, SLIM—Varsity Hillbilly
 TEXAS WANDERERS—Decca Hillbilly
 THOMPSON, LANG—Varsity Popular
 TILLMAN, FLOYD—Decca Hillbilly
 TOBACCO TAGS—Bluebird Hillbilly
 TODD, DICK—Bluebird Popular
 TUCKER, ORRIN—Columbia Popular
 TUCKER, TOMMY—Okeh Popular
 VALLEE, RUDY—Varsity Popular
 VAN EPS, GEORGE, ENSEMBLE—Columbia Popular
 WAIN, BEA—Victor Popular
 WALKER, WILEY, AND GENE SULLIVAN—Okeh Hillbilly
 WALLER, "FATS"—Bluebird Popular
 WALSH, MARY JANE—Columbia Popular
 WEEKS, RANNY—Okeh Popular
 WEEMS, TED—Decca Popular
 WELK, LAWRENCE—Okeh Popular

WESTERNERS, THE—Okeh Hillbilly
 WHITE, BUKKA—Okeh Hillbilly
 WHITE, JOSHUA—Columbia Popular
 WHITEMAN, PAUL—Decca Popular
 WHITEMAN, PAUL—Columbia Popular
 WHITEY AND HOGAN—Decca Hillbilly
 WHITMIRE, J. B.—Bluebird Hillbilly
 WILDER, ALEC, OCTET—Columbia Popular
 WILLIAMS, COOTIE—Okeh Popular
 WILLIAMS, GRIFF—Varsity Popular
 WILLS, BOB—Okeh Hillbilly
 WILSON, TEDDY—Columbia Popular
 WOOD, BARRY—Columbia Popular
 WOODRUFF BROTHERS—Bluebird Hillbilly
 WRIGHT BROTHERS GOSPEL SINGERS, THE—Okeh Hillbilly
 YANCEY, JIMMIE—Okeh Hillbilly
 YAS YAS GIRL—Okeh Hillbilly
 YOUNG, VICTOR—Decca Popular



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|-------|---|-------|--|
| 35703 | Nocturne in E Flat and Time on My Hands
April in Paris | 35702 | Practice Makes Perfect
I'm Home Again |
| 35704 | I Guess I'll Have to Change My Plan
Lovely to Look At | 35628 | Trade Winds
It Was Music |
| 35705 | Easter Parade
Why Do I Love You? | 35624 | Only Forever
Who Are You? |
| 35706 | Lover Come Back To Me
The Way You Look Tonight | | Our Love Affair
The Same Old Story |

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ABE LYMAN

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

THE FOUR MARSHALLS

The Four Marshalls, vocal quartet, consists of Peggy, who also arranges; Kay, Frank, and John. They have appeared on all major radio networks and their sponsored programs include the Shell Show, Gulf Show, Camel Caravan, and Nash Speed Show. Personal appearances include Rainbow Room, Rockefeller Center; Biltmore Hotel, St. Regis Roof, Raleigh Room of Hotel Warwick, Hotel Lexington, Hotel New Yorker, all in New York City, and theaters. Recording for the Okeh label, group is managed by the William Morris Agency, Inc.

FREDDY MARTIN

Freddy Martin, heard on the Bluebird label and managed by Music Corporation of America. One band leader who has

Pertinent Facts About Artists Represented in This Section

(Continued From Page 50)

stuck to pre-swing syncopation—sweet and rhythmic tempos—uses 13 men in his organization and himself handles a sax. Instrumentation comprises four rhythm, three fiddles, three brass, and three reed. Currently at the Palace Hotel, San Francisco, band has among its outstanding engagements the St. Catherine Hotel, Catalina Island; Bon Air Country Club and Aragon Ballroom, Chicago, and Stork Club, New York.

GLENN MILLER

Glenn Miller and his orchestra are heard on Bluebird records and are under the direction of General Amusement Corporation. Band features the vocals of Ray Eberle and Marion Hutton, and also of Tex Beneke, tenor sax, and Jack Lathrop, guitarist. Outstanding engagements include the Earle Theater, Washington; RKO theaters in Boston, Providence, and Baltimore; Steel Pier, Atlantic City; Paramount Theater, New York; College Inn, Hotel Sherman, Chi-

cago Theater, Chicago. Band returns to Hotel Pennsylvania, New York, October 7. In addition to personal appearance, Glenn Miller has been featured on the Chesterfield radio series.

PROFIT TRIO

The Profit Trio, which includes Clarence Profit, piano; Jimmy Shirley, guitar, and Ben Brown, bass, records for Decca, and is under the direction of Robert Feldman, personal representative. Group is currently appearing at the Times Square Hotel, New York, from which it broadcasts over WOR-Mutual Coast to Coast three times weekly. Trio is also heard on "Sheep and Goats" program over the same network.

CARL RAVAZZA

Carl Ravazza and his orchestra record for Bluebird and are under the direction of William Morris Agency, Inc. Ren-

dering "Swing-Swing," group includes among its engagements Hotel St. Francis, San Francisco; Hotel Lexington, New York; Trocadero, Hollywood; Niccollet Hotel, Minneapolis; Hollywood Club, Galveston; Texas Centennial, Dallas, and Adolphus Hotel, Dallas.

ADRIAN ROLLINI TRIO

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

SACASAS

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

JAN SAVITT

Jan Savitt and His Tophatters record (Continued on page 60)



Watch Out, OPS!

Here's the coming ace nickel-magnet of them all

★ **BEAT ME, DADDY** (Eight to the Bar) on Columbia No. 35530

★

★

By "The Band That Critics Rave About"

WILL BRADLEY

"THE YOUNG MAN WITH A BAND" AND HIS ORCHESTRA

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



LATEST BRADLEY RELEASES on COLUMBIA RECORDS

35707 Down the River a Piece (With Will Bradley Trio)	35597 Orchids for Remembrance Love Lies
35645 Once in a Love Time I Could Make You Care	35566 In a Little Spanish Town As Long as I Live
35629 'Deed I Do Don't Let It Get You Down	35530 Beat Me, Daddy (Eight to the Bar) Parts 1 and 2

Exclusive Management:  William Morris Agency, Inc.

ABSOLUTE MUSTS IN EVERY MACHINE

EDDIE LE BARON

AND HIS CONTINENTAL ORCHESTRA

Congas  *Rumbas*

ON DECCA RECORDS ★ ON ROYALE RECORDS

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

THEY'RE ACE NICKEL-GETTERS! Try them and see if you won't agree!

Eddie Le Baron is the man who introduced and popularized the rumba and the conga at New York's swankiest night club, THE RAINBOW ROOM atop Rockefeller Center.

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

Currently
LA CONGA
New York

★

Returning October 16
THE RAINBOW ROOM
Rockefeller Center, New York

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

The QUEEN of Rhythm



Ina Ray HUTTON



AND HER FOURTEEN MEN

TOMMY DORSEY nominates
INA RAY HUTTON as the
band most likely to succeed in
1940!...and the **CRITICS AGREE!**

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

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

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

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

"Ina Ray Hutton is burning up Bob Christenberry's Astor Roof with her music!"
—NICK KENNY, *Daily Mirror*

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

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

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

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

JUST CONCLUDED
4 SMASH WEEKS HOTEL ASTOR, NEW YORK
NOW PLAYING THE NATION'S LEADING THEATRES!

Ina Ray Hutton is the foremost girl in modern music. Her band is the only one led by a woman making recordings.

Available Soon on Okeh Records

Handful of Stars
You Walk By

Make Me Know It
Five O'clock Whistle

Exclusive Management

MUSIC CORPORATION OF AMERICA

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

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

HE WROTE



★
"CARELESS"

★
"IF I KNEW THEN"

★
"A MILLION DREAMS AGO"

★
"MY LAST GOODBYE"

★
"NOW I LAY ME DOWN TO DREAM"

AND NOW

AMERICA'S NEWEST SINGING STAR

Eddy Howard

ON COLUMBIA RECORDS

- 35647** "Love Lies"
"Star Dust in the Dawn"
- 35599** "I'll Never Smile Again"
"Now I Lay Me Down To Dream"
- 35558** "Orchids for Remembrance"
"It Wouldn't Be Love"
- 35511** "Fools Fall in Love"
"The Nearness of You"
- 35471** "Say It"
"Moments in the Moonlight"
- 35455** "The Singing Hills"
"Where Was I?"

Exclusive Management

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

Picking Records for the Right Spot

(Continued from page 6)

TAVERNS

By MAX LIPEN, Brilliant Music Company, Detroit

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

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

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

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

The ideal record selection, then, for the average tavern is a balanced



THEY'RE HOT★THEY'RE FRESH★THEY'RE TOPS

★ THE FOUR MARSHALLS ★

★ PEGGY — KAY — FRANK — JOHN ★

New Novelty Tunes on OKEH Records

5497 PICK-A-RIB
HONK-HONK
(The Rumble Seat Song)

5546 LITTLE OLD LADY FROM
BALTIMORE Go Tell Aunt Nora
THE OLD GRAY GOOD IS DEAD

Favorite of
N. Y.'s Smart Set
Successful Engagements

at
RAINBOW ROOM
Rockefeller Center
BILTMORE HOTEL
ST. REGIS HOTEL
WARWICK HOTEL
HOTEL NEW YORKER
HOTEL LEXINGTON
and others

WM.
MORRIS
AGENCY,
INC.

**Outstanding
Radio
Appearances**

SHELL OIL CO. SHOW
GOOD GULF SHOW
CAMEL CARAVAN
NASH SPEED SHOW
AND OTHERS
currently on
NATION-WIDE
THEATER TOUR

group of records. For example, here is the typical grouping of records that we use on a 24-record machine:

- 2 Viennese waltzes
- 2 Hillbilly numbers
- 5 Popular dance numbers
- 4 Novelty records
- 4 Songs of the Bing Crosby, Dick Todd, or Tony Martin type
- 2 Polkas or international numbers
- 5 Records selected especially to fit the individual tastes of the patrons of the location.

COCKTAIL BARS

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

OF ALL the various types of locations in which it is possible to place an automatic phonograph none is tougher to pick records for than the cocktail lounge, or similar type spot where the so-called society folk gather. We began operating music machines in Westchester County almost from the day they first came on the market; and, as this is commonly referred to as the "wealthiest in the U. S.," it is only natural that a good share of our locations are those frequented by the "smart set." In spite of these many years of experience, however, we've never been able to set down any hard and fast rule to govern the choice of records for machines in all these spots. Each location is a complete problem in itself. Consequently no one rule could possibly be elastic enough to



take care of all the contingencies that naturally arise. Thru the years, however, we've set up some definite guideposts which have been a great help in not only holding locations of this type, but also in keeping them at top-earning capacity.

As a general rule, we've found that you can't go by the Hit Parade in selecting records

for these locations. Swing records are taboo. It's the soft, sweet tunes patrons of these spots want—the type of music that forms a pleasant back-

ground to their conversation. Occasionally, too, a novelty number will catch on, especially if it's made by some performer who is a society favorite.

To a great extent, we rely on location owner requests to point the way to what will go best in the machine. Being in closer touch with his patrons than the average tavern keeper, the owner of this type of location takes a lively interest in the records placed in his machine. He does his best to find out what numbers are wanted and passes his requests on to us. We do our best to give him what he wants. Not only to keep his good will, but because more times than not his requests will turn out to be profitable ones.

One practice we've found to be a great help is to follow closely the progress of bands playing at the Waldorf, the Rainbow Room, the Savoy Plaza, the St. Regis, the St. Moritz and other leading night club and hotel rooms where Westchesterites go to dine and dance. When their patronage seems to be converging upon two or three spots because of their preference for the orchestra or an entertainer playing in them, we lose no time in putting records by these artists in our machines.

We also keep an eye on the musical comedies that hit Broadway. While the percentage of hit songs that have come from these shows in the past few years has been small, still some of the numbers have got better-than-average play in our machines. Usually the reason is that the show "catches on" with a portion of the smart set. Much of their conversation centers about it, and consequently an urge to rehear the hit tunes from these shows springs up.

Viennese waltzes, some of the lighter classics and similar recordings are good standard numbers in spots where an older crowd gathers and where dinners are served. The younger "country club" set goes more strongly for popular numbers done in sweet style by one of their currently reigning favorite bands. Vocal numbers are good, too; especially if the singer is well liked in their set. But loud and blatant swing done in the true rug-cutting style—Never! Unless the spot is frequented by a jitterbug element, we forget about them.

America's biggest little band

THE ADRIAN ROLLINI TRIO

Hear them on these **OKEH Records!**

Currently at the Hotel Blackstone, Chicago. Broadcasting on the CBS network.

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

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

★ **FRANKIE CARLE** **★**

A NAME THAT MEANS MORE MONEY IN YOUR MACHINES

FRANKIE CARLE

featured pianist with HORACE HEIDT
Composer of Outstanding Music Box successes
SUNRISE SERENADE ★ A LOVER'S LULLABY
Watch for Frankie Carle's Newest
FALLING LEAVES
It's going to be even bigger than Sunrise Serenade
Hear the piano solo album recorded by
FRANKIE CARLE on COLUMBIA RECORDS
Album C-23

35570	A Lover's Lullaby and Sunrise Serenade	35572	Twelfth Street Rag Sweet Lorraine
35571	Hindustan Stumbling Estelle	35573	Barcarolle Prelude in C Sharp Minor

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

VIC SCHOEN

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

DINAH SHORE

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

Pertinent Facts About Artists Represented in This Section

(Continued From Page 56)

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

MARY SMALL

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

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

EDDIE SOUTH

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

LANG THOMPSON

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

*The
Fastest
Rising
SINGING
STAR ON
RECORDS*



MARY SMALL

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

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

HEAR THESE LATEST MARY SMALL OKEH RECORDS. THEY'LL MEAN EXTRA NICKELS IN YOUR CASH BOX!

on OKEH records

**BLUEBERRY HILL
ONCE IN A LOVETIME**

**SOME OF THESE DAYS
CAN'T HELP LOVIN' DAT MAN**

Personal Manager: Edward Wolf

Wolf Associates, Inc., RKO Bldg., Radio City, N. Y.

**BARRY
WOOD**
SINGING STAR OF
THE HIT PARADE

**WILL START A PROFIT PARADE OF
NICKELS INTO YOUR MACHINES!**



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

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

ON COLUMBIA RECORDS

- | | |
|---|---|
| 35569 God Bless America
America, the Beautiful | 35330 This Changing World
Vagabond Dreams |
| 35492 Meet the Sun Half-Way
April Played the Fiddle | 35355 The Starlit Hour
Little Shepherd of My Dreams |
| 35317 Faithful Forever
Honestly | |

Just Released!

35726 Huckleberry Duck
Danny Boy

singer; Pete Foster, "The Mad Fiddler," and Peggy Nolan, petite Irish songstress.

CLAUDE THORNHILL

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

DICK TODD

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

ORRIN TUCKER

Orrin Tucker and his orchestra, featuring the shy voice of Wee Bonnie Baker, are known as "The Nation's Hit Tunemakers." Recording for the Columbia label, orchestra is under the direction of Music Corporation of America. Sixteen people make up the outfit, which also includes the Bodyguards, known for their songs "In the Modern Manner." Currently appearing on "Your Hit Parade," sponsored by

Lucky Strike cigarettes on Saturday evenings over CBS Coast to Coast, band is well known on records especially for "Oh, Johnny, Oh." Since leaving the Palmer House, Chicago, last summer—their engagement there was extended three times—they have played the Waldorf-Astoria in New York, the Mark Hopkins Hotel, San Francisco; Ambassador Hotel, Los Angeles, and a return appearance at the Mark Hopkins. Other spots include Lyric Theater, Indianapolis; Beverly Hills Country Club, Newport, Ky.; a return engagement at the Palmer House; Orpheum Theater, Minneapolis; Paramount Theater, New York, and Chicago Theater. Tucker, in addition to leading the band, also shares vocal honors. Orchestra was organized at Naperville, Ill., and was enjoying "local" success during the Chicago World's Fair.

TOMMY TUCKER

Tommy Tucker, "It's Tommy Tucker Time," is heard on Okeh records and is managed by Music Corporation of America. Featuring Amy Arnell, "Swanee Sweetheart"; Kerwin Somerville, "Novelty Singer"; Donald Brown, "Romantic Baritone," and the Voices Three, vocal trio, orchestra numbers among its outstanding engagements the Hollywood Restaurant, New York; Roman Poole Casino, Miami; Hotel Statler, Cleveland; Wardman Park Hotel, Washington; Casino Gardens, Ocean Park, Calif.; El Patio Ballroom, San Francisco; Saltair Beach, Salt Lake City; Murray's, Tuckahoe, N. Y.; Strand Theater, New York; Elitch's Gardens, Denver; Peabody Hotel, Memphis; West End Casino, Long Branch, N. J.; Oriental Theater, Chicago; the NBC, CBS, and MBS networks. Tucker was also heard one season on the George Jessel and Norma Talmadge radio show. In October the orchestra

will play the Brandt Theater chain, opening at the Flatbush, Brooklyn. Tucker aggregation stepped into the spotlight with its recording of the maestro's own composition, "The Man That Comes Around." Instrumentation is four brass, four reed, and three rhythm.

BEA WAIN

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

TED WEEMS

Ted Weems and band are currently at the Edgewater Hotel, Chicago, on the second engagement of this year, and also on the "Beat the Band" radio program. Record for Decca and managed by Music Corporation of America. Band has always been noted for the virtuosity of its instrumentation in numbers like "Piccolo Pete" and "The One-Man Band," and features the whistling of Elmo Tanner and singing of Perry Como. Included among its outstanding engagements are two years at the Palmer House, Chicago; Trianon Ballroom and Drake Hotel, Chicago; St. Catherine Hotel, Catalina Island; Palomar Ballroom, Los Angeles, and Steel Pier, Atlantic City. Band has also been heard in radio on Jack Benny's Canada Dry series, Lucky Strike and Realsilk programs.

(Continued on page 69)

JEWEL MUSIC PUBLISHING CO., Inc.
1674 BROADWAY, New York, N. Y.

To All Music Operators:

It's been good to know that **SUNRISE SERENADE** and **A LOVER'S LULLABY** have done so well on your machines during the past year. Your allegiance to these two numbers has been swell. Both **FRANKIE CARLE** who wrote these numbers and we who published them extend our grateful thanks.

And here's some really good news. **FRANKIE CARLE** has come through with another tune that, in the opinion of those who've heard it, is going to be even bigger than his two previous hits. It's called **FALLING LEAVES**, and it's set to be recorded by all the leading orchestras.

Watch for it. It's going to be a tune that you'll have to have in every machine.

Jewel Music Publishing Co., Inc.
Bill Lachenbauer, President



★ **ROUNDING UP THOSE EXTRA PROFITS**
RED RIVER DAVE

(Dave McEnery)

Singing Hillbilly and Cowboy favorites in the manner music box patrons everywhere like to hear them sung.

ON DECCA RECORDS
LATEST RELEASES

- | | | | |
|------|--|------|--|
| 5869 | Daddy and Home
My Old Pal | 5863 | Goodbye, Little Darling, Goodbye
Would You Care? |
| 5864 | Sierra Sue
Her Name Was Rosita | 5853 | When It's Springtime in the
Rockies
My Red River Valley Home |
| 5842 | Things That Might Have Been
Stars Over Laredo | | |

RED RIVER DAVE and his
SWIFT COWBOYS
BILL BANNER—Comic Novelties
RAY HORTON—String Instrumentalist
closing second year
N. Y. WORLD'S FAIR

on the air
THIRD YEAR
WOR-MUTUAL
Coast to Coast

STILL CLICKING!

DEL COURTNEY

AND HIS CANDID-CAMERA MUSIC

Just say -- OKEH!

5720—NOW I LAY ME DOWN TO DREAM • BASKET WEAVER
 5692—DREAMING OUT LOUD • I WOULDN'T TAKE A MILLION
 5662—GOOD NIGHT, AGAIN • A LAZY LIKE-A-DAISY MELODY
 5616—I WON'T GO HOME TILL YOU KISS ME • IT WOULDN'T BE LOVE
 5608—ALL THIS AND HEAVEN TOO • YOU THINK OF EVERYTHING
 5354—THE SINGING HILLS • HAWAIIAN WAR CHANT
To Be Released—
 WOULD YOU BE SO KINDLY • KEEP YOUR EYE ON THE GIRLIE YOU LOVE

Exclusive Management

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

Closer Study of Talent and Tunes Pays Dividends

(Continued from page 11)

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

Value to Operators

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

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

More Than Statistics

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

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

"TUNES IN THE THOMPSON TEMPO"

BY
Lang
THOMPSON
 AND HIS ORCHESTRA

8109 BILLY—F. T.
 Vocal by Peggy Nolan
YOU DARLIN'—F. T.
 Vocal by Lang Thompson

8258 MOON MIST—F. T.
 Vocal by Lang Thompson

ALL ALONE!
 Vocal by Peggy Nolan and Ensemble

8316 THE BREEZE AND I—F. T.
 No Vocal
I'LL NEVER SMILE AGAIN—F. T.
 Vocal by Chuck Eaton

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

RAGTIME COWBOY JOE—F. T.
 Vocal by Lang Thompson and Ensemble

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

I'M FALLING IN LOVE WITH A DREAM—F. T.
 Vocal by Lang Thompson

ON **VARSITY** records

Currently
VILLAGE BARN
 New York

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

EDDIE SOUTH

HIS VIOLIN AND HIS ORCHESTRA

BRING SWEET AND HOT PROFITS FOR OPERATORS EVERYWHERE

In every one of your locations you'll find the patrons dropping nickels to hear these latest Eddie South recordings.

Eddie South and his Orchestra have built up a tremendous following in all parts of the country with theater dates, one-night stands, ballroom engagements, etc. Smart operators are cashing in now with these latest

COLUMBIA RELEASES BY EDDIE SOUTH

- 35633 A Pretty Girl Is Like a Melody Pardon, Madame
- 35634 Zigeuner Melody in A
- 35635 Para Viga Me Voy La Cumparsita
- 35636 Praeludium Allegro Hegre Kati

Personal Management

JOE GLASER, Inc.

30 Rockefeller Plaza, New York, N. Y. • Tel. Circle 7-0862

NOW
 in his tenth week
CAPITOL LOUNGE,
 CHICAGO

to the operator in the guidance of his business, the rest that The Billboard offers him nevertheless completes the musical pattern for him, rounds off the corners, sets the whole into a complete picture that gives him the comprehensive background so necessary to a correct evaluation of the factors directly or indirectly determining his success or failure.

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

Ignorance Is Not Bliss

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

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

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

... *Catching on like wildfire!*



**AMERICA'S NEWEST
SINGING STAR**

**CAROL
BRUCE**

Featured in the Broadway smash hit, "Louisiana Purchase," just signed by Universal Pictures, opening at the Waldorf-Astoria in New York, October 10th, Carol Bruce will soon be available to you on

DECCA RECORDS

*Watch your release sheets for
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"I Wonder Who's Kissing
Her Now"**

**"Runnin' Wild"
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featuring vocals by **IRENE TAYLOR**

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NBC TRANSCRIPTIONS

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Watch for our new releases! (Thanks to Leonard Joy)

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

A Record Is Born

Or How a Hopeless Looking Mess of Shellac Turns Into a Three-Minute Operator's Delight

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

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

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

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

Two different disks go variously under the heading of records in pressing of music—the plastic platter that is handed over a music store counter in exchange for coin of the realm ranging from 35 cents to \$1.50, and the disk used in the recording studio where Bing Crosby's voice or

(Continued on page 68)

AN OPEN LETTER TO ALL BAND LEADERS

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

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

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

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

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

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

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

Music gets around. So does the public.

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

**AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS**
John G. Paine, General Manager

September 21, 1940

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11,000,000 RECORDS LAST YEAR
and for the first six months of this year,
showed a **90%** INCREASE
in record sales**

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Only a small percentage of the 4000 record titles issued every year pay-off. Why let costly experiments cut down your profits?

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Now is the time to clean out the "dead stock" in your locations and protect your profits with . . .

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If you are not receiving our regular Music Machine News — a valuable aid to Bigger Sales — write today to . . .

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BOBBY BYRNE
HARRY JAMES

DICK ROBERTSON
GENE KRUPA
RAY NOBLE
BOB CHESTER
DINAH SHORE

From the 20th Century-Fox film "Young People"

I WOULDN'T TAKE A MILLION

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ORRIN TUCKER
WOODY HERMAN

GLENN MILLER
DEL COURTNEY
HARRY JAMES

FIFTH AVENUE

GLENN MILLER

AL DONAHUE

FERRY-BOAT SERENADE

ANDREWS SISTERS
FRANKIE MASTERS
SAMMY KAYE
DICK ROBERTSON
FOUR KING SISTERS
SAMMY EISEN

GRAY GORDON
KAY KYSER
LEO REISMAN
PLEHAL BROTHERS
LOU HOLDEN
ENZO DE MOLA

PENNSYLVANIA 6-5000

GLENN MILLER

ANDREWS SISTERS

From the 20th Century-Fox film
"Down Argentine Way"

I WANT MY MAMA

ANDREWS SISTERS
CLYDE McCOY

XAVIER CUGAT

Published by **LEO FEIST, Inc.**

From the M-G-M film "Strike Up The Band"

OUR LOVE AFFAIR

TOMMY DORSEY
DICK JURGENS
LANG THOMPSON
FRANCES LANGFORD - TONY MARTIN Vocal duet

GLENN MILLER
EDDY DUCHIN
BEA WAIN

DRUMMER BOY

BOB CROSBY

GENE KRUPA

LOVE LIES

LARRY CLINTON
FRANCES LANGFORD
WILL BRADLEY
BOBBY BYRNE

TOMMY DORSEY
GENE KRUPA
SAMMY KAYE

From the M-G-M film
"Andy Hardy Meets Debutante"

I'M NOBODY'S BABY

BENNY GOODMAN
JUDY GARLAND
BOB CROSBY
BEA WAIN
TOMMY TUCKER

TOMMY DORSEY
MILDRED BAILEY
OZZIE NELSON
JANE PICKENS
LOU BREESE

CHARLIE WAS A SAILOR

VINCENT LOPEZ
THREE JESTERS
LIONEL HAMPTON

RAY HERBECK
SAMMY EISEN

WHAT'S WHAT

KAY KYSER

Published by **MILLER MUSIC, Inc.**

From the 20th Century-Fox film
"Down Argentine Way"

TWO DREAMS MET

TOMMY DORSEY
GENE KRUPA
MITCHELL AYRES
FRANCES LANGFORD - TONY MARTIN Vocal duet

EDDY DUCHIN
BOB CROSBY
YVETTE

DOWN ARGENTINA WAY

BOB CROSBY
LEO REISMAN

GENE KRUPA
EDDY DUCHIN

HAWAIIAN WAR CHANT

RUDY VALLEE
ANDY IONA
MERRY MACS
DICK McINTIRE

TOMMY DORSEY
DEL COURTNEY
HARRY OWENS

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DICK TODD
BOBBY BYRNE
EDDY HOWARD
HARRY JAMES

A SONG OF OLD HAWAII

BING CROSBY
EDDY DUCHIN
WOODY HERMAN
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ARTHUR GODFREY

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RAY HERBECK
TONY MARTIN
BOB CHESTER

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RAY KINNEY
FRANCES LANGFORD

DICK McINTIRE
JOHN RYAN

Music Machines Prove Foremost Influence of Retail Record Sales

(Continued from page 14)

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

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

Two Sides to Every Question

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

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

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

BMI

BMI

ORDER NOW! On Every Phono!

The Coin Industry's Own Song by JAMES T. MANGAN

**"WE'RE ALL AMERICANS,
ALL TRUE BLUE"**

**DICK TODD'S
BLUEBIRD RECORDING 10840**

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Chicago, Ill.

BMI

BMI

Greatest Selling Records of Today

THE ENTIRE AMERICAN PUBLIC WANTS TO HEAR THESE SONGS

★ ★ ★

THE CALL OF THE CANYON

By BILLY HILL

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

★ ★ ★

CROSTOWN

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

★ ★ ★

SIERRA SUE

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

★ ★ ★

JOHNNY PEDDLER

By Lew Brown, Writer of "Beer Barrel Polka"

Okeh	Tommy Tucker
Bluebird	Abe Lyman
Decca	Andrews Sisters

★ ★ ★

BESSIE COULDN'T HELP IT

Vocalion	Dick Jurgens
Varsity	Johnny Messner

★ ★ ★

IT'S THE SAME OLD SHILLELAGH

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

★ ★ ★

Published by

SHAPIRO, BERNSTEIN & CO., INC.

RKO BUILDING, 1270 SIXTH AVE., NEW YORK CITY

Still going strong in machines

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

A Record Is Born

(Continued From Page 64)

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

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

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



—his drums

—his orchestra

—and his **WEBSTER-CHICAGO**
MASTER SOUND SYSTEM

"In our experience a powerful, out-of-the-ordinary sound system is something worth many times its cost in building up a 'money' band. We depend on WEBSTER-CHICAGO throughout."



New Master Catalog No. 440 describes all sound equipment used by Gene Krupa and other famous bands. Mailed free on request—use the coupon.

Webster-Chicago Corporation, Sec. S-12
5622 Bloomingdale Ave., Chicago.

Please mail full information on Master Sound Systems.

Name _____

Address _____

WEBSTER-CHICAGO
"The Sound of Tomorrow"

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

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

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

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

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

Here They Are! ACE MONEY-MAKING TUNES

Soon to be recorded
by the nation's foremost bands

I REACH TOO HIGH

(A Ballad)

By Eddie DeLainge and Marten Lowell

PUMP IT! MR. TRUMPET

(Timely Instrumental)

By Marten Lowell

DEVIL'S CAPRICE

(Instrumental)

STRINGS THAT SING

(A Ballad)

• IN PREPARATION •

NO LOVE BLUES

By Arthur Gershwin and Eddie DeLainge

G. Z. MUSICAL ART, INC.

210 FIFTH AVE.

NEW YORK CITY

I SALUTE YOU

(Novelty Song)

By Marten Lowell, Max Spickol and Maurie Hartmann

SORRY FOR YOU

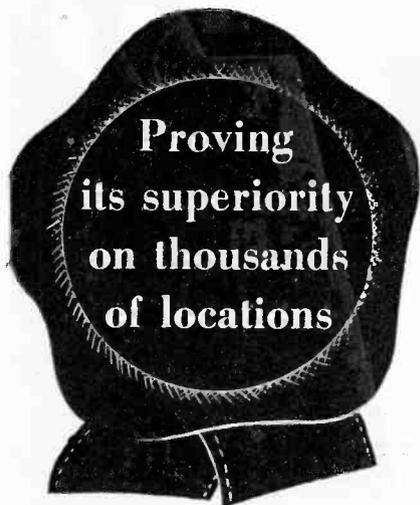
(Ballad)

By Eddie Chambers, Jean S. Epstein and
Maurie Hartmann

CHERIO MUSIC PUBLISHERS

210 Fifth Ave., New York City

Maurie (Merl) Hartmann



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its superiority
on thousands
of locations

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No break in period. A special high polish applied to the needle point gives the equivalent effect of actually having played 3 or 4 records. A further reduction in record wear. Needle must never be turned. One side of the staff is purposely made flat to prevent turning. Reduces time of servicing.

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Round point. Assures truer tone with less record wear.

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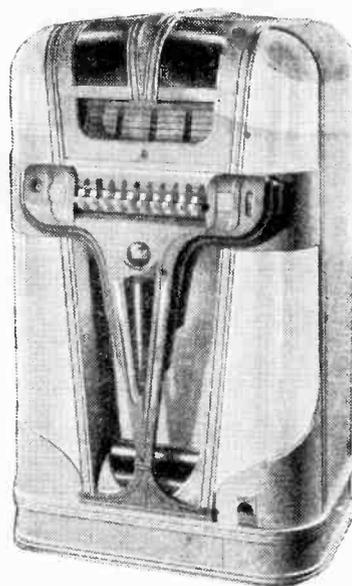
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phonographs is also
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The Sweetest, Nicest,
Prettiest, Swingiest
Phonograph of Them All

★ MILLS EMPRESS



Pertinent Facts

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LAWRENCE WELK

Lawrence Welk and his "Champagne Music" feature the maestro on the accordion in addition to the vocalizing of Jayne Walton and Parnel Grina, the playing of the Hammond electric organ by Jerry Burke, and the comedy of "Pee Wee" Louis. Band is heard on the Okeh label and is under the direction of Frederick Bros.' Music Corporation. Currently on a return engagement at the Trianon Ballroom, Chicago, with a WGN-Mutual wire. Engagements include the William Penn Hotel, Pittsburgh; Edgewater Beach Hotel, Chicago; Peabody, Memphis; Adolphus, Dallas; Nicolle, Minneapolis; Chicago Theater, Chicago; Orpheum, Minneapolis; Norumbega Park, Boston, and Elitch Gardens, Denver.

BARRY WOOD

Barry Wood, emcee and singing star of the Lucky Strike radio show, "Your Hit Parade," records for Columbia. Uses name bands such as Mark Warnow, Raymond Scott, and others to back up his baritone vocals. In addition to the radio show on which he has appeared for nearly a year, Wood's engagements include Paramount and Roxy theaters, New York; State, Hartford; Adams, Newark, and Senator, Pittsburgh. Columbia Artists' Bureau manages Wood.

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music operators*

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*more Seeburg
Wall-O-Matics in Operation
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Selectors made!*

*The Only push-button remote selector for
use on bar, counter and wall!*

Seeburg

WIRED OR WIRELESS

Wall-O-Matic

J. P. SEEBURG CORPORATION 1500 DAYTON STREET CHICAGO

OPERATORS made money with **COUNT BASIE** records even while this sensational band was on the 50¢ Columbia label . . .

NOW they're counting up bigger profits than ever before with

Count
BASIE

AND HIS ORCHESTRA

featuring

JAMES RUSHING
and **HELEN HUMES**



ON THE NEW 35¢ OKEH LABEL

Masterful musicianship, super-showmanship have made Count Basie and his orchestra favorites from coast to coast. Air time, sock recordings and personal appearances at leading hotels, night clubs, theatres, ballrooms, etc. have built Count Basie and his orchestra to the point where operators can definitely count on them for nickel-getting records.

HERE ARE THE NEWEST **OKEH HITS** by **COUNT BASIE** and his orchestra

FEATURING VOCALS BY **JAMES RUSHING** and **HELEN HUMES**

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Gone With What Wind

5673 Super Chief
You Can't Run Around

5732 Molten Swing
Evenin'

. . . AND HERE ARE SOME OF THE **COUNT BASIE COLUMBIA WINNERS!**

35521 Tickle Toe
I Never Knew

35500 Somebody Stole My Gal
Let's Make Hey! While the Moon Shines

35357 Ham and Eggs
Between the Devil and the Deep Blue Sea

35448 Easy Does It
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Phonograph Operators of
America for the considera-
tion you have given our
Columbia records. I am
grateful for past sugges-
tions. I would appreciate
any further information
regarding the type of tunes
and arrangements you
recommend. Write me in care
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Orrin Tucker



ORRIN TUCKER

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