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THE Seeburg ILLUMINATOR



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1938
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It's all Yours!

H. MARSHALL SEEBURG
President
J. P. SEEBURG CORPORATION



FOR thirteen years the J. P. Seeburg Corporation has planned and produced a cooperative program aimed to satisfy and more fully produce economic wants in a mass industry. In all these thirteen years, we have always requested and adhered to the more valuable constructive suggestions which the men in the field have so generously contributed.

Proceeding with the same successful cooperative policy, we inaugurate the monthly publication of the Seeburg *Illustrator*. In this, our first issue, I want to classify in major systems. Above all, the Seeburg *Illustrator* is a medium of expression and an exchange of ideas between the J. P. Seeburg organization and mass operators, addressors and distributors, regardless of their respective activities.



It is my sincere desire that everyone interested in furthering the development of the coin-operated automatic phonograph industry in all its phases accept this invitation to express himself in the columns of the *Illustrator*. These pages are your page. . . I want you to feel free to voice constructive suggestion and to exchange ideas on a basis of cooperation with your fellow operators, addressors and distributors. In your operating activities you have solved problems which other operators are involved today. Tell us about them, and tell us about the ideas you have worked out to improve the efficiency of your organization. To paraphrase a popular new slogan, "What helps working helps you." And if you are up against a condition

or local situation in which you would like to get the opinions of your fellow operators, write about it to *Illustrator*.

Every issue of the Seeburg *Illustrator* will contain valuable information which will aid you in your business. You will find every article of personal importance to you read through these pages. Experts in the respective fields of maintenance, parts, production, design, operating and other interesting phases of the industry have been appointed to write and edit the various features . . . to acquaint you with the more interesting characteristics of manufacturing, distributing and operating with which you may not be directly familiar.

On the less serious side, the *Illustrator* will contain personal news items, cartoons, humor. Your contributions in these departments of the *Illustrator* will be welcome. Indeed, I earnestly solicit any stories of personalities, any photographs and snapshots or other items that you think will add to the make-up of the *Illustrator*.



Read the *Illustrator* for the guidance it affords you may it be the continual inspiration it is to you. And rest assured that never will *Illustrator* compromise with the high standard of service to which it is dedicated. *Illustrator* is by you and for you—it's All Yours!

The Percentage Problem can be licked!

1934 HENRY T. ROBERTS
Sales Manager, J. P. SEEBURG CORPORATION



As manufacturers we are deeply concerned with the task of making arrangements that provide as great a return as is economically possible. Now, the labor of research and development is not only directed to the actual making of the phonograph but to the formation and organization of policies that will help distributors and operators. We, as members of the Association, are always on the alert to discover ways and means whereby the status of mass in all its departments can be improved. We are definitely concerned to a program "split" movement, politically, morally, economically and socially!

In the field of distribution, there are no higher standards than those we have set for Seeburg Distributors. The service they give is based on cooperation and fair play. There is no deviation from this policy. A Seeburg Distributor runs no profit . . . makes no sales or discriminating concessions . . . values no unfair advantages. He consistently strives to follow out the "split" program.

Now, in an industry greater than most persons realize, an even phase working smoothly and in harmony towards a common goal—mass operating. We admit there are flaws, but we also admit a persistent effort to eliminate the flaws. Now is the third and probably most important phase of the industry, operating. Our work is hindered and nullified in many instances by a glaring operating failure. But we carefully look in close about it. That evil which has such a hold upon operators is the fallacy of "percentage."

Too many operators are trying to eliminate and fight competition by offering locations a percentage so out of proportion to earnings and operating costs that profits drop to a minimum—yes, at times to a level so low that operators can't afford to give proper service or efficiently maintain equipment. Eventually they lose not only the location but their phonographs as well.

Let's analyze the situation. When the location owner to buy his own phonograph, he would invest several hundred dollars. Also, he would have a constant record replacement expense. Therefore, when the operator offers a phonograph, he is actually giving the location something for nothing. If, as is recognized, location requires commitment to attract and hold patronage, why should the mass operator who provides that environment without cost

be placed in the position of one who receives a benefit? And, by the same token, why should the operator have to pay a location for giving it an asset? The location just has such requests, advantages, but favors, discounts. These are considered assets, but will be paid for the user for which no money is demanded, the phonograph! Now Mr. Location Owner! He is not expected to pay, but neither is he expected to make exorbitant percentage demands. And when he does . . . the intelligent operator begins to look around for another victim. He usually finds it in the shape of a chandler who has been making percentage figures the rate of his own numbers at the location owner. What to do about it?

The solution is cooperation and education. Cooperation among operators and their associations in establishing a definite percentage for locations of not more than 3%. Education among location owners by the operators to the end that the locations will fully realize just how great an asset they are getting for absolutely nothing. Cooperation among themselves by holding to the percentage figure you agree upon. If a location won't come to terms and if all operators are working together, where can the location get the instrument and the service that into the legitimate operator can afford to give? In the long run, the legitimate music man controls the best locations . . . it's the chandler who opens the broken down boxes and lost music's his trouble!

The most successful operators are men who have never allowed a percentage higher than 3% and that only in isolated cases. They are making money on the merits of the service they offer and the instruments they buy and place because their standards of operating keep them percentage free, involve independence on the part of the operator. That independence must be achieved and maintained against unreasonable location demands by mass cooperation among all music men.

2 FOR 1 PLAN—ASK
 ASK YOUR JOBBER
 2 FOR 1 PLAN—ASK
 ASK YOUR JOBBER
 2 FOR 1 PLAN—ASK
 ASK YOUR JOBBER

SEEBURG
2 for 1
PLAN
AT NO EXTRA COST!

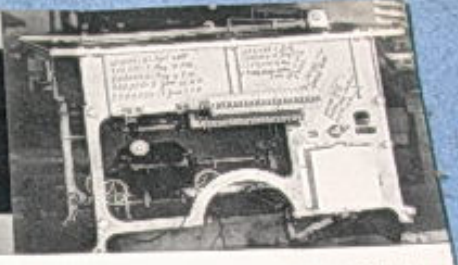
The new solution to your "high" replacement
 records, get 2 extra records each! See it
 in 1 extra record plus 10 minutes playing
 time with the pleasure you can realize
 by playing 20 minutes each! Ask your jobber
 for the details and the Seeburg 2 for 1 Plan
 today!



ASK YOUR JOBBER
 ORDER 2 FOR 1 PLAN
 ASK YOUR JOBBER
 ORDER 2 FOR 1 PLAN
 ASK YOUR JOBBER
 ORDER 2 FOR 1 PLAN

FOR 1 PLAN
 OR JOBBER
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**SEEBURG
 CHASSIS
 TORTURE
 TEST** →



HOCK after hours... day and night... operating in
 the super-accurate mechanical operation, a track
 Seeburg Chassis endures the grueling "Torture
 Test." On and on it goes and goes... when it's going to
 stop—nobody knows.

Each precisely engineered part, from the smallest screw to
 the moving tone arm, perfectly and continuously prepared
 to perform its duty. As long as you don't mis-handle it or
 tamper with it, it will continue to operate... it's
 to know that it's durability is being challenged by the
 process of man, its creator.

Since early evening of February 4, 1948, working eyes
 and probing sensitive instruments, you'd like to know the
 slightest indication of wear or breakdown, have kept their
 constant vigil at work... have failed to discover a single
 flaw in a continuous operation equal to the grueling total
 of a 24-hour test, as of August 31. Though the chassis
 plays its actual records, it goes through all the motions it
 would ordinarily perform if playing a standard record.

It means primary lubrication, another check, run free and
 at no more frequent intervals than it is worn actually as a
 witness on its own.

The "Torture Test" is but one of a series of tests devel-
 oped by Seeburg engineers for the purpose of developing
 the highest possible efficiency in Seeburg instruments.
 Seeburg technicians considering the test are awaiting an
 analysis of wear on one of the parts. When it becomes available,
 the mechanics will immediately begin research to discover
 a means of further improving and lengthening the life of this
 particular part or parts.

Laboratory work of this nature goes on continuously in
 every part of the Seeburg factory. On the specific demand
 of the managing heads of the J. P. Seeburg Corporation,
 experimental stations are established in every department
 to test and develop parts and materials for the better
 production of finer Seeburg instruments. Although the testing
 and repairing involves considerable time and money, it is
 time and money well spent in view of the performance for
 which Seeburg instruments are noted.

*Seeburg
 Musiquiz*

How well do you know your recordings — your artists — your records today?
 Check your answers on page 74.

1. "..." (depending on your answer and playing record number) (check)
2. "..." (check)
3. "..." (check)
4. "..." (check)
5. "..." (check)
6. "..." (check)



Your Seeburg SERVICE MAN



WILLIAM LAWSON, Service Chief, I. P. ST. 80-808P

SERVICE means service. It means service to you, the customer. It means service to the business in which you are engaged. It means service to the community in which you live. It means service to the nation in which you are a citizen. It means service to the world in which you are a human being.

The meaning of SERVICE is defined by some of the finest minds in the world. It is defined by the great philosophers, the great scientists, the great statesmen, the great leaders of the world. It is defined by the great men of the world. It is defined by the great women of the world. It is defined by the great children of the world. It is defined by the great people of the world.

To give a linked set you must have the proper combination. A successful service is like opening a linked set. We sincerely believe we have the right combination, and we pledge to act as a worthy intermediary between you and our Company—to extend every cooperation that will help to make operation easier to everyone and your customer more satisfied.

Modern business methods are complex, and competition is so keen that an service department can hope to succeed only if it is armed with the maximum amount of knowledge it can acquire. Likewise, an service organization can give its support to a customer only if it has the knowledge to do so in a short time. With this thought in mind, we will offer any exaggerated statement as to the past accomplishments of this Department, as to what degree of service we believe we are achieving today at the present time, or to what degree of service we believe we are achieving tomorrow. We believe we are achieving today at the present time, and we believe we are achieving tomorrow at the present time.

...ally pledge a SERVICE policy that will meet your exacting requirements.

The heart of our management has centered into the SERVICE policy, and a good big heart is that—our SERVICE policy—our SERVICE policy is to understand your problems—our SERVICE policy is to help you have something to recommend with you, a big hearted understanding which simply means to be anything but selfish, egotistical and unkind to your interests.

We pledge of our Service Department an abundance of good advice, common sense, and a friendly, helpful, and a good big heart is that—our SERVICE policy—our SERVICE policy is to understand your problems—our SERVICE policy is to help you have something to recommend with you, a big hearted understanding which simply means to be anything but selfish, egotistical and unkind to your interests.

To build up and create a desire leadership in giving SERVICE—in furnishing constructive, helpful information and assistance—the attitude of our service facilities has been emphasized, not only by an increased Service Department staff personnel, but by the skillfully trained and highly experienced service representatives now engaged in making operation. Ample evidence of our earnest desire to serve will soon, if not already, be established in your confidence. Our approach to the solution of your problems has taken your viewpoint into consideration, for it is assumed that we cannot prosper until you prosper, so, produced as it may seem, we put ourselves ahead by placing you first.

Like every fine instrument, photographs will require reasonable care if you are to receive all the value that has been built into them. We want you to enjoy maximum performance from your Seeburg instruments at the lowest operating cost, and to this end the facilities of the Service Department are at your command.



A cartoon of a man who stops every minute to check his watch.



The first harmonic's number of times it vibrates in the time of a standard length, that is, the number of times it vibrates in the time of a standard length.

100,000!



"When the Bell is rung, by someone, Charles E. Harris, Seeburg, Inc. It is not to be mistaken, for the rate of its supply is only, more and more, an approximately first method."



The time when the clock stops is the time when the clock stops. It is not to be mistaken, for the rate of its supply is only, more and more, an approximately first method.



MAJORITY
 "ILLUMINATOR" ATTENDS THE BIRTH OF A SYMPHONY

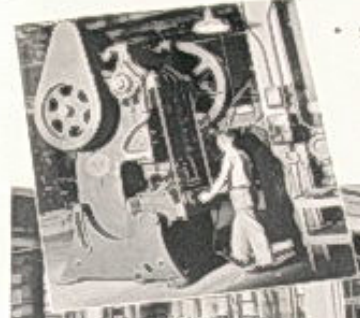
THIS IS THE FIRST IN A SERIES OF PICTORIAL TOURS THROUGH THE I. P. SECOR'S CORPORATION PLANT.



Printing Department busy with printing and the first batch of commercial and financial documents for the new year.



Engraving Department busy with the engraving of the first commercial and financial documents for the new year.



Use of 11 press units... used in the manufacture of commercial and financial documents.

Engraving Department... busy with the engraving of the first commercial and financial documents for the new year.



SUCCESS STORY



A STORY of persistence and courage in the face of adversity is that of Walter Oetman, of Chicago, who failed in building Symphonies but chose to come back and win his comeback and so diligently that he is still on the way to becoming one of the nation's foremost operators.

In his native land of the tulips and dikes, Holland, Oetman was a family manufacturer. By 1907 the American mainland he was annually married, and with Mrs. Oetman and his children he entered the ranks of the laborer. But a business depression hit Europe, several years before and soon Clark Oetman, and Oetman became a victim of the tide of nearly a million dollars.

In the face of this staggering loss Oetman lost none of his ambition and aggressiveness. He brought his family to America in 1911 when business was booming. His experience and training in business served to help him find a niche in American commercial life, but lightning struck again in 1915. Oetman once more was wiped out.

He drove a nail into the next two years of his life, and one day announced that the shilling was gone to rest, what with a family of nine children to clothe, feed and educate.



Following in Chief's footsteps, five sons under Walter Oetman.

But he didn't give up and while he was getting back on his feet, he became interested in amateur music. He saved money while making plans to become an operator, and on August 24, 1919 Oetman became a listening operator with one listening photograph.

With the energy that is characteristic of him, he began building his career in music. Three months after his initial purchase, he added sixteen more listening instruments to his stock. At the end of the first year he was operating one hundred photographs. "There is but a beginning for Oetman, because 1924 and this year, he has increased his operating on the part where he now has a total of three hundred machines in operation."

All of his equipment, including photographs, and extensive equipment are made out of the last six years. The remarkable feature of Oetman's success is that not only are his photographs paid for but the three automobiles and two trucks he owns are also paid. Thanks to operating, Oetman has been able to educate his nine children, two of them having completed college courses. He lives in a lovely home and has no outside his operating that his personal attention is distracted in any manner at all times. He feels confident that he can create new business or to relax, in the mind takes him. For some time in operating and it may be supposed that, if there is anything in his hand, they will gradually expand operations and eventually take over the business in its entirety.



Following a session of radio listening.

BEHIND THE "Eight-Ball" WITH BENNY GOODMAN



Photo Courtesy: Music Corporation of America

WANT TO KNOW HOW THEY "GET IT INTO" IN ONE OF THE MOST SILENT AND SURE THINGS IN THE WORLD OF U. S. A. S. S. S. S. S.

HAVE you ever wondered about those money-making Benny Goodman recordings you see on your phonograph? How they come out so good? Here they come! It is a natural occurrence to see about to maintain an accurate to our livelihood.

Before Benny Goodman is listed for a recording session, Master Warner, science and precision states combine to make preliminary preparations. From several "circular" master plates, a blank is made by melting and casting through a fine cloth. Foreign elements are removed by surrounding with a circular mold which is heated. The wax must be then placed with a syringe (never use a gun) a smooth polished surface and is now ready for America's favorite being.

The call goes out for Benny and his orchestra. The group gathers and on the studio the master plate formation behind the "eight ball" microphone. Benny raises his hand and another interpretation of this new American folk music, being, is in the process of becoming an impression for a final of over one thousand copies. Thousands of photographs. A selection is placed into the microphone and recorded ten or three times. Then a plate back is made, and Benny leaves his studio. After the plate back, the mechanics "shoot for a Master", the key recording room, which your record is made. An operator will "cut" a Master on an average date. Master recordings are never played back, but they are used from the microphone as a guide for only one play.

From this point on, the science and mechanics procedure in the recording industry takes over. The Master Wax undergoes a processing as follows: In the electroplating tank the surface is coated with a thin of silver or gold. It is then placed in the electroplating bath where copper is deposited over it. When the copper cover is sufficiently thick to permit separation from the wax Master, the wax is returned to the wax room and a new master is laid in just as far as the next recording.

The copper shell, or copper Master, is an exact duplicate of the wax Master in reverse, that is, when the wax has gone, the copper has ridges. One might compare the copper Master to the negative from which prints are made in photography. The "printing" of records does not yet

take place, however. Because the number of layers to be made is so great, a special "printer", is made from the shell, a thick metal frame is used, the shell "negative" from which "prints" will be made. Simultaneous and placed with the frame, it goes through several machine operations to emerge finally as the printing shell, ready for record production.

Records are made of a substance called Record Bacon, composed of natural and synthetic resin, special film and black pigments. After having been selected to secure a high quality product, the ingredients are mixed in heated rollers, heated over a burner and cooled. In the press room the sheets are heated again in a bath. It is inserted into a hot-water press so made that the printing shell may be heated and cooled during the pressing process. Pressure of approximately 75 to 100 tons is exerted, causing the frame to fuse over the heated printing shell. When done has cooled, and



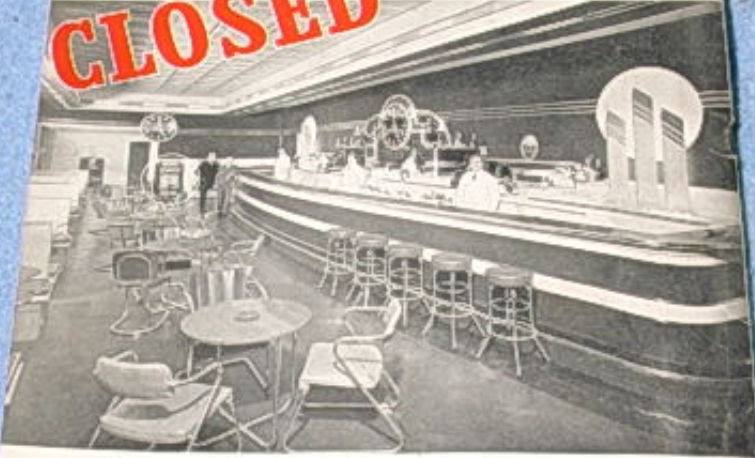
Control room, one RCA Victor Chicago recording studio.

water is run through, chilling the record material. The press is opened, the record removed, its edges are polished and it is placed in the envelopes in which it reaches you. During the pressing, records are played through at periodic intervals as they come from the press. This is to detect any flaws in the printing shell. If any are found, a new shell must be made. Labels are molded into the record during the pressing process.



Master Wax being cut at a record is made.

CLOSED TO MUSIC OPERATORS . . .



**. . . . Until Seeburg Originated
Complete Cabinet Illumination!**

Luxurious lounges, expert attendants to serve a discriminating clientele, an atmosphere that invites spending from those who see and do spend . . . who pay for entertainment. In short, a location that is a positive source of profit, but CLOSED. Closed to the music operator who could offer only drink, atmosphere, appealing photographs—closed because the location owner could not possibly be interested with placed in the surroundings. Then came Seeburg Complete Cabinet Illumination and with it a welcome for the operator in such locations as that discarded. It's a field for operating that only Seeburg Instruments can open and hold, because only Symphonies meet all requirements of particular locations!

The "Swanlike" cocktail bar in Atlantic City, N. J., playground of America, is now the proud possessor of a BLUE GEM illuminating with the blue and red light lighting effect in the \$22,000 zone. The illumination is patronized by people from every part of the U. S. & Europe. It is considered "the place" on the Atlantic Seaboard.