

The Cash Box



10

th

Anniversary

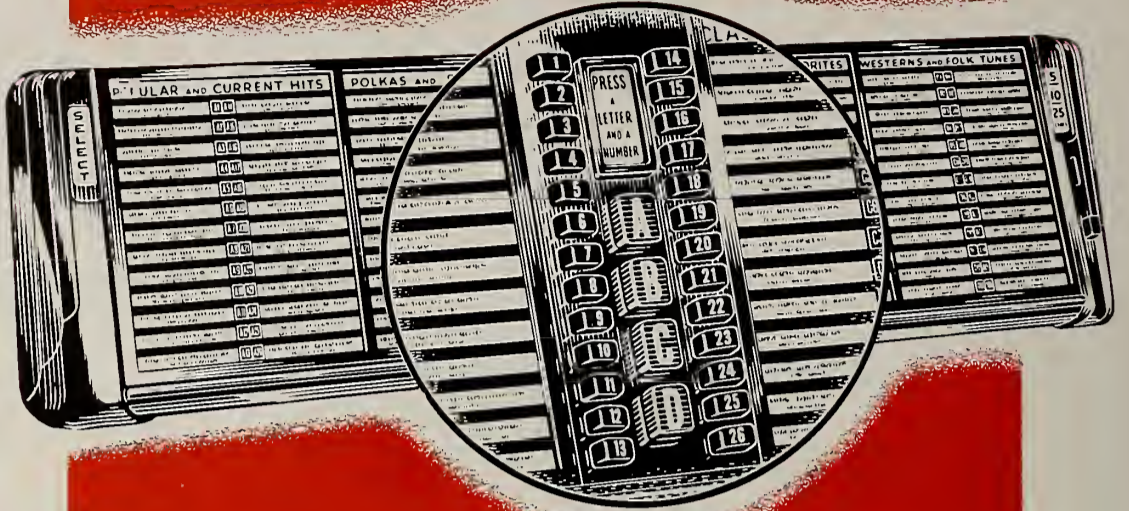
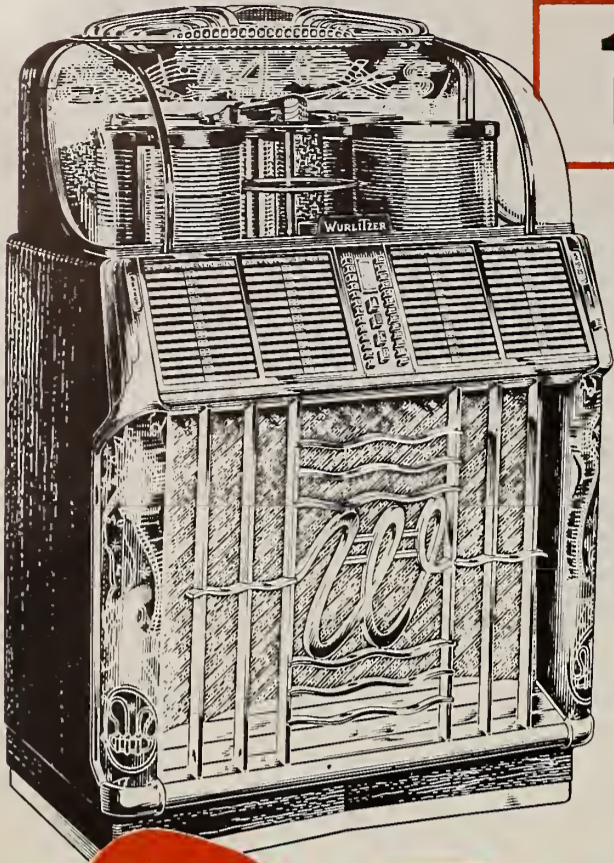
VOLUME 13 NUMBER 40

JUNE 28, 1952

Congratulations to Cash Box on your 10th Anniversary

104 SELECTIONS

78 and 45 RPM Intermixed



the **One** Phonograph

for any location

WURLITZER FIFTEEN HUNDRED

**Why Buy
Two When
One
Will Do?**

The new Wurlitzer Fifteen Hundred is literally so alive with eye-catching, play-promoting, coin-coaxing features that it will pay its own way in any location.

You can profit-program its 104 tunes to suit every taste. You can count on its WurliMagic Brain to rivet the kind of interest that results in play after play just to watch the intermix feature.

Look at the Wurlitzer Fifteen Hundred inside and out. You'll find it's the finest engineered phonograph in the business. Built to save you money — built to *make* you money.

THE RUDOLPH WURLITZER COMPANY
NORTH TONAWANDA, NEW YORK

COIN CATCHING WALLBOX
SHOWS 104 TUNE TITLES
ON ROTATING PAGES
SINGLE BUTTON SELECTION



SEE IT AT YOUR WURLITZER DISTRIBUTORS NOW

A pat on the back for the boys
at Cash Box for 10 years of
outstanding service to the
recording industry—

Berry

WITH
EDDIE FISHER

**Watermelon
Weather**

WITH
EDDIE FISHER

maybe

**why did
you leave me?**

**lonesome—
that's all**



Como

RCA VICTOR Records



Direction—
GENERAL ARTISTS CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK • CHICAGO • HOLLYWOOD • CINCINNATI • LONDON

THERE'S NO

Exclusively on ...

DECCA RECORDS

POWER

**THANKS OPERATORS.
DJ'S & DEALERS**

... for helping to make every release a Solid Smash ...

TOPPING...



1. "SIN"
2. "TELL ME WHY"
3. "A GARDEN IN THE RAIN"
4. "PERFIDIA"
5. "MY HERO"
6. "I'M YOURS"
7. "I UNDERSTAND"

Personal management
HERB KESSLER



Direction
MCA



Thanks
Tommy Bennett

Press Relations
SIDNEY ASCHER

Record Promotion
PAUL BROWN

Personal Mgmt.
RAYMOND G. MUSCARELLA
1733 Broadway New York, N. Y.

Direction
**MUSIC CORPORATION
OF AMERICA**



CARELESS



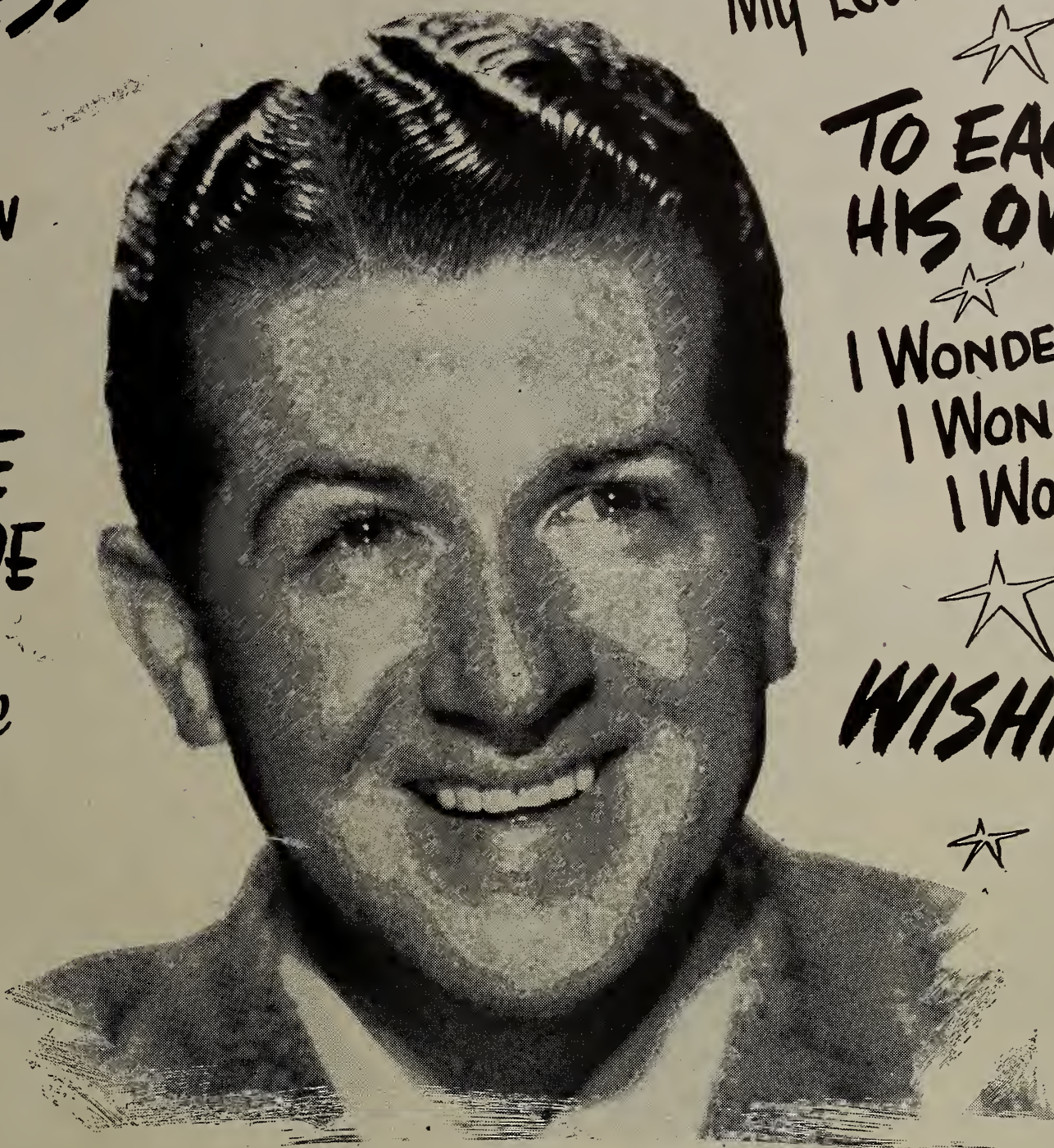
If I Knew
Then



RAGTIME
COWBOY JOE



My Adobe
Hacienda



My Last Goodbye



TO EACH
HIS OWN



I WONDER,
I WONDER,
I WONDER



WISHIN'



Sin



Stolen Love



Be Anything
(BUT BE MINE)

"My Best To You"
EDDY HOWARD

Exclusively on . . .



Personal Management W. BIGGIE LEVIN, 612 No. Michigan Avenue, Chicago, Ill.

TOP BANDS 1942-52

Top Bands Cumulative

- 1 Sammy Kaye
- 2 Vaughn Monroe
- 3 Gordon Jenkins
- 4 Harry James
- 5 Tommy Dorsey
- 6 Russ Morgan
- 7 Glenn Miller
- 8 Eddy Howard
- 9 Jimmy Dorsey
- 10 Kay Kyser

Top Bands by Years

- 1942 Glenn Miller
- 1943 Harry James
- 1944 Russ Morgan
- 1945 Les Brown
- 1946 Frankie Carle
- 1947 Sammy Kaye
- 1948 Art Mooney
- 1949 Gordon Jenkins
- 1950 Gordon Jenkins
- 1951 Mitch Miller

SONGS OF TOP WRITERS

Mack Gordon

- I Can't Begin To Tell You
- I Wish I Knew
- The More I See You
- My Heart Tells Me
- You'll Never Know
- I Had The Craziest Dream
- At Last
- I Got A Gal In Kalamazoo
- There Will Never Be Another You
- Chattanooga Choo-Choo
- This Is Always
- You Do
- Mam'selle
- I'm Making Believe
- Serenade In Blue

Oscar Hammerstein

- It Might As Well Be Spring
- That's For Me
- If I Loved You
- People Will Say We're In Love
- Some Enchanted Evening
- A Wonderful Guy
- Bali Ha'i
- So Far
- Oh, What A Beautiful Morning
- All Through The Day
- In Love In Vain

Johnny Burke & Jimmy Van Heusen

- Yah-Ta-Ta, Yah-Ta-Ta
- Personality
- Humpty Dumpty Heart
- Moonlight Becomes You
- Aren't You Glad You're You?
- But Beautiful
- Sleigh Ride In July
- Swinging On A Star
- It Could Happen To You
- It's Always You
- Sunday, Monday Or Always
- If You Please

Jay Livingston & Ray Evans

- Mona Lisa
- To Each His Own
- Buttons And Bows
- Golden Earrings

Sunny Skylar

- Amor
- Hair Of Gold, Eyes Of Blue
- I'd Be Lost Without You
- Don't Cry
- Besame Mucho
- Waitin' For The Train To Come In
- Gotta Be This Or That
- You're Breaking My Heart
- And So To Sleep Again

Al Hoffman

- I'd've Baked A Cake
- Goodnight, Wherever You Are
- Chi-Baba, Chi-Baba
- I'm A Big Girl Now
- Heartaches
- What's The Good Word, Bluebird?
- Mairzy Doats
- There's No Tomorrow
- Bibbidi-Bobbidi-Boo
- I Apologize

Bennie Benjamin

- When The Lights Go On Again
- I Won't Want To Set The World On Fire
- Can Anyone Explain?
- Rumors Are Flying
- Surrender
- Oh! What It Seemed To Be
- I'll Never Be Free
- I Don't See Me In Your Eyes Anymore

Charlie Tobias

- Don't Sweetheart Me
- Time Waits For No One
- For The First Time
- Just A Prayer Away
- The Old Lamplighter
- Rose O'Day
- Miss You
- Don't Sit Under The Apple Tree
- I Came Here To Talk For Joe
- Zing, Zing, Zoom, Zoom

Jack Lawrence

- Symphony
- Linda
- Sleepy Lagoon
- All Or Nothing At All

Sammy Fain

- Dear Hearts And Gentle People
- Dickey-Bird Song
- I Can Dream, Can't I?
- I'll Be Seeing You
- Happy In Love

George Weiss

- Can Anyone Explain?
- Rumors Are Flying
- Surrender
- Oh! What It Seemed To Be
- I'll Never Be Free
- I Don't See Me In Your Eyes Anymore

Cole Porter

- Everytime We Say Goodbye
- Don't Fence Me In
- I Love You
- You'd Be So Nice To Come Home To
- Everything I Love

Alex Kramer & Joan Whitney

- It's Love, Love, Love
- Candy
- Far Away Places
- Love Somebody

Sammy Cahn

- It's Been A Long Long Time
- Let It Snow
- Saturday Night
- I Should Care
- Things We Did Last Summer
- I'll Walk Alone
- Five Minutes More
- I've Heard That Song Before
- Be My Love
- Put 'Em In A Box
- Day By Day
- It's Magic
- I Believe
- There Goes That Song Again
- And Then You Kissed Me

Frank Loesser

- We're The Couple In The Castle
- I Don't Want To Walk Without You
- Jingle, Jangle, Jingle
- Praise The Lord And Pass The Ammunition
- Hoop-De Doo
- Now That I Need You
- A Bushel And A Peck
- Baby, It's Cold Outside
- On A Slow Boat To China
- I Wish I Didn't Love You So
- Tallahassee
- My Darling, My Darling
- They're Either Too Young Or Too Old
- Let's Get Lost
- In My Arms
- How Sweet You Are

Jule Styne

- It's Been A Long, Long Time
- Let It Snow
- Saturday Night
- Things We Did Last Summer
- I'll Walk Alone
- Five Minutes More
- I've Heard That Song Before
- Put 'Em In A Box
- It's Magic
- I Believe
- There Goes That Song Again
- And Then You Kissed Me
- I Don't Want To Walk Without You

Harry Warren

- I Wish I Knew
- The More I See You
- On The Atchison, Topeka and Santa Fe
- My Heart Tells Me
- You'll Never Know
- I Had The Craziest Dream
- At Last
- I Got A Gal In Kalamazoo
- There Will Never Be Another You
- Chattanooga Choo-Choo
- This Is Always
- No Love, No Nothin'
- Serenade In Blue

Richard Rodgers

- It Might As Well Be Spring
- That's For Me
- If I Loved You
- People Will Say We're In Love
- Some Enchanted Evening
- A Wonderful Guy
- Bewitched
- Bali Ha'i
- So Far
- Oh, What A Beautiful Morning

Johnny Mercer

- Ac-Cent-Tchu-Ate the Positive
- Dream—My Shining Hour
- Blues In The Night
- Tangerine—Dearly Beloved
- I Remember You
- Skylark—Laura
- That Old Black Magic
- In The Cool, Cool, Cool Of The Evening
- On The Atchison, Topeka And Santa Fe

Irving Berlin

- I Left My Heart At The Stagedoor Canteen
- Play A Simple Melody
- You're Just In Love
- I've Got My Love To Keep Me Warm
- Let's Take An Old-Fashioned Walk
- I Love You
- I Got The Sun In The Morning
- Blue Skies
- It Only Happens When I Dance With You
- Always
- White Christmas
- All Of My Life
- How Deep Is The Ocean?
- You Keep Coming Back Like A Song
- Wine, Women And Song
- They Say It's Wonderful
- Me And My Shadow
- I'm Getting Nowhere
- Be Careful, It's My Heart

TOP FEMALE VOCALISTS 1942-52

Top Female Vocalists Cumulative

- 1 Andrews Sisters
- 2 Dinah Shore
- 3 Margaret Whiting
- 4 Helen Forrest
- 5 Patti Page
- 6 Mary Ford
- 7 Jo Stafford
- 8 Peggy Lee
- 9 Ella Mae Morse
- 10 Evelyn Knight

Top Female Vocalists by Years

- 1942 Andrew Sisters
- 1943 Dinah Shore
- 1944 Helen Forrest
- 1945 Andrews Sisters
- 1946 Dinah Shore
- 1947 Margaret Whiting
- 1948 Peggy Lee
- 1949 Evelyn Knight
- 1950 Andrews Sisters
- 1951 Mary Ford

TOP MALE VOCALISTS 1942-52

Top Male Vocalists Cumulative

- 1 Bing Crosby
- 2 Perry Como
- 3 Frank Sinatra
- 4 Dick Haymes
- 5 King Cole
- 6 Johnny Mercer
- 7 Guy Mitchell
- 8 Mills Brothers
- 9 Frankie Laine
- 10 Tony Bennett

Top Male Vocalists by Years

- 1942 Bing Crosby
- 1943 Frank Sinatra
- 1944 Bing Crosby
- 1945 Bing Crosby
- 1946 Perry Como
- 1947 Perry Como
- 1948 Bing Crosby
- 1949 Perry Como
- 1950 King Cole
- 1951 Tony Bennett

TOP RECORD COMPANIES 1942-52

Top Record Companies Cumulative

- 1 Decca
- 2 Victor
- 3 Columbia
- 4 Capitol
- 5 Mercury

Top Record Companies by Years

- 1942 Decca
- 1943 Columbia
- 1944 Decca
- 1945 Decca
- 1946 Columbia
- 1947 Victor
- 1948 Capitol
- 1949 Victor
- 1950 Decca
- 1951 Victor

TOP PUBLISHERS 1942-52

Top Publishers Cumulative

- 1 Robbins
- 2 Shapiro-Bernstein
- 3 E. H. Morris
- 4 Santly-Joy
- 5 Chappell
- 6 Harms
- 7 Leeds
- 8 Bregman-Vocco-Conn
- 9 Berlin
- 10 Famous

Top Publishers by Years

- 1942 Shapiro-Bernstein
- 1943 Bregman-Vocco-Conn
- 1944 Harms
- 1945 Santly-Joy
- 1946 Santly-Joy
- 1947 Robbins
- 1948 Shapiro-Bernstein
- 1949 Robbins
- 1950 Chappell
- 1951 BMI

TOP SONG WRITERS 1942-52

- 1 Mack Gordon
- 2 Sammy Cahn
- 3 Frank Loesser
- 4 Jule Styne
- 5 Harry Warren
- 6 Richard Rodgers
- 7 Johnny Mercer
- 8 Irving Berlin
- 9 Oscar Hammerstein, II
- 10 John Burke & Jim Van Heusen

- 11 Jay Livingston & Ray Evans
- 12 Sunny Skylar
- 13 Al Hoffman
- 14 Bennie Benjamin
- 15 Charlie Tobias
- 16 Jack Lawrence
- 17 Sammy Fain
- 18 George Weiss
- 19 Cole Porter
- 20 Alex Kramer-Joan Whitney

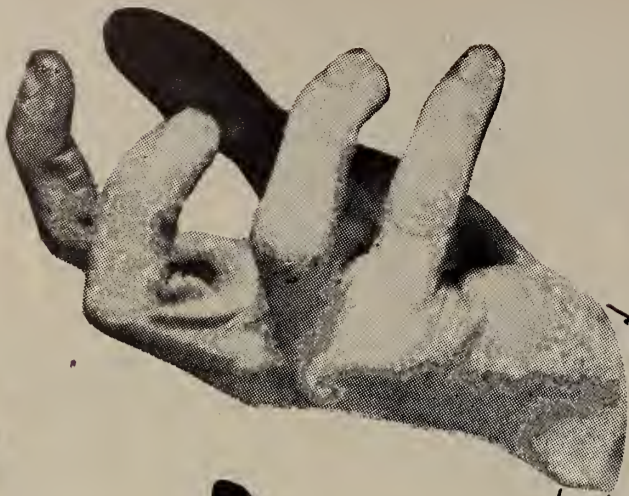
Congratulations
to
The **CASH BOX**
on your
10th Anniversary

—○—
from



★ ★ ★ ★ ★
"It's What's in THE CASH BOX That Counts"

America's



Johnny

CURRENT SMASH RELEASE

**"WALKING MY BABY
BACK HOME"**

and

"GIVE ME TIME"

COLUMBIA-39750 (4-39750)

A Best Seller
THE JOHNNY RAY ALBUM
on all 3 Speeds

Exclusively on . . .



No. 1 Singer...

Ray



A SPECIAL NOTE

My sincerest
best wishes to "The
Cash Box" on your
10TH Anniversary - and
my humble thanks, to
all, for making my
success a reality -
instead of a
dream!
Lachmie

Personal Mgt
BERNIE LANG

Booking
GAC GENERAL ARTISTS CORPORATION



WINNERS Of The Cash Box Poll 1946

Best Record



The Ink Spots

"The Gypsy"

Best Orchestra



Eddy Howard

Best Female Vocalist



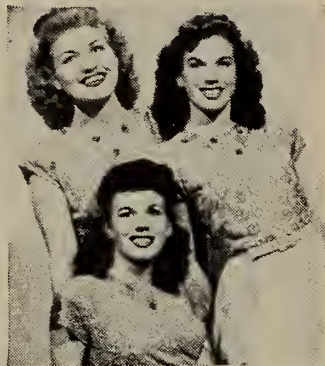
Dinah Shore

Best Male Vocalist



Bing Crosby

Best Female Vocal Combo



Dinning Sisters

Best Male Vocal Combo



The Ink Spots

Best Western Record



Al Dexter

"Guitar Polka"

Best Jazz & Blues Record



Johnny Moore

"Drifting Blues"

The Year In Music

With the second World War at an end and business in general making strides to recover from the effects of abnormal times, the music world too approached the post war era with a new and optimistic outlook.

Not only were materials for the normal operation of the recording companies becoming available, but the consumer dollar was present in large quantities due to war time savings.

Record companies were beginning to turn to new ideas and artists, and approaches that would send the industry on to levels that had not been realized before the war. The majors were anticipating a new source of talent from the rosters of war-born independent firms that were now folding because they were faced with greater distribution problems than ever before.

During '46 Victor had been expanding its pop make-up while Decca had inaugurated a paring of its roster. Capitol and Columbia remained in status quo condition with the former holding firmly to its policy of building its own talent and not searching the vast market for established names.

This year too witnessed the laying of the ground work for the entrance of MGM into the recording business during the following year. The new organization was to enter the field with a roster of imposing names and the backing of huge movie empire.

Publisher activity took on a prewar look. The comparative quiet created by the war having been shed by the big firms' new action and campaigns were being conceived for a variety of new plug tunes.

The ballads led the parade in 1946 but folk and western material showed signs of perking up.

The Cash Box's newly created box poll of the top money makers in the various divisions of the record business, very pointedly showed the suc-

cess of the ballad. The top three award tunes were ballads with the remainder of the listings indicating a heavy leaning toward the romantic number.

The big names of previous years remained a favorite once again. Bing Crosby, Perry Como and Frank Sinatra comprised the nucleus of the American public's taste in male singers.

An interesting feature of this year was the trend toward the single artist and the straying from band affiliations. Many big name band vocalists were out as singles and the future pointed to a slew of independent songsters.

Dinah Shore proved to be the choice as the top female songstress with new and old names following right behind. Though the female chirps did not show to great advantage on the year's big hits, the girls were stirring action that was to see its manifestation in near future.

Singers such as Betty Hutton and Martha Tilton reached their peak as recording stars in this year and Miss Hutton was to go on to bigger and better things on the screen.

The general picture began to show a definite increase in the popularity of singers and the slow decline of the band business.

The so called billion-dollar industry, bands, no longer held the position it once did previous to and during the war years. The big names were still around, but the demand from theaters, college proms and dance halls had diminished quite noticeably. Steps were being taken to hypo the operations of the band but the instrumental groups were to take a back seat to the vocalist.

The music business was undergoing a revamping and a reconstruction period in 1946, attempting to come out from under the debris left from the war time period. Conditions were not yet at a prewar level. However, music men looked forward to 1947 as the year to get the industry straightened away and moving along at a normal rate.



Congratulations
 from...
COLUMBIA
RECORDS



...the company
 that gave you the
BIG HITS
 of the
 year...

and Now

BOTCH-A-ME
 b/w
ON THE FIRST WARM DAY
 Rosemary Clooney

- CRY**
THE LITTLE WHITE CLOUD THAT CRIED
JOHNNIE RAY
- DANCE ME LOOSE**
ARTHUR GODFREY
- A GUY IS A GUY**
DORIS DAY
- PLEASE, MR. SUN**
JOHNNIE RAY
- JEALOUSY**
FRANKIE LAINE
- PITTSBURGH, PENNSYLVANIA**
GUY MITCHELL
- JEZEBEL**
FRANKIE LAINE
- BECAUSE OF YOU**
TONY BENNETT
- SHRIMP BOATS**
JO STAFFORD
- COLD, COLD HEART**
TONY BENNETT
- COME ON-A MY HOUSE**
ROSEMARY CLOONEY
- DELICADO**
PERCY FAITH

COLUMBIA  **RECORDS**

for music that sends them . . . to you!

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!



WINNERS Of The Cash Box Poll 1947

Best Record



The Harmonicats

"Peg O' My Heart"

Best Female Vocal Combo



Andrews Sisters

Best Western Record



Tex Williams

"Smoke, Smoke, Smoke"

The Year In Music

Majors and independents all faced the year 1947 with extreme optimism and in most cases it was justified. For the record industry came up with the largest sales figures in its history and the expectations for the following year pointed to even higher marks.

Not only did the major companies find '47 to be a banner year, but the independents too reached levels never before realized. The tune "Open The Door Richard" was the first independent label record ever to hit such high national sales figures. Following this, there were other numbers, that helped make this year the most successful for the indie diskeries. However, though some independents were enjoying this extreme prosperity, other small firms (such as Cosmo) continued to fold. One indisputable fact remained, however, and that was the emergence of the independent as an important factor in the record business.

Anxiety also marked 1947 as the recording world was again threatened with another ban due to provisions in the Taft-Hartley law which prohibited diskeries from paying royalties to the A.F.M. As the year drew to a close the entire industry cautiously watched the progress of the Petrillo edict, banning records after January 1 but the general feeling was that regardless of the outcome of the controversy, the music business could not help but prosper because so many masters were being prepared beforehand.

The recording companies, publishers and artists went into full swing when the recording ban was threatened and turned out enough material to last for some time. The experience of 1942 served to make these efforts determined ones.

In addition to the various new tunes that the nation took to in 1947, new vocalists too entered the field with a splash. The King Cole Trio, Sarah Vaughan (September Song), Billy Eckstine and Vic Damone (I Have But One Heart) were the ones that the public and operators found to be pleasant additions.

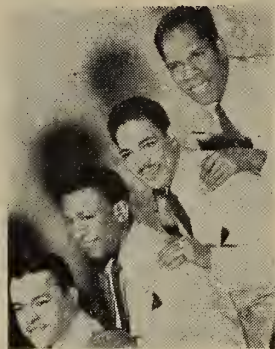
1947 proved to be the "back to normalcy" period the industry had looked for since the conclusion of the Second World War and now the industry turned toward 1948 with even higher aims and ambitions.

Best Orchestra



Eddy Howard

Best Male Vocal Combo



The Ink Spots

Best Western Record

By A Popular Artist



Eddy Howard

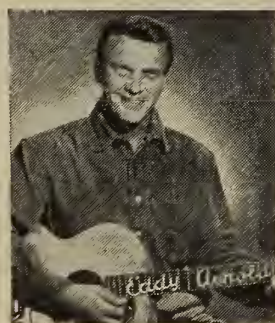
"My Adobe Hacienda"

Best Female Vocalist



Jo Stafford

Best Folk Record



Eddy Arnold

"It's A Sin"

Best Male Vocalist



Perry Como

Best Folk Record By A Popular Artist



Dorothy Shay

"Feudin' & Fightin' "

Best Jazz & Blues Record



Savannah Churchill



Guy LOMBARDO

and his Royal Canadians

Current DECCA Hits...

"AUF WIEDERSEH'N SWEETHEART"

"HALF AS MUCH"

Decca 28271-(9-28271)

"DELICADO" and "KISS OF FIRE"

Decca 28179-(9-28179)

"BLUE TANGO"

Decca 28031-(9-28031)

"COME BACK" and "MORE THAN LOVE"

Decca 28132-(9-28132)



• **Publicity:**
DAVID O. ALBER ASSOCIATES, Inc.
(GENE SHEFRIN)



**"YOUR
HIT
PARADE"**

over NBC
for LUCKY STRIKE

•
just concluded
Record-Breaking
CONCERT TOUR





WINNERS Of The Cash Box Poll 1948

Best Record



Jon & Sandra Steele

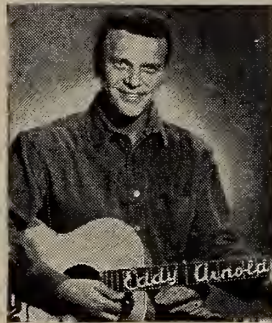
"My Happiness"

Best Female Vocal Combo



Andrews Sisters

Best Folk Record



Eddy Arnold

"Bouquet of Roses"

Best Male Jazz & Blues Artist



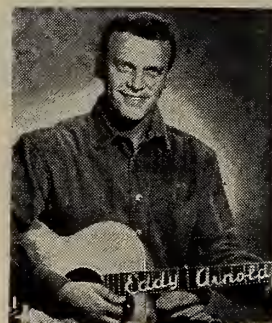
Louis Jordan

Best Male Vocal Combo



The Ravens

Best Folk Artist



Eddy Arnold

Best Small Instrumental Group



Nat "King" Cole Trio

Best Orchestra



Vaughn Monroe

Best Western Record



T. Texas Tyler

"Deck of Cards"

Best Jazz & Blues Record



Bullmoose Jackson

"I Love You, Yes I Do"

Best Female Vocalist



Peggy Lee

Best Western Artist



Cowboy Copas

Best Female Jazz & Blues Artist



Sarah Vaughan

Best Male Vocalist



Perry Como

The Year In Music

In 1948 the recording ban threw a monkey wrench into the operations of the disk business as the A.F.M. refused to allow its members to make records. This period of inactivity was to last the entire year.

Music men anticipating this freeze on canned music had prepared a tremendous stock of masters, using old, standard and new tunes to satisfy potential customers during the expected drought. This farsightedness aided immeasurably in continuing the functioning of the major share of juke boxes.

Again in 1948 the annual proposed amendment to the Copyright Act of 1909 was made by Earl Lewis and once more the bill was shelved. In addition to this piece of legislation, Rep. Carroll Kearns presented a bill designed to distinguish between commercial and non-commercial records in order to have coin men pay different rates for the commercial use of records. This proposal also was killed.

Because of the existing ban, new artists were not as prevalent as they were in the previous year. However, music was not at a standstill and new tunes were gaining strength and succeeded in replacing the perennial favorite standards.

The advent of the new year once more saw the end of the restriction on new waxings and both record companies and juke box operators envisioned bigger and better things for the future. This optimistic note was well founded after the success of the industry during this crisis.

LOOK MA, NO BANDS!

Swing was the king that ruled music's billion dollar empire in the late thirties and early forties. In its name, the Goodmans, the Millers and the Dorseys toured the nation and a depression reared generation suddenly found that it was hep.

Diskeries waxed hit after hit. Miller's "In The Mood," Ellington's "Take The A Train" and Calloway's "The One O'Clock Jump" were among the records answering the call in the nation's juke boxes.

Chicago's Aragon, Hollywood's Palladium, New York's Roseland and hundreds of lesser known ballrooms turned customers away when a name band arrived for a stand.

The Swing Bandwagon attracted executives at theatres showing double bills and the prospect of SRO and national recognition as bookers of top-flight bands quickly convinced them to jump on and they started booking name orks coupled with an "A" picture. The film-flesh combo paid off as theatres like The Earle in Philadelphia reported a million dollar gross the first year of film flesh operations.

The orks never had it so good. They were in demand; salary scales were high; and bands were constantly in the "most played" category of all polls.

Truly, Swing was king—but the sky was darkening and the world was bracing itself for war.

With the coming of war and accompanying government restrictions on civilian use of shellac and other scarce raw materials, the diskeries cut production quotas. Then severe gas rationing (for music was a luxury item) kept orks close to home thus narrowing the training field for new bands and musical styles. And the loss of sidemen to the services kept maestros constantly racing to find replacements to fill some of the dates they managed to eke out of several gallons of pooled gas.

Civilian audiences lost many of their favorite name bands when many aggregations enlisted en masse. Glenn Miller, Eddie Duchin, Claude Thornhill and Artie Shaw were just a few who volunteered their talents. Their contribution to the morale of the services was a tremendous one and for Glenn Miller it was life itself.

The remaining bands contributed their talents to the government's war bond drives, entertained wounded servicemen on USO tours, and waxed "V" records that were sent to our men overseas.

The diskeries, mindful that one of the most important factors involved in building and maintaining of a band's popularity was the ability of that band to put current hits on wax, and have those platters played in

juke boxes and on the air, attempted to keep before the public the music of its war-bound maestros by reissuing some of their popular old standards. Thus the public had to go without its Miller, its Shaw and its Duchin but never without their music. Phonograph records saw to that.

But the diskeries, busy trying to keep their valuable band names before the public while they were away to war, and placating distributors anxious to meet the needs of a free spending musically starved public, didn't know what hit them when James C. Petrillo lowered the boom.

On June 25th, 1942 one hundred and four recording and transcription firms received a rubber-stamped signed letter, from the American Federation of Musicians prexy, stipulating that unless the diskeries agreed to contribute from one-quarter cent per thirty-five cent record to a nickel on five dollar waxings to the union's unemployment fund, the industry would be struck on August 1.

Dumbfounded, the diskeries studied the demands. The fundamental question was whether manufacturers in any industry should directly contribute to an unemployment fund set up for any given group of workers in their industry. As there had been little precedent for such action in a major industry, its ramifications were tremendous.

Decca, an independent major diskery, not affiliated as Columbia was with the vast CBS Radio Network and Victor with the mammoth RCA plants, hesitated long enough to ascertain its position and then quickly settled with the union. It then threw all its resources into pressing everything that sounded like music. American folk artists, obscure jazz instrumentalists and mountain music makers found the strike a boon to their otherwise ignored talents. Coast outfits like Hit Records were born during the strike and they too settled with the union and proceeded with Decca to dominate the juke boxes and musical airwaves of America.

The majors held out for twenty-seven months and finally after innumerable labor hearings and a presidential intervention they settled with the union in a precedent shattering move.

While the majors resisted the unions, the independent outfits had taken over the field but the majors saw hope in regaining prominence with the resumption of production.

From the end of the ban to the end of the War, almost all diskeries enjoyed strong business. When peace finally came it found the industry plagued with pre-war obligations to musicians and

post-war changes in public tastes. The popularity that vocalists like Frank Sinatra had enjoyed early in the war suddenly turned into a national rage and everyone was baritone and ballad mad. Instrumentalists no longer were in demand and theatres packed 'em in only when a top vocalist was featured.

Name orks and returning bandsmen found little to rejoice about once they donned their civvies. The ambitious and optimistic ones tried one-nighting it but prohibitive operating and traveling costs soon thinned their ranks until the major one-nighters were booking small combos like the five man Louis Jordan aggregation.

A ray of hope occurred when music such as that of Stan Kenton began making headway in the hit polls. His Progressive Jazz was picked up by faddists but it was too quickly joined by the Be-Bop cultists of Dizzy Gillespie and it faded out failing to receive the sustained recognition it possibly could of attained otherwise.

The new sounds Kenton and Gillespie produced conditioned the public and the music world for many of the electronic innovations that were being thought

up by the industries leaders to be introduced later.

In the last year or two, the attempts of orchestras to stage a strong comeback have met with considerable success. The formation of the Ralph Flanagan band gave an impetus to the entire industry and the record success in the past few months of such bands as Ray Anthony have been further proof that good dance music can sell.

As a matter of fact, even through the worst periods of the bands' decline there were some aggregations that remained steady in popularity, such bands as those of Guy Lombardo and Sammy Kaye.

During the past months further encouraging signs have appeared in the reaction that the Billy May band has received. Playing to packed houses, this crew has on occasion made it look like the good old days.

The possibilities for a real comeback of the bands now look extremely likely once more. Throughout the industry, plans are being made for new aggregations and the encouragement of existing ones.

It may not be too long before bands have again assumed the importance in the music world that they formerly enjoyed.

A black and white photograph of Bobby Wayne, a young man with dark hair, smiling slightly. Below the photo is a Mercury record sleeve for Bobby Wayne's "I'm Sorry". The sleeve features the Mercury logo in a stylized oval, the text "Gratefully!!!", the artist's name "Bobby WAYNE" in large letters, and the title "I'M SORRY" in a bold, outlined font. At the bottom of the sleeve, it says "DIRECTION MCA", "MERCURY #5857", and "Personal Management, Promotion, Press SIDNEY ASCHER PAUL BROWN".



WINNERS Of The Cash Box Poll 1949

Best Record



Russ Morgan

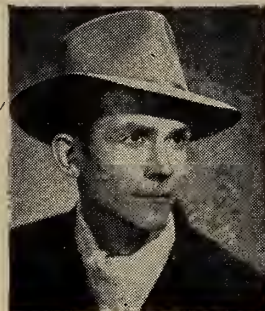
"Forever And Ever"

Best Female Vocal Combo



Andrews Sisters

Best Folk Record



Hank Williams

"Love Sick Blues"

Best Small Instrumental Group



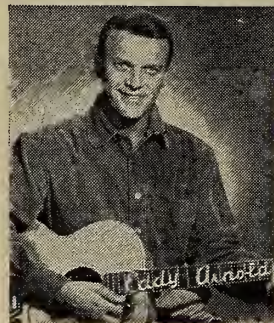
Nat "King" Cole & Trio

Best Male Vocal Combo



Mills Brothers

Best Folk Artist



Eddy Arnold

Best Orchestra



Vaughn Monroe

The Year In Music

With the recording ban now concluded, music men once again faced the coming year with renewed optimism. Previous highs in the industry were to be surpassed according to prognostications from various phases of the business.

The blackout of new recordings during 1948 created an impediment for the discovery of new talent, but with the renewal of efforts by the recording companies, new faces were once again cropping up in the field. In addition to this, new ideas and techniques were being molded by the industry to hypo all operations.

The year 1949 gave birth to the new record speeds. RCA Victor introduced the 45 rpm, a form of long playing record and machine that was to eventually start a new trend in the music business. Columbia plugged the 33 rpm speed which was to eventually dominate the classical market.

A new factor that the recording world had to contend with during '49 was TV, which had been slowly nurtured during the past few years and had now reached maturity. The effect of TV on records was to be studied as a serious problem and the music men faced it with determination. The question has not been completely solved to this day. However indications tended to point up the invaluable aid this media was to give the industry.

Business started out slowly at the outset of the year, but with the manufacturers, record companies and the other important cogs of the industry soon starting to roll again the year took on a rosy complexion. Juke box operators were further helped by the slew of new and greatly improved machines that created greater drawing power.

Numerous incidents and happenings that could not be helped since the end of the Second World War had served to slow the industry in its bid to reach unrealized levels of prosperity. But now at last the music world seemed ready to make these dreams become realities. 1950 could tell the story.

Best Female Vocalist



Doris Day

Best Western Record



George Morgan

"Candy Kisses"

Best Jazz & Blues Record



Paul Williams

"The Hucklebuck"

Best Male Vocalist



Perry Como

Best Western Artist



Jimmy Wakely

Best Jazz & Blues Artist



Amos Milburn



I am happy to have The Cash Box in which I can express my sincere appreciation to America's Juke Box operators, Dealers, and Disc Jockeys. With your help I am reaching millions of record fans every day of the year. Thanks for the cooperation. . . .



JIMMY WAKELY



Current releases...

"IF YOU WOULD ONLY BE MINE"

and

"MY HEART HAS ROOM FOR YOU"

Capitol 2126

Exclusively on . . .





WINNERS Of The Cash Box Poll 1950

Best Record



Gordon Jenkins

and



The Weavers

"Goodnight Irene"

Best Male Vocalist



Perry Como

Best Vocal Combo



Andrews Sisters

Best Western Record



Pee Wee King

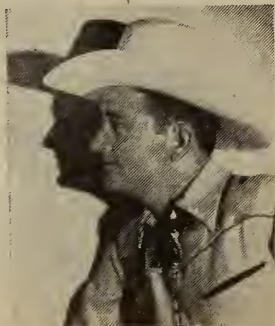
"Bonaparte's Retreat"

Best Female Vocalist



Kay Starr

Best Western Artist



Jimmy Wakely

Best Folk Record



Red Foley

"Chattanooga Shoe Shine Boy"

Best Folk Artist



Red Foley

Best Jazz & Blues Artist

Tie Between



Ivory Joe Hunter

and



Little Esther

Best Jazz & Blues Record



Ivory Joe Hunter

"I Almost Lost My Mind"

Best Small Instrumental Group



Nat "King" Cole & Trio

The Year In Music

A new trend in music was ushered in with '50 as the American public demonstrated an insatiable taste for folk music. This new interest was fully exploited by the record men as they waxed one folk number after another with uncanny success. The year's top tunes turned out to be of the country variety.

This new type of music subsequently gave rise to new artists who had previously been comparative unknowns and were now taking the country by storm. The usual variety of money makers were not forgotten, but the recording industry came to realize the limitless field it now had at its disposal.

The Korean conflict, which started in June, was not felt strongly by the music industry until later in the year when material shortages began to be imminent. The following year too, young artists would be drafted but for the time being there was no change in music personnel.

The undeniable truth learned by the entire industry in 1950 was that the American people had an unquenchable thirst for the new and different. These problems were to be handled in 1951.

19,250,000 RECORDS CAN'T BE WRONG

**It Takes Approximately That Number
of Disks to Fill the Nation's Juke
Boxes Just One Time**

The juke box industry is the greatest single user of records in this nation today.

Go to the most rural area in the country—you will find a juke box. Go to the most urban centers you know—they will abound in juke boxes. There's a juke box standing in the corner of your neighborhood bar, ice cream parlor, bowling alley. Very often there's one in the lunchroom of your local school, in the recreation room of your veterans' hospital. In fact it would be quite a job to find a community in this country without a juke box to play its citizens' favorite tunes.

Add up all the machines that blanket this nation from east to west, north to south, and you have a total that exceeds 550,000, offering anywhere from 40 to 100 selections, or in other words using from 20 to 50 records that play both sides.

THESE 550,000 JUKE BOXES, USING AN AVERAGE OF 35 RECORDS PER MACHINE, NEED OVER 19,250,000 RECORDS TO FILL THEM ONLY ONCE.

Consider this staggering fact.

And yet this is only the beginning. For if you multiply that enormous amount by the minimum number of times any juke box must change its records during any one year, you reach a figure overwhelming in its proportions.

The network of juke boxes located throughout the nation—in the most remote places, in the most central locations—affords the music publisher, the artist, the record manufacturer, the greatest opportunity ever imagined to display his wares.

For the juke box industry performs two great functions for the music business. Not only is it collectively the greatest single customer the record business has, purchasing millions upon millions of records each year to provide its players with the music they want to hear, but it performs the priceless service of acting as a display case for the entire music world.

A record sold to a juke box operator multiplies itself many times. It's a record that is headed for public display. It's a record that will be heard by thousands of people who never before knew that record existed. And some proportion of those thousands who hear it are bound to want it for themselves, are bound to go to their nearest shop to ask for and insist upon the record they heard in the juke box.

To the music publisher, this not only means record royalties, but it means increased demand for sheet music as the song becomes more familiar, as it gets into more homes.

To the artist, it means greater recognition than he ever dreamed of with consequent opportunities for profitable personal appearances at higher fees.

To the record company, it means a steady market to which its product can be sold.

And to all the surrounding trades and professions that depend on the sale of records for their livelihood, it means greater employment, greater stability, greater profits.

The juke box industry provides a firm base for the record business by giving it the assurance of a minimum number of sales on which record manufacturers can depend.

Sales may fall off among dealers. Customers for one reason or another may decide not to buy records. But the juke box operator must always keep his machine filled in order to stay in business.

And he must keep it filled with records people want to hear. He must have current tunes as well as requested standards; he must have ballads and novelties and jump tunes and everything in between.

The market the juke box operator offers is a steady one, a constant one, an ever expanding one, an all embracing one.

It's a market that is always open for the best records available to fill its juke boxes—for those 19,250,000 records it takes to fill them only once.

And a market that uses 19,250,000 records, a market that is the greatest purchaser of records in the nation today, a market that offers even greater possibilities for tomorrow is one that should be cultivated and encouraged, one whose needs should be met with alacrity by the record industry it serves so well.



*Congratulations
Frank Sinatra*



WINNERS Of The Cash Box Poll 1951

Best Record



Patti Page

"Tennessee Waltz"

Best Female Vocalist



Patti Page

Best Country & Western Record



The Weavers
and

Best Jazz & Blues Record



The Dominoes

"Sixty Minute Man"

Best Orchestra

Tie Between



Guy Lombardo
and

Best Male Vocalist



Tony Bennett



Terry Gilkyson

"On Top of Old Smoky"

Best Jazz & Blues Artist



Charles Brown



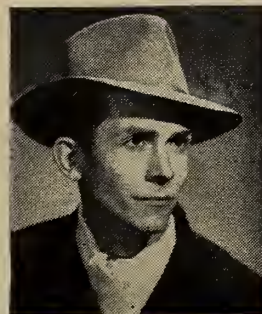
Vaughn Monroe

Best Vocal Combo



Ames Brothers

Best Folk Record



Hank Williams

"Cold Cold Heart"

Best Small Instrumental Group



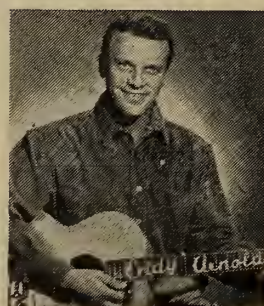
Les Paul & Mary Ford

Best Western Artist



Pee Wee King

Best Folk Artist



Eddy Arnold

The Year In Music

The year 1951 could very easily be called the year of sounds. With a desire for the different, the recording business went all out in creating new sounds and gimmicks for the American people. The hit tunes of the day very pointedly showed this new development. And with the apparent success of this feature, each record company made continued efforts along these lines.

The result of these new sounds was new artists. It had been quite a number of years since such an abundance of fresh talent had been paraded before the public. One new face after another came to the forefront, each with a new sound, new gimmick, new turn of the voice.

The Korean war still was going on and the music business saw two of its biggest names, Eddie Fisher and Vic Damone, drafted into the army. Shortages were prevalent in materials which went into the manufacturing of records but on the whole no extreme difficulties were experienced in the way of record production.

The outlook at the end of the year was one of high hope for the coming months. It seemed from this point that new sales records were about to be set.

The Title Strip: From A Piece of Paper To A Major Enterprise

A title strip is a small piece of paper which is probably the most unlikely thing in the world to be the basis of a going business. Yet Del Haun of the Star Title Strip Company has made it a major enterprise.

How?

Well consider this. Between juke boxes and wall boxes there are 2,500,000 machines in the United States. These change an average of 3 records a week. In other words, besides the original amount of title strips necessary to fill them the first time, they need 7,500,000 strips for their changes each week.

Haun's firm supplies one third of these needs. And so where one of these little strips hardly seems the basis for any business at all, when you take into account that one firm sells 2,500,000 a week, that makes it quite another story.

Haun started his enterprise as a sideline to fill a pressing need. In the early thirties, when the modern juke box first came out, a few of the record companies used to issue title strips with their disks. But by 1944, there weren't any to be had at all. They just couldn't be purchased.

When Haun started he was the bookkeeper, secretary, printer, stock clerk and shipping clerk. Today he has a staff of ten men just to handle the production and shipping. Star's annual postage bill of \$7000.00 exceeds his total gross sales for the year of 1945. It sells directly to operators in every state in the country in addition to well over 100 distributors and 20 major and independent record manufacturers.

Getting a few out first in his local area, Pittsburgh, Haun gradually expanded his activities, taking in such nearby cities as Cleveland and Detroit. He then convinced the major record companies to let him know of their releases in advance so that he could more efficiently supply his operators. Then he developed new customers through operator associations and juke box manufacturers.

At first all title strips were made white. But soon different requirements necessitated making some colored and introducing other variations.

Today, one third of all strips are made of colored paper and the swing

to that type is increasing all the time. The operator pays the same price for colored paper as white, but the wholesaler pays a little more as they cost more to manufacture.

When the smaller independents started ordering title strips, Haun had to develop new methods of printing in order to supply them with the small amounts they wanted and still make a profit. He at first did this on variatype machines but later developed special methods of printing based on multigraphing.

He also, through the years, had to have special papers developed to meet special juke box needs. Star has improved the quality of its paper stock until today it uses the highest grade possible to obtain, being free of fibre and water marks. Two and one-half tons of this paper are used monthly and the mill makes it expressly for the Star Title Strip Company.

Haun prints 20 title strips to a card and for a top artist he prints 5000 cards or 100,000 title strips before the record is released. He keeps a stock of 750,000 cards on hand at all times covering the releases of the seven top record firms.

At the present time he sells an average of 6,500,000 cards a month—2,500,000 made of colored paper, 4,000,000 white.

The trend to larger juke boxes has been an important factor in Haun's expanding business and one which promises even greater volume in the future.

On what tune did he sell the greatest number of title strips? "Mule Train," counting in all the records.

On which single record did he make his biggest sale? Patti Page's "Tennessee Waltz."

The biggest record so far this year has been "Cry."

The record for which he printed cards over the longest period of time was Mario Lanza's "Be My Love."

The Star Title Strip Company started in Pittsburgh. It started with one man, Dal Haun, and as a tiny enterprise. Today it sells millions and millions of cards of strips and reaches such remote areas as Guam and the South Pacific islands.

And all this from a little piece of paper.

Our Happy Family Wishes A Happy 10th ANNIVERSARY

to

The Cash Box Happy Family



**NAT
COLE**

**NELLIE
LUTCHER**



**BILLY
MAY**



**MEL
TORME**



Personal Management

CARLOS GASTEL

9157 Sunset Blvd.

Hollywood, Calif.

Vogue

records

Fashions
IN MUSIC

BEST WISHES
THE CASH BOX

★
DEALERS — OPERATORS
DISC JOCKEYS

We Hope To Please You
In '52

Vogue

CROSSROADS OF THE WORLD
HOLLYWOOD 28, CALIF.

THE NATION'S
TOP TEN
PLUS
THE NEXT
15
JUKE BOX TUNES

The Top Ten Tunes Netting Heaviest Play In The Nation's Juke Boxes, Compiled From Reports Submitted Weekly To The Cash Box By Leading Music Operators Throughout The Country.



AL—Aladdin	CR—Coral	CODE	MG—MGM	SA—Savoy
AP—Apollo	DA—Dana		MO—Modern	SIT—Sittin' In
AT—Atlantic	DE—Decca	JU—Jubilee	OR—Oriole	SP—Specialty
BU—Bullet	DY—Derby	KI—King	PE—Peacock	TE—Tempo
CA—Capitol	FE—Federal	LO—London	PR—Prestige	TN—Tennessee
CH—Chess	4 Star—Four Star	ME—Mercury	RA—Rainbow	UN—United
CO—Columbia	IN—Intro		RE—Regent	VI—Victor

- | | | |
|-----------|--|----------|
| 1 | KISS OF FIRE
GEORGIA GIBBS
CO-39737 (4-39737)—Toni Arden
DE-28179 (9-28179)—Guy Lombardo O.
DE-28177 (9-28177)—Louis Armstrong O.
ME-5823 (5823x45)—Georgia Gibbs | 1 |
| 2 | I'M YOURS
DON CORNELL/EDDIE FISHER
CA-2102 (F-2102)—Baxter & Beavers
CO-39737 (4-39737)—Toni Arden
CR-60690 (9-60690)—Don Cornell | 2 |
| 3 | HERE IN MY HEART
AL MARTINO
BBS-101 (45x101)—Al Martino
CO-39745 (4-39745)—Tony Bennett
CR-60746 (9-60746)—Alan Dale | 6 |
| 4 | DELICADO
PERCY FAITH
LO-1151—Edmundo Ros O.
CA-2040 (F-2040)—Stan Kenton O.
CO-39708 (4-39708)—Percy Faith O.
CR-60729 (9-60729)—Laurindo Almeida
DE-28044 (9-28044)—Waldir Azevedo O | 8 |
| 5 | BLUE TANGO
LEROY ANDERSON
CA-1966 (F-1966)—Les Baxter
DE-27875 (9-27875)—Leroy Anderson
DE-28031 (9-28031)—Guy Lombardo | 3 |
| 6 | I'LL WALK ALONE
DON CORNELL
CA-2044 (F-2044)—Jane Froman
CA-2000 (9-2000)—Margaret Whiting
CO-39654 (4-39654)—Burt Taylor
CR-60659 (9-60659)—Don Cornell
DE-28094 (9-28094)—Gene Ammons O. | 4 |
| 7 | BE ANYTHING (But Be Mine)
EDDY HOWARD
AP-1191—Bobby Smith
CA-2011 (F-2011)—Helen O'Connell
CO-39690 (4-39690)—Champ Butler
CR-60686 (9-60686)—Jack Haskell
DE-28039 (F-28039)—Buddy Starke | 9 |
| 8 | WHEEL OF FORTUNE
KAY STARR
CA-1964 (F-1964)—Kay Starr
CR-60650 (9-60650)—Jimmy Scott
DE-27967 (9-27967)—Arthur Prysock
DE-48280 (9-48280)—Helen Humes
DY-787—Sunny Gale & Eddie Wilcox | 7 |
| 9 | WALKIN' MY BABY BACK HOME
JOHNNIE RAY
CA-2130 (F-2130)—Nat "King" Cole
CO-39750 (4-39750)—Johnnie Ray | — |
| 10 | A GUY IS A GUY
DORIS DAY
CO-39673 (4-39673)—Doris Day | 5 |

11) HALF AS MUCH. 12) BLACKSMITH BLUES. 13) PITTSBURGH, PA. 14) CARIOCA. 15) FORGIVE ME. 16) LOVER. 17) SOMEWHERE ALONG THE WAY. 18) YOU. 19) MAYBE. 20) AUF WIEDERSEH'N SWEETHEART. 21) I WAITED A LITTLE TOO LONG. 22) SUGARBUSH. 23) I'M CONFESSIN'. 24) WATERMELON WEATHER. 25) YOU'LL NEVER BE MINE.



THE TEN RECORDS DISK JOCKEYS PLAYED MOST THIS WEEK

A SUMMARY OF REPORTS RECEIVED FROM THE NATION'S DISK JOCKEYS

1. HERE IN MY HEART Al Martino (BBS)
2. I'M YOURS Don Cornell (Coral)
Eddie Fisher (RCA Victor)
3. KISS OF FIRE Georgia Gibbs (Mercury)
4. DELICADO Percy Faith (Columbia)
5. WALKIN' MY BABY BACK HOME ... Johnnie Ray (Columbia)
6. BLUE TANGO Leroy Anderson (Decca)
7. LOVER Peggy Lee (Decca)
8. AUF WIEDERSEH'N SWEETHEART... Vera Lynn (London)
9. BE ANYTHING Eddy Howard (Mercury)
10. I'LL WALK ALONE Don Cornell (Coral)

Station WORC in Worcester, Mass. showed its confidence in the future of radio when they moved to brand new studios. Now in its 27th year of broadcasting WORC has taken space on the fifth floor of the Day Building at 4 Walnut Street. The move was made by owners Robert T. Engles and George Taylor in full confidence that the WORC type of broadcasting has not been and will not be weakened by the influx of television. The station concentrates on music, news and sports type of format. . . . Wilis Conover (WWDC-Washington, D. C.) will take time out from his radio chores to entertain G.I.'s at the USO's Stage Door Canteen. Incidentally, Conover is quite at home with soldiers. He first began to broadcast over WWDC while stationed at Fort Meade during the last few months of World War II. . . . Dick Gilbert (KTYL-Phoenix) has been elected to the Board of Directors of Visiting Nurse Service of Phoenix, charter membership of the newly formed Lions Club of Scottsdale (the West's most western town) and chairman of its Greater Committee, and chairman of Advertising, Publicity, and Trophies committees of Sahuaro State Kennel Club. He also manages to squeeze in a bit of deejay work.

* * * * *



DONN TIBBETTS
(WKXL-Concord, N. H.)

For a man with as varied a source of information as has Donn Tibbetts (WKXL-Concord, N. H.), he certainly manages to keep the conversation going along the same lines. His favorite topic is that newly born son, Donn Jr. Tibbetts is Regional Administrator of the American Society of Disk Jockies. He also manages The Harmonettes, and in addition to his deejay duties, acts as sportscaster, m.c., and announcer. His shows are "Top Shelf," "Sports Reel," "Woodchoppers Ball" and "Music In The Air." . . . Hillbilly jock Pappy Howard has been added to the WORC staff of spinners. Rated as one of the top folk entertainers in New England, Pappy will handle the 10 to 11 A.M. slot for his "Pappy's Kitchen."

Other segments on the same station are handled by Dick Dowling (TNT and the Caravan of Music), Dick Smith (Record Shop 2-5 P.M.) (Jazz Derby), Dave Pryce (Top Tunes and Melody Shop) and Harry Case (Music to Dream By and Music in the Air). . . . Bettelou Purvis, formerly of Pittsburgh, has moved her headquarters to New York where she launches a new show on station WLIB. "Spinner Sanctum" will be heard Saturday and Sunday nights from 8:45 to 9:15, featuring current jazz releases and interviews with the leading exponents in the field. . . . Jack Garrett, formerly with WJXM-Jackson, Miss., is now spinning them on WSSO-Stockville, Miss. Jack would appreciate any help in the way of records, voice, tracks, etc.

* * * * *

Lew Platt, Ohio promoter, plans to promote Alan Fried's "Moondog Ball" in Youngstown, Akron, Cincinnati, Dayton and Cleveland. Fried is the top r & b deejay on WJW-Cleveland. . . . Ted Booth has moved from WJAX-Jacksonville to WJVB-Jacksonville Beach, Fla. . . . Jack Gibson and Dottie Howard (WLOU-Louisville, Ky.) spending their vacation in New York this month. . . . Bob Larsen (WEMP-Milwaukee, Wisc.) also in town for a week. . . . Eddie Gallher (WTOP-Washington, D. C.) is now also handling a CBS network DJ show from New York. . . . Robert C. Lauer replaced Ralph Faucher at WMRO-Aurora, Ill. Bob is always on the look for up and coming talent and gets a kick out of spinning their disks. The Lauer spot is a one and one-half hour request show. . . . Wayne Harris (WCBT-Roanoke Rapids, N. C.) now m.c.'ing the Baseball Bandstand show. His partner, Gene Waters joins "Best By Request" on the same station. . . . Jack Holmes (WLOW-Norfolk, Va.) plans to start his own record company.

BIG NEWS FOR ALL OPS!

TEMPO

Announces **NEW LOW Price**
on It's Famous Long-Wear-
ing High Quality Records...

.85^c LIST

Including more than 50
Great Ben Light Releases

and

Announcing the **FIRST**
TEMPO Release in the
RHYTHM & BLUES FIELD...
Little Billy Big
"THE SADDEST DREAM"

backed by

"SO WHAT"

TR-1260

TEMPO

RECORD COMPANY OF AMERICA
8540 Sunset Blvd., Hollywood 46, Calif.
Eastern-1310 Callowhill Ave.
office Philadelphia 23, Pa.

RECORD REVIEWS

ⓐ **DISK & SLEEPER**

ⓐ **GOOD**

ⓑ **EXCELLENT**

ⓐ **FAIR**

ⓑ **VERY GOOD**

ⓐ **MEDIOCRE**

JUD CONLON RHYTHMAIRES

(Harmony 3002)

ⓐ "MEXICO BLUES" (2:41) A creditable item with a light jump is rhythmically presented by Jud Conlon's Rhythmaires with backing provided by Harry Geller's ork.

ⓐ "SUMMERTIME" (2:38) Murray McEachern's Trombone lilt the melody of the beautiful oldie favorite as the good harmony of the group makes side attractive listening.

THE DEL SIMMONS FOUR

(Citation 1167)

ⓐ "STRANGE" (2:46) Frankie Castro solos on a pleasing tune with a light Latin beat with the pretty atmosphere set by The Del Simmons Four.

ⓐ "PARKER'S BOLERO" (2:40) A bolero number which could garner coin in the right spots is rhythmically projected by the Simmons Four as featured piano adds to side.

THE DE MARCO SISTERS

(MGM 11278; K11278)

ⓑ "WATERMELON WEATHER" (2:53) The inviting harmony of the De Marco Sisters is bounced out in happy fashion as they chant an up and coming novelty jump number. Girls' rendition will get spins.

ⓐ "AUF WIEDERSEH'N SWEET-HEART" (2:47) The chirps again show their pleasant voices in their presentation of a current comer with the LeRoy Holmes ork giving an assist with some pretty backing.

CHAMP BUTLER

(Columbia 39776; 4-39776)

ⓑ "PADAM - PADAM" (2:47) Champ Butler's voice sounds at its best as he offers his smooth reading of a beautiful tune. Side should get its share of coin as side builds. Percy Faith provides the resounding backing.

ⓑ "AUF WIEDERSEH'N SWEET-HEART" (2:41) The Luboff choir adds its harmony to showcase the voice of Champ as he sounds off tenderly on a pretty slow number. Lush back is molded feelingfully by Percy and the crew.

PEGGY KING

(MGM 11260; K11260)

ⓐ "I CRIED FOR YOU" (2:47) Peggy King chirps a wonderful oldie ballad with the aid of the Skip Martin ork which presents a soft aire to the slow number.

ⓐ "THERE'S NO DOUBT IN MY MIND" (2:48) Skip and the boys again back smoothly on a pleasant sentimental number that is warmly read by Peggy.

RAY HENRY ORCHESTRA

(Dana 3088)

ⓐ "HAPPY TRIP" (2:39) A gay and happy instrumental treatment of an oberek is offered by Ray Henry's ork as the artists display their musical abilities.

ⓐ "SMILEY POLKA" (2:41) Ray and the gang play just what the label suggests, a smiley polka that makes for pleasant listening and could get spins in right spots.

THE CASH BOX

DISK OF THE WEEK

"HIGH NOON" (2:47)
"ROCK OF GIBLALTAR"
(2:51)

FRANKIE LAINE
(Columbia 39770; 4-39770)



FRANKIE LAINE

● With drums beating in the background and an eerie, haunting type atmosphere set throughout, Frankie Laine lets out all his feeling and emotion on a scintillating, moderate beat item labeled, "High Noon." This typical strong type vocal by Mr. Rhythm is the thing that shows his voice to best advantage. The under deck, also wonderfully backed by Jimmy Carroll's crew is a fast bouncing, zesty side with a pleasing melody that's socked out in smooth fashion. The top side is the one and we're looking for it to break and heard right for the top.

"TAKE MY HEART" (3:03)
"I NEVER CARED" (2:58)

AL MARTINO
(Capitol 2122; F-2122)



AL MARTINO

● Al Martino follows up his current success with another ballad that's destined to be a biggie too. Al makes his debut on the Capitol label with a smash vocal rendition of a lovely number that's named "Take My Heart." The slow romantic piece receives a stirring reading from Al while the Monty Kelly ork comes up with a lush backing that enhances the appeal of the platter. The lower siding is another slow ballad that's tabbed "I Never Cared" and here too Martino presents a top notch job in a more subdued manner. The first side is the one we're excited about and we look for it to break fast.

"WHAT IS THIS THING
CALLED LOVE" (2:46)
"WISH YOU WERE HERE"
(2:45)

FRAN WARREN
(MGM 11270; K11270)



FRAN WARREN

● Fran Warren blends all the vim, vigor, and quality that her voice carries into a FRANTastic rendition of a Cole Porter oldie tagged, "What Is This Thing Called Love." The chirp makes your heart pound as Ralph Burns' ork belts out a resounding and zesty backdrop. This fast moving number with it's different treatment is sure to put the songstress right up on top of the lists. Fran shows her versatility on the flip deck by softly and sweetly presenting a pretty, slow number with a light Latin tempo. Keep your eyes on the top half 'cause it's sure to reach the heights.

"BOTCH-A-ME" (2:15)
"ON THE FIRST WARM
DAY" (2:45)

ROSEMARY CLOONEY
(Columbia 39676; 4-39676)



ROSEMARY CLOONEY

● Watch out for that gal Rosemary Clooney. She's on her way with another cute ditty that may easily soar. The chirp has a way with tunes of this type and this one is right up her alley. The number is tagged "Botch-A-Me" and it bounces along with an infectious melody and verve. Complimenting the happy and delightful chanting of the artist is the contagious harpsichording of Stan Freeman. This Italian flavored item should score heavily. Flip is a good bouncer that comes out pleasantly as handled by Rosemary. However, the top one is loaded and ops can't afford to miss it.

CHET ROBLE

(Topper 202)

ⓐ "BAREFOOT BOY" (2:58) As Denny Farnon's ork sets the mood, Chet Roble chants a slow number with sentimental lyrics.

ⓑ "THE ACE IN THE HOLE" (2:41) Chet vocalizes on a slow number in tender fashion as the Farnon ork gets an assist for its light backing. A good side.

VARIETY BOYS

(Oscar 103)

ⓐ "WANTED" (2:47) Fair coverage of an up and coming ballad is offered by the Variety Boys and Jimmy Brown as their harmony on the moderate beat number makes for enjoyable listening.

ⓐ "I'M GONNA DRY EV'RY TEAR WITH A KISS" (2:17) Here Terry Adrian teams with the boys on a moderate paced, simple number with adequate lyrics.

JIMMY DORSEY ORCHESTRA

(MGM 11230; K11230)

ⓐ "MOON OVER MIAMI" (2:42) Jimmy Dorsey and the boys portray a pleasant mood as the Skylarks assist in the delivery of a slow gaited oldie. Nice saxing adds to side.

ⓐ "QUIEN SABE? (WHO KNOWS?)" (2:38) A slow Latin beat background is set by the Dorsey crew to showcase the soft slow treatment of another oldie by the voices of Bob Carroll and Dee Parker.

BILLY WILLIAMS QUARTET

(MGM 11249; K11249)

ⓑ "BETWEEN THE DEVIL AND THE DEEP BLUE SEA" (2:43) A grand oldie with a jump beat is stylishly projected by the harmonious voices of the Billy Williams Quartet. LeRoy Holmes ork lends good support.

ⓐ "WHAT YOU DON'T KNOW OF LOVE" (2:30) Billy's voice rings out fully as the boys back him with a good presentation of a slow ballad. Group sounds good.

MICKI WILLIAMS ORCHESTRA

(RCA Victor 20-4737; 47-4737)

ⓐ "SWEET GRAPES" (2:59) Micki Williams ork dishes up a slow blues presentation with a fitting background to a pleasant vocal. Side could get spins in right spots.

ⓐ "MOONBLIND" (2:55) Another slow blues type number offered by the Williams crew which makes for pleasant listening.

RUDY VALLEE

(MGM 11267; K11267)

ⓐ "BUBBLES IN MY BEER" (2:51) Rudy Vallee warbles a moderate beat number in his well known style as the ork creates setting for tune.

ⓐ "THE BEER THAT I LEFT ON THE BAR" (2:47) Another nostalgic type number is crooned by the vocal artist as the slow number is backed by a choral group.

JUKE BOX LEADERS SEE BIG NEW ERA WITH END OF TV FREEZE

Juke Boxes Ready to Feature the New Stars and Songs That People Will Want to Hear Again and Again as Over 2000 New TV Stations Bring Them Into Being

What does the end of the TV freeze mean to the juke box business?

According to most informed juke box men, it means a boom.

With the planning of 2000 new TV stations, there can no longer be any doubt that television is the mass entertainment of the future. In a very short time, there will be no section of the country that TV can't reach. It will bring constant entertainment into almost everyone's home.

And most importantly for our business, it will create numerous new singing stars and songs.

These are the artists and tunes which customers will then insist upon hearing in their nearest juke box. For on television, their favorite artists may do their favorite tunes once—or perhaps twice, but on a juke box, they can be heard as often as a customer is willing to pay a nickel or a dime to listen.

And here we hit upon the basic, sound reason for the success of the juke box: It lets the public play records it wants to hear for as long as it wants to hear them.

The situation created with the expansion of television is almost the same as when radio hit its peak. Radio, as we all know, created many singing stars, artists such as Bing Crosby, for instance. But you could only hear them on radio when they were scheduled. If you wanted to hear them at any other time, you either had to play a record or put a coin into the nearest juke box.

This same condition exists with television. Only more so. For now 2000 more stations will create untold numbers of new stars and songs which the public will insist upon hearing and hearing not only when they are scheduled to make appearances on television, but at many other times also.

As television spreads throughout the country, hitting areas which never had it before, it is likely that at the beginning people will be entirely engrossed in it. They may stay home for a short while to see every show that comes on, but very quickly they become selective. They find that, just as in radio, there are some shows they want to see, some they don't want to see. They find too, that after a week or two of not getting out at all, they want to see their friends again, get down to the corner tavern and have a drink with the boys.

It's when this period sets in—after the initial newness of television wears off—that the boom in juke box play must start.

For the shows that these people have been seeing on television will open up an entirely new entertainment world to them. They are going to see artists they never heard of before. They may hear tunes which are completely unfamiliar to them. But by the time they get to their nearest juke box, these will be the artists and songs they want to hear—the ones they will demand to hear. And when the public develops a whole new set of favorites (just as happened in radio 20 years ago), it means that play must necessarily increase because the old favorites are not being eliminated, they're being added to.

The picture then for juke box operators and music men as far as the lifting of the TV freeze is concerned, is a rosy one. The entire entertainment industry is set to boom. And the juke box business, which is an integral part of the entertainment industry, will boom along with it.

*Paul &
Dave Miller*

extend —

HAPPY ANNIVERSARY
GREETINGS to

THE CASH BOX

and *Thanks*

to it's entire readership for
making possible the following hits...

"SIN" by THE FOUR ACES

"TWO LITTLE KISSES"
by THE FOUR ACES

"CHRISTMAS TREE IN HEAVEN"
by THE FOUR ACES

"WANTED" by THE FOUR ACES.

"ROCK THE JOINT"
by BILL HALEY

and the current #1 Record in the Country
"HERE IN MY HEART"
by *Al Martino*

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RECORD REVIEWS

ⓐ DISK & SLEEPER	ⓐ GOOD
ⓑ EXCELLENT	ⓑ FAIR
ⓐ VERY GOOD	ⓐ MEDIOCRE

THE CASH BOX SLEEPER OF THE WEEK

"NEVER LEAVE ME" (2:40)
"THE MASK IS OFF" (2:48)

RICHARD HAYES
(Mercury 5872; 5872x45)



RICHARD HAYES

One half is a slow ballad that's labeled "Never Leave Me" and it contains all the warmth and melodic quality to be a big hit. Hayes supplies the vocal send off in a stirring and powerful manner and coupled with the lush backing by the orchestra, the lid is gonna prove to be an inviting juke box dish. The other deck is another strong tune that could also click. This moderate beat item is carried along by the ork with a light latin tempo and here too Hayes turns in a sterling vocal effort as he projects feelingfully. Each half could take big. Ops oughta keep a close tab on this disk.

Richard Hayes keeps turning out those fine disks and with his latest release he has the necessary material to put him right on top.

EILEEN BARTON & TERESA BREWER (Coral 60775; 9-60775)

ⓐ "RHODE ISLAND REDHEAD" (2:10) The inimitable vocal girations of Teresa Brewer are put to use on a cute jumpy number. Jack Pleis handles the background music.

ⓐ "EN-THUZ-E-UZ-E-AS-UM" (2:40) A moderate beat novelty that presents a play on words is chirped pleasantly by Eileen Barton with Ray Bloch and ork setting the lid up musically.

ANDREWS SISTERS (Decca 28276; 9-28276)

ⓐ "IDLE CHATTER" (2:44) The Andrews Sisters together with the Nelson Riddle ork harmonize on a cute moderate tempo item with a pleasing result.

ⓑ "ONE FOR THE WONDER" (2:12) A pretty number receives a cute vocal rendition from the girls and the Mellomen as they spin through a slow bouncer.

HARRY JAMES ORCHESTRA & KITTY KALLEN (Columbia 39765; 4-39765)

ⓑ "LIKE THE MOON ABOVE YOU" (2:42) A delightful jump item taken from an old melody is projected in an ingratiating manner by chirp Kitty Kallen along with the Harry James trumpet and ork.

ⓐ "ROLI, 'EM" (2:44) A rhythmic jump is taken for a fast spin by the orchestra and the result is a slick instrumental. James and his trumpet are featured once again.

SAMMY KAYE ORCHESTRA (Columbia 39769; 4-39769)

ⓑ "ONE FOR THE WONDER" (2:25) A cute ditty with a light bounce is presented in a novel fashion by the Sammy Kaye ork with vocal credits going to Tony Russo, Barbara Benson and the Kaydets.

ⓑ "WALKIN' TO MISSOURI" (2:50) This level features Tony and the Glee Club as they bounce through another cute item.

THE CASH BOX BEST BETS

In the opinion of The Cash Box music staff, records listed below, in addition to the "Disk" and "Sleeper" Of The Week, are those most likely to achieve popularity.

- ★ "LOVE ME MY LOVE" Phil Brito Congress 102
- ★ "LIKE THE MOON ABOVE YOU" Harry James Orch. & Kitty Kallen
Columbia 39765; 4-39765
- ★ "WATERMELON WEATHER" The De Marco Sisters
MGM 11278; K11278
- ★ "PADAM—PADAM" Champ Butler
Columbia 39776; 4-39776

ARTHUR PRYSOCK (Decca 28270; 9-28270)

ⓐ "SENTIMENTAL FOOL" (2:25) Arthur Prysock gives an impressive reading of a slow, romantic ballad that comes right out of the best seller lists of the R & B ranks. His blues presentation is backed by Bill Doggett and ork.

ⓐ "SCHOOL OF LOVE" (2:40) A slow paced tune is carried smoothly by the vocal artist as he brings in a fair end.

RAY BLOCH & BUDDY NEE (Coral 60758; 9-60758)

ⓐ "DON'T BELIEVE ME" (2:44) Ray Bloch and Buddy Nee with a supporting vocal group combine talents to offer a good rendition of a slow ballad type item.

ⓐ "DENY" (2:38) The second level presents the same artists as they deliver a similar sounding number with equal effectiveness.

PHIL BRITO (Congress 102)

ⓑ "LOVE ME MY LOVE" (2:50) A lovely old melody is adapted to an English and Italian presentation by Phil Brito, who along with the fine support provided by the Mendelsohn ork brings in a fine half.

ⓑ "I'M JUST A MEMORY TO YOU" (2:45) An attractive slow ballad is projected heartfully by Brito with added assistance from the Spotlights.

DICK BROWN (King 15188)

ⓐ "BOOMERANG" (2:00) Dick Brown takes a light bounce and a cute presentation and turns in a fair half. Sid Feller rounds the side out instrumentally.

ⓐ "A LETTER FROM A LADY" (2:52) A slow ballad with a pretty melody shows up the vocalizing of the chanter to greater advantage.

BING CROSBY AND GRADY MARTIN (Decca 28265; 9-28265)

ⓐ "JUST A LITTLE LOVIN'" (2:10) Bing Crosby sings and whistles a spright ditty with the able assistance of Grady Martin and his Slew Foot Five.

ⓐ "TILL THE END OF THE WORLD" (2:05) Here's an ok bouncer that the old "Groaner" turns in with ease resulting in a pleasant deck.

GUY LOMBARDO ORCHESTRA (Decca 28277; 9-28277)

ⓑ "ONCE IN AWHILE" (2:40) A grand oldie that is currently being revived receives a fine treatment from the Guy Lombardo ork with Stuart Foster turning in a strong vocal effort.

ⓑ "WALKIN' MY BABY BACK HOME" (2:16) Another oldie that's making a determined come back is given the typical Lombardo going over that should please his following.

JERRY COOPER (Anchor 9)

ⓐ "AFTER YOU CALL ME SWEETHEART" (2:41) A beaty jumpy novelty is handled adequately by Jerry Cooper along with the Lark Sisters and the Sid Bass ork.

ⓐ "TRUTHFULLY" (2:38) A slow ballad shows the vocalist to greater advantage as the entire group brings in a good end.

CLIFF AYERS (Emerald 8111)

ⓐ "MY MADONNA" (2:48) A slow pleasant tune is given a smooth reading by Cliff Ayers as Bernie Wayne and the Gem Tones offers a lush backing.

ⓐ "GINNY" (2:35) A happy sounding bouncer with complimenting hand clapping makes up the interesting material the artists ease through on this lid.

JOHNNY HOLIDAY (Topper 200)

ⓐ "MY TEARS" (2:46) Johnny Holiday comes up with a soft vocal effort that proves effective in presenting a slow number. Denny Far-non gets ork credits.

ⓐ "TO YOU WITH LOVE" (2:40) The under portion is a similar sounding number that receives the same type treatment from the artists.

PARK AVENUE JESTERS & AL ANTONIO (Oscar 104)

ⓐ "NO MONEY IN DE POCKET" (2:58) A fast moving calypso type item is delivered in an amusing manner by the Park Avenue Jesters

ⓐ "LUIGI" (2:40) Another comical novelty is treated fittingly by the and Al Antonio. group in a talk-sing fashion. Proper placement could exploit this side.

PHIL BRITO (Congress 101)

ⓑ "YOU LIED WHEN YOU CRIED TO ME" (2:49) A slow pleasing ballad is offered in an easy manner by Phil Brito with the Danny Mendelsohn ork and the Spotlights backing him.

ⓑ "NEED ME" (2:52) A pretty ballad is chanted expressively by Brito. The number is set off effectively by the fine orking in the background.

GUY LOMBARDO ORCHESTRA (Decca 28271; 9-28271)

ⓐ "HALF AS MUCH" (2:43) A moderate beat item that has scored big in both western and pop circles is given the stylized going over of the Guy Lombardo ork with Kenny Martin handling the lyrics.

ⓑ "AUF WIEDERSEHN SWEET-HEART" (2:54) A strong comer is carried slowly by the Lombardo crew with Martin and the choral group turning in a good vocal job.

In the Spotlight.....

America's No. 1 Band

RAY

ANTHONY

and his Orch.



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ROUND THE WAX CIRCLE

NEW YORK:

After all the months of planning and effort, here it is—The Tenth Anniversary Issue. We're very proud of it and you, our readers, should be too, for it was you who helped us achieve this anniversary and it's through your readership and support that we expect to go on and celebrate many more wonderful anniversaries. . . . There was a great turnout last Sunday night at the Astor Roof for the Juanita Hall Fresh Air Fund Concert. Juanita was at her best singing a collection of standards. The Luther Henderson Trio were also standouts. But a group that stopped the show was the Normanaire with Terry Merritt as soloist. This singing group, heard on Top Ten Records, should really hit the top in this music business in no time at all. . . . "I Like Tony Bennett" buttons have already been distributed to some 300,000 admirers and at the present rate of requests it's expected that over a million will have been given out before the end of July. . . . Bobby Wayne pinch-hit for disk jockey Norm Prescott when he left WORL in Boston for a couple of days to take part in the Perry Como golf tournament. . . . Song writers Lester Lee and Bob Russell back to the coast after a short stay in N. Y. Their next score will be for the forthcoming Columbia pic starring Rita Hayworth,



TONY BENNETT

"Affair In Trinidad." . . . King Records reports the largest sale in its pop history so far with sixteen year old Steve Lawrence's recording of "Poiciana" and "Never Leave Me." . . . The fourth annual Kappi Jordan music picnic will be held on June 28. Patti Page, Minna Granat, and Kappi will act as official hostesses.

CHICAGO:

It's extremely difficult to write just another column for this, the Tenth Anniversary of The Cash Box. . . . It's also just as difficult to know what to write about to please all the readers of this column for this great issue. . . . But, one very important thing we do want to write about is simply—our most heartfelt and sincere thanks—to all you guys and gals who helped to make this column so interesting all during those first ten years. . . . And, frankly, we do hope you'll help us make this little bit of writing business even more interesting and outstanding for the years to come. . . . There's something about our big shouldered town that just seems to make music. . . . Maybe music that's more down to earth. . . . More like the music you could expect from this big industrial center. . . . Than the kind of music heard anywhere else in this great, grand land. . . . It's the kind of happy bustle . . . the tough power . . . the strong muscles . . . the fighting attitude of the people here to get up and stay up . . . on top . . . that makes Chicago music a music all its own . . . a kind of music that won for it the label "Chicago-style" long, long ago . . . and that has continued along on that basis. . . . It is the sincere hope of this writer and his colleagues that those great writers who made this town so famous will be most completely eclipsed by other and younger men to write the greater music of tomorrow . . . the music that is now tied so closely to visualization . . . because of TV . . . music that is certain to have a different air to it and a different tang . . . there's a new and better musical world ahead . . . maybe the interplanetary music world . . . who knows? Anyway, this is one time when this writer and all of us here in the Chicago office of The Cash Box want to thank all of you for being so grand to us. We do, most sincerely, hope that you will continue to be so nice to us. Remember our phone number is: DEarborn 2-0045. Please do phone us when you have "news."

10th
Anniversary

LOS ANGELES:

Here it is, Tenth Anniversary time. All of us have been looking forward to this issue for months now. This is the point where all the work and effort that have gone into its creation are all added up. And it's our hope that the result is an issue which will be important and useful to you for a long time to come. . . . Nat "King" Cole headed back this way, after a successful stand in the East. He's due for a picture role in MGM's "Small Town Girl" . . . Joe Mathews of Capitol Distributing office buzzed us with glad tidings that he'd arranged for Margaret Whiting, Les Baxter, Stan Freberg and Bob Crosby to sit in as guest Hawthornes while the madcap dee-jay vacationed June 18 through 21.



JIMMY WAKELY

Due in L. A. King topper Syd Nathan and Federal artists Little Esther and The Dominoes for shows. . . . Continuing in business since her husband's death, Rita Oxley phoned us with news of her "discovery," Little Billy Big, and the way he's taken off on his first release, Tempo's "Saddest Dream," which was kicked off nicely with an assist from dee-jays Joe Adams and Larry Finley and record merchandiser deluxe John Dolphin. . . . John also has a real promising side on his Recorded in Hollywood label in Sonny Boy Holmes' "Walking and Crying Blues" . . . Another live one is Modern's "My Heart's Desire" by Jimmie Lee and Artis. . . . We'll doff our ten-gallon sombrero to Beep Roberts, Hinton Bradbury & Associates and the way these boys are doing a topflight job with their western and other artists promotion-wise. . . . Jack Tierney notes us that Harry James and band will take to the road for the first time since 1941, immediately following Flamingo Hotel date in Las Vegas. . . . Jimmy Wakely, Beep Roberts informs us, is really packing 'em in at the Golden Hotel in Reno.

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Chicago's "TIN PAN ALLEY"

by Erwin Barg

Tin Pan Alley is the Avenue where songs are born. The words and music for a nation. At play and at work.

In Chicago, the Woods Building, on Randolph Street, is where you'll find the major music publishing houses: Robbins, Feist & Miller; Remick; Chappel; Irving Berlin; Famous; Paramount, and all the others.

Each office has its music counter. This is where musicians and singers obtain professional copies and orchestrations.

Each office has its music counter. This is where musicians and singers obtain professional copies and orchestrations.

If you visit this entrancing musical world, you'll see a string of rehearsal rooms, from which issue forth melodic notes of busy pianos.

Many talented voices are daily raised in hopeful song. The greatest stars visit these offices to keep up with the latest popular songs.

These songs require tender care. They must have the care of a specialist. That specialist is the song plugger.

Without the song plugger, ably assisted by orchestra leaders, radio performers and disc jockeys, these infant creations of Tin Pan Alley would never reach the ears of radio and tele-

vision listeners.

In the old days of the music business, as far back as 1921, songs were only demonstrated in Chicago at "White City," Riverview Park," the roller rinks, bicycle races, ball games and band concerts.

The song plugger would sing with a megaphone.

In those days there was no radio or TV to plug songs. The contact men worked in theatres, singing with illustrated slides, accompanied by an organist. They sang from orchestra pits, boxes and organ lofts.

There was also a terrific amount of enthusiasm shown in ballrooms, and in theatres as well as in song contests. Loving cups were presented for the best song by the contact man.

Some of the best song writers originated from Chicago. Namely: Egbert Van Alstyne, Gus Kahn, Ted FioRito, Isham Jones, Walter Donaldson, Frankie Magine, Ted Koehler, Harry Harris, Ned Miller, Charlie Newman, Chester Conn, Carmen Lombardo, Jules Styne, Art Kassel, and many others.

When Ted FioRito played the Edgewater Beach Hotel, his orchestra was known as "The Oriole Terrace Orchestra." With Gus Kahn, Ted wrote such

numbers as: "Charlie My Boy," "No, No, Nora," "Oh, Mabel," "Laugh Clown, Laugh," "King For A Day," "Sometime," "When Lights Are Low," and many others.

Ned Miller and Jules Styne wrote, "Sunday," which was given its start by Ben Pollack and his orchestra at The Southmoor Hotel on the south side of Chicago.

Pollack had such men in his band as: Benny Goodman, Harry James, Gil Rodin, Jack Teagarden and Glenn Miller.

At the same time, Ned Miller and Chester Conn wrote the million-copy hit, "I Don't Know Why I Should Cry Over You," as well as many other hits.

Also in those days, Art Kassel with Mel Stitzel wrote their famous "Doodle-De-Do."

Tommy Maile wrote "Looking At The World Through Rose Colored Glasses."

Charley Newman and Carmen Lombardo wrote "Sweethearts On Parade."

Isham Jones with Gus Kahn wrote "It Had To Be You," "I'll See You In My Dreams," "Swingin' Down The Lane," and others.

Walter Donaldson and Gus Kahn wrote such great songs as: "At Sundown," "Carolina In The Morning," "My Buddy," "That Certain Party," and so many others.

Frankie Magine gave us "Venetian Moon" and "Dreamy Melody."

Harry Harris wrote "I'd Love to Call You My Sweetheart" and "Highways Are Happy Ways."

Wayne King wrote "The Waltz You Saved For Me" and "Goofus."

Abe Olman and Jack Yellen wrote: "Oh, Johnny, Oh" and "Down Among The Sheltering Palms."

Egbert Van Alstyne wrote: "Memories," "Pretty Baby," "In The Shade of the Old Apple Tree," "Your Eyes Have Told Me So," and many others as great.

Now times have changed. Instead of contact men plugging songs via a megaphone in all places of entertainment, they now contact radio stations, disc jockeys, advertising agencies, orchestra leaders, singers, and all other vocal talent connected with radio and television.

There is less personnel used now by publishers than in the old days, because songs are "made" faster through the medium of radio, recordings, disc jockeys, and television.

And then along came the juke box industry. This was a great lift to the contact men. For juke boxes cover the country. They help to send a song on its way to a hit.

The Cash Box which is read by juke box operators throughout the entire country helps establish songs by listing its choice of the top records and up-and-coming numbers.

Music operators not only look forward to the weekly reports in this magazine but they check these with the records in their boxes.

The magazine is a great help to the music publishers in the promotion of their latest plug songs.

Tin Pan Alley today is no longer the song-plugger standing up in the spotlight of a box singing yesterday's great tunes.

He is now the man who can best make contact with the people whose methods are the solution to what the public wants in the music of today, tomorrow, and the days yet to come.

He is the one and only man who can, with his memories and showmanship of yesterday, plus his knowledge of today and its methods, build the tune of tomorrow, so that those days yet to come will have the peoples of America singing the tunes they best love, in the harmony that even the gathering together of nations hasn't been able to bring about.

Watch Chicago! It's "The City Where New Music Is Born."

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"Blue Rain Drops"
THE WHIPPOORWILLS with GEORGIA BROWN V-1005

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RECORD MAGIC

There's magic in records.

We in the business are apt to forget it at times, to take records matter of factly, to take them for granted.

But the record field today, as an entertainment medium which makes use of the latest scientific developments, creates a world of sound which was unheard of just a few years ago and which opens possibilities for artists and writers and arrangers that are truly limitless.

The record world is unique in that it has the power to combine sounds that can be put together only on wax—and in no other way—and make them part of our everyday lives.

The use of electronics today in the cutting of disks, the use of all the many new tricks and devices, is the factor which sets records off from all other forms of entertainment. Through these developments, records have been able to establish sounds which are available nowhere else.

And so the anomaly has come about that artists can give performances on records which they cannot duplicate in person. A singer cannot sing three part harmony with herself when she is before an audience. An instrumentalist can't be heard in sixteen different takes while he is playing one instrument. Modern science, in short, has opened a whole new sphere for records. And it is a sphere that belongs to the recording field exclusively. It is a tremendous achievement.

In the past year we have seen disks which have given us multiple voices of the same artist, multiple instrumentals with one instrument; we have seen echo effects creating completely new voices, volume control establishing moods and feelings. The use of all the possibilities of electronics is the most far reaching change in the musical picture that has happened in years. Its total effects have not even begun to be felt yet.

Definitely one of the greatest factors in the development of fresh talent has been the willingness of A & R directors to experiment with them on the creation of new sounds and new gimmicks which catch the public's ear and give the artist a specific identification.

In the next few years, as more advances are made in electronic development, as even newer devices are invented, we should see a further stimulant to the development of new artists. Each new sound has the possibility for creating an individuality for some new artist so that the public can readily identify him.

We owe a great deal of the thanks for the achievement of these new sounds to the musical directors and A & R heads who have had the vision and courage to experiment, to take hold of new forms and see what they produce. It's only because we have people in this industry with imagination enough to visualize what never has been done before that we have a growing industry, a dynamic one, one this is constantly making strides forward.

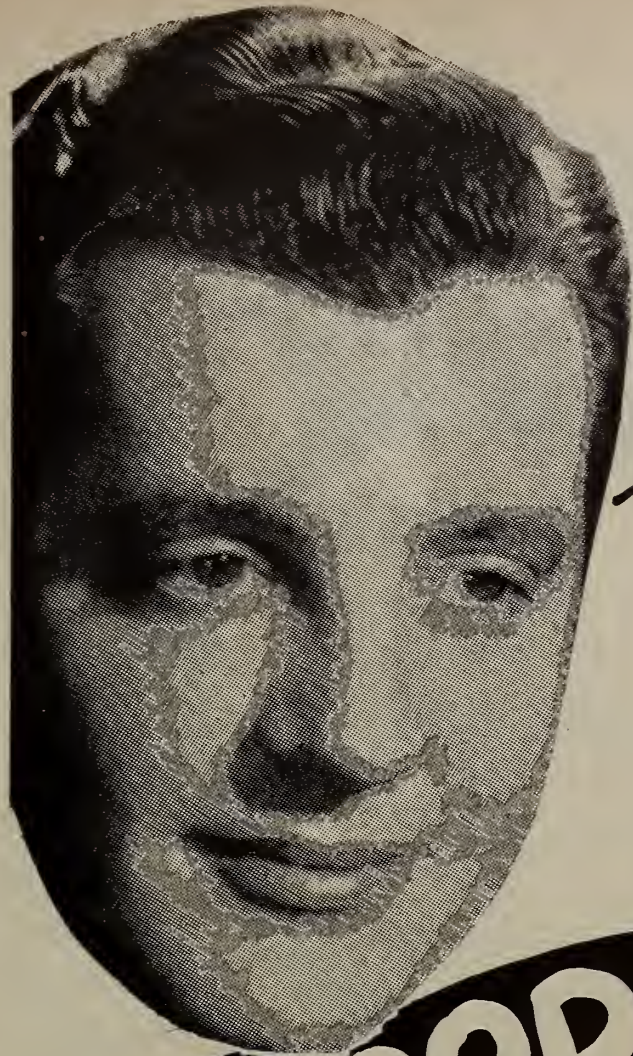
Today a record is magic—magic in every sense of the word. It's magic in the sound it creates, very often a sound that cannot be duplicated any place else. It's magic in the picture it establishes in the mind of the listeners, in the world it imagines—a picturesque, wonderful world that most people dream of and which can often be attained only in imagination.

Music is one of the most compelling factors in our lives. It reflects our joys and sorrows and hopes for the future. It comforts us, excites us, gives us courage.

The greater variety of musical sounds that we can develop, the greater opportunity we in the music business have for reaching the greatest number of people, for touching the widest range of emotions, for finding a sound that is meaningful, stimulating to someone who has never before been touched with music.

Electronics has given us a whole wide new field in which to experiment. It has paved the way for record sales to a much greater audience than we are reaching now.

Men with imagination and courage and daring are enhancing the importance of records with each new development they produce. They are using records to create a truly magic world.



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FROM

Record Retailing

MAGAZINE

Neil F. Harrison
Publisher

274 MADISON AVE.
NEW YORK, N. Y.

THE CASH BOX



Listings below are reprinted exactly as submitted by leading disk jockeys throughout the nation for the week ending June 21 without any changes on the part of THE CASH BOX.

Robin Seymour

WKM—Dearborn, Mich.

1. WALKIN' MY BABY BACK HOME (Johnnie Ray)
2. HERE IN MY HEART (Al Martino)
3. THIS IS THE BEGINNING OF THE END (Don Cornell)
4. LOVER (Lee-Jenkins)
5. MAYBE (Como-Fisher)
6. WATERMELON WEATHER (Como-Fisher)
7. THE MASK IS OFF (Buddy Costa)
8. AUF WIEDERSEH'N SWEETHEART (Ames Brothers)
9. CUBAN NIGHTINGALE (Camarata)
10. FAREWELL (Helen O'Connell)

Dick Coleman

WCBM—Baltimore, Md.

1. I'M YOURS (Eddie Fisher)
2. I'LL WALK ALONE (Don Cornell)
3. WALKIN' MY BABY BACK HOME (Johnnie Ray)
4. HALF AS MUCH (Rosemary Clooney)
5. WHY DID YOU LEAVE ME? (Perry Como)
6. SOMEWHERE ALONG THE WAY (Nat "King" Cole)
7. KISS OF FIRE (Georgia Gibbs)
8. HERE IN MY HEART (Al Martino)
9. I'M CONFESSIN' (Paul-Ford)
10. NEVER LEAVE ME (Steve Lawrence)

Ross Smitherman

WHBS—Huntsville, Ala.

1. I'M CONFESSIN' (Paul-Ford)
2. I'M YOURS (Don Cornell)
3. HERE IN MY HEART (Al Martino)
4. DELICADO (Stan Kenton)
5. PITTSBURGH, PENNSYLVANIA (Guy Mitchell)
6. KISS OF FIRE (Louis Armstrong)
7. YOU'LL NEVER WALK ALONE (Perry Como)
8. SMOKE RINGS (Paul-Ford)
9. WALKIN' MY BABY BACK HOME (Johnnie Ray)
10. SUGARBUSH (Laine-Day)

Bill Anson

KFWB—Hollywood, Calif.

1. SOMEWHERE ALONG THE WAY (Nat "King" Cole)
2. KISS OF FIRE (Georgia Gibbs)
3. I'LL WALK ALONE (Don Cornell)
4. LOVER (Lee-Jenkins)
5. I WAITED A LITTLE TOO LONG (Kay Starr)
6. HERE IN MY HEART (Al Martino)
7. TELL ME WHY (Eddie Fisher)
8. BE ANYTHING (Eddy Howard)
9. DELICADO (Dinah Shore)
10. A GUY IS A GUY (Doris Day)

Don Bell

KRNT—Des Moines, Iowa

1. I'M YOURS (Eddie Fisher)
2. DELICADO (Percy Faith)
3. BLACKSMITH BLUES (Ella Mae Morse)
4. WHEEL OF FORTUNE (Kay Starr)
5. KISS OF FIRE (Billy Eckstine)
6. I'LL WALK ALONE (Jane Froman)
7. A GUY IS A GUY (Doris Day)
8. BLUE TANGO (Leroy Anderson)
9. HERE IN MY HEART (Tony Bennett)
10. FAREWELL (Helen O'Connell)

Bill Reynolds

WSTC—Stamford, Conn.

1. BE ANYTHING (Champ Butler)
2. SMOKE RINGS (Paul-Ford)
3. FORGIVE ME (Peggy Lee)
4. WATERMELON WEATHER (Como-Fisher)
5. FLUTER'S SAMBA (Camarata)
6. BLUE TANGO (Leroy Anderson)
7. KISS OF FIRE (Georgia Gibbs)
8. TWO (WHO LOVE AS ONE) (Champ Butler)
9. YOU'LL NEVER BE MINE (Guy Mitchell)
10. HONEST AND TRULY (Guy Lombardo)

Bud Shurian

WARE—Ware, Mass.

1. I'M YOURS (Don Cornell)
2. OWL LULLABY (Jimmy Boyd)
3. HERE IN MY HEART (Tony Bennett)
4. DELICADO (Percy Faith)
5. YOU (Sammy Kaye)
6. CORAL REEF (Neal Hefti)
7. PLINK, PLANK, PLUNK (Owen Bradley)
8. A'L OF ME (Johnnie Ray)
9. BE ANYTHING (Eddy Howard)
10. KISS OF FIRE (Georgia Gibbs)

Pete Ward

WARE—Ware, Mass.

1. I'M YOURS (Don Cornell)
2. AUF WIEDERSEH'N SWEETHEART (Vera Lynn)
3. OWL LULLABY (Jimmy Boyd)
4. DELICADO (Ralph Flanagan)
5. RUTZA RUTZA (Bell Sisters)
6. YOU'LL NEVER BE MINE (Guy Mitchell)
7. MORE OR LESS (Burt Taylor)
8. MAYBE (Como-Fisher)
9. IN THE GOOD OLD SUMMERTIME (Paul-Ford)
10. BOTCH-A-ME (Rosemary Clooney)

Howard Miller

WIND—Chicago, Ill.

1. HERE IN MY HEART (Al Martino)
2. KISS OF FIRE (Toni Arden)
3. I HEAR A RHAPSODY (Frank Sinatra)
4. SOMEWHERE ALONG THE WAY (Nat "King" Cole)
5. DAY OF JUBILO (Guy Mitchell)
6. I'M SORRY (Bobby Wayne)
7. I MAY HATE MYSELF IN THE MORNING (Bette McLaurin)
8. AUF WIEDERSEH'N SWEETHEART (Vera Lynn)
9. MAYBE (Como-Fisher)
10. I CAN'T CRY ANYMORE (Don Cornell)

Paul Flanagan

WTRY—Troy, N. Y.

1. AUF WIEDERSEH'N SWEETHEART (Vera Lynn)
2. WALKIN' MY BABY BACK HOME (Johnnie Ray)
3. I'M YOURS (Eddie Fisher)
4. A MIGHTY PRETTY WALTZ (Jeri Southern)
5. DELICADO (Percy Faith)
6. SOMEWHERE ALONG THE WAY (Nat "King" Cole)
7. Here In My Heart (Al Martino)
8. LOVER (Lee-Jenkins)
9. KISS OF FIRE (Georgia Gibbs)
10. I'LL WALK ALONE (Don Cornell)

Johnny Pearson

KOWH—Omaha, Neb.

1. DELICADO (Percy Faith)
2. KISS OF FIRE (Tony Martin)
3. BLUE TANGO (Leroy Anderson)
4. I'M YOURS (Eddie Fisher)
5. I'LL WALK ALONE (Don Cornell)
6. HALF AS MUCH (Rosemary Clooney)
7. HERE IN MY HEART (Haymes-Andrews Sisters)
8. BLACKSMITH BLUES (Ella Mae Morse)
9. YOU (Sammy Kaye)
10. AZURTE (Billy Williams Quartet)

Leigh Kamman

WOV—New York, N. Y.

1. KISS OF FIRE (Louis Armstrong)
2. LOVER (Lee-Jenkins)
3. HOLD ME CLOSE (Billy Eckstine)
4. WHEN I FALL IN LOVE (Jeri Southern)
5. GET HAPPY (Buddy De Franco)
6. YOU GO TO MY HEAD (Peggy Lee)
7. WATERMELON WEATHER (Como-Fisher)
8. THE NIGHT IS FILLED WITH ECHOES (Bibi Johns)
9. AFTERNOON IN PARIS (Kenny Baker)
10. STRANGE (Del Simmons Four)

Bud Wilson

WKBR—Manchester, N. H.

1. KISS OF FIRE (Georgia Gibbs)
2. YOU'LL NEVER WALK ALONE (Perry Como)
3. DELICADO (Dinah Shore)
4. KISS OF FIRE (Billy Eckstine)
5. BLUE TANGO (Hugo Winterhalter)
6. THE WORLD HAS A PROMISE (Dinah Shore)
7. FORGIVE ME (Eddie Fisher)
8. IF SOMEONE HAD TOLD ME (Roza-Mantovani)
9. TO BE LOVED BY YOU (Clyde McCoy)
10. I'M LOST AGAIN (Tony Bennett)

Bob Perry

WLAW—Boston, Mass.

1. I'M YOURS (Don Cornell)
2. BE ANYTHING (Helen O'Connell)
3. HERE IN MY HEART (Al Martino)
4. KISS OF FIRE (Georgia Gibbs)
5. AUF WIEDERSEH'N SWEETHEART (Vera Lynn)
6. BLACK MOONLIGHT (Perry Como)
7. SILENCE AND TEARS (Sonny Howard)
8. SOUTH (Ralph Flanagan)
9. NEVER, NEVER, NEVER (Rosiland Paige)
10. BLUE TANGO (Leroy Anderson)

Hy Davis

WJXN—Jackson, Miss.

1. LONELY WINE (Bill Darnell)
2. I'M YOURS (Toni Arden)
3. I UNDERSTAND (Four Aces)
4. HERE IN MY HEART (Andrews Sisters-Haymes)
5. KISS OF FIRE (Tony Martin)
6. I WANTED LOVE (Norman Kaye)
7. DO YOU CARE (Allen Dean)
8. I'M CONFESSIN' (Paul-Ford)
9. LONESOME AND BLUE (Evelyn Knight)
10. ALMOST (Danny Davis)

Bob Murphy

WJBK—Detroit, Mich.

1. HOW MUCH WILL I MISS YOU? (Johnny Desmond)
2. MY GIRL (Frank Sinatra)
3. IT'S A SIN TO TELL A LIE (Buddy Greco)
4. IT'S BEST WE SAY GOODBYE (Brewster Boys)
5. THE MASK IS OFF (Buddy Costa)
6. SOMEWHERE ALONG THE WAY (Nat "King" Cole)
7. LOVER (Lee-Jenkins)
8. CRAZY 'CAUSE I LOVE YOU (Ames Brothers)
9. A DAY FAR AWAY FROM YOU (Bob Eberly)
10. TENDERLY (Vic Damone)

THE CASH BOX
Disk Jockeys'
REGIONAL RECORD REPORTS

Listings below are reprinted exactly as submitted by leading disk jockeys throughout the nation for the week ending June 21 without any changes on the part of THE CASH BOX.

Larry Gentile

WJBK—Detroit, Mich.

1. HERE IN MY HEART (Al Martino)
2. HALF AS MUCH (Rosemary Clooney)
3. I WILL NEVER CHANGE (Don Cherry)
4. WALKIN' MY BABY BACK HOME (Johnnie Ray)
5. WHEN YOU'RE IN LOVE (Frankie Laine)
6. I'M CONFESSIN' (Paul Ford)
7. LOVER (Lee-Jenkins)
8. KISS OF FIRE (Georgia Gibbs)
9. YOU'LL NEVER WALK ALONE (Judy Garland)
10. IT DOESN'T MAKE SENSE TO ME (Deep River Boys)

Bill Hyden

KRMG—Tulsa, Okla.

1. KISS OF FIRE (Georgia Gibbs)
2. BLUE TANGO (Guy Lombardo)
3. I'M YOURS (Eddie Fisher)
4. DELICADO (Percy Faith)
5. A GUY IS A GUY (Doris Day)
6. WHEEL OF FORTUNE (Kay Starr)
7. I'LL WALK ALONE (Jane Froman)
8. BE ANYTHING (Helen O'Connell)
9. BLACKSMITH BLUES (Ella May Morse)
10. PITTSBURGH, PENNSYLVANIA (Guy Mitchell)

Roger Clark

WNOR—Norfolk, Va.

1. WALKIN' MY BABY BACK HOME (Johnnie Ray)
2. IF SOMEONE HAD TOLD ME (Sarah Vaughn)
3. AUF WIEDERSEH'N SWEETHEART (Vera Lynn)
4. DELICADO (Percy Faith)
5. TO BE LOVED BY YOU (Dinah Shore)
6. STARS FELL ON ALABAMA (Roza-Mantovani)
7. AS TIME GOES BY (Ray Anthony)
8. LOVER (Lee-Jenkins)
9. HERE IN MY HEART (Al Martino)
10. I'M YOURS (Don Cornell)

Joe Deane

WHEC—Rochester, N. Y.

1. I'LL WALK ALONE (Don Cornell)
2. I'M YOURS (Don Cornell)
3. DELICADO (The Three Suns)
4. MORE OR LESS (Burt Taylor)
5. THE BIGGER THE FIGURE (Louis Prima)
6. A GUY IS A GUY (Doris Day)
7. TO BE LOVED BY YOU (Dinah Shore)
8. FORGIVE ME (Eddie Fisher)
9. BLUE TANGO (Leroy Anderson)
10. I DON'T MIND (Trudy Richards)

Phil Zinkand

WWSW—Pittsburgh, Pa.

1. I'M YOURS (Don Cornell)
2. TELL ME WHY (Four Aces)
3. I'LL WALK ALONE (Don Cornell)
4. BLUE TANGO (Leroy Anderson)
5. ONE LITTLE CANDLE (Perry Como)
6. HERE IN MY HEART (Al Martino)
7. DELICADO (Three Suns)
8. IT'S A SIN TO TELL A LIE (Buddy Greco)
9. I UNDERSTAND (Four Aces)
10. LOVER (Lee-Jenkins)

Paul Bartell

WFOX—Milwaukee, Wis.

1. AUF WIEDERSEH'N SWEETHEART (Vera Lynn)
2. LOVER (Lee-Jenkins)
3. HERE IN MY HEART (Al Martino)
4. DELICADO (Percy Faith)
5. FORGIVE ME (Eddie Fisher)
6. HALF AS MUCH (Rosemary Clooney)
7. I'M YOURS (Eddie Fisher)
8. ONCE IN AWHILE (Patti Page)
9. I'M SORRY (Bobby Wayne)
10. IN THE GOOD OLD SUMMERTIME (Paul Ford)

Bud Brees

WPEN—Philadelphia, Pa.

1. WALKIN' MY BABY BACK HOME (Johnnie Ray)
2. VANESSA (Hugo Winterhalter)
3. GONNA GET ALONG WITHOUT YA (Teresa Brewer)
4. WATERMELON WEATHER (Como-Fisher)
5. LONELY WINE (Bill Darnell)
6. MOUNTAINS IN THE MOONLIGHT (Johnnie Ray)
7. WHY DID YOU LEAVE ME? (Perry Como)
8. HALF AS MUCH (Rosemary Clooney)
9. ONCE IN AWHILE (Patti Page)
10. SMOOTH AS SILK (Dolly Dawn)

Larry Wilson

WNOE—New Orleans, La.

1. HERE IN MY HEART (Al Martino)
2. WALKIN' MY BABY BACK HOME (Johnnie Ray)
3. I'M LOST AGAIN (Tony Bennett)
4. BE ANYTHING (Peggy Lee)
5. NEVER, NEVER, NEVER (Rosalind Paige)
6. POINCIANA (Steve Lawrence)
7. TOOTHACHE IN MY HEEL (James Melton)
8. LOVER (Lee-Jenkins)
9. I'M YOURS (Don Cornell)
10. DELICADO (Percy Faith)

Ed Bartell

KQV—Pittsburgh, Pa.

1. HERE IN MY HEART (Al Martino)
2. DELICADO (Percy Faith)
3. MAYBE (Como-Fisher)
4. SMOKE RINGS (Paul Ford)
5. LOVER (Lee-Jenkins)
6. IF SOMEONE HAD TOLD ME (Roza-Mantovani)
7. FAREWELL (Helen O'Connell)
8. KISS OF FIRE (Tony Martin)
9. BOTCH-A-ME (Rosemary Clooney)
10. IT HAPPENED IN MONTEREY (Mantovani)

Joe Grady & Ed Hurst

WPEN—Philadelphia, Pa.

1. BY AND BY (Art Tatt)
2. HERE IN MY HEART (Al Martino)
3. I'M YOURS (Eddie Fisher)
4. ROCK THE JOINT (Bill Haley)
5. WALKIN' MY BABY BACK HOME (Johnnie Ray)
6. WANTED (Four Aces)
7. GONNA GET ALONG WITHOUT YA (Teresa Brewer)
8. LET THERE BE LOVE (Joni James)
9. I'LL WALK ALONE (Don Cornell)
10. I'M SORRY (Bobby Wayne)

Red Munro

WTMA—Charleston, S. C.

1. DELICADO (Percy Faith)
2. BE ANYTHING (Peggy Lee)
3. MAYBE (Como-Fisher)
4. THAT'S THE CHANCE YOU TAKE (Patty Andrews)
5. I'M YOURS (Don Cornell)
6. CRAZY 'CAUSE I LOVE YOU (Ames Brothers)
7. SCATTERBRAIN (Ray Anthony)
8. AS TIME GOES BY (Ray Anthony)
9. COME OUT WHEREVER YOU ARE (Mindy Carson)
10. HERE IN MY HEART (Alan Dale)

Jim Lounsbury

WIND—Chicago, Ill.

1. HERE IN MY HEART (Al Martino)
2. KISS OF FIRE (Georgia Gibbs)
3. DELICADO (Percy Faith)
4. AUF WIEDERSEH'N SWEETHEART (Vera Lynn)
5. I'M YOURS (Don Cornell)
6. BLUE TANGO (Leroy Anderson)
7. HALF AS MUCH (Rosemary Clooney)
8. A GUY IS A GUY (Doris Day)
9. FORGIVE ME (Eddie Fisher)
10. BE ANYTHING (Eddy Howard)

Alan Black

WPIT—Pittsburgh, Pa.

1. ONE LITTLE CANDLE (Perry Como)
2. IDAHO STATE FAIR (Vaughn Monroe)
3. DELICADO (Percy Faith)
4. LOVER (Lee-Jenkins)
5. HERE IN MY HEART (Al Martino)
6. KISS OF FIRE (Tony Martin)
7. SOMEWHERE ALONG THE WAY (Nat "King" Cole)
8. WE THREE (Ink Spots)
9. MAYBE (Como-Fisher)
10. HALF AS MUCH (Rosemary Clooney)

Bob Deissler

WAAT—Newark, N. J.

1. WALKIN' MY BABY BACK HOME (Johnnie Ray)
2. KISS OF FIRE (Georgia Gibbs)
3. I'M YOURS (Don Cornell)
4. I UNDERSTAND (Four Aces)
5. BLUE TANGO (Leroy Anderson)
6. CARIOCA (Paul Ford)
7. HERE IN MY HEART (Al Martino)
8. I'LL WALK ALONE (Don Cornell)
9. MY HERO (Four Aces)
10. I WAITED A LITTLE TOO LONG (Kay Starr)

Alan Saunders

WYNJ—Newark, N. J.

1. KISS OF FIRE (Georgia Gibbs)
2. I'M YOURS (Don Cornell)
3. HERE IN MY HEART (Al Martino)
4. A GUY IS A GUY (Doris Day)
5. BLUE TANGO (Leroy Anderson)
6. I WAITED A LITTLE TOO LONG (Kay Starr)
7. GONNA GET ALONG WITHOUT YA (Teresa Brewer)
8. LONELY WINE (Eddie Miller)
9. MAMMY OF MINE (Len Forrest)
10. HELLO EVERYBODY (Joe King & Eddie)

Jerry Crocker

WJBK—Detroit, Mich.

1. LOVER (Lee-Jenkins)
2. HERE IN MY HEART (Al Martino)
3. DELICADO (Percy Faith)
4. 5-10-15 HOURS (Stash Carter)
5. WATERMELON WEATHER (Lee-Crosby)
6. IT'S A SIN TO TELL A LIE (Buddy Greco)
7. MORE OR LESS (Burt Taylor)
8. STAY (Bill Farrell)
9. OAKIE BOOGIE (Ella Moe Morse)
10. PLEASE BE KIND (Lily Ann Carol)

Good Luck
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**"SOMEWHERE
ALONG THE WAY"**
• JERRY GRAY—Decca
• HUGO WINTERHALTER—R.C.A. Victor
• NAT King COLE—Capitol
• TONY BENNETT—Columbia
UNITED MUSIC CORP. 1619 Broadway, N.Y. 19, N.Y.

THE CASH BOX Disk Jockeys' REGIONAL RECORD REPORTS

Listings below are reprinted exactly as submitted by leading disk jockeys throughout the nation for the week ending June 21 without any changes on the part of THE CASH BOX.

Mac McGuire

WIP—Philadelphia, Pa.

1. WANTED (Four Aces)
2. KISS OF FIRE (Georgia Gibbs)
3. A LITTLE KISS GOODNIGHT (Day-Mitchell)
4. HERE IN MY HEART (Al Martino)
5. I'LL WALK ALONE (Don Cornell)
6. PITTSBURGH, PENNSYLVANIA (Guy Mitchell)
7. GONNA GET ALONG WITHOUT YA (Teresa Brewer)
8. WATERMELON WEATHER (Como-Fisher)
9. AM I IN LOVE (Littin' Tiltons)
10. I'M LOST AGAIN (Tony Bennett)

Mort Nusbaum

WHAM—Rochester, N. Y.

1. PLINK, PLANK, PLUNK (Three Suns)
2. I'M CONFESSIN' (Paul-Ford)
3. I'M YOURS (Don Cornell)
4. PLINK, PLANK, PLUNK (Leroy Anderson)
5. I'LL WALK ALONE (Don Cornell)
6. DELICADO (Three Suns)
7. I UNDERSTAND (Four Aces)
8. COME OUT WHEREVER YOU ARE (Mindy Carson)
9. MAYBE (Como-Fisher)
10. I CAN'T CRY ANYMORE (Don Cornell)

Bob Watson

WSB—Atlanta, Ga.

1. BLUE TANGO (Leroy Anderson)
2. A GUY IS A GUY (Doris Day)
3. KISS OF FIRE (Georgia Gibbs)
4. BE ANYTHING (Eddy Howard)
5. DELICADO (Waldyr Azevedo)
6. BLACKSMITH BLUES (Ella Mae Morse)
7. HERE IN MY HEART (Vic Damone)
8. WHEEL OF FORTUNE (Sunny Gale)
9. JUNCO PARTNER (Richard Hayes)
10. AT LAST (Ray Anthony)

Lee Morris

WSB—Atlanta, Ga.

1. I'M YOURS (Eddie Fisher)
2. KISS OF FIRE (Georgia Gibbs)
3. HERE IN MY HEART (Andrews Sisters-Hoymes)
4. DELICADO (Percy Faith)
5. I UNDERSTAND (Four Aces)
6. THE MASK IS OFF (Buddy Costa)
7. HALF AS MUCH (Rosemary Clooney)
8. BLUE TANGO (Hugo Winterhalter)
9. I CONCENTRATE ON YOU (Perry Como)
10. IT HAPPENED IN MONTEREY (Fred Waring)

Wallie Dunlap

WICC—Bridgeport, Conn.

1. I'M YOURS (Eddie Fisher)
2. HERE IN MY HEART (Al Martino)
3. DELICADO (Percy Faith)
4. THAT'S HOW IT GOES (Frankie Laine)
5. BUNK HOUSE BOOGIE (Roy McKinley)
6. AUF WIEDERSEH'N SWEETHEART (Vera Lynn)
7. JUNCO PARTNER (Richard Hayes)
8. WHY DID YOU LEAVE ME? (Perry Como)
9. CUBAN NIGHTINGALE (Camarota)
10. YOU'LL NEVER BE MINE (Guy Mitchell)

Art Kay

WVLK—Lexington, Ky.

1. MAYBE (Como-Fisher)
2. HERE IN MY HEART (Al Martino)
3. KISS OF FIRE (Georgia Gibbs)
4. BE ANYTHING (Eddy Howard)
5. A GUY IS A GUY (Doris Day)
6. I'M YOURS (Eddie Fisher)
7. BLACKSMITH BLUES (Ella Mae Morse)
8. BLUE TANGO (Leroy Anderson)
9. WILD SIDE OF LIFE (Burl Ives)
10. HALF AS MUCH (Rosemary Clooney)

Bob Corley

WQXI—Atlanta, Ga.

1. KISS OF FIRE (Georgia Gibbs)
2. BE ANYTHING (Eddy Howard)
3. DELICADO (Dinah Shore)
4. I'M YOURS (Don Cornell)
5. HERE IN MY HEART (Tony Bennett)
6. A GUY IS A GUY (Doris Day)
7. LOVER (Lee-Jenkins)
8. FORGIVE ME (Eddie Fisher)
9. BLUE TANGO (Leroy Anderson)
10. THE PARTING SONG (Vera Lynn)

Maurice Hart

WFWB—Hollywood, Cal.

1. HERE IN MY HEART (Al Martino)
2. BLUE TANGO (Leroy Anderson)
3. POINCIANA (Steve Lawrence)
4. JOHNNY (Giselle MacKenzie)
5. IT'S A SIN TO TELL A LIE (Four Knights)
6. PITTSBURGH, PENNSYLVANIA (Guy Mitchell)
7. KISS OF FIRE (Tony Martin)
8. BE ANYTHING (Eddy Howard)
9. WHEEL OF FORTUNE (Bell Sisters)
10. RUTZA RUTZA (Bobby Wayne)

Keith Sterling

KCOY—Ottawa, Ont., Can.

1. SILENCE AND TEARS (Sonny Howard)
2. BLUE TANGO (Leroy Anderson)
3. HERE IN MY HEART (Al Martino)
4. ANYTIME (Eddie Fisher)
5. DELICADO (Percy Faith)
6. KISS OF FIRE (Georgia Gibbs)
7. I'M YOURS (Don Cornell)
8. WHEEL OF FORTUNE (Kay Starr)
9. FOOLISH LOVER (Sonny Howard)
10. I'LL WALK ALONE (Don Cornell)

Pat Chamburs

WFLA—Tampa, Fla.

1. ONE HOUR AHEAD OF THE POSSE (Burl Ives)
2. STAR EYES (Helen O'Connell)
3. AS TIME GOES BY (Ray Anthony)
4. HERE IN MY HEART (Al Martino)
5. I'M CONFESSIN' (Paul-Ford)
6. I'M YOURS (Don Cornell)
7. LONELY WINE (Les Baxter)
8. KISS OF FIRE (Ralph Flanagan)
9. YOU'LL NEVER BE MINE (Aion Dean)
10. JUST A LITTLE LOVIN' (Bob Crosby)

Roger Nash

WJMR—New Orleans, La.

1. HERE IN MY HEART (Al Martino)
2. LOVER (Lee-Jenkins)
3. DELICADO (Percy Faith)
4. THE PARTING SONG (Vera Lynn)
5. POINCIANA (Steve Lawrence)
6. KISS OF FIRE (Georgia Gibbs)
7. THE MASK IS OFF (Buddy Costa)
8. WATERMELON WEATHER (Como-Fisher)
9. BOTCH-A-ME (Rosemary Clooney)
10. LONELY WINE (Les Baxter)

Brad Philips

WINS—New York, N. Y.

1. WHY DID YOU LEAVE ME? (Perry Como)
2. HERE IN MY HEART (Al Martino)
3. WALKIN' MY BABY BACK HOME (Johnnie Roy)
4. DELICADO (Percy Faith)
5. KISS OF FIRE (Georgia Gibbs)
6. I'M YOURS (Eddie Fisher)
7. I'M CONFESSIN' (Paul-Ford)
8. A GUY IS A GUY (Doris Day)
9. BLUE TANGO (Leroy Anderson)
10. LOVER (Lee-Jenkins)

"Lace"

WAAB—Worcester, Mass.

1. WALKIN' MY BABY BACK HOME (Johnnie Roy)
2. HERE IN MY HEART (Al Martino)
3. KISS OF FIRE (Georgia Gibbs)
4. BE ANYTHING (Champ Butler)
5. DELICADO (Percy Faith)
6. LONESOME AND BLUE (Hefti-Wayne)
7. I'M YOURS (Cornell & Fisher)
8. I WAITED A LITTLE TOO LONG (Kay Starr)
9. I'M CONFESSIN' (Paul-Ford)
10. GONNA GET ALONG WITHOUT YA (Teresa Brewer)

Sid Dickler

WHOD—Pittsburgh, Pa.

1. HALF AS MUCH (Rosemary Clooney)
2. SOMEWHERE ALONG THE WAY (Nat "King" Cole)
3. DELICADO (Three Suns)
4. DIDJA EVER? (Mary Small)
5. I'LL WALK ALONE (Don Cornell)
6. JUNCO PARTNER (Richard Hayes)
7. WHY DID YOU LEAVE ME? (Perry Como)
8. MERRY GO ROUND GOES ROUND (Mary Small)
9. LITTLE TRAIN A-CHUGGIN' IN MY HEART (Marion Morgan)
10. LOVE ME, MY LOVE (Phil Brito)

Joe Ryan

WALL—Middletown, N. Y.

1. AUF WIEDERSEH'N SWEETHEART (Vera Lynn)
2. DELICADO (Waldyr Azevedo)
3. I'M SORRY (Dick Haymes)
4. GONNA GET ALONG WITHOUT YA (Teresa Brewer)
5. WHAT GOOD IS A GAL (Debbie Reynolds)
6. WALKIN' MY BABY BACK HOME (Johnnie Roy)
7. IF SOMEONE HAD TOLD ME (Roza-Mantovani)
8. IN THE GOOD OLD SUMMERTIME (Paul-Ford)
9. WATERMELON WEATHER (Como-Fisher)
10. ONCE IN AWHILE (Patti Page)

Chuck Thompson

WFOR—Hattiesburg, Miss.

1. WALKIN' MY BABY BACK HOME (Johnnie Roy)
2. ME TOO (Kay Starr)
3. LONESOME AND BLUE (Evelyn Knight)
4. DELICADO (Dinah Shore)
5. NIGHT TRAIN (Buddy Marrow)
6. SNOW IN LOVERS LANE (Frankie Loine)
7. FORGIVE ME (Peggy Lee)
8. STRANGE SENSATION (June Valli)
9. POTATO CHIPS (Phil Harris)
10. THE BOOM SONG (Jeanne Goyle)

THE CASH BOX
Disk Jockey's
REGIONAL RECORD REPORTS

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Chaz Royce

WDAE—Tampa, Fla.

1. THE MASK IS OFF (Buddy Costa)
2. BLUE TANGO (Hugo Winterhalter)
3. KISS OF FIRE (Georgia Gibbs)
4. WALKIN' MY BABY BACK HOME (Johnnie Ray)
5. PITTSBURGH, PENNSYLVANIA (Guy Mitchell)
6. GOODNIGHT (Buddy Costa)
7. DELICADO (Percy Faith)
8. HERE IN MY HEART (Al Martino)
9. FORGIVE ME (Eddie Fisher)
10. BLACKSMITH BLUES (Ella Mae Morse)

Gene Davis

WDOK—Cleveland, Ohio

1. AUF WIEDERSEH'N SWEETHEART (Vera Lynn)
2. HERE IN MY HEART (Al Martino)
3. KISS OF FIRE (Billy Eckstine)
4. STRANGE SENSATION (June Valli)
5. LOVER (Lee-Jenkins)
6. DELICADO (Percy Faith)
7. BREAK THE BANDS THAT BIND ME (Tony Bavaar)
8. NEVER LEAVE ME (Steve Lawrence)
9. GOD IS LOVE (Golden Chorus)
10. THIS IS THE BEGINNING OF THE END (Don Cornell)

Murray Jordan

WLIB—New York, N. Y.

1. THE MASK IS OFF (Buddy Costa)
2. HERE IN MY HEART (Al Martino)
3. I'M YOURS (Don Cornell)
4. I'M CONFESSIN' (Paul-Ford)
5. SOMEWHERE ALONG THE WAY (Tony Bennett)
6. FOR THE VERY FIRST TIME (Tony Martin)
7. I'M SORRY (Alan Dale)
8. IS IT TRUE? (Danny Sutton)
9. DELICADO (Percy Faith)
10. SMALL TALK (Freddie Martin)

Jim Grohman

WMID—Atlantic City, N. J.

1. AUF WIEDERSEH'N SWEETHEART (Eddy Howard)
2. HERE IN MY HEART (Vic Damone)
3. LOVER (Lee-Jenkins)
4. I'M YOURS (Eddie Fisher)
5. YOU BELONG TO ME (Barton-Greco)
6. TAKE MY HEART (Toni Arden)
7. DELICADO (Percy Faith)
8. ONE LITTLE WORD (James Melton)
9. I WAITED A LITTLE TOO LONG (Koy Starr)
10. IN A PERSIAN MARKET (Ralph Marterie)

Ed Perry

KFRE—Fresno, Cal.

1. DELICADO (Percy Faith)
2. I'LL WALK ALONE (Don Cornell)
3. HALF AS MUCH (Rosemary Clooney)
4. BLUE TANGO (Hugo Winterhalter)
5. THE MOCKING BIRD (Four Lads)
6. PITTSBURGH, PENNSYLVANIA (Guy Mitchell)
7. WALKIN' MY BABY BACK HOME (Johnnie Ray)
8. KISS OF FIRE (Georgia Gibbs)
9. LONELY WINE (Bill Snyder)
10. SOMEWHERE ALONG THE WAY (Nat "King" Cole)

Ray Schreiner

WRNL—Richmond, Va.

1. HERE IN MY HEART (Al Martino)
2. DELICADO (Percy Faith)
3. LOVER (Lee-Jenkins)
4. I'M YOURS (Eddie Fisher)
5. ON THE FIRST WARM DAY (Rosemary Clooney)
6. WATERMELON WEATHER (Como-Fisher)
7. WALKIN' MY BABY BACK HOME (Johnnie Ray)
8. A GUY IS A GUY (Doris Day)
9. ME TOO (Kay Starr)
10. FORGIVE ME (Eddie Fisher)

Ray Drury

WSPR—Springfield, Mass.

1. KISS OF FIRE (Georgia Gibbs)
2. WALKIN' MY BABY BACK HOME (Johnnie Ray)
3. HERE IN MY HEART (Al Martino)
4. DELICADO (Stan Kenton)
5. HOLD ME CLOSE (Billy Eckstine)
6. TO BE LOVED BY YOU (Dinah Shore)
7. I'M YOURS (Don Cornell)
8. BLUE TANGO (Leroy Anderson)
9. FORGIVE ME (Eddie Fisher)
10. WHY DID YOU LEAVE ME? (Perry Como)

Ira Cook

KECA & KMPC—Hollywood, Cal.

1. DELICADO (Percy Faith)
2. KISS OF FIRE (Georgia Gibbs)
3. HERE IN MY HEART (Al Martino)
4. I'M YOURS (Eddie Fisher)
5. A PLACE IN THE SUN (Victor Young)
6. I'LL WALK ALONE (Don Cornell)
7. CARIOCA (Paul-Ford)
8. NIGHT TRAIN (Buddy Morrow)
9. BE ANYTHING (Helen O'Connell)
10. THAT'S THE CHANCE YOU TAKE (Don Cornell)

Jay McMaster

WMEX—Boston, Mass.

1. KISS OF FIRE (Georgia Gibbs)
2. DELICADO (Percy Faith)
3. I'M CONFESSIN' (Paul-Ford)
4. LOVER (Lee-Jenkins)
5. WHY DID YOU LEAVE ME? (Perry Como)
6. MORE OR LESS (Burt Taylor)
7. PLEASE SAY YOU LOVE ME (Frank Stevens)
8. YOU'LL NEVER BE MINE (Guy Mitchell)
9. RAINDROPS (Vinni De Campo)
10. HERE IN MY HEART (Al Martino)

Dick Outlaw

WILM—Wilmington, Del.

1. HERE IN MY HEART (Al Martino)
2. I'M YOURS (Don Cornell)
3. KISS OF FIRE (Billy Eckstine)
4. WALKIN' MY BABY BACK HOME (Johnnie Ray)
5. DELICADO (Percy Faith)
6. MY GAL (Frank Sinatra)
7. BLACKSMITH BLUES (Ella Mae Morse)
8. BLUE TANGO (Leroy Anderson)
9. HALF AS MUCH (Rosemary Clooney)
10. BE ANYTHING (Wini Brown)

Gary Lesters

WVNJ—Newark, N. J.

1. KISS OF FIRE (Georgia Gibbs)
2. I WAITED A LITTLE TOO LONG (Kay Starr)
3. BLUE TANGO (Leroy Anderson)
4. LONELY WINE (Bill Darnell)
5. FORGIVE ME (Eddie Fisher)
6. I'M YOURS (Don Cornell)
7. HERE IN MY HEART (Tony Bennett)
8. BLACKSMITH BLUES (Ella Mae Morse)
9. DELICADO (Stan Kenton)
10. TRUE BLUE HEART (Lee Rogers)

John Gale

WINN—Louisville, Ky.

1. HERE IN MY HEART (Al Martino)
2. KISS OF FIRE (Georgia Gibbs)
3. I'M YOURS (Toni Arden)
4. ALL OF ME (Johnnie Ray)
5. I'M SORRY (Bobby Wayne)
6. ROAD OF REGRET (Jimmie Logsdon)
7. WALKING IN THE SUNSHINE (Frank Sinatra)
8. PERFIDIA (Billy May)
9. I'LL WALK ALONE (Don Cornell)
10. BE ANYTHING (Champ Butler)

Bud Wendell

WJMO—Cleveland, Ohio

1. LOVER (Lee-Jenkins)
2. HERE IN MY HEART (Al Martino)
3. I'M YOURS (Don Cornell)
4. DELICADO (Percy Faith)
5. KISS OF FIRE (Georgia Gibbs)
6. THIS IS THE BEGINNING OF THE END (Don Cornell)
7. BATTLE HYMN OF THE REPUBLIC (Johnny Desmond)
8. I'LL WALK ALONE (Don Cornell)
9. FAREWELL (Helen O'Connell)
10. LONG AGO LAST NIGHT (Joe Mooney Trio)

Dick Webb

WIVY—Jacksonville, Fla.

1. KISS OF FIRE (Georgia Gibbs)
2. BLUE TANGO (Les Baxter)
3. I'M YOURS (Don Cornell)
4. HERE IN MY HEART (Al Martino)
5. ME TOO (Kay Starr)
6. POINCIANA (Steve Lawrence)
7. I'M CONFESSIN' (Paul-Ford)
8. DELICADO (Three Suns)
9. WALKIN' MY BABY BACK HOME (Johnnie Ray)
10. CHEROKEE (Jerry Wald)

Don McLeod

WJBK—Detroit, Mich.

1. HERE IN MY HEART (Al Martino)
2. I'M YOURS (Don Cornell)
3. LOVER (Lee-Jenkins)
4. HOW MUCH WILL I MISS YOU (Johnny Desmond)
5. PLEASE (Bill Farrell)
6. THIS IS THE BEGINNING OF THE END (Don Cornell)
7. SOMEWHERE ALONG THE WAY (Nat "King" Cole)
8. VANESSA (Hugo Winterhalter)
9. THE MASK IS OFF (Buddy Costa)
10. BE ANYTHING (Helen O'Connell)

Ray Perkins

KFEL—Denver, Cal.

1. KISS OF FIRE (Georgia Gibbs)
2. DELICADO (Percy Faith)
3. BLUE TANGO (Leroy Anderson)
4. I'LL WALK ALONE (Don Cornell)
5. A GUY IS A GUY (Doris Day)
6. I'M YOURS (Eddie Fisher)
7. BE ANYTHING (Eddy Howard)
8. HERE IN MY HEART (Al Martino)
9. CHEROKEE (Barclay Allen)
10. SUGARBUSH (Laine-Day)

10th Anniversary Greetings to THE CASH BOX

In The Short Space of 10 Months MONTCLARE Has Come Up With

4 Big Ones

"GAMBELLA"
 (THE GAMBLING LADY)

"MY LEI-EE-YANA"

"DAY OF JUBILO"

and just released—**FRANKIE LAINE'S**
 fabulous record...

"ROCK of GIBRALTER"

MONTCLARE MUSIC CORPORATION
 1576 BROADWAY, N. Y. 9109 SUNSET BLVD., HOLLYWOOD, CALIF.

The Rise of Syd Nathan and King Records Detailed In Revere Copper House Organ As it Tells the Part Copper Plays In the Manufacture of Records

A recent copy of the "Revere Patriot", house organ of the Revere Copper Company, contained an article on the manufacture of records, and the use of copper therein. Because the problems that arise and the planning that goes into making a record are of interest to all in the music field, we are reprinting the story as it appeared in the "Revere Patriot".

* * *

Once upon a time there were no disc jockeys and no juke boxes. Hillbillies really lived in the hills and the blues had not yet been born. Music came from the reed-organ in the seldom opened parlor or from Uncle Charlie's mandolin. Those bolder ones who sought more wicked sounds could put a nickel in the pianola (automatic piano to the newer generation) down at the village soda fountain. Then, in the latter part of the last century, came talking machines, gramophones or graphaphones, whichever you want to call them. As has been the case with almost every invention in history, the coming of these machines opened up new jobs and even new industries. The development of the phonograph and its accessories has even made more employment for Revere people.

As phonographs and records became a part of the American way of life; and as a newer development, radio, began to make use of them, certain picturesque slang expressions began to be applied to them. "Juke boxes" replaced the old automatic player piano and records became "discs," "sides" and "platters". And from the use of Revere copper in the making of the dies, or "stampers", used in making records comes the title of our story.

A dozen years or so ago, there lived in Cincinnati, Ohio, a man who understood and appreciated the American system of free competitive enterprise. He had established himself in his own business of wholesaling small radios. His name was, and still is, Sidney Nathan, but he is no longer in the wholesale radio business. He is the president of another business he founded, King Records, Inc., a company which uses Revere Copper in a most interesting way, Royal Plastics Manufacturing Division of King Records, Inc., under the direction of President Howard Kessel, make recordings and stamp records for phonographs and juke boxes. A vital part of the process involves a plating operation centering around Revere anode copper.

Before the records can actually be stamped, there are dozens of problems that must be met and solved. We sometimes think the copper, brass and aluminum business is complicated, but it's simple as ABC compared to the record business. One of the major reasons that this is true is because we know our customers are going to buy what we make pretty largely before we make it. But when a new record is made nobody knows whether the public will buy it or not; or if they do

buy it how many will be sold. It seems that there is a difference in songs. Some sound good and people will listen as long as it's free but wouldn't spend a nickel to have it in their homes. Other songs seem to grow on people and are still selling after many pressings.

Though it's a bit aside from our story, the sources of recorded music is quite interesting. Before the public hears a song it has to be written and published. To be sure of a source of new music, King Records has its own publishing houses, and has an interest in several others all over the country, and are always looking for original songs by both amateur and professional writers. The cream of the crop of these publishing houses is then con-

performers. Only an engineer could understand a more complete description of the equipment so we'll pass that.

However, it isn't always practical to transport the musicians or singers desired from wherever they may be to Cincinnati. In cases where a big name band for instance, is wanted, but is on tour, arrangements are made to hire the facilities of the nearest recording studio.

It is the practice at King Records to record the actual "sessions" on tape, rather than on a master record. It is possible to edit a tape and take out any "sour" spots or other undesirable sections of the session. When this has been done, the song is transferred to the master record, then Royal Plastics

pound section has been preparing the "biscuits" from which the records are made. These biscuits, pictured elsewhere alongside a press, may be either plastic or shellac base material. They are pre-heated, folded up and placed in the heated dies. As the die partially closes, it carries a heat of about 300 degrees. The biscuit flows in the die to the size and shape of the record and after a proper interval, the press closes completely forming the grooves on the record.

A cooling process starts immediately and as the temperature of the die falls to about 180 degrees the operation is complete and the record can be removed. The pressing cycle takes about 30 seconds, which allows each press to produce about 800 records a day. Royal Plastics has some forty presses in operation which gives them a capacity to rank among the top ten record producers in the country.

But the record is not yet ready to be shipped. Samples have been taken at frequent intervals throughout the run and played in sound-proofed testing booths to make sure that the stampers have stayed in good condition and not broken down anywhere that would cause imperfections in the grooves. Then there is a final visual inspection and wiping before the records are packed for shipment.

Some of the details have been left out of course, but we are in somewhat of a hurry to get back to Sidney Nathan and more news of King Records . . . including how Nathan made the jump from wholesaling radios to producing records.

It seems he knew a juke box operator who owed him \$6. Unable to repay Nathan, the operator offered him 300 used records. Nathan, put a sign in his store window offering the records for sale at 10c ea. The first afternoon he sold 180 records and from then on he was in the record business.

Records were hard to get during the last war. Nathan conceived the idea of getting some hillbilly singers together, cutting some records and getting someone to press them for him. Material shortages were a terrific handicap and the whole process of hiring the pressing done so costly, that he finally decided to set up a little plant of his own with one or two presses. From that start grew King Records Inc., and its Royal Plastics Manufacturing Division, now among the top ten producers of records in America.

Royal Plastics under President Howard Kessel, has been a loyal Revere customer. By furnishing them good material and doing our best to keep our delivery promises, we can show our appreciation of that loyalty which helps to furnish added employment for Revere people.



SYDNEY NATHAN

sidered for recording purposes. And of course there are times when it seems profitable to revive old songs and to remake some of the old "standards". In any event, when a song has been decided upon, the question of the talent to be used, and the place where the recording "session" is to take place arises.

King Records has its own scientifically designed and beautifully arranged studios right at its plant in Cincinnati. The control room is completely equipped with the finest and most modern devices and is staffed with competent recording engineers with many years of experience. The control panel handles the output from five microphones and such other effects as filter, echo and so forth. Direct talk-back communication between studio and control room coordinates the efforts of producers, engineers and

Manufacturing Division is ready to take over. And Revere is about ready to step into the picture a bit.

The so-called master record is first sprayed with a silver solution to improve the plating operation by protecting the record. It is then put in a plating tank charged with Revere copper anodes. The copper platter that results from this operation receives a suitable dressing and is then used to make the "mother" platter. From the "mother" are made the "stampers" or dies from which the records are actually pressed. Plating plays a big part all through the process, and the quality of our anodes must be good to insure the best possible records.

The stampers are then set up in the book-type dies, placed in the press in a manner which permits the pressing of both sides of the record at once. In the meantime, Royal Plastics com-

Barclay Allen Overcomes Paralysis Handicap In Disk Comeback

One of the most inspiring stories to come out of the entertainment world recently is that of Barclay Allen, whose highly successful career as pianist and bandleader was cut short by a serious automobile accident in 1949, and was renewed recently in a multi-piano RCA Victor waxing.

A former pianist with the Kay Kyser and Freddie Martin aggregations—with the latter he composed and starred in "Cumana" "Barclay's Boogie", "It Happened in Havana" and others—Barclay also led his own outfit when he met with his unfortunate accident.

While driving to his living quarters after playing at the Cal-Neva Lodge on the California border, Allen's car plunged over an 18-foot embankment. He was thrown from the car and lay for six hours, unconscious, before a passing motorist found him. Two weeks later he recovered consciousness to find he was completely paralyzed. His neck was broken; his spinal cord crushed. Months of treatments finally enabled him to move his head and hands. Only a few months ago he became strong enough to operate a wheel chair. One of the first things he did was wheel it up to the piano and play a few chords. He soon found he had not lost his touch.

Early this year he says the idea of doing a "multipiano" recording came to him in a dream. He wasted no time in doing it. He rented a local recording studio, gambling that his dream technique was the gimmick that the popular music world would go for.

It took him 18 hours to put the first side—"After You've Gone"—on tape. He went to the recording studio at

10 a.m. one Saturday morning and was there until 4 a.m. Sunday morning before it was finished. He was able to play for only one hour at a time; then he would rest for half an hour.

He explained he had to do this recording in one sitting because the arrangement was all in his head—there was no written music. He was afraid if he left the studio and came back later he might forget, or lose the mood of the piece.

The second side—"Cherokee"—was the same story—18 hours of hard work a week later, from 11 a.m. Saturday to 5 a.m. Sunday.

Barclay is not new to the recording field. Before his accident, recordings in which he was featured had sold several million platters. "Sabre Dance Boogie" and "Cumana," done with Freddie Martin, both were in the million-sale class (RCA Victor).

Frequent visitors to the Barclay home at 5719 North Irvine Street, North Hollywood, are actress Jane Russell and her mother. Jane met Barclay in 1947 when both of them were appearing with Kay Kyser and they have been close friends since. Her mother, who conducts religious meetings in a chapel at her home in nearby Sherman Oaks has been interested in Barclay's sincere turn to religion for solace since his accident. In her chapel where many stars go to worship in private, prayers have been said for Barclay Allen.

"I'm glad the accident happened," says Barclay. "Without it, I would never have found the Lord. When doctors tell you you have only 'two hours left' and you pull through, you can't help finding the Bible and Faith."

"The Girls Are Coming"

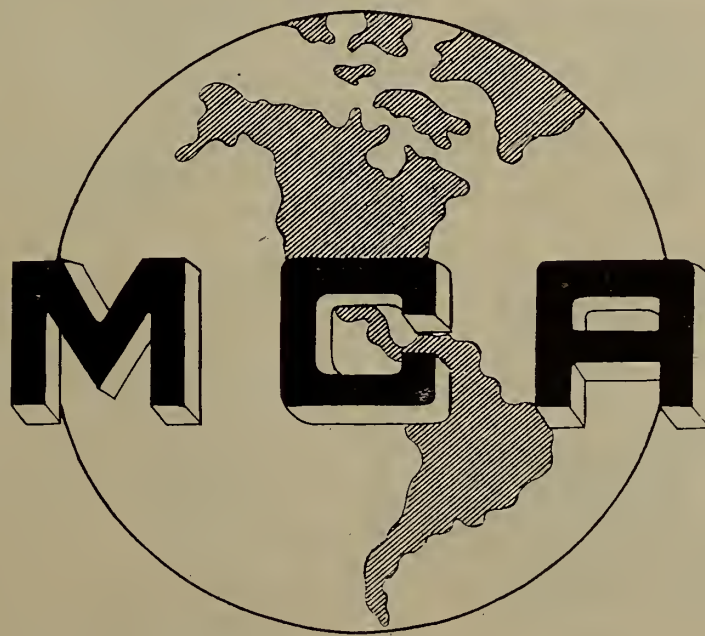


NEW YORK—Vic Damone, recently returned from Germany, is surrounded by lovely members of the Women's Auxiliaries of the Armed Forces as he records a song written especially for their recruiting drive, "The Girls Are Marching". The tune will be cut by top artists of every diskery and all the record firms are cooperating in this effort.

THIS IS A "THRILL" "Way back there, when "The Cash Box" first got started, I sat down with Bill Gersh and helped to write the very first music page that ever appeared. That's why THIS IS A "THRILL", and not an ad . . . to me. To see the growth, development and leadership which "The Cash Box" has since built, causes me to have faith than ever in the greater growth of the entire music industry. My sincerest, most heartfelt congratulations to Bill Gersh and "The Cash Box". May you, Bill, enjoy many, many great and just as outstanding anniversaries.

Irv Gwirtz

8746 SUNSET BLVD., HOLLYWOOD, CALIFORNIA



LONDON NEW YORK CHICAGO BEVERLY HILLS SAN FRANCISCO CLEVELAND DALLAS DETROIT BOSTON MINNEAPOLIS

Many More Successful Years to—
THE CASH BOX
 and Thanks for making the Record Business Tops in the entertainment Field Today
LARRY NEWTON
 Derby Record personnel and Recording Artists

DERBY RECORDS

Lineup of Top Pop and R&B HITS . . .

EDDIE WILCOX Ork
 vocal by NADINE HENRY

"Possessed"

Derby 801
 Pop and R&B Nickel Nabber

JIMMY "Piano" JACKSON

"DONKEY BOOGIE"

b/w
"PIANO BOOGIE"
 Derby 781

1st Derby waxing by
 New Blues Sensation
SAMMY COTTON
 with Ork

"I Ain't Gonna Worry My Life Anymore"

b/w
"BACK BITIN'"
 Derby 800

Another Great R&B
 His First on Derby
ED BARRON
 and Ork

"CRACKLIN' BREAD"

b/w
"DAISY MAE"
 Derby 780

Derby Records, Inc.
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Music Corp. of America

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 AND
"Junco Partner"
 ★
CENTURY MUSIC CO.
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CHICAGO, ILL.

THE CASH BOX DISC HITS BOX SCORE
The Nation's TOP 50

Comprising **100** Selections

AL—Aladdin	CR—Coral	CODE	NA—National	SIT—Sittin' In
AP—Apollo	DA—Dana	JU—Jubilee	OR—Oriole	SP—Specialty
AT—Atlantic	DE—Decca	KI—King	PE—Peacock	SW—Swingtime
BU—Bullet	DY—Derby	LO—London	PR—Prestige	TE—Tempo
CA—Capitol	FE—Federal	ME—Mercury	RA—Rainbow	TN—Tennessee
CH—Chess	4 Star—Four Star	MG—MGM	RE—Regent	UN—United
CO—Columbia	IN—Intro	MO—Modern	SA—Savoy	VI—Victor

June 28 June 21		June 28 June 21		June 28 June 21	
1—Kiss of Fire	129.2 118.4	6—Be Anything (But Be Mine)	49.8 39.0	11—Wheel Of Fortune	38.2 53.5
CA-2102 (F-2102)—BAXTER & BEAVERS I'm Yours		AP-1191—BOBBY SMITH 5 Skippin' and Hoppin'		CA-1964 (F-1964)—KAY STARR I Wanna Love You	
CO-39737 (4-39737)—TONI ARDEN I'm Yours		CA-2011 (F-2011)—HELEN O'CONNELL Right Or Wrong		CR-60650 (9-60650)—JIMMY SCOTT Come What May	
CR-60745 (9-60745)—LES BROWN O. I Waited A Little Too Long		CO-39690 (4-39690)—CHAMP BUTLER When I Look Into Your Eyes		DE-27967 (9-27967)—ARTHUR PRY SOCK 'Till The Stars Fall	
DE-28179 (9-28179)—GUY LOMBARDO O. Delicado		CR-60686 (9-60686)—JACK HASKELL		DE-48280 (9-48280)—HELEN HUMES All Night Long	
DE-28177 (9-28177)—LOUIS ARMSTRONG O. I'll Walk Alone		DE-28039 (9-28039)—BUDDY STARK		DY-787—SUNNY GALE & EDDIE WILCOX Klamish Choctaw Rose	
LO-1214 (45x1214)—ANNE SHELTON Body And Soul		DE-28142 (9-28142)—LEE-JENKINS Forgive Me		ME-5779 (5779 x 45)—BOBBY WAYNE If I Had The Heart Of A Clown	
ME-5823 (5823x45)—GEORGIA GIBBS A Lasting Thing		JU-6002—DOLLY DAWN You're Not Worth My Tears		TT-128—JUANITA HALL A Guy Is A Guy	
MG-11225 (K11225)—BILLY ECKSTINE Never Like This		ME-8270 (8270x45)—WINI BROWN		VI-20-4349 (47-4349)—JOHNNY HARTMAN VI-20-4520 (47-4520)—BELL SISTERS Poor Whip-Poor-Will	
VI-20-4671 (47-4671)—TONY MARTIN For The Very First Time		ME-5815 (5815x45)—EDDY HOWARD O. She Took		12—Lover	21.2 12.5
VI-20-4705 (47-4705)—RALPH FLANAGAN I'm Yours	97.9 100.9	MG-11187 (K11187)—ALAN DEAN All My Life		CA-1600 (F-1600)—LES PAUL & MARY FORD	
2—I'm Yours		VI-20-4576 (47-4576)—DON ESTES Everytime		DE-28215 (9-28215)—PEGGY LEE You Go To My Head	
CA-2102 (F-2102)—BAXTER & BEAVERS Kiss Of Fire		VI-20-4704 (47-4704)—RALPH FLANAGAN Forgive Me		13—Half As Much	18.9 18.3
CO-39737 (4-39737)—TONI ARDEN CORNELL		7—I'll Walk Alone	49.7 58.1	CO-39710 (4-39710)—ROSEMARY CLOONEY Poor Whip-Poor-Will	
CR-60690 (9-60690)—DON CORNELL My Mother's Pearls		CA-2000 (F-2000)—MARGARET WHITING I Could Write A Book		CO-20879 (4-20879)—CURLEY WILLIAMS ME-6366 (6366x45)—KEN MARVIN MG-11202 (K-11202)—HANK WILLIAMS DE-28271 (9-28271)—GUY LOMBARDO O. Auf Wiederseh'n Sweetheart	
DE-28162 (9-28162)—FOUR ACES I Understand		CA-2044 (F-2044)—JANE FROMAN With A Song In My Heart		14—Carioca	18.7 16.6
VI-20-4680 (47-4680)—EDDIE FISHER Just A Little Lovin'		CO-39654 (F-39654)—BURT TAYLOR Solitude		CA-2080 (F-2080)—LES PAUL & MARY FORD I'm Confessin' That I Love You	
VI-20-4705 (47-4705)—RALPH FLANAGAN Kiss Of Fire		CR-60659 (9-60659)—DON CORNELL That's The Chance You Take		DE-27757 (9-27757)—ANDREWS SISTERS Daddy	
3—Blue Tango	87.5 96.1	DE-28038 (9-28038)—PATTY ANDREWS That's The Chance You Take		DE-28216 (9-28216)—COLEMAN HAWKINS Lonely Wine	
CA-1966 (F-1966)—LES BAXTER Please, Mr. Sun		DE-28177 (9-28177)—LOUIS ARMSTRONG O. Kiss Of Fire		ME-8966 (8966x45)—CHICO O'FARRILL O. 15—Somewhere Along The Way	15.6 23.4
DE-27875 (9-27875)—LEROY ANDERSON Belle Of The Ball		ME-5821 (5821x45)—RICHARD HAYES Tattletale		CA-2069 (F-2069)—NAT "KING" COLE What Does It Take?	
DE-28031 (9-28031)—GUY LOMBARDO At Last; At Last		MG-11198 (K11198)—LEROY HOLMES You're My Thrill		CO-39695 (4-39695)—TONY BENNETT Sleepless	
ME-5790—DICK HAYMAN For Sentimental Reasons		VI-20-4703 (47-4703)—RALPH FLANAGAN Just A Little Lovin'		DE-28141 (9-28141)—JERRY GRAY O. Pittsburgh, Pa.	
ME-5817 (5817x45)—XAVIER CUGAT O. Jungle Flute		VI-20-4643 (47-4643)—PETER KING SISTERS Love, Where Are You Now?		VI-20-4691 (47-4691)—HUGO WINTERHALTER Vanessa	
VI-20-4518 (47-4518)—HUGO WINTERHALTER O. The Gypsy Trail		8—Walkin' My Baby Back Home	44.9 23.7	16—Maybe	15.5 6.8
VI-20-4541 (47-4541)—FRANKIE CARLE		CA-2130 (F-2130)—NAT "KING" COLE Funny		VI-20-4744 (47-4744)—COMO & FISHER Watermelon Weather	
4—Here In My Heart	80.0 74.4	CO-39750 (4-39750)—JOHNNIE RAY Give Me Time		17—Sugarbush	15.2 8.3
BBS-101—AL MARTINO I Cried Myself Ta Sleep		DE-28277 (9-28277)—GUY LOMBARDO O. Once In A While		CO-39693 (4-39693)—F. LAINE & D DAY How Lovely Cooks The Meat	
CO-39745 (4-39745)—TONY BENNETT I'm Lost Again		9—A Guy Is A Guy	44.7 57.9	18—Auf Wiederh'n Sweetheart	14.7
CR-60746 (9-60746)—ALAN DALE I'm Sorry		CO-39673 (4-39673)—DORIS DAY Who, Who, Wh		CO-39776 (4-39776)—CHAMP BUTLER Padam, Padam	
DE-28213 (9-28213)—THE ANDREWS SISTERS DICK HAYMES		DE-28049 (9-28049)—ELLA FITZGERALD That Old Feeling		CR-60773 (9-60773)—AMES BROTHERS Break The Bands That Bind Me	
5—Delicado	79.5 63.6	TT-128—JUANITA HALL Wheel Of Fortune		DE-28271 (9-28271)—GUY LOMBARDO O. Half As Much	
LO-1151—EDMUNDO ROS O. Baiao		10—Blacksmith Blues	41.9 44.2	LO-1227 (45-1227)—VERA LYNN Parting Song	
CA-2040 (F-2040)—STAN KENTON O. Bags And Baggage		CA-1922 (F-1922)—ELLA MAE MORSE Love Me Or Leave Me		VI-20-4777 (47-4777)—BILLY SHEPARD O. The Mask Is Off	
CO-39708 (4-39708)—PERCY FAITH O. Festival		DE-27968 (9-27968)—BILL DARNEL Salty Dog Rag			
CR-60729 (9-60729)—LAURINDO ALMEIDA R'Eco—R'Eco		MG-11171 (K11171)—ART MOONEY You're Not Worth My Tears			
DE-28044 (9-28044)—WALDYR AZEVEDO O. See If You Like It		VI-20-4532 (47-4532)—ELTON BRITT Retreat			
DE-28179 (9-28179)—GUY LOMBARDO O. Kiss Of Fire		VI-20-4505 (47-4505)—GRANDPA JONES The World Has A Promise			

Best Selling Records

COMPILED BY JACK "ONE SPOT" TUNNIS

• Tunes are listed below in order of their popularity based on a continuing weekly national survey of thousands of record dealers by Jack "One Spot" Tunnis. Each listing includes the name of the song, record number, artists, and tune on the reverse side.
 • The number underneath the title indicates the actual sale per 1000 records made for the week. If the figure is 67.4, it means that for every 1000 records sold that week, 67.4 were of the tune indicated—a combination of all the records on which it was available.

Comprising
100
 Selections

- | | | |
|---|---|---|
| <p>June 28 June 21</p> <p>19—Pittsburgh, Pennsylvania
 14.6 20.0
 CO-39663 (4-39663)—GUY MITCHELL
 <i>Doll With A Sawdust Heart</i>
 DE-28142 (9-28142)—JERRY GRAY O.
 <i>Somewhere Along The Line</i></p> <p>20—Forgive Me
 10.5 23.9
 CR-60718 (9-60718)—GEORGIE AULD
 <i>A Room With A View</i>
 MG-11170 (K11170)—TOMMY EDWARDS
 <i>The Bridge</i>
 VI-20-4574 (47-4574)—EDDIE FISHER
 <i>That's The Chance You Take</i></p> <p>21—Watermelon Weather
 10.3 —
 DE-28238 (9-28238)—CROSBY & PEGGY LEE
 <i>Moon Came Up With A Great Idea</i>
 VI-20-4744 (47-4744)—COMO & FISHER
 <i>Maybe</i></p> <p>22—I Waited A Little Too Long
 10.2 6.9
 CA-2062 (F-2062)—KAY STARR
 <i>Me Too</i>
 CR-60745 (9-60745)—LES BROWN O.
 <i>Kiss Of Fire</i>
 DE-28190 (9-28190)—T. RICHARDS & A. SHAW
 <i>I May Hate Myself In The Morning</i></p> <p>23—I'm Confessin'
 7.9 9.8
 CA-2080 (F-2080)—LES PAUL & MARY FORD
 <i>Carioca</i></p> <p>24—You'll Never Be Mine
 7.6 6.7
 CO-39753 (4-39753)—GUY MITCHELL
 <i>The Day Of Jubilo</i>
 CR-60747 (9-60747)—RAY BLOCH O.
 <i>Never Let Her Go</i>
 MG-11226 (K11226)—ALAN DEAN
 <i>Do You Care?</i></p> <p>25—The Day Of Jubilo
 7.5 5.3
 CO-39753 (4-39753)—GUY MITCHELL
 <i>You'll Never Be Mine</i></p> <p>26—Raminay
 7.4 3.9
 CO-39725 (4-39725)—JO STAFFORD
 <i>Within Your Arms</i></p> <p>27—You
 6.8 10.0
 CO-39724 (4-39724)—SAMMY KAYE
 <i>Oh, How I Miss You Tonight</i>
 CO-39537 (4-39537)—JANETTE DAVIS
 <i>Mad About Him, Sad Without Him</i>
 DE-28235 (9-28235)—FRED WARING O.
 <i>It Happened In Monterey</i>
 MG-11245 (K11245)—TOMMY FURTADO
 <i>Wonder</i></p> <p>28—I'm Sorry
 6.1 3.1
 CR-60746 (9-60746)—ALAN DALE
 <i>Here In My Heart</i>
 CR-60754 (9-60754)—ALAN DALE
 <i>Faith</i>
 DE-28213 (9-28213)—ANDREWS SISTERS & HAYMES
 <i>Here In My Heart</i></p> | <p>June 28 June 21</p> <p>ME-5857 (5857x45)—WAYNE & AUGUST
 <i>Rutza, Rutza</i>
 ME-5847 (5847x45)—BOBBY WAYNE
 <i>Saturday Rag</i>
 VI-20-4736 (47-4736)—LILY ANN CAROL
 <i>Please Be Kind</i></p> <p>29—Oakie Boogie
 5.9 —
 CA-2072 (F-2072)—ELLA MAE MORSE
 <i>Love Ya' Like Mad!</i>
 CA 2128 (F-2128)—JACK GUTHRIE</p> <p>30—Perfidia
 5.8 7.7
 CA-2023 (F-2023)—BEN LIGHT
 <i>Mistakes</i>
 CA-2019 (F-2019)—BOB SAVAGE
 <i>Confetti</i>
 CO-35962—BENNY GOODMAN
 CR-60693 (9-60693)—THE MULCAYS
 <i>Let Me Call You Sw-eheart</i>
 DE-25483—TONY MARTIN
 DE-27987 (9-27987)—FOUR ACES
 <i>You Brought Me Love</i>
 ME-5589—JAN AUGUST
 VI-42-0157—GLENN MILLER
 <i>At Last</i></p> <p>31—Anytime
 5.7 6.1
 CA-1895 (F-1895)—HELEN O'CONNELL
 <i>Crazy Heart</i>
 DE-27972 (9-27972)—SY OLIVER O.
 <i>Blacksmith Blues</i>
 VI-20-2700—EDDY ARNOLD
 VI-20-4359 (47-4359)—EDDIE FISHER
 <i>Never Before</i></p> <p>32—Rutza, Rutza
 5.6 3.2
 CA-2089 (F-2089)—VOICES OF WALTER SCHUMANN
 <i>Riddle De Diddle De Day</i>
 ME-5857 (5857x45)—WAYNE & AUGUST
 <i>I'm Sorry</i>
 VI-20-4665 (47-4665)—BELL SISTERS
 <i>Boo-Hoo</i></p> <p>33—Botch-A-Me
 5.5 —
 CO-39767 (4-39767)—ROSEMARY CLOONEY
 <i>On The First Warm Day</i></p> <p>34—That's The Chance You Take
 5.3 2.8
 CR-60659 (9-60659)—DON CORNELL
 <i>I'll Walk Alone</i>
 DE-28038 (9-28038)—PATTY ANDREWS
 <i>I'll Walk Alone</i>
 MG-11212 (K11212)—TED STRAETER O.
 <i>It Doesn't Matter Where I Go</i>
 VI-20-4574 (47-4574)—EDDIE FISHER
 <i>Forgive Me</i></p> <p>35—Smoke Rings
 5.2 —
 CA-2123 (F-2123)—LES PAUL & MARY FORD
 <i>In The Good Old Summertime</i></p> <p>36—Why Did You Leave Me
 3.8 5.4
 CA-2056 (F-2056)—NORMAN KAYE
 <i>I Wanted Love</i>
 ME-5853 (5853x45)—THE RAVENS
 MG-11218 (K11218)—DANNY WINCHELL
 <i>Two (Who Love As One)</i>
 VI-20-4687 (47-4687)—PERRY COMO
 <i>Lonesome—That's All</i></p> | <p>June 28 June 21</p> <p>37—Vanessa
 3.7 2.4
 VI-20-4691 (47-4691)—HUGO WINTERHALTER O.
 <i>Somewhere Along The Way</i></p> <p>38—Tell Me Why
 3.4 2.1
 CA-1929 (F-1929)—NORMAN KAYE
 <i>Once I Loved You</i>
 CR-60625 (9-60625)—HORACE BAILEY
 <i>I Want You</i>
 DE-27860 (9-27860)—FOUR ACES
 <i>Garden In The Rain</i>
 DE-27926 (9-27926)—ROBERTA LEE
 <i>Slew Foot Rag</i>
 KI-4515 (45-4515)—THE SWALLOWS
 <i>Roll Roll Pretty Baby</i>
 ME-5767 (5767x45)—RALPH MARGERIE O.
 <i>Perdido</i>
 ME-8267 (8267x45)—DINAH WASHINGTON
 <i>Wheel of Fortune</i>
 VI-20-4427 (47-4427)—FOUR TUNES
 <i>I'll See You In My Dreams</i>
 VI-20-4444 (47-4444)—EDDIE FISHER
 <i>Trust In Me</i></p> <p>39—With A Song In My Heart
 2.3 4.5
 CA-2044 (F-2044)—JANE FROMAN
 <i>I'll Walk Alone</i>
 DE-27993 (9-27993)—GUY LOMBARDO O.
 <i>I Could Write A Book</i>
 MG-11197 (K11197)—ZIGGY ELMAN O.
 LO-1058 (45-1058)—TED HEATH O.
 <i>So Easy</i></p> <p>40—Whispering Winds
 2.2 4.2
 ME-5816 (45x5816)—PATTI PAGE
 <i>Love, Where Are You Now</i></p> <p>41—Lady Love
 1.9 5.7</p> <p>42—That's How It Goes
 1.8 3.3</p> <p>43—How Lovely Cooks The Meat
 1.7 4.3</p> <p>44—I Understand
 1.6 5.5</p> <p>45—Lonely Wine
 1.5 1.4</p> <p>46—What's The Use
 1.4 7.4</p> <p>47—Just A Little Lovin'
 1.3 2.5</p> <p>48—My Hero
 1.2 2.3</p> <p>49—When You're In Love
 1.1 1.5</p> <p>50—Summer Is A-Comin' In
 —1.0 1.6</p> |
|---|---|---|

Congratulations
 ON YOUR
 Tenth Anniversary

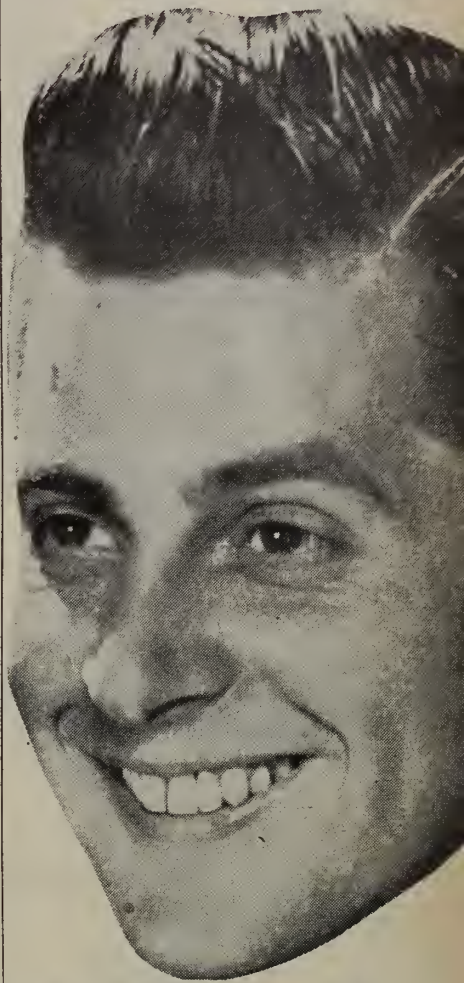


Ralph Marterie
 And His Orchestra
 Exclusively Featured on



MUSIC OPERATORS: Please phone me when I'm playing your city and let me visit with you.

JOHNNY DESMOND



America's Juke
 Box Favorite

SINGING

"How Much Will I Miss You?"

BACKED WITH

"Battle Hymn of The Republic"

CORAL 60736



Exclusively on

CORAL RECORDS



RADIO—ABC NETWORK

DON McNEIL'S

"BREAKFAST CLUB"



PRESS RELATIONS

RECORD PROMOTION

MILTON KARLE — NEW YORK

Sincere
 Best Wishes
 to
THE CASH BOX
 from
Randy Wood -
 The Staff and
 Recording
 Artists of
DOT
RECORDS

The Most Unusual Song
 Of 1952

"JOHNNY"
 Gisele MacKenzie
 CAPITOL 2110
GUILD MUSIC CO.
 HOLLYWOOD, CALIF.

Congratulations
TO
THE CASH BOX

FROM
DIAMOND RECORD DIST. CO.
Abe Diamond

AMBASSADOR RECORD CO.
JUKE BOX HITS
Vita's "BLUE RAINDROPS"
Skylark's "BIG BOY"

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IT'S HOT

ACROSS THE
COUNTRY
TEMPERATURE? NO!

WE'RE TALKING
ABOUT

**"LONESOME
THAT'S ALL"**

THE
PERRY COMO
HIT ON RCA VICTOR

The HALE You Say

by **natt hale**

The truly happy man is surely the man whose work is his play, and his play merely recreation.

—The Very Rev. W. R. Inge

Pausing to reflect momentarily on the decade which marks the period of existence of *The Cash Box*, the thought occurred to us that ten years, in itself, can actually be almost akin to infinity. One doesn't realize, at times, that a date of ten years ago, mentioned in casual and passing light-talk, can strike a psychologically terrifying note into a heretofore idyllic existence.

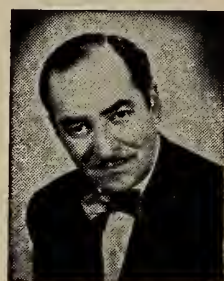
Not so for us. The past ten-year span has given us more than our share of pleasure, a justifiable allotment of despair, a reasonable apportionment of ecstasy and a goodly helping of suspense. All of which, among others, are considered to be necessary tonics to any individual who partakes of such goodness as the phonograph record business and its affiliated industries.

Although we have touched on some subjects pertaining to the world of the waxworks more than once, our musing carried us back to far beyond this decade just passed, and we decided to review the passing years again—hoping you would join us in the retrospectional panorama.

In our own teen-age heyday, we cavorted about in the 1928 equivalent of blue jeans and crew-cuts to the scintillating strains of the Original Dixieland Jazz Band and formed fan clubs for Charles Kaley, who was beginning to make kids like Harry L. Crosby, Russel Columbo and Hubert Prior Vallee bend an attentive ear to his lyrical warbling. This signalled our initial interest in the matter of the whirling platters.

Our becoming a faddist, however, was destined to a short-lived period. The recent injection of the radio as a medium of home entertainment had wrought havoc within the realm of the record dynasties then holding sway.

Not until 1934 was the public to be awakened to the rejuvenated era of records—which burst forth upon it with a vim, amidst the hullabaloo of a low-price campaign.



NATT HALE

Which is just about when we entered the picture.

In between suspensions by the Musicians Union for various and sundry infractions and violations—silly things, like not showing up for engagements or playing with local non-union scabs—we had come to achieve some measure of success within the more discriminate musical circles. Just about the time we began toying with the idea of forming and fronting an all-girls band, a la Spitalny ("Hale's Belles"), it seems the bottom dropped out of the band bizz. Certain of our cronies, who had made it a practice to establish an office in front of the bulletin board at union headquarters every Monday, were now seeking other lines of endeavor. The "At Liberty" columns in the trade journals of the period were literally loaded. Many of the establishments which featured "Tuxedos for Rent" put out signs, reading: "Musicians! We have all the stock we need. Please don't bother us with your band uniforms!" The more optimistic (talented) musicants held on to their double-breasted (Remember, circa 1934 —) in order to support their "At Liberty—Have tuxedo—Will travel—Can arrange—Sober—No Kicks" ads.

From out of the blue, came an offer to join one of the new record firms. The remuneration was—well, "promising": Eighteen dollars a week. At least, we felt, it would help us to keep our union dues paid.

So we became a member of the great recording industry. And we've never had cause to regret. We started at the bottom rung of the ladder, so to speak. We were assigned to the "City Order Desk," wherein we would have the best opportunity to learn the catalogue (seven records).

Our astuteness and industry soon became apparent to the powers-that-were, and we were allowed to assemble the order blanks and staple the outgoing-shipment-receipts. All of which served to establish us as a pioneer in the business of phonograph record distribution.

Let's get one thing straight at this point: The "School of Hard Knocks" is one heluva university. . . . And we probably hold the record for post-graduate courses. With the rantings, the bruises, the scorn, the derision and beratings we've encountered, we feel that we've certainly graduated Summa Cum Laude. But we learned the business of phonograph record distribution.

Having surmounted that unsurmountable hurdle, we looked next to the department of A. & R. (Silly boy!) Our previous experience as a musician would most assuredly qualify us for the recording division. In such a state of euphoria were we, that we didn't realize that we were No. 17,844 in line. (Well, don't forget—this was only 1935!)

The "promising" salary raise was still being promised like clockwork, every Saturday. But we didn't mind the procrastination. We enjoyed our work. The future promised much—and we sure loved our work.

Came 1942, the Hell of war and the turmoil existent in all industries. The record business became a bit more united, and we prepared to assume an executive role in the industry, based on our pioneer enslavement to same. Surely now, the "promise" would bear blossom.

All in all, we didn't mind the army too much. We managed to get assigned to Special Services, and, from time to time, we caught a glimpse of a transcription and recording by one of the top artists in the music business. When we noted a name with which we had been associated, we felt aglow for our contribution, however infinitesimal, to this fantastic industry.

Along about then, *The Cash Box* made an auspicious debut, and we read with glee about how well the nurtured plans had been carried out anent our personal interests. We even began to shower this new trade journal with news items regarding the alliance of the recording industry to the war effort. We even received responses from the lords of this journal, inviting us to drop in to meet with them personally when next we visited New York. (At the time, our home base was at Agra, India, some 14,870 miles from *The Cash Box*.)

Our destiny was assured. Nothing—but nothing—could ever replace the fond desire we held for anything *à recordia*. We loved this business. It sure promised well.

Immediately upon our release from regimentation, we made hasty tracks to rejoin the calling of the musical posterists.

Once again, we're watching the drama unfold in the recording, distribution and promotion of ten and twelve-inch platters, proud to be considered a part of an ultra-neo-fascinating wax world.

It's a rosy world—and it holds a lot of promise for us. Which makes us a happy guy—even after two decades. And—That's how it goes!

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by BMI-Affiliate Publishers and Song Writers

1942

I THINK OF YOU
DEEP IN THE HEART OF TEXAS
ZOOT SUIT
WHO WOULDN'T LOVE YOU
THIS LOVE OF MINE

1943

'PISTOL PACKIN' MAMA
BRAZIL
I HEARD YOU CRIED LAST NIGHT
IT STARTED ALL OVER AGAIN
WHEN THE LIGHTS GO ON AGAIN

1944

AMOR
I'LL BE AROUND
I DREAM OF YOU
TICO-TICO
BESAME MUCHO
WHAT A DIFFERENCE A DAY MADE
KENTUCKY
MAGIC IS THE MOONLIGHT
MY HEART SINGS
POINCIANA

1945

YOU BELONG TO MY HEART
THERE! I'VE SAID IT AGAIN
TWILIGHT TIME
WAITIN' FOR THE TRAIN TO COME IN
WALKIN' WITH MY HONEY
BAIA
CALDONIA
STARS IN YOUR EYES
COME CLOSER TO ME
EASY STREET

1946

I DON'T KNOW ENOUGH ABOUT YOU
WITHOUT YOU
LAUGHING ON THE OUTSIDE
ATLANTA, G. A.
WHO TOLD YOU THAT LIE
THE COFFEE SONG
I GUESS I'LL GET THE PAPERS
I'LL NEVER LOVE AGAIN
MY SHAWL
WE'LL BE TOGETHER AGAIN

1947

FOR SENTIMENTAL REASONS
MANAGUA, NICARAGUA
COME TO THE MARDI GRAS
I WONDER WHO'S KISSING HER NOW
WE COULD MAKE SUCH BEAUTIFUL
MUSIC TOGETHER
OPEN THE DOOR RICHARD
THAT'S HOW MUCH I LOVE YOU, BABY
SMOKE, SMOKE, SMOKE

1948

TERESA
FOOL THAT I AM
CUANTO LE GUSTA
BOUQUET OF ROSES
COOL WATER
YOU WERE ONLY FOOLIN'
YOU, YOU, YOU ARE THE ONE

1949

I LOVE YOU SO MUCH IT HURTS ME
IT'S A BIG WIDE WONDERFUL WORLD
CANDY KISSES
YOU'RE SO UNDERSTANDING
SOMEDAY
BALLIN' THE JACK
ROOM FULL OF ROSES
YOU'RE BREAKING MY HEART
JEALOUS HEART
SLIPPIN' AROUND
WHILE WE'RE YOUNG
SIMILAU

1950

RAG MOP
CHATTANOOGIE SHOE SHINE BOY
DADDY'S LITTLE GIRL
WEDDING SAMBA
HAVE I TOLD YOU LATELY
THAT I LOVE YOU
MARTA
CRY OF THE WILD GOOSE
PETER COTTONTAIL
ROSES
MAMBO JAMBO
GOODNIGHT IRENE
M-I-S-S-I-S-S-I-P-P-I
BONAPARTE'S RETREAT
PETITE WALTZ
THE THING
FROSTY THE SNOWMAN
WANDERIN'

1951

TENNESSEE WALTZ
THE ROVING KIND
IT IS NO SECRET
LET'S GO TO CHURCH
NEXT SUNDAY MORNING
BEAUTIFUL BROWN EYES
BECAUSE OF YOU
ON TOP OF OLD SMOKEY
I GET IDEAS
JEZEBEL
COME ON-A-MY-HOUSE
COLD, COLD HEART
CASTLE ROCK
DETOUR
IT'S NO SIN

1952

SLOW POKE
ANYTIME
CRY
TELL ME WHY
BERMUDA
PLEASE MR. SUN
BLACKSMITH BLUES

A GUY IS A GUY
KISS OF FIRE
PERFIDIA
I'M YOURS
HERE IN MY HEART
HAMBONE

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David Le Winter
And His Pump Room Orchestra
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Stone Forms Snyder Music

LOS ANGELES — Announcement has been made in Hollywood of the formation of Snyder Music Corporation, an ASCAP firm, with Cliffie Stone as president.

Cliffie Stone is a veteran musician, band leader, television producer and developer of several of the nation's top folk and western artists including, Tennessee Ernie, Skeets McDonald, Speedy West, Billy Strange, Molly Bee, Gene O'Quin and others. Cliffie Stone's "Hometown Jamboree" is one of the top programs on radio and television in Hollywood.

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PLATTERS & CHATTER

One of the most important factors contributing to the growth and progress of the record business since 1942 has been the sensational rise of the Disk Jockey.

The past decade has witnessed the climb and the expansion of the deejay's role to a point where he has become one of the more important factors in the industry and has been apportioned a lion's share of the available air time each day.

As far back as 1932, when radio began to play an important role in the music field, it was the general consensus that the slack in sales and the wide spread sluggishness in the record business was attributable to this comparatively new medium. However, the various program directors around the country who had advanced the idea of a disk jockey show, believed that a program of this nature would not only be entertaining, but would also be a tremendous boon to the disk industry.

It was Martin Block, probably the most notable pioneer in the disk jockey field, who first gained national recognition with his "Make Believe Ballroom" on WNEW. His success as far back as 1934 acted as a stepping stone for even greater things to come.

By 1942 radio stations all over the country had taken to this new type of programming and similar shows were being scheduled to meet the growing popularity of the disk jockey. It was soon realized that these platter spinner shows were no longer fill-ins, but profitable and economic ventures that earned their worth many times over.

Since these shows were aired during the time of the day when live talent wasn't available, and since the public's desire for more popular music increased, more and more time was being set aside for the deejay and his platters and chatter. The success of these programs were quite apparent as various polls taken by impartial firms found that canned music shows in many instances were outdrawing live shows.

Although the D.J. format had made gigantic strides in receiving acceptance from almost everyone concerned with the record business, up until the early forties the disk jockey had only been feeling his oats. The full potential of these men had not yet been exploited for it has been the past decade that has seen the deejay rise to levels that had never been dreamed of.

Promotion minded record men and artists began to realize the important role these men played in publicizing records and efforts were expended to cater to this new medium. Old ideas and attitudes were soon forgotten as record people came to understand the integral part the deejay assumed in platter plugging.

Bands were probably the first group of artists to profit from the deejay show, since the airing of a particular record around the country could go a long way in helping a band move to the top of the popularity lists. The leaders of these groups realized this and played up to the new medium with visits to the DJ's they encountered during their travels throughout the country. The personal appearances not only helped enhance the appeal of the show of the disk jockey himself, but also helped solidify the position of the band with its public.

The last ten years has also witnessed the rise of vocal soloists and once again the disk jockey has been one of the more important factors responsible for their growth. The vast number of new faces and fresh talent that is available today is largely due to the efforts of the disk jockey, since a spin of the turntable and a twist of a dial can place before the American public a new voice and sound for approval. Of course there are other factors involved in making a disk a hit or a singer a star, but without the help of the deejay these ends could not be realized with the sudden abruptness known today.

The juke box operator, who has borne the burden of showcasing the records turned out by the various companies, now finds in the disk jockey a new factor he can work hand in hand with. And as a result of these two forces, the record companies have at their disposal the most influential and potent publicizing alliance for the exploitation of their disks.

The value and importance of the disk jockey is still growing. Big names have sprung up across the breadth of the country from Peter Potter in Los Angeles, to Ray Perkins in Denver, to Robin Seymour in Dearborne, to Bill Randle in Cleveland, to Jim Lounsbury in Chicago, to Art Pallan in Pittsburgh, to Norm Presott in Boston and across the nation to Art Ford in New York. The list of important disk jockeys is endless as radio stations continue to increase the time devoted to recorded music, understanding the growing importance and the growing listener appeal of the disk jockey.

No one factor can ever be singled out for determining the success of so large an industry as the music business, but it is unquestionably true that the tremendous assistance given by the deejays of America has aided in building this business. Men like Howard Miller, Jack Lacy, Mort Nusbaum, Bob Larsen, Ed McKenzie, Paul Brenner, Robert Q. Lewis and a host of others are equally responsible for the expansion of the recorded music and the field of platter spinning. And it is through the determined efforts and cooperation of these men who are associated with the music world that every phase of the business will move forward and prosper.

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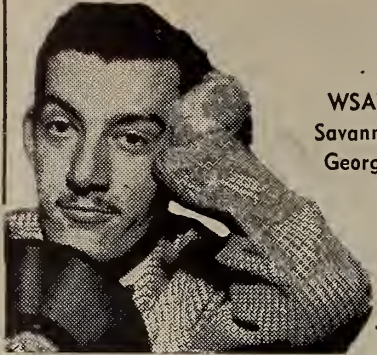
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The News In Pictures



NEW YORK—A whirl-wind two week promotion marked the conversion by WNEW, New York, of its recorded music library and phono turntable facilities to the 45 RPM system. The campaign was climaxed by a special 45-minute show emceed by Martin Block. The air party was attended by a cavalcade of RCA Victor stars. Above (left to right) are: Martin Block, Bibi Johns, Dinah Shore, Eddie Fisher and Perry Como.

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Writer Harry Tobias says: "This record is the greatest ever made of this song!"

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JOHN LAURENZ—"Tell Me That You Love Me Tonight" b/w "Sweetnin'" with BETTY WHITE PA 102

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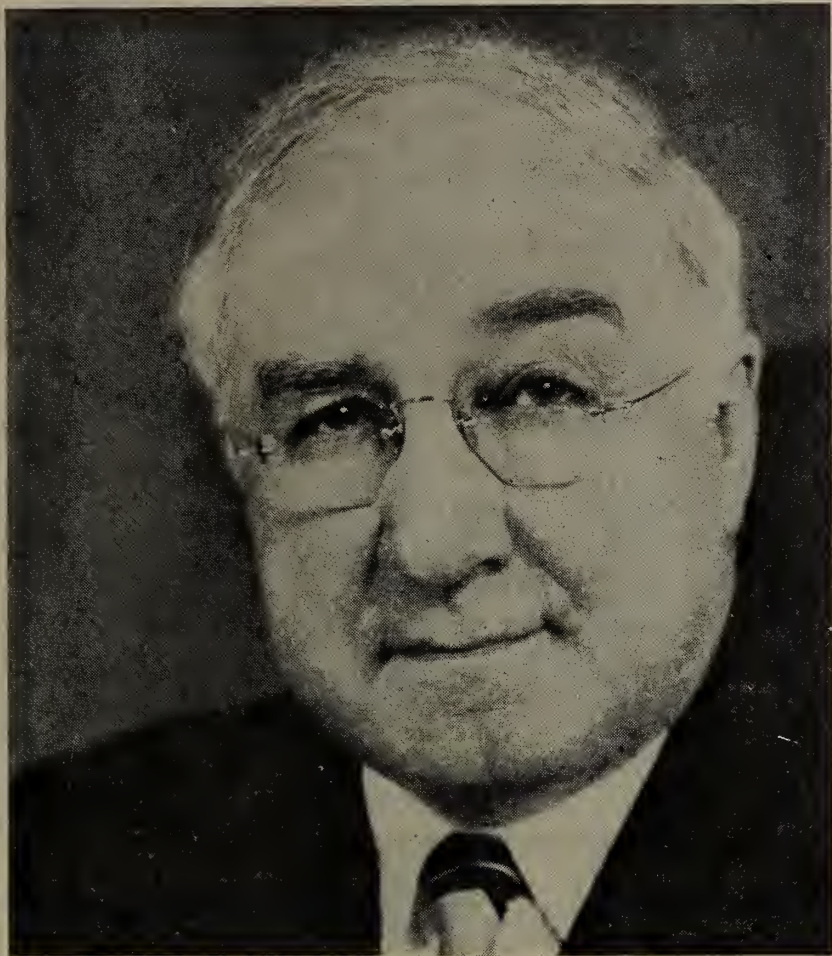


ST. LOUIS, Mo.—Kneeling, sitting and standing from left to right are DJ Hal Fredericks (KXOK, St. Louis); Pat Blunda, Sales Manager for Arto-phone Corp., Columbia's St. Louis distrib; Columbia stars Rosemary Clooney and Jimmy Dorsey; and DJ Ed Bonner also of KXOK. Rosemary is currently making plenty of noise with her "Botch-A-Me" while Jimmy had a recent great hit in "Wimoweh."



NEW YORK—Henry Jerome (standing to the right) is pictured with his band and Ray DeMeno, his vocalist in the forefront. After five successful years at the Green Room of the Hotel Edison, Henry and the orchestra will be going out on tour the first week in September. The aggregation had a hit in its recent recording of "Homing Pigeon" and the latest disk is "Whistle My Love" backed with "Boo Hoo."

Petrillo Defends Present Royalty Set-Up



James C. Petrillo

LOS ANGELES—President James C. Petrillo, in acknowledging his unopposed nomination to head the American Federation of Musicians for a 12th successive year, during the Santa Barbara convention June 10, launched into an impassioned defense of the 5 percent royalty-on-film formula, but did not mention any proposed changes in the present recording and transcription royalty set-up.

President Petrillo explained he was being questioned by members of the Los Angeles local which is concerned with film and television employment more so than any other local of the Federation. Describing the officers of Los Angeles Local 47 as "able labor leaders," he said they were being besought by high-earning members of their local to seek repeal of the royalty formula established some 15 months ago by the Federation.

"These are chiefly the guys who used to make \$800 a week and who now are down to \$500 a week," Mr. Petrillo said with mock sorrow. "They are claiming the formula is economically unsound; that it is killing employment of musicians. We don't claim this formula is perfect, but so far no one has come along with anything better for us."

President Petrillo recounted a recent meeting in Hollywood to discuss this subject. It developed, he said, that the employers who were objecting to the royalty basis and were claiming larger employment for musicians if it were abrogated had failed to come up with an offer of "even one more piano player." Mr. Petrillo said there was now about \$186,000 in the second trust fund created by the 5 percent formula and that disburse-

ment of this money for free public music under trust fund auspices would begin next January. He flatly rejected an informal proposal contained in a letter sponsored by some members of Local 47 to substitute a fixed fee for the royalty principle and the delegates applauded heartily.

"You can't build these things overnight," Mr. Petrillo said. "We are trying to create something that we can pass along to the next generation, too. We may not have the best formula, but it happens that the Petrillo plan is being followed widely not only in this country but in Europe as well. Television is motion pictures all over again. But so far, we know little about where it is going. Industry leaders who are investing millions in it do not profess to know exactly where they are going. Do you think these critics of the royalty plan know?" he asked in derision. "Well, we're not going where they want us to go."

President Petrillo reviewed the long and bitter battle that preceded establishing of the trust fund principle on recordings and transcriptions. He said his "heart was broken," when it was declared illegal under Taft-Hartley Act provisions, and recounted how he had begged the aid of RCA's Chairman David Sarnoff, to help him reestablish the royalty principle under a trusteeship.

"I wouldn't give it up if it meant \$5,000,000 more in employment to Hollywood musicians. What we are battling for is a principle that will help all musicians, not just a few," he concluded amid another burst of applause.



Current RCA Victor Hits

"VANESSA"

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— and —

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HERE IN MY HEART

1 *Wini Brown*
5870

MAD ABOUT THE BOY

2 *Dinah Washington*
5842

CHLOE-E

3 *The Ravens*
5853

I'LL ALWAYS BE IN LOVE WITH YOU

4 *Paul Quinchette*
8272

NEW BLOWTOP BLUES

5 *Dinah Washington*
8269

LOOKING FOR MY BABY

6 *The Ravens*
5800

BE ANYTHING (But Be Mine)

7 *Winnie Brown*
8270

LET ME FLY YOUR KITE

8 *Lightnin' Hopkins*
8274

GOOMP BLUES

9 *Johnny Otis & Orchestra*
8273

NOTHIN' BUT A CHILD

10 *Sunnyland Slim*
8279

THE CASH BOX



On Saturday, June 14, "A Salute To Mary Lou Williams" concert was held at Town Hall, New York, and it turned out to be an outstanding event. The Concert was sponsored by the Committee For The Negro In The Arts and the proceeds will be used to send children from St. Philip's Parish to summer camp. Tribute was paid to Mary Lou for her outstanding contributions to jazz through her piano playing, her creative ability as a composer and her humanity towards her fellow musicians of every race, creed and color. The concert followed the evolution of jazz from Dixieland to the present day. Appearing with Miss Williams were Theolonius Monk, Conrad Janis and his Tailgate Five, the Billy Taylor and Clarence Williams trios, and many others.

Freddie Mitchell's waxing of "Delicado" and "Perfidia" is his first for the Mercury label. . . . Ella Fitzgerald has the patrons ga-ga in her terrific stand at N. Y.'s Birdland. . . . Tab Smith's tour through the midwest is pulling them in. He is getting requests for his "Because of You" (United Records) in every city. . . . The Three Flames have been held over for four more weeks at the Bon Soir, New York. . . . Nine year old Leslie Ugams, newest youthful star who has been making entertainment headlines, is really scoring a hit. Several major recording companies are bidding for the tot's pipes on a contract.

Irving Feld of Washington has lined up a stream of top talent for his Saturday night riverboat cruises on the Chesapeake River July 26 through August 31. Feld plans two rides nightly and has signed the following artists: Charles Brown, The Clovers, Sarah Vaughan, Lynn Hope, Ruth Brown, The Orioles, Hal (Cornbread) Singer, The Five Keys, Joe Morris, Ray Charles, The Griffin Bros., Danny Cobb and Laurie Tate. . . . Universal's prexy, Ben Bart, entertaining his staff at his palatial New Rochelle home on June 28. . . . Upon completion of her Colonial Tavern (Toronto, Canada) playdate, Dinah Washington returns to N. Y.'s Club Birdland where on Thursday nite, June 26, she will be awarded top honors for her outstanding performance in the entertainment field. . . . Jubilee Records has signed the Top Notes, well known Philadelphia group. . . . Percy Mayfield's new Specialty platter "Louisiana" showing up on the hot lists throughout the country. . . . Flash. . . . The Freddie Mitchells anticipate Sir Stork in October. . . . Arnett Cobb is inked for a return date at Gotham's Club Birdland.



The Top Ten Tunes Netting Heaviest Play, Compiled From Reports Submitted Weekly To The Cash Box, By Leading Music Operators In New York City's Harlem Area; Chicago's South Side, and New Orleans.

<p>1 HAVE MERCY, BABY <i>The Dominoes</i> (Federal)</p>	<p>HAVE MERCY, BABY <i>The Dominoes</i> (Federal)</p>	<p>HAVE MERCY, BABY <i>The Dominoes</i> (Federal)</p>
<p>2 BESIDE YOU <i>The Swallows</i> (King)</p>	<p>MOODY MOOD FOR LOVE <i>King Pleasure</i> (Prestige)</p>	<p>LAWDY, MISS CLAUDY <i>Lloyd Price</i> (Specialty)</p>
<p>3 MOODY MOOD FOR LOVE <i>King Pleasure</i> (Prestige)</p>	<p>ONE MINT JULEP <i>The Clovers</i> (Atlantic)</p>	<p>I'M A SENTIMENTAL FOOL <i>The Marylanders</i> (Jubilee)</p>
<p>4 MIDDLE OF THE NIGHT <i>The Clovers</i> (Atlantic)</p>	<p>NO MORE DOGGIN' <i>Roscoe Gordon</i> (R.P.M.)</p>	<p>GUITAR SHUFFLE <i>Lowell Fulson</i> (Swingtime)</p>
<p>5 5-10-15 HOURS <i>Ruth Brown</i> (Atlantic)</p>	<p>SO TIRED <i>Roy Milton</i> (Specialty)</p>	<p>WORRIED LIFE BLUES <i>Sonny Parker</i> (Peacock)</p>
<p>6 THAT'S WHAT YOU'RE DOING TO ME <i>The Dominoes</i> (Federal)</p>	<p>HEAVENLY FATHER <i>Edna McGriff</i> (Jubilee)</p>	<p>HEAVENLY FATHER <i>Edna McGriff</i> (Jubilee)</p>
<p>7 HEAVENLY FATHER <i>Edna McGriff</i> (Jubilee)</p>	<p>I'LL ALWAYS BE IN LOVE WITH YOU <i>Paul Quinchette</i> Mercury</p>	<p>I CAN'T LOSE WITH THE STUFF I USE <i>Lester Williams</i> (Specialty)</p>
<p>8 LAWDY, MISS CLAUDY <i>Lloyd Price</i> (Specialty)</p>	<p>5-10-15 HOURS <i>Ruth Brown</i> (Atlantic)</p>	<p>MAILMAN BLUES <i>Lloyd Price</i> (Specialty)</p>
<p>9 STOLEN LOVE <i>The Larks</i> (Apollo)</p>	<p>STOLEN LOVE <i>The Larks</i> (Apollo)</p>	<p>GOING HOME <i>Fats Domino</i> (Imperial)</p>
<p>10 SOMEWHERE ALONG THE WAY <i>Nat "King" Cole</i> (Capitol)</p>	<p>GOING HOME <i>Fats Domino</i> (Imperial)</p>	<p>DUST MY BROOM <i>Elmo James</i> (Trumpet)</p>

HOT

in DALLAS in LOS ANGELES in ST. LOUIS

The Top Ten Tunes Netting Heaviest Play, Compiled From Reports Submitted Weekly To The Cash Box, By Leading Music Operators in Dallas, Los Angeles and Other Cities Listed.

- 1 **HAVE MERCY, BABY**
The Dominoes
(Federal)

- 2 **LAWDY, MISS CLAUDY**
Lloyd Price
(Specialty)

- 3 **ONE MINT JULEP**
The Clovers
(Atlantic)

- 4 **SO TIRED**
Roy Milton
(Specialty)

- 5 **GOING HOME**
Fats Domino
(Imperial)

- 6 **GUITAR SHUFFLE**
Lowell Fulson
(Swingtime)

- 7 **JORDAN FOR PRESIDENT**
Louis Jordan
(Decca)

- 8 **HEAVENLY FATHER**
Edna McGriff
(Jubilee)

- 9 **TWO HEARTS ARE GREATER THAN ONE**
Percy Mayfield
(Specialty)

- 10 **5-10-15 HOURS**
Ruth Brown
(Atlantic)

- HAVE MERCY, BABY**
The Dominoes
(Federal)

- GOING HOME**
Fats Domino
(Imperial)

- LAWDY, MISS CLAUDY**
Lloyd Price
(Specialty)

- HEAVENLY FATHER**
Edna McGriff
(Jubilee)

- ONE MINT JULEP**
The Clovers
(Atlantic)

- MOODY MOOD FOR LOVE**
King Pleasure
(Prestige)

- WALKING AND CRYING BLUES**
Sonny Boy Holmes
(Recorded in Hollywood)

- 5-10-15 HOURS**
Ruth Brown
(Atlantic)

- SO TIRED**
Roy Milton
(Specialty)

- MY HEART'S DESIRE**
Jimmy Lee
(Modern)

- MOODY MOOD FOR LOVE**
King Pleasure
(Prestige)

- HAVE MERCY, BABY**
The Dominoes
(Federal)

- LAWDY, MISS CLAUDY**
Lloyd Price
(Specialty)

- GOING HOME**
Fats Domino
(Imperial)

- SO TIRED**
Roy Milton
(Specialty)

- ONE MINT JULEP**
The Clovers
(Atlantic)

- MARY JO**
Four Blazers
(United)

- JORDAN FOR PRESIDENT**
Louis Jordan
(Decca)

- I'M GOING TO PLAY THE HONKY TONKS**
Marie Adams
(Peacock)

- 5-10-15 HOURS**
Ruth Brown
(Atlantic)

THE CASH BOX BEST SELLING **SPIRITUAL RECORDS**
Listed Alphabetically

- He's So Wonderful
SISTER JESSIE MAE RENFRO
(Peacock)
- How About You
PILGRIM TRAVELLERS
(Specialty)
- I Bowed on My Knees
MEHALIA JACKSON
(Apollo)
- If Jesus Goes With Me
ANGELIC GOSPEL SINGERS
(Gotham)
- I Will Trust In The Lord
CLARA WARD
(Savoy)
- Stop Right Now
BELLS OF JOY
(Peacock)
- Tell Me Angel
ANGELIC GOSPEL SINGERS
(Gotham)
- Wading Through Blood And Water
DIXIE HUMMING BIRDS
(Peacock)
- When He Spoke
WARD SINGERS
(Savoy)
- When I Reach My Heavenly Home On High
ORIGINAL GOSPEL HARMONETTES
(Specialty)

Congratulations
to
BILL GERSH and Staff
on
THE CASH BOX TENTH ANNIVERSARY
from
CENTRAL RECORD SALES CO.
2528 W. PICO BLVD.
LOS ANGELES, CAL.
"Southern California's Outstanding Rhythm and Blues Distributor"

RECORDS
Modern hollywood IS **HOT**

JIMMIE LEE and ARTIS
"My Heart's Desire"
Modern #870

BOYD GILMORE
"All In My Dreams"
Modern #872

JOHN LEE HOOKER
"It Hurts Me So"
Modern #875

★ ★ ★ ★ ★
SPIRITUALS
UNION JUBILEE SINGERS
"All Alone"
Modern #873

FOUR STAR QUARTET
"In My Saviour's Care"
Modern #874

HOTTEST

BLUES & RHYTHM RECORD IN THE COUNTRY!

FATS DOMINO

"GOIN' HOME"

Flip "Reeling And Rocking" IMPERIAL 5180

Off To A Sizzling Start

T-BONE WALKER

"Lollie Lou"

Flip "I Got The Blues" IMPERIAL 5193

One To Watch For!

LIL' SON JACKSON

"Travelin' Alone"

Flip "Young Woman Blues" IMPERIAL 5192


New And Great!

JOHN TRIPP

"Letters, Letters, Letters"

Flip "Nobody's Woman" IMPERIAL 5190

(Also Available on 45 RPM)

 **Imperial Records** 6425 Hollywood Blvd.
Hollywood 28, Calif.

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You've Given

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America's Top Catalogue Line—
Sales 52 Weeks A Year

PRESTIGE RECORD CO.

754 - 10th AVE., N. Y.

(CI 6-0847)

BOB WEINSTOCK (Pres.)

HOT

in SAN FRANCISCO

in SAVANNAH

in SHOALS, IND.

- | | | |
|---|---|--|
| <p>1 ONE MINT JULEP
<i>The Clovers</i>
(Atlantic)</p> | <p>GOING HOME
<i>Fats Domino</i>
(Imperial)</p> | <p>HAVE MERCY, BABY
<i>The Dominoes</i>
(Federal)</p> |
| <p>2 BESIDE YOU
<i>The Swallows</i>
(King)</p> | <p>NIGHT TRAIN
<i>Jimmy Forest</i>
(United)</p> | <p>LAWDY, MISS CLAUDY
<i>Lloyd Price</i>
(Specialty)</p> |
| <p>3 HAVE MERCY, BABY
<i>The Dominoes</i>
(Federal)</p> | <p>HEAVENLY FATHER
<i>Edna McGriff</i>
(Jubilee)</p> | <p>GOING HOME
<i>Fats Domino</i>
(Imperial)</p> |
| <p>4 SO TIRED
<i>Roy Milton</i>
(Specialty)</p> | <p>THAT'S WHAT YOU'RE DOING TO ME
<i>The Dominoes</i>
(Federal)</p> | <p>SO TIRED
<i>Roy Milton</i>
(Specialty)</p> |
| <p>5 MOODY MOOD FOR LOVE
<i>King Pleasure</i>
(Prestige)</p> | <p>MIDDLE OF THE NIGHT
<i>The Clovers</i>
(Atlantic)</p> | <p>HEAVENLY FATHER
<i>Edna McGriff</i>
(Jubilee)</p> |
| <p>6 LAWDY, MISS CLAUDY
<i>Lloyd Price</i>
(Specialty)</p> | <p>ONE MINT JULEP
<i>The Clovers</i>
(Atlantic)</p> | <p>ONE MINT JULEP
<i>The Clovers</i>
(Atlantic)</p> |
| <p>7 WORRIED LIFE BLUES
<i>Big Maceo</i>
(RCA Victor)</p> | <p>LET'S TALK ABOUT JESUS
<i>Bells Of Joy</i>
(Peacock)</p> | <p>5-10-15 HOURS
<i>Ruth Brown</i>
(Atlantic)</p> |
| <p>8 HELP ME SOME
<i>Mel Walker</i>
(Savoy)</p> | <p>NO MORE DOGGIN'
<i>Roscoe Gordon</i>
(R.P.M.)</p> | <p>JUNCO PARTNER
<i>Louis Jordan</i>
(Decca)</p> |
| <p>9 5-10-15 HOURS
<i>Ruth Brown</i>
(Atlantic)</p> | <p>SWEET SIXTEEN
<i>Joe Turner</i>
(Atlantic)</p> | <p>MOODY MOOD FOR LOVE
<i>King Pleasure</i>
(Prestige)</p> |
| <p>10 AGED AND MELLOW
<i>Little Esther</i>
(Federal)</p> | <p>5-10-15 HOURS
<i>Ruth Brown</i>
(Atlantic)</p> | <p>NO MORE DOGGIN'
<i>Roscoe Gordon</i>
(R.P.M.)</p> |

HOT

in ATLANTA in LOUISVILLE in MEMPHIS

1 LAWDY, MISS CLAUDY
Lloyd Price
(Specialty)

2 GOING HOME
Fats Domino
(Imperial)

3 HAVE MERCY, BABY
The Dominoes
(Federal)

4 MARY JO
Four Blazers
(United)

5 ONE MINT JULEP
The Clovers
(Atlantic)

6 NO MORE DOGGIN'
Roscoe Gordon
(R.P.M.)

7 GUITAR SHUFFLE
Lowell Fulson
(Swingtime)

8 I WON'T BE A FOOL ANYMORE
Amos Milburn
(Aladdin)

9 WALKIN' THE BOOGIE
John Lee Hooker
(Modern)

10 KISSA ME BABY
Ray Charles
(Swingtime)

MARY JO
Four Blazers
(United)

GOING HOME
Fats Domino
(Imperial)

LAWDY, MISS CLAUDY
Lloyd Price
(Specialty)

HAVE MERCY, BABY
The Dominoes
(Federal)

NIGHT TRAIN
Jimmy Forest
(United)

ONE MINT JULEP
The Clovers
(Atlantic)

MOODY MOOD FOR LOVE
King Pleasure
(Prestige)

SWEET SIXTEEN
Joe Turner
(Atlantic)

SO TIRED
Roy Milton
(Specialty)

EASY, EASY BABY
Varetta Dillard
(Savoy)

GOING HOME
Fats Domino
(Imperial)

HAVE MERCY, BABY
The Dominoes
(Federal)

LAWDY, MISS CLAUDY
Lloyd Price
(Specialty)

SO TIRED
Roy Milton
(Specialty)

ONE MINT JULEP
The Clovers
(Atlantic)

MY SONG
Johnny Ace
(Duke)

GUITAR SHUFFLE
Lowell Fulson
(Swingtime)

5-10-15 HOURS
Ruth Brown
(Atlantic)

ALL IN MY DREAMS
Boyd Gilmore
(Modern)

MARY JO
Four Blazers
(United)

Dear Cash Box,

In your Ten years of wonderful growth, you've helped us no end. More power to you.

Gratefully

ALADDIN RECORDS

Leo Mesner
Ed Mesner
• • •

And here are four new hits!

ON ALADDIN —



AMOS MILBURN
"Roll Mr. Jelly"
"I Won't Be A Fool Anymore"

AL 3133

CALVIN BOZE
"Keep Your Nose Out Of My Business"
"Good Time Sue"



AL 3132

ON INTRO —



DOODLES WEAVER
"The Presidential Handicap"
"April Showers"

INTRO 6057

TOMMY DUNCAN
"Nancy Jane"
"The Gossip Song"



INTRO 6054

For That Magic Touch

Aladdin RECORDS

Beverly Hills, Calif.

JAZZ 'N BLUES REVIEWS

⊙ A DISK & SLEEPER	⊙ C+ GOOD
⊙ B+ EXCELLENT	⊙ C FAIR
⊙ B VERY GOOD	⊙ D MEDIOCRE

LIL GREENWOOD

(Federal 12082; 45-12082)

C+ "MY LAST HOUR" (2:46) Lil Greenwood sings a slow sad tune dramatically as the Four Jacks lend light support.

B "MONDAY MORNING BLUES" (2:40) The fem thrush is assisted on this one by Little Willie. The pair pipe the slow rhythmic blues with feeling. Orking is stronger on this end as they cover a spirited arrangement with a louder sound.

MILT JACKSON'S QUARTET

(Hi-Lo 1405)

C+ "LOVE ME PRETTY BABY" (2:42) The Milt Jackson Quartet comes up with a smooth blend of voices on a sweet ballad.

B "HEART AND SOUL" (2:37) The group lends its stylized harmony to a rhythmic oldie and the result is a strong side.

ORVAL PROPHET

(Decca 28206; 9-28206)

B "JUDGMENT DAY EXPRESS" (2:34) Orval Prophet belts out a spirited religious item, with a train, theme, expressively. Prophet's chanting is dramatic and comes off in fine style.

C "CROWN OF THORNS" (2:39) The artist sings a romantic ballad warmly. The musical backdrop is supplied by a string ensemble.

BERNARD HARDISON

(Tennessee 120)

B "GOODBYE BLUES" (2:39) Bernard Harrison gives a shouty vocal of a slow beat blues with a set of sad lyrics. Orking helps set up the singer solidly.

C+ "NOW OR NEVER BLUES" (2:37) Harrison's smart vocalizing of a slow blues makes this another good end. Arrangement features a bit of expert piano playing.

SONNY THOMPSON

(King 4541)

B+ "LET'S CALL IT A DAY" (2:31) Sonny Thompson and his ork give a low down treatment to a slow appealing item. Lulu Reed does a lusty bit of vocalizing to help make this an exciting disk.

B "BLUES MAMBO" (2:39) The musical aggregation beat out a rhythmic piece in an arrangement that spots the brass, and solos sax, guitar and piano.

JIMMY "Piano" JACKSON

(Derby 871)

B "DONKEY BOOGIE" (2:34) Jimmy "Piano" Jackson sends his fingers flying over the keys as he beats out a boogie beat treatment of the popular "Donkey Serenade."

B "PIANO BOOGIE" (2:37) Jackson again displays his vast talents at the keyboard. The pianist is assisted with a rhythm accompaniment.

THE CASH BOX

★ AWARD O' THE WEEK ★

"WONDER WHERE MY BABY'S GONE" (2:56)
"TING-A-LING" (2:59)

THE CLOVERS
(Atlantic 969)



THE CLOVERS

● The Clovers, whose great style has proven to be a winning one, come up with a two-sided release

that will surely follow their recent successes still high on the "Hot" charts all over the country. The top lid, "Wonder Where My Baby's Gone," is a slow blues with a set of sad sentimental lyrics that The Clovers sell with a feelingful and dramatic reading that portrays the mood of the music. The effective blend of voices is softly backed by the musical aggregation. The under siding is another blues of moderate tempo that the boys bounce through with a happy interpretation. Again, as on the upper deck, the inspired blending of voices is top flight, and the quartet has a sure fire pair of hits back to back.

WILLIS "GATOR TAIL" JACKSON

(Atlantic 967)

C+ "ROCK, ROCK, ROCK" (2:38) Willis "Gator Tail" Jackson blows a torrid horn as he rocks out a fast beat instrumental. His saxing is wild and exciting.

B+ "HERE IN MY HEART" (2:34) The tenor saxist takes a slow current pop hit and delivers a warm, and top flight exhibition of saxing that makes this a "must" side. A weird soprano obligato by Gladys Bruce helps make this the beautiful etching it is.

AUSTIN POWELL

(Atlantic 968)

C+ "WHAT MORE CAN I ASK" (2:57) A slow romantic ballad is treated to a heart-felt vocal by Austin Powell. The James Quintet provide the harmony and instrumental backing.

C+ "WRONG AGAIN" (3:00) Powell and the James Quintet get together on another slow item with a more forceful adaptation than that presented on the top side.

THE CASH BOX

Jazz 'n Blues

SLEEPER OF THE WEEK

"STOP RIGHT NOW" (2:50)
"HE'S MY FRIEND" (2:46)

BELLS OF JOY
(Peacock 1700)



BELLS OF JOY

● The Bells of Joy, that amazing spiritual group that seems to have found the formula for waxing religious tunes with such appeal

that they move into the best seller hot charts throughout the country, have come up with another side that looks like it will repeat the pattern of the "Bells'" previous etching "Let's Talk About Jesus." Their latest, "Stop Right Now" on the upper deck, is a moderate fast item that the Bells of Joy sing excitingly as they rise to a crescendo of shouty chanting. C. C. Littlefield and C. Reed handle the leads in smooth but spirited manner and the result is a waxing that will be played and played again. The flip side is a slow gospel number that the group sells in their stylized fashion.

ANDREW TIBBS

(Peacock 1597)

B "ROCK SAVOY, ROCK" (2:41) Andrew Tibbs belts out a moderate fast tempo item in spirited manner. Orking helps out with a hopped up accompaniment.

C+ "MOTHER'S LETTER" (2:39) Flip side is a slow, low down number with Tibbs giving out smoothly and dramatically. The Cherokee Conyers ork assist in strong style.

MILDRED JONES

(Peacock 1601)

B "IT'S BEEN A LONG LONG TIME" (2:52) Mildred Jones sings a slow blues in low down style. Mildred's heartfelt delivery is solidly backed by Bill Harvey's ork.

B "LOVE SICK GAL" (2:33) The under siding is a fast tempo number that Mildred socks out with an exciting reading.

REV. WM. MORRIS O'NEIL

(Hi-Lo 1408)

C+ "THE OLD LANDMARK" (2:20) Rev. Wm. Morris O'Neil and The Christian Tabernacle Choir belt out a fast moving, hand clapping spiritual that is exciting in tempo and delivery.

C+ "AT THE CROSS" (2:45) The same group turns in an inspiring treatment of a slow rhythmic religious number.

HOWARD MCGHEE'S

KOREAN ALL STARS

(Hi-Lo 1410)

C+ "BODY AND SOUL" (2:41) The oldie is given a solid reading by Howard McGhee's Korean All Stars. Starting at a slow tempo the boys switch to a faster beat. The arrangement features some grand trumpet-ting.

B "STARDUST" (2:35) The second side is the old Hoagy Carmichael perennial that the group does to a slow beat. A terrific bit of saxing and some solid orking by the balance of the All Stars makes this a strong etching.

LIONEL HAMPTON

(Decca 28230; 9-28230)

B "IF YOU EVER LEARN TO LOVE ME" (2:39) Lionel Hampton ork gives a smooth and feelingful rendition of a slow ballad. Irma Curry handles the vocal with warmth.

B "JELLY ROLL" (2:33) The band goes to town on a fast jump. Sonny Parker on the vocal gives out with a shouty reading.

MISSISSIPPI SLIM

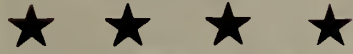
(Tennessee 827)

C+ "QUEEN FOR A DAY" (2:41) Mississippi Slim sings a slow country weeper dramatically.

C+ "TIRED OF YOUR LIES" (2:39) Slim chants a similar number effectively as he tells the story of his lying girlfriend.



ALWAYS A LEADER!



SUGAR MAMA

B/W #1513

**WALKIN' THE BOOGIE
JOHN LEE HOOKER**

BACK UP

B/W #1512

**THIS LOVE OF MINE
EDDIE JOHNSON**

**WATCH FOR THE
LATEST RELEASE**

BY

MUDDY WATERS

CHESS RECORD CO.

750 E. 49th ST.
CHICAGO, ILL.



**DOES
IT
AGAIN!**



I'M YOURS

B/W

TEEN TOWN STRUT

#755

SAX MALLARD

**ONE OF THESE
DAYS**

B/W

#752

**MERMER LOW
BIG BOY SPIRES**

**WATCH FOR THE
LATEST RELEASE**

BY

PERCY LEE CRUDUP

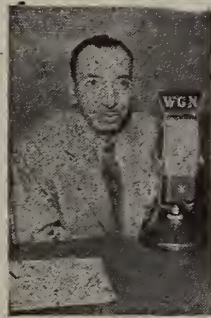
CHECKER RECORD CO.

750 E. 49th ST.
CHICAGO, ILL.

Kickin' The Blues Around

with Sam Evans

Capital Records have added to their "Classics in Jazz" series, such names as Colman Hawkins, Dave Matthews, Eddie Miller, Benny Carter, Frankie Trumbauer, Vido Musso and Georgie Auld. All great men with a saxophone. The same label for trumpet buyers, is featuring Billy Butterfield, Cootie Williams, Miles Davis, Maynard Ferguson, Benny Carter, Dizzy Gillespie, Red Nichols and Bobby Sherwood. Either of these are available on LP or 45. . . . Art Rupe, prexy of Specialty Records, back on the Coast after confabs in the Windy City, directed toward the eventual appointment of a new distributor. Label elated over reception of Percy Mayfield's "Louisiana" b/w "Two Hearts Are Greater Than One." . . . Two Ton Baker, long time recording and radio star, switched to Coral label and we wish him the best of everything.



Paramount Pictures, sending out invites to a special preview screening of William Wyler's production of "Carrie," starring Laurence Olivier and Jennifer Jones. . . . Chicago Unlimited, a new organization dedicated to the support of the Chicago TV-Radio industry, off to a flying start. Idea is one of public relations work, to create interest in the Chicago area, as a point of origin for shows on both media. . . . Larry Steele, taking his review into Atlantic City's Harlem Club, for a 6/26 opening. The Co-ops (modern dance interpretation) and Olivette Miller with her terrific harp, will also be in the show. . . . Hortence Allen (Miss Legs) with her own show, into a bright nite spot in Wildwood, N. J.

Erroll Garner, probably coming into Chi. for a date at the Silhouette. . . . Chick Finney, busiest man in St. Louis; plus being theatrical editor of The Saint Louis Argus, he is an Ad Agency representative and a busy disc jockey. In his spare time, two hours, he sleeps. . . . Betty McLaurin, who does such a great job on "I May Hate Myself in the Morning," is working the Glass Bar located in the Midtown Hotel, in St. Louis. . . . Rosemary Clooney sends a note from the Coast, where she is working on a Paramount picture called "Where the Stars are Singing." Her new release "Half As Much," is breaking across the country. . . . Dave Dixon, recently hired on staff at KSTL in East St. Louis. In addition to general staff duties, Dave will run his own R & B show nitely. . . . Peter Lucas, the child wonder of WENR Chicago, doing a remote from the Streamliner Cafe. Format includes chatter, interviews, and jazz platters. Spot has featured Lurlean Hunter and Ernie Harper for nigh-on to a year.

Dinah Washington, looks real good with her "Mad About The Boy," flipped with "I Can't Face The Music." This will undoubtedly take Dinah from the R & B field into the more lush pop field. . . . Red Saunders and his orchestra, Club Deliza favorites for about 15 years, will probably make up a theater touring package, with bookings to be handled by MCA. . . . Juanita Hall back in cast of "South Pacific." . . . Talk around of a proposed Broadway production using mixed cast, tentatively titled "My Darling Aida." . . . Ruth Brown continues on top with her "5-10-15 Hours." With the Clovers from same factory, up in high with "Middle of the Night" and "One Mint Julep." . . . "Lawdy Miss Clawdy" has been a surprise fast riser for Specialty.

Fred Waring and his entire company of the famous Pennsylvanians, will present a nite of music under the stars at Lewisohn Stadium, in NYC. Young baritone Frank Davis, will make his bow on the show. . . . Lena Horne, too gorgeous for words, graces the cover of TV Forecast. . . . The Blue Angel, famed NYC club, featuring folk singer Josh White and song star Eartha Kitt. . . . Edward Hall, young student from Howard University, did credible stint on recent CBS network show, Phillip Morris Playhouse on Broadway. . . . Tommy Dean, Tab Smith, & Eddie Johnson currently keeping St. Louis Sax conscious. . . . Mercury release of the Krupa Trio is out. It couples "Drum-boogie" and "Please Don't Talk About Me When I'm Gone." . . . Phil Chess swinging out through the Great Lakes area on Eddie Johnson's "This Love Of Mine." While in Cincinnati, Phil visited distrib. Sam Singer, who bought his records, and D.J. Ernie Waite, who played them.

The above mentioned items are just about typical of the general run of business, in our industry, during a normal week. But, for just a moment, lets look backwards, say over a span of ten years. What has it meant to the Negro in the Juke Box, Recording, Radio, TV and general show business fields. We have seen supposedly unsurmountable barriers broken down. We are now listening to debates from all sides and soon will be viewing two great political conventions, where the Civil Rights issue may easily determine the out-come of the forthcoming election. Both parties, and all current candidates, are keenly aware of the need for practicing true democracy here at home, prior to selling it abroad. The Negro vote is a significant factor that cannot, and will not, be overlooked by either candidate for the Presidency of our great United States. —This, in the past ten years. In the past ten years there has come into being a journal devoted to the coin machine industry, and its allied branches, named **The Cash Box**. This journal is a living, true symbol of the original meanings of the 13th, 14th and 15th amendments to the constitution of The United States of America. With vision, truth and sincerity the editors have told, both in pictures and words, the story of the coin machine industry for the past ten years.

Many new and wonderful jobs are open today, in fields formerly closed, to qualified Negroes. Many industry companies, and allied branches, are today employing young Negro people in positions of responsibility and trust. The day when the Negro was automatically delegated to the broom dept. is a thing of the past. Now we see typist, accountants, bookkeepers, receptionists, road managers, traveling representatives, A&R men, publicity men, publishers, staff radio announcers, staff radio engineers, plus many other jobs, and all drawn from the huge Negro labor market. This, in the past ten years. We will not say much, if anything, at this time about the part of Negro talent in the American scene, as we feel the Negro is an integral part of our entertainment world. But the real advancement for my race, in the past ten years, has been the opening of doors leading to positions of merit and equality and judged only by personal qualifications rather than by skin pigmentation.

No reference will be made here as to the entering of Negroes into the manufacturing end of the industry, as we feel this is a matter to be decided upon by an individual. Our colleges and high schools across the country are turning out thousands of young educated people each year. In the next ten years let's make their quest and sacrifices worthwhile. The great American patriot, Nathan Hale, once said: "Give me liberty or give me death." Our clarion call could be: "Give us jobs, and we will win the Freedom." This, in the next ten years.

Congratulations CASH BOX

on your ten years of service in the promotion of GOOD Rhythm and Blues records!

Just what is a GOOD RHYTHM and BLUES record?

For the OPERATOR — It's a record that pays off

In Every Slot,
In Every Spot!

For the DEALER—It's a record that will

Ring The Bell, and Consistently Sell!

AND . . .

Experience proves that



WHY . . . ?

- Because the men behind ATLANTIC know the Rhythm and Blues Field!

- The release of new ATLANTIC records is timed so NOT TO FLOOD the market!

- ATLANTIC insists upon and gets the finest materials to produce the best quality records.

. . . and the PUBLIC has learned to recognize, appreciate and expect that ATLANTIC makes GOOD R & B records.





JAY FRANKS
AND ORCHESTRA

"Fish Tail"

RPM #357

ROSCOE GORDON

"No More Doggin'"

RPM #350

IKE TURNER

"You're Driving Me Insane"

RPM #356

B.B. KING

"Some Day Somewhere"

RPM #360

Another Hit by

ROSCOE GORDON

"New Orleans Wimmen"

RPM #358

LIGHTNING HOPKINS

"Needed Time"

RPM #359

The Story of RHYTHM AND BLUES

by Herb Abramson

The appellation "Rhythm and Blues" as the name for Negro jazz, blues, novelty and vocal records, is relatively new. But Rhythm and Blues records have been with us as an important, active, profitable and growing segment of the record industry for almost thirty years. These records were originally offered on the market as just another specialty series designed to appeal to the Negro people as one of the many national minorities in the American melting pot, just as most major record companies offer Polish, Italian, 'Cajun,' Japanese and practically every other ethnic group in our culture, records of the music they particularly want to hear.

But when the very first "Race" record was offered to the public thirty years ago—it touched off an explosion of sales that immediately showed the entire record industry that it had been neglecting a vast potential of trade. The year was 1922 and the record that did the trick was Mamie Smith's "Crazy Blues" on the Okeh label, then the property of Otto Heineman's old General Phonograph Record Co. of Brooklyn, N. Y.

Here was a routine release by a then practically unknown Negro vaudeville Blues singer, which the company undoubtedly hoped would sell to some of the people familiar with her act—but it turned out to be the first link in a chain reaction that has continued to this day! Unwittingly, the Okeh Company had released the first record of genuine Negro music—and the Negro people responded so tremendously that the record ultimately sold well over two million copies! At first they pressed just a small supply of the disc and for several months Pullman porters were able to make small fortunes by stocking up on as many copies of the record as they could lay their hands on, on their New York run, and then starting in Baltimore on the run south, selling the records for as high as five dollars per copy! By the time the company realized what a gold mine they had, every other label in the industry was also in the "Race" business to stay. The old Columbia label countered with a new and untried artist, Bessie Smith—her first—"Gulf Coast Blues" also hit the million mark. The name 'Smith' seemed to be the magic talisman, so the various labels soon were selling Clara, Laura, Trixie, Clementine Smith as well as the original Mamie and Bessie. The Paramount label of the New York Recording Laboratories of Wisconsin, then conceived an apparently daring idea—they offered a Blues singer whose name was not Smith, coming up with the late "Ma" Rainey, who actually was the best known (and who is still considered by many blues connoisseurs to have been the very greatest) Negro Blues singer in the country. "Ma" was already famous to Negroes in every city, town, and hamlet south of the Mason-Dixon line, as she had toured for years with her own tent show and on the old T. O. B. A. circuit. She soon took the lead in sales and made Paramount the biggest thing in the "Race" market for years.



HERB ABRAMSON

What was the reason for this tremendous, yet unexpected, sales bonanza in Negro records? For the first time in any mass entertainment medium, the Negro was able to buy his own music. Unfortunate restrictions in employment opportunities formerly had limited Negro entertainers to local appearances only, and restrictions upon the Negro population as a whole, limited their opportunities to purchase entertainment, so that home entertainment was very important to them. The appearance of the very music they wanted to hear, suitable for home use, was eagerly accepted.

It is a unique fact of the recording industry that the American Negro is a more important record buying public, per capita, than any other national group. If a survey were made on the basis of annual income, it would be shown that Negroes spend a greater portion of their net income for records than any other group. These same basic sociological factors continue to this day. Radio, TV, Movies and other mass 'media' which make a dent in record sales as a whole, originally didn't hurt the Negro market as much. During the dark days of the early thirties, before the introduction of the electric phonograph and the subsequent revival of the record industry, several labels were able to keep going only on the strength of the continued sales in the "Race" record field, even though the Negro population was among the hardest hit by the depression.

When the record industry boomed, just before World War II, the major record companies almost completely neglected the "Race" or as it is now called, Rhythm and Blues field. These were the days of shortages, so the small allotment of shellac available went to the top 'pop' and classical artists. For over a year Rhythm and Blues releases were stopped almost completely.

Just about then, a second explosion hit the industry, and its effects are still with us! In 1940, a Mr. Nelson, came into possession of an old and battered record press, which he set up in his garage in Los Angeles, starting the "Gilt Edge" label. Then, as he once told the story to me, he was walking along the street in Hollywood when he stopped before an Army truck which was engaged in helping to sell War Bonds. Between speeches, entertainment was provided in the form of hot boogie woogie piano, played on an old, worn upright, by a thin colored G.I. Nelson says that he had never before heard boogie woogie and he thought the pianist was terrific. After the show, he approached the soldier, whose name was Cecil Gant, with the proposition to record some piano solos. Gant accepted with alacrity because he had been strictly a non-professional up to this point. The records of the pianist alone, with no other accompaniment, were made a few days later. To fill up the back of "Cecil's Boogie," Gant sang a song he had written, called "I Wonder"!

Nelson pressed up some records, using whatever compound he could obtain. These "Gilt Edge" records were very strange looking, indeed; about as thick as a buckwheat cake, and just as rough, with the title rubber-stamped on the blank white labels. But they sold! The filler side "I Wonder" caught on and before this first Rhythm and Blues record ever pressed by a modern independent company was finished, it had sold over three million copies—many of which sold for as high as \$3.50, when they were scarce, the bulk selling for \$1.25 each.

The rush of record companies to get in on the Rhythm and Blues bonanza was on once again, except that now a new factor was involved—independent companies could get into the field. All in all, over 400 independent labels started in the next five years, the great majority entering the Rhythm and Blues field. The mortality rate was great, but Rhythm and Blues companies as well as Rhythm and Blues records are here to stay. Today, independent Rhythm and Blues companies have a combined sale of 70% of all Rhythm and Blues records

(Continued on Page 64)

THE RECORD SPEAKS FOR ITSELF —

More consistent releases than any other Record Co. Our incomparable average — A HIT EVERY 60 DAYS!

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U-103

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3. Boogie Joogie

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U-108

4. Night Train

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U-110

5. Mary Jo

By: Four Blazes
U-114

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"Though A Tune Has Failed Before, Try, Try Again" Says Eddie Wilcox



EDDIE WILCOX

NEW YORK—The Eddie Wilcox story as A & R head for Derby Records brings to mind a modification of the old adage which reads "Though a tune has failed before, try, try again."

The current success of the two Benjamin and Weiss tunes "Wheel Of Fortune" and "I May Hate Myself In The Morning" point up the validity of this up to date proverb.

Eddie, who has been handling the A & R chores for Larry Newton's Derby diskery for the past six months, displayed his willingness to try something different when he came up with his exciting and unique interpretation of "The Wheel Of Fortune." The unusual feature in this case was that a major had previously issued its version of the tune with no apparent success and now an independent was attempting something a major had failed to do.

The result was a tune that hit the best seller lists in both the pop and the rhythm and blues fields. In the process of creating a hit record, Sunny Gale, an unknown at the time, catapulted into the limelight.

Following this successful revival came another waxing "I May Hate Myself In The Morning," only a few months after, a number that had also failed to click for the various major labels. This time the sterling treatment rendered the tune by Bette

McLaurin, under the guidance of Eddie, placed the disk on the popularity lists.

A record of this nature is tops for an A & R man of any company. But this achievement is even more spectacular when considering the fact that it was accomplished by an independent after the majors had failed.

Wilcox feels that the invaluable experience gained while arranging for the Jimmy Lunceford orchestra has helped him immeasurably, since he was able to write what he pleased because of the band's ability to play almost anything. Add to this the desire for the different and you come up with a top A & R man.

At the present time Eddie Wilcox is working on his new discovery, Nadine Henry, who he claims is heading for stardom. His formula for setting up new singers is to work with them in order to get the feel of the type of music they can do and then prepare a fitting arrangement that the artists themselves will feel.

His formulas have paid off. His willingness to listen to all songs, his desire to get the fullest from each number and artist and his vast experience go into making Eddie Wilcox one of the top A & R men around.

Sam Evans Profiled

NEW YORK—Sam Evans, *The Cash Box* columnist, was profiled in "News From Atlantic," Atlantic Record's house organ last week under the title "Profile Of A Deejay."

Wrote Jack Walker, editor of the paper:

Among the expansive ranks of disc spinners throughout the nation is one Sam Evans whose WGN (Chicago) program is the first major network rhythm and blues show. Sam is a native of Chicago, was educated at Wendell Phillips High, Fisk and Northwestern Universities, and aside from his deejay chores, scribes a weekly column for the trade mag, *The Cash Box*, and is active in the Windy City's civic and community doings. An authority on jazz, blues and boogie woogie discs, Sam owns a collection of more than 10,000 records—a collection which he began in his college days.

Sam Evans views the music he plays with a mature and objective eye. Says he of the rhythm and blues category; "... don't belittle it. It's as authentic as many a complex concerto, and more in tune with the majority of people on this earth. It is a music of joy, love, hope and youth and," he asks, "are any of these qualities undesirable?" It is with this sympathy and understanding that Evans formats his nightly session. Chicago's enthusiasm for the soft spoken platter player is proof of the puddin'.

Symphony Sid On Tour

NEW YORK—The Symphony Sid All Star troupe is currently on a six-month tour of the United States and Canada. Sid, known to millions of radio listeners as a modern jazz and pop disc jockey for the past five years, formed his own road unit several months ago in answer to the phenomenal number of requests from fans.

Teeing off at the Rendezvous Club in Philadelphia, the group broke all existing records. Since then they've appeared in Boston, New Haven, Buffalo, and Toronto. This coming month they will appear in Atlantic City, Youngstown, Dayton, Cincinnati and Cleveland.

DYNAMIC DINAH



DOWNBEAT BLUES STYLIST
TROPHY WINNER 1952 WINNER
1952 PITTSBURGH COURIER
NATIONAL POLL

Consistently Topping All Artists on the Sepia Song Hit Parade "Tops" on THE BILLBOARD and THE CASH BOX Weekly Rating RHYTHM & BLUES CITATION WINNER JUNE 26, 1952, THE RECORD REVIEWER BLUES & BAL-LAD FINALIST '52

SONGSATIONAL! Dinah Washington

"Songsational"

Mercury Releases

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"... The incomparable Dinah Washington, America's foremost sepia songbird, the consistent outstanding performer of the Sepia Hit Parade currently tops with her Mercury recording "Mad About The Boy" and about ready to break another record at New York's Club Birdland."
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"THINK OF ME
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- 1949 Hucklebuck
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- 1950 Pink Champagne
Where There Is No Love
- 1951 Please Send Me Someone To Love
Best Wishes



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- ★ JIMMY LIGGINS
- ★ PILGRIM TRAVELERS
- ★ SOUL STIRRERS
- ★ ORIGINAL GOSPEL HARMONETTES
- ★ BROTHER JOE MAY

AND TODAY, 1952, YOU'RE STILL MAKING MONEY WITH THESE Specialty HITS

"LAWDY MISS CLAWDY"
LLOYD PRICE # 428

"SO TIRED"
ROY MILTON # 429

"LOUISIANA"
PERCY MAYFIELD # 432

Specialty Records

8508 SUNSET BLVD.

HOLLYWOOD 46, CALIF.

A Quiet Session



NEW YORK—Bobby Shad, A & R head of Mercury's rhythm and blues department, and Wini Brown both appear frantic during the recent session in which they cut "Here In My Heart." The hair tearing must have worked for the disk looks like a big one.

Majors Board United's "Night Train"

CHICAGO—It is reported that there was lots of activity at United Record Company this week due to calls from several record companies regarding "Night Train," recorded for United by Jimmy Forest.

Seems the race is on with several of the major labels rushing to cut the tune.

Feather To Broadcast Birdland Show

NEW YORK — Leonard Feather returns to domestic radio June 30th, at midnight, on WJZ.

On that date he will start a series of Monday night sessions on the Birdland Show.

Program will also feature at least two hours of American and imported jazz and pop records.

Harry James Starts Series of One-Nighters, His First Theatre Dates Since 1943

LOS ANGELES—For the first time since he organized his band in 1941, Harry James will do an eight-week concert tour of Eastern states this fall.

During the first two years after he left Benny Goodman, James played theater dates, but his appearance at New York York's Paramount theater in 1943, when mobs of bobby-soxers created traffic jams in the street and police had to handle the crowds, was his last theater date.

Since then he has done only ballrooms and hotels when on tour.

"We have just finished 20 weekly shows on KNEH," James said, "and doing the shows before large studio

audiences convinced me that the public wants to see virtually the same thing in their local auditoriums. So we will do a series of one-nighter concerts, without dancing, during September and October."

James plans to return to the air late in the fall. Meanwhile, this month and next the band will tour the Pacific Northwest and Canada, playing ballrooms in Northern California, Oregon, Idaho, Washington, Nevada and British Columbia.

The band will tour Texas during August.

James and his crew currently are at the Flamingo hotel in Las Vegas for two weeks.

The Story of

RHYTHM AND BLUES

(Continued from Page 60)

sold. The Rhythm and Blues recording industry is still growing. As buying power increases among Negroes, so, in direct proportion, does the industry. Comparative studies of the Rhythm and Blues industry over the past quarter century and of the American Negroes' advancement in economic, civic, and general advancement over the same quarter century will disclose a revealing parallel. They each have grown with the other! It is also interesting to construct a similar graph showing the relationship between the growth of jazz and its creators from the period of 1922 on, for there too is the identical parallel.

Still growing, still progressing, the Rhythm and Blues field has not yet grown to full flower. Indeed, there appears to be no ceiling for the appeal of Rhythm and Blues music is not limited by any means to the people who create and develop it. Beyond the natural appeal to the "folk" from whence it originates, there is a broad and ever growing field of enthusiasm throughout the world for American jazz and blues music.

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!

THE CASH BOX FOLK and WESTERN ROUNDUP

WSM's "Grand Ole Opry" stint on New York's Astor Roof bows out June 21st due to an inability for the two parties to get together on programming.

WOKE in Oak Ridge, Tenn., looking for a country d. j. to take over when Joe "Cactus" Nixon moves to Fort Worth's KCUL late this month. Joe has built to two hours per day of country records in less than a year on a station never before OK'ing the country ditties.

Sgt. Theodore C. Clemens begins two record shows per week from Tokyo's A. F. R. S. His shows cover Japan and Korea. On recent checks it was found that country records will make up over half of this schedule. Clemens will welcome any and all records. Address him RA 33230234, 517 M. P. Co., APO 503, c/o PM San Francisco.

June Carter of the Carter Sisters team on Columbia, and Carl Smith, one of top singers on same label, will be married in Alcoa, Tennessee on July 9th. Our congratulations and best wishes to the happy couple—they are both beaming from ear to ear.

June 21st will find The Carter Sisters and Mother Maybelle as Red Foley's guest on Prince Albert's "Grand Ole Opry." Carl Smith (Columbia) will be in same spot on June 28th.

Bob Respass, Indianapolis' WXLW's country record man, recently enjoyed two weeks of Florida vacation with his family. Group dropped in on "Grand Ole Opry" June 14th to say hello to the artists whose records make up a big part of Bob's daily schedule at WXLW.

Happy Ison has been upped to Program Director of WVOV in Logan, W. Va., in addition to his regular schedule at the mike with country records.

T. Tommy Cutrer, formerly of KCIJ in Shreveport, is recuperating from the auto accident six weeks ago in which his left leg required amputation. Tommy hopes to be out on crutches by this printing and breaking in an artificial limb within a few months. In case you care to write him, address him at 2630 Woodford St., Shreveport, La.

WANN in Annapolis, Md., has added a new country record opus handled "The Farm Journal" taking place early each AM. "Uncle Maxwell" does the m. c. chores in addition to his other WANN spots. Maxwell recently was chosen Honorary Parade Marshall for the Jewish War Veterans Memorial Day Parade in nearby Clydesboro, Va.

El Radar of Hamilton, Ohio, has taken over management of Joe "Cannonball" Lewis, upcoming country artist on M-G-M. Radar plans to devote full time to the promotion of Lewis nationally.

Red Kirk (Mercury) recently signed with Charlie Lamb of Knoxville, Tenn., for management and promotion. Kirk and Lamb were in Nashville recently for a confab with Dee Kilpatrick, Mercury country head, with plans in the making for an all-out promotion of Kirk. Artist is currently at WCYB in Bristol, Va.

Foreman Bill gets back to home ground with his recent change to KSJO in San Jose, Calif. Bill is well known in this area from his long stint at San Francisco's KYA prior to his going to KXOA in Sacramento a little over a year ago.

Hart Curl of WOXF in Oxford, N. C., celebrates all family reunions in his area on his 2½ hour program each day. Hart reports an increase in weight for he is at many of these affairs personally.

Clyde Moody (King) playing North Carolina theatres this summer while living in Raleigh.

"Cuzzin" Don who has handled the country record and live programs for WFHG in Bristol, Tenn., for several years has just signed to do six sides for Twin City Record Co., a local indie. With Don's big following in that area there should be fine acceptance of these sides.

Spike Hogan does his country record spinning for KXA in Seattle, Wash. from his own studio in his home.

KSID started operation in Sidney, Nebraska, on June 1st with Art Westergard doing most of the d. j. work and heading the announcing staff.

Verne Koenig recently added a live quarter hour to his d. j. work at KDEC in Decorah, Iowa.

Bob Edwards has also added a live spot to his d. J. chores at WFBC in Greenville, S. C. Spot is shared with his brother, Jim, and the two work duets together. This is in addition to Bob's regular daily and Saturday d. j. schedules.

Smiley Burnette, clown prince of western pictures, left Hollywood on June 13 for a personal appearance tour in the Atlanta, Ga. area. He begins work June 24 in a movie called "Winners Of The West" with Gene Autry. This will be followed by, "On Top Of Old Smokey," the second of six new Autry pictures in which he will appear.

A GUARANTEED HIT!!

THIS RECORD HAS ALREADY TAKEN OFF IN:
LOS ANGELES, DALLAS, HOUSTON and NEW ORLEANS

"LILLIE MAE"
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PEE WEE KING

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Give The Public What It Wants, Not What You Want To Give It

by Fred Rose

Folk Music is not a temporary fashion or a fad that will run its course and be forgotten. It is a definite part of the Music Business that has been neglected for years. Folk songs are not corny or mock ballads or something to be ashamed of. They are down to earth story type lyrics with a simplified musical accompaniment, appreciated by down to earth people who have been neglected by the Music Business.

I remember years ago when I started writing songs. The Music Publisher of that era had the public interest at heart. Today the public is left out of the picture because most Music Publishers have become sophisticated and have decided to make the music buying public buy what the Publishers like. This has not worked out so well and, if the Big Publishers will just look back a little way, they will find that there are few million copy hits today, such as they enjoyed twenty or twenty-five years ago.

No person in his right mind would go out and buy an automobile that he couldn't enjoy or eat the kind of food he did not like, yet the Music Publishing Industry expects the public to swallow songs they don't like or understand.

Don't be puzzled when you see thousands of people crowding into auditoriums to hear Country Artists singing Country songs, driving hundreds of miles to go to the Grand Ol' Op'ry in Nashville, Tennessee and the National Barn Dance in Chicago, Illinois and buying millions of recordings. There is only one answer—they will move heaven and earth to get what

they want and will reject what they don't want.

We, in the Music Industry, have no right to tell these people what to like and what not to like. If we are to be of service to the public, we should give these people what they want instead of failing because of our own egotism. Of course, I may be a little quaint, but I still believe that the customer is always right. He buys our product and keeps us in business.

Country Music is not in competition with other types of music. It is just a part of the whole. It has survived for thousands of years and, believe me, it will survive for thousands more.

What we call Opera in the United States is Country Music in foreign lands. It is something the natives understand and appreciate. So, Mr. Music Business, if you want more customers and want your business to prosper, remember, if you give the masses what they want, they will buy it, but they will not let you shove anything down their throats. This is a fact and, regardless of what you think about it, it still remains a fact.

THE CASH BOX
Reports
THE NATION'S
BIG
10

**HILLBILLY,
FOLK & WESTERN
JUKE BOX TUNES**

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STOLEN
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MY CHAPEL IN THE PINES

RHYTHM PALS—ARAGON

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Sung by

Rusty McDonald

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Sole Selling Agents: Keys Music, Inc., 146 West 54th St., New York, N. Y.

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Hank Thompson
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- 2** **HALF AS MUCH**
Hank Williams
(MGM 11202; K-11202)
- 3** **DON'T JUST STAND THERE**
Carl Smith
(Columbia 20893; 4-20893)
- 4** **GOLD RUSH IS OVER**
Hank Snow
(RCA Victor 20-4522; 47-4522)
- 5** **DON'T STAY AWAY**
Lefty Frizzell
(Columbia 20911; 4-20911)
- 6** **ARE YOU TEASING ME**
Carl Smith
(Columbia 20922; 4-20922)
- 7** **ALMOST**
George Morgan
(Columbia 20906; 4-20906)
- 8** **WONDERING**
Webb Pierce
(Decca 46364; 9-46364)
- 9** **LET OLD MOTHER NATURE HAVE HER WAY**
Carl Smith
(Columbia 20862; 4-20862)
- 10** **SOMEBODY'S STOLEN MY LOVE**
Ernest Tubb
(Decca 28067; 9-28067)

HILLBILLY GOES TO TOWN

Folk and Western Tunes Become The Music All America Shells Out Coins To Hear

Folk and western music has come into its own in a BIG way.

During the past couple of years, sales of hillbilly records have grown to represent almost 50% of the total amount of records sold by the nation's leading manufacturers. This is a spectacular rise from the 15 to 20% folk music used to sell only a decade ago.

From every sphere of our national activity has come recognition of the important part which this music is now playing in the pop pictures. Nation-wide publications of every sort have been focusing their best efforts on Nashville to see what makes this Tin Pan Alley of the folk and western world click.

Said The Wall Street Journal recently: "Phonograph records account for the biggest number of dollars people spend on hillbilly music. WSM (the radio station from which Grand Ole Opry originates) figures 25 million records with country tunes by its Opry artists will be sold this year; that's \$22,000,000 worth at retail."

TWENTY-FIVE MILLION RECORDS WORTH TWENTY-TWO MILLION DOLLARS.

And that takes in only the artists who appear on Grand Ole Opry. Add to this the records of all other country artists and you have a total undreamt of just a few years ago.

Naturally the juke box industry has been effected by this swing to country music. And just as the juke box operator is, collectively, the single largest purchaser of pop records in the nation, so is he also the greatest buyer of folk and western records.

In the past decade, as the popularity of this type of music has grown continually greater, the number of folk and western locations has increased in proportion. Moreover, there is hardly a pop location in the country today where some record is not of the hillbilly type or based on a hillbilly tune. This is a development unheard of a few years back.

What is the appeal of country music that has made its sales skyrocket so?

The answer is simplicity.

For in the sentimental, religious and novelty tunes of the hillbilly world are expressed the clear down-to-earth feelings which reach everyone. Hillbilly music is the kind of music which is understandable to all. It tells a story simply, forthrightly. It has a tune which you can sing. It is accompanied by instruments which are readily recognizable.

In short, hillbilly music is the people's music. It's the music which strikes the chord of recognition and therefore of acceptance.

When analyzed then, the rise in popularity of folk and western tunes is no longer surprising but quite comprehensible.

For in this complicated world of ours, with problems beyond the reach of solution by almost all of us, who, in his entertainment, doesn't want the thing he can understand and participate in? And this is to be found in the folk and western music which has become so much a part of our lives in the past decade.

The rewards for the development of this music have been great—and great not only for those directly involved with it, but for everyone in the music field. For when a customer puts his coin into a juke box to play a record he wants to hear, that coin reaches everyone connected with the business.

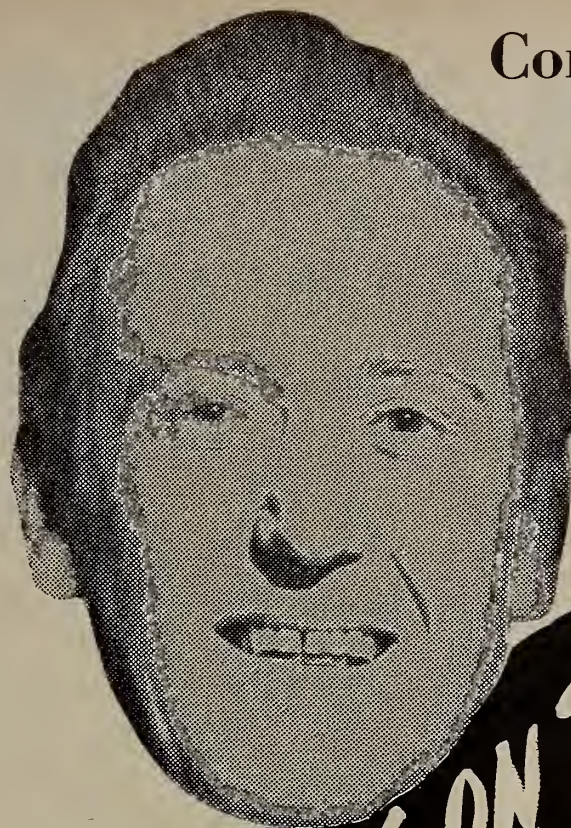
And so all the music industry owes a debt of thanks to those who look upon Nashville as the center of their activities. For while they have been building up a business for themselves which reaches high into the millions of dollars each year, they have, at the same time, been stimulating other fields, inspiring the artists, writers and A & R men who give us different types of music, creating sales for the entire music business.

The hillbilly no longer belongs just to backwoods areas. He's really gone to town.

Congratulations

CASH BOX

and Many More Successful Years . . .



TOPS ON RECORD

Star of Prince Albert's GRAND OLD OPRY Over WSM, Nashville, Tenn.

GRAND OLD OPRY

Current Hits & *Going Strong*

"KISSES ON PAPER"
and
"ARE YOU TRYING TO TELL ME GOODBYE"
Decca 28288

(The Angels Are Lighting)

"GOD'S LITTLE CANDLES"
and
"SOMEBODY BIGGER THAN YOU AND I"
Decca 28252

"SALTY DOG RAG"
and
"MILKBUCKET BOOGIE"
Decca 27891

"BOUND FOR THE KINGDOM"
and
"I'D RATHER HAVE JESUS"
Decca 28147



Record Distributors

And The Lines They Handle

ALABAMA

Birmingham

Birmingham Vending Co.
(Gramercy)
Gulf States Dist. Co. Inc.
700 Second Ave. N.
(Decca)
Interstate Phonograph Record Shop
544 N. Second Ave.
(Jubilee; Prestige; Westminster)
R. P. McDavid Co. Inc.
1430 S. Second Ave.
(RCA Victor)
Reid Dist. Co.
1724 N. Fifth Ave.
(Broadcast)
Ring Records
318 Sixteenth St. N.
(King)

ARIZONA

Phoenix

Dist. of Smart Records
1213 E. Highland Ave.
(Smart)
J. E. Redmond Supply Co.
625 W. Madison
(Decca)
Victory Record Dist. Co.
1625 E. Van Buren St.
(Smart)

ARKANSAS

Birmingham

Interstate Phonograph Record Corp.
544 N. Second Ave.
(Tempo)

Fort Smith

Wise Radio Supply
1001 Towson
(Tempo)

Little Rock

Frank Lyon Co.
208-10 E. Markham St.
(RCA Victor)
President Record Dist.
109 Main St.
(President)

CALIFORNIA

Hollywood

Skylark Record Dist. Co.
618 N. Beachwood Dr.
(Skylark)

Long Beach

Command Records
1017 Pacific Ave.
(Command)

Los Angeles

Allied Record Sales
2542 W. Pico Blvd.
(Banner; Derby; Rainbow; Smart)
California Record Dist.
2962 W. Pico Blvd.
(Fantasy; Good Time Jazz; Westminster)
Capitol Records Dist. Co.
318 W. 15 St.
(Capitol)
Central Record Sales Co.
2528 W. Pico Blvd.
(Aladdin; Apollo; Atlantic; Dot; Intro; Peacock; Prestige; Score; Swingtime)
Decca Dist. Corp.
6750 Santa Monica Blvd.
(Decca)
Diamond Record Dist. Co.
1819 W. Pico Blvd.
(Ambassador; Belda; Broadcast; Bullet; Robinhood; Vita)
Fox Associates
2519 W. Seventh St.
(Latin-American)
King Records
2646 W. Pico Blvd.
(King)
Mercury Record Dist.
2958 W. Pico Blvd.
(Mercury; Wallis)
Leo J. Meyberg Co. Inc.
2027 S. Figueroa St.
(RCA Victor)

Modern Dist. Co.
2978 W. Pico Blvd.
(Coral)

Norbert Sales Co.
5523 E. Slanson St.
(Gilt Edge)

Record Merchandising Co.
2580 W. Pico Blvd.
(Diamond; Jubilee)

Redwood Record Sales Inc.
445 S. La Brea Ave.
(London)

Sunland Music Co. Inc.
2140 W. Washington Blvd.
(MGM; Savoy)

Ray Tomas Co.
1601 S. Hope St.
(Columbia)

Oakland

Chatton Dist. Co.
1921 Grove St.
(Ambassador; Apollo; Atlantic; Belda; Bullet; Derby; Diamond; Dot; Jubilee; Peacock; Prestige; Rainbow; Robinhood; Vita)

Pasadena

Belda Record & Publishing Co.
33 W. Union St.
(Ambassador; Belda; Bullet; Robinhood; Vita)

San Francisco

H. R. Basford Co.
235 15 St.
(Columbia)
Capitol Record Dist. Co.
512 Brannan St.
(Capitol)
Albert J. Cohn Co.
49 Taylor St.
(Banner)
Decca Dist. Corp.
525 Sixth St.
(Decca)
Elite California Dist.
1190 Folsom
(Swingtime)
King Records
565 Sixth St.
(King)
Melody Sales Co.
444 Sixth St.
(Aladdin; Fantasy; Good Time Jazz; Intro; Mercury; Score; Tempo; Wallis)
Leo J. Meyberg Co.
33 Gouth St.
(RCA Victor)
Redwood Record Sales Inc.
725 Clementina St.
(London)
United Music Sales Corp.
440 Sixth St.
(Broadcast; MGM; Savoy; Westminster)

COLORADO

Denver

Boyd Dist. Co., Inc.
20 W. Thirteenth Ave.
(Capitol)
Robert F. Clark Co.
70 Rio Grande Blvd.
(Decca)
Davis Sales Co.
1724 Arapahoe
(Aladdin; Ambassador; Atlantic; Belda; Broadcast; Bullet; Good Time Jazz; Intro; Jubilee; London; Mercury; Robinhood; Savoy; Score; Swingtime; Tempo; Vita; Wallis; Westminster)
Hendrie & Bolthoff Co.
1635 Seventeenth St.
(RCA Victor)
Pan American Record Supply
2061 Champa St.
(Coral; Gilt Edge; MGM; Prestige)
B. K. Sweeney Elec. Co.
1601 Twenty Third St.
(Columbia)

CONNECTICUT

East Hartford

Malverne-New England, Inc.
735 Connecticut Blvd.
(Aladdin; Derby; Good Time Jazz; Intro; Mercury; Rainbow; Score; Wallis)
Radio & Appliance Dist.
673 Connecticut Blvd.
(RCA Victor)

Hartford

Capitol Records Dist. Corp.
25 Pleasant St.
(Capitol)

Post & Lester
55 Flower St.
(Decca)

Seaboard Dist. Co.
110 Ann St.
(Coral; Wallis)

Stern & Co., Inc.
209 Walnut St.
(Columbia)

New Haven

Plymouth Elec. Co.
393 Chapel St.
(MGM)

DISTRICT OF COLUMBIA

Washington

King Records
2600 N.E. Twelfth St.
(King)

Nelson & Co. Inc.
3000 N.E. Twelfth St.
(Capitol)

Schwartz Bros.
2931 N.E. Twelfth St.
(Aladdin; Atlantic; Intro; Mercury; Score; Swingtime; Wallis; Westminster)

Southern Wholesalers Inc.
707 N.E. Edgewood St.
(RCA Victor)

FLORIDA

Jacksonville

Binkley Dist. Co.
504 Dellwood Ave.
(Apollo; Atlantic; Derby; London; MGM; Peacock; Swingtime; Tempo; Wallis)

Dist. Inc.
555 Osceola
(Columbia)

King Records
13 E. Union St.
(King)

Pan American Dist. Corp.
90 Riverside Ave.
(Aladdin; Clipper; Diamond; Dot; Gramercy; Intro; Savoy; Score; Wallis; Westminster)

Taran Dist. Co.
c/o Pan American
90 Riverside Ave.
(Gilt Edge)

Miami

Binkley Dist.
301 S.W. Sixth St.
(London)

Brook Dist.
412 S.W. Eighth St.
(Mercury; Prestige; Score)

Florida Record & Music Co.
741 S.W. Eighth St.
(Capitol)

King Records
374 S.W. Eighth St.
(King)

Mercury Records Dist.
412 S.W. Eighth St.
(Good Time Jazz; Intro)

Pan American
(Gramercy; Savoy)

Sea Coast Appliance Dist.
36 N.E. Twenty First St.
(RCA Victor)

Stone Dist. Inc.
505 W. Flagler
(Coral; Jubilee; Wallis)

Wholesale Appliance Inc.
965 S.E. Eighth St.
(Decca)

Pensacola

Hundley Dist. Co.
1110 N. Thirteenth Ave.
(Smart)

GEORGIA

Atlanta

Capitol Records Dist. Co.
535 Courtland St. N.E.
(Capitol)

Decca Dist. Corp.
152 Alexander St. N.W.
(Decca)

Electric Sales & Service Co. Inc.
209 N.W. Walton
(Columbia)

Friedman Music Co.
(Gramercy)

Interstate Phono Records
367 Edgewood Ave. S.E.
(Gilt Edge)

King Records
397 S.E. Edgewood Ave.
(King)

Mercury Of Georgia
112 Edgewood Ave.
(Apollo; Jubilee; London; Mercury)

Southland Dist. Co.
441 S.E. Edgewood Ave.
(Aladdin; Atlantic; Diamond; Dot; Intro; MGM; Peacock; Savoy; Score; Swingtime; Wallis)

Yancey Co.
1500 N.W. Northside Dr.
(RCA Victor)

IDAHO

Boise

Craddock's Radio Supply
1522 State St.
(Tempo)

Ted Dicus
817 North Nineteenth St.
(Aladdin; Intro; Rainbow; Score; Smart)

ILLINOIS

Chicago

American Record Dist.
2011 South Michigan Ave.
(Aladdin; Chance; Intro; Savoy; Score)

Aristocrat Dist. Co.
750 E. Forty Ninth St.
(Dot)

K. O. Asher
5232 South Dorchester
(Westminster)

Capitol Records Dist. Corp.
1449 S. Michigan Ave.
(Capitol)

Coral Record Dist.
161 W. Huron St.
(Coral)

Decca Dist. Corp.
153 W. Huron St.
(Decca)

Frumkin Sales
2007 S. Michigan Ave.
(Ambassador; Apollo; Banner; Belda; Bullet; Fantasy; Gilt Edge; Good Time Jazz; Intro; Joco; Rainbow; Reena; Smart; Tempo; Vita)

James Martin Inc.
2614 W. North Ave.
(Atlantic; Broadcast; Derby; Dot; Gramercy; Jubilee; London)

King Dist.
2137 S. Michigan Ave.
(King; Wallis)

Midwest Mercury Record Dist.
2021 S. Michigan Ave.
(Mercury)

RCA Victor Dist. Corp.
445 North Lake Shore Dr.
(RCA Victor)

Record Dist.
1424 E. Fifty Fifth St.
(Clipper)

Sampson Electric Co.
2244 S. Western Ave.
(Columbia)

United Record & Dist.
4804 Cottage Grove
(Apollo; Diamond; Peacock; Prestige; Swingtime)

Peoria

Decca Dist. Corp.
106 E. State St.
(Decca)

J. B. F. Dist.
214 Seventh St.
(Mercury)

Klaus Radio & Electric Co.
707 Main St.
(RCA Victor)

Williams Inc.
116 Liberty
(Columbia)

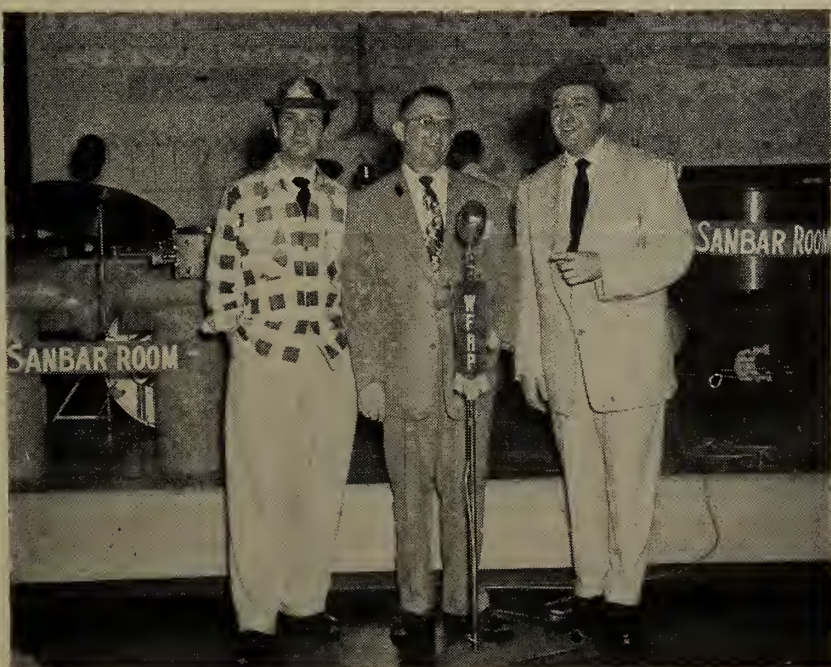
Disk Jockey Doings



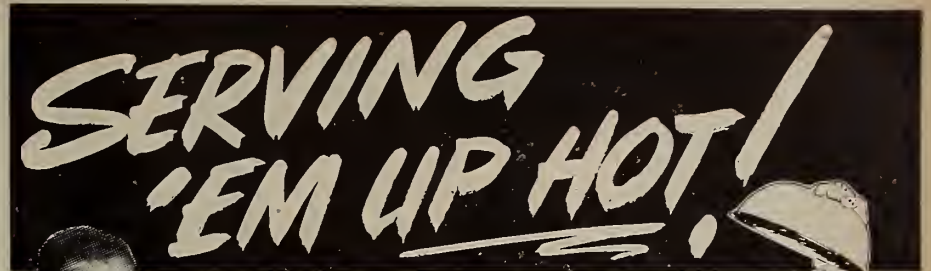
HOMESTEAD, Pa.—Mary Dee, the “moving around” gal on WHOD kibitzes with Sid “Mustache” Dickler during one of his Disk Diggin’ shows on the same station. Dee and Dickler have the only two pop shows on the kilowatter.



CINCINNATI, Ohio—Rex Dale, WCKY disk jockey, was visited recently by Charles Tobias and Peter DeRose, two of the leading songwriters in the country. Dale too has joined the ranks of tunesmiths by collaborating with Bernie Wayne on a semi-religious song called “The Chapel By The Side Of The Road.”



SAVANNAH, Ga.—Larry Shields, “Doc Jive” to his radio audience, is pictured emceeing a stage show from the Sanbar Room of the Dayton Arms in Savannah. Larry is in the center between two of the members of the show. The murals in the background depict the historical landmarks of the city.



BILLY ECKSTINE

HOLD ME CLOSE
TO YOU
and
If They Ask Me

MGM 11217 78 rpm • K11217 45 rpm

FRAN WARREN

Leave Them Alone
and
Heavenly Father

MGM 11237 78 rpm • K11237 45 rpm

DAVID ROSE And His Orchestra

Harlem Nocturne
Saxophone Solo by

WOODY HERMAN

and
On a Little Country Road in
Switzerland

MGM 30582 78 rpm • K30582 45 rpm

ART MOONEY

And His Orchestra
I May Hate Myself in the
Morning

and
I Painted It

MGM 11258 78 rpm • K11258 45 rpm

ALAN DEAN

You'll Never Be Mine
and
Do You Care?

MGM 11226 78 rpm • K11226 45 rpm

LEROY HOLMES

And His Orchestra
Isn't This a Night for Love?
and
Ooh That Kiss

MGM 11247 78 rpm • K11247 45 rpm

JOHNNY KING

Way Downtown at the Bottom
of the Hill
and
Where Were You?

MGM 11255 78 rpm

HANK WILLIAMS

Half as Much
and
Let's Turn Back the Years

MGM 11202 78 rpm • K11202 45 rpm

KISS OF FIRE
and
NEVER LIKE THIS

MGM 11225 78 rpm • K11225 45 rpm



SKIP MARTIN

And His Orchestra
I Concentrate on You

and
Vilia

MGM 11248 78 rpm • K11248 45 rpm

BILL FARRELL

Break the Bands That Bind Me
and
Stay

MGM 11256 78 rpm • K11256 45 rpm

BLUE BARRON

And His Orchestra
A Girl, A Fella, A Beach
Umbrella
and
A Mighty Pretty Waltz

MGM 11239 78 rpm • K11239 45 rpm

DEBBIE REYNOLDS

Am I in Love?
and
What Good Is a Gal?
(Without a Guy)

MGM 30568 78 rpm • K30568 45 rpm

BARBARA RUICK

How About You?
and
I'd Wanna Walk Right Out
of This World

MGM 11231 78 rpm • K11231 45 rpm

THE MARCHERS

General Eisenhower March
and
The Fighting Eagle

MGM 11252

BOB WILLIS

Snatchin' and Grabbin'
and
I Want To Be Wanted

MGM 11241 78 rpm • K11241 45 rpm

REPORTED BREAKING OUT ALL OVER

DAVID ROSE ON A LITTLE COUNTRY ROAD IN SWITZERLAND
And His Orchestra
MGM 30582 78 rpm • K30582 45 rpm

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
701 SEVENTH AVE., NEW YORK 36, N. Y.

KEEP M-G-M-MINDED—IT'S GOOD FOR YOUR BUSINESS

Record Distributors

And The Lines They Handle

INDIANA

Indianapolis

Associated Dist. Inc.
210 South Meridian St.
(RCA Victor)

Indiana State Record Dist.
505 E. Washington St.
(Aladdin; Apollo; Atlantic; Chance; Coral;
Derby; Dot; Gilt Edge; Intro; Jubilee; Peacock;
Prestige; Savoy; Score; Swingtime; Wallis)

King Records
2148 N. Illinoisth St.
(King)

Lowery Newman Enterprises
803 N. Delaware St.
(Diamond)

Peaslee-Gaulbert Co.
1401 Stadium Dr.
(Decca)

Radio Distributing Co.
P.O. Box 1298
(Capitol)

Radio Equipment Co., Inc.
1010 Central Ave.
(Columbia)

South Bend

South Bend Radio Dist. Co.
432 Carroll St.
(Capitol)

IOWA

Des Moines

Bran-New Sales Co.
317 Eleventh St.
(MGM)

Decca Dist. Corp.
1217 High St.
(Decca)

Gifford-Brown Inc.
1326 West Walnut
(Capitol)

Ft. Madison

Music House
711 Seventh Ave.
(Derby)

KANSAS

Kansas City

RCA Victor Dist. Corp.
Fairfax & Funston Sts.
(RCA Victor)

Wichita

Irwin Dist. Co.
106 S. Grove St.
(Aladdin; Intro; Score; Wallis)

Western Appliance Co.
337 N. Waco
(Decca)

KENTUCKY

Louisville

Ewald Dist. Co.
309 S. Ninth St.
(RCA Victor)

Foster Dist. Co.
409 W. Main St.
(Capitol)

King Records
112 E. Main St.
(King)

Peaslee-Gaulbert Corp.
226 N. Fifteenth St.
(Decca)

Sutcliffe Co.
609 W. Main St.
(Columbia)

LOUISIANA

New Orleans

A-1 Dist. Co.
717 Camp St.
(Aladdin; Atlantic; Intro; Jubilee; Savoy; Score)

Wm. B. Allen Co.
1601 Orleans St.
(Mercury)

Wm. Amann Dist. Co.
642 Baronne St.
(MGM; Rainbow)

Decca Distrib. Corp.
517 Canal St.
(Decca)

Delta Music Sales Co.
704 Baronne St.
(Apollo; Derby; Diamond; Dot; Gilt Edge;
Wallis)

Electrical Supply Co.
201 Magazine St.
(RCA Victor)

Gramophone Enterprises
604 Baronne St.
(Coral; Fantasy; Good Time Jazz; London;
Prestige; Swingtime)

Interstate Elec. Co.
1001 So. Peters St.
(Columbia)

King Records
2519 S. Board
(King)

Mallory Dist.
630 Baronne St.
(Capitol)

Music Sales Co.
1227 Tremont St.
(Jubilee)

Shreveport

Wm. M. Amann
115 Olive St.
(Swingtime)

Stan Lewis Record Shop
728 Texas St.
(Aladdin; Intro; Peacock; Score; Swingtime)

Southern Wholesale Co.
1565 Texas Ave.
(Decca)

MAINE

Portland

Commercial Distributors
35 Commercial St.
(RCA Victor)

Nelson & Small
68 Union St.
(Decca)

Philco Wholesalers, Inc.
919 Congress
(Columbia)

MARYLAND

Baltimore

Barnett Dist. Co.
2566 Madison Ave.
(Apollo; London)

D & H Dist. Co.
25 S. Liberty St.
(RCA Victor)

Decca Dist. Co.
818 Madison Ave.
(Decca)

General Dist. Co.
2329 Pennsylvania Ave.
(Clipper; Coral; Derby; Diamond; Fantasy; Gilt
Edge; Jubilee; Peacock; Rainbow)

Gimbel Brothers, Inc.
526 St. Paul Pl.
(Good Time Jazz; MGM)

K & G Distributors
201 Mount Royal
(Ambassador; Belda; Broadcast; Bullet; Chance;
Robinhood; Vita)

King Records
34 S. Eutaw
(King)

Mangold Dist. Co.
215 S. Eutaw St.
(Dot; Prestige; Tempo)

Nelson & Co.
1000 S. Linwood Ave.
(Capitol)

Joseph M. Zamoiski Co.
110 S. Paca St.
(Columbia)

MASSACHUSETTS

Allston

Redd Dist. Co.
298 Lincoln St.
(Wallis)

Boston

A B C Dist. Co.
1267 Tremont St.
(Banner; Good Time Jazz; Mercury)

Allied Appliance
111 Berkeley St.
(Columbia)

Boston Record Dist.
1351 Washington St.
(Wallis)

Capitol Record Dist.
590 Commonwealth Ave.
(Capitol)

College Dist. Co.
338 Massachusetts Ave.
(Aladdin; Apollo; Atlantic; Derby; Intro; Joco;
Jubilee; Monogram; Score)

King Records
1881 Tremont St.
(King)

Music Suppliers of N.E.
1312 Tremont Ave.
(Broadcast; Clipper; Derby; Gramercy; MGM;
Rainbow; Wallis)

Mutual Dist. Inc.
1259 Tremont St.
(Coral; London; Prestige; Tempo; Westminster)

Records Inc.
1227 Tremont St.
(Jubilee)

Cambridge

Decca Dist. Corp.
725 Concord Ave.
(Decca)

Eastern Co.
620 Memorial Dr.
(RCA Victor)

Dorchester

Edward Dolberg
59 Esmond St.
(Wallis)

Lynn

William Greenblatt
12 Nichols St.
(Dot; Fantasy; Savoy)

MICHIGAN

Detroit

Buhl Sons Co.
Ft. of Adair St.
(Columbia)

Cadet Dist. Co.
3766 Woodward Ave.
(Aladdin; Broadcast; Chance; Clipper; Gilt
Edge; Good Time Jazz; Gramercy; Intro; Pres-
tige; Savoy; Score)

Capitol Records Dist. Corp.
4623 Woodward Ave.
(Capitol)

Decca Dist. Corp.
1307 W. Lafayette Ave.
(Decca)

Fortune Record Dist.
11629 Linwood Ave.
(Diamond)

Kaplan Music Sales
8346 Linwood St.
(Wallis)

King Records
19 Selden St.
(King)

Pan American Record Dist.
3731 Woodward Ave.
(Apollo; Atlantic; Dot; Mercury; Peacock;
Swingtime)

Perkins Sales Co.
20480 Woodward Ave.
(Tempo)

Polonia Dist. Co.
3747 Woodward Ave.
(Coral; Derby; Jubilee)

RCA Victor Dist. Corp.
7400 Intervale Ave.
(RCA Victor)

Radio Dist. Co.
15401 Woodrow Wilson Ave.
(MGM; London)

Thomas Music Supply Co.
34 E. Elizabeth St.
(Latin-American)

Grand Rapids

Republic Dist. Co.
1925 S.E. LaGrave Ave.
(Decca)

Lansing

Morley Bros.
1330 S. Harrison Rd.
(RCA Victor)

MINNESOTA

Minneapolis

Lew Bonn Co.
1211 La Salle Ave.
(MGM)

Capitol Records Dist. Co.
21 E. Hennepin Ave.
(Capitol)

Decca Dist. Corp.
17-19 E. Hennepin Ave.
(Decca)

Forster Dist. Co.
1122 Harmon Pl.
(Columbia)

F. C. Hayer Co.
300 N. Washington
(RCA Victor)

Jather Distributing Co.
33 E. Hennepin Ave.
(Joco; Jubilee)

Lieberman Music Co.
257 N. Plymouth
(Coral; London)

Mercury Record Dist. Co.
1313 S. Third Ave.
(Good Time Jazz; Mercury; Tempo; Wallis)

MISSOURI

Kansas City

Capitol Record Dist. Co.
1527 McGee St.
(Capitol)

King Records
105 E. Thirty First St.
(King)

Mayflower Sales Co.
2012 Baltimore Ave.
(Columbia)

Midwest Dist.
1835 Main St.
(London)

Milnar Record Sales Co.
(Fantasy; Gilt Edge; Swingtime)

Roberts Record Dist. Co.
1615 Main St.
(Aladdin; Broadcast; Coral; Intro; Peacock;
Savoy; Score; Tempo)

Southwest Dist.
2026 Broadway
(Decca)

Norman Wilson Co.
2562 Holmes Ave.
(Mercury)

Wolf Dist.
321 S.W. Blvd.
(MGM)

St. Louis

Ara Dist. Co.
2300 Olive St.
(Decca)

Artophone Corp.
700 Rosedale Ave.
(Columbia)

Capitol Records Dist. Co.
1407 Pine St.
(Capitol)

Interstate Supply Co.
26 S. Tenth St.
(RCA Victor)

King Records
2212 Olive
(King)

L. Lander
6213 Delmar Blvd.
(Banner)

Midwest Dist. Co.
2642 Olive St.
(Apollo; Derby; London)

Millner Record Sales Co.
2630 Olive St.
(Atlantic; Fantasy; Gilt Edge; Prestige; Swing-
time)

One Stop Record Service
2626 Olive St.
(Good Time Jazz; Rainbow)

Recordit Dist. Co.
1913 Washington
(MGM)

Roberts Record Dist.
1518 Pine St.
(Aladdin; Broadcast; Clipper; Coral; Dot; Gram-
ercy; Intro; Jubilee; Peacock; Savoy; Score;
Tempo; Wallis)

Rickert Dist. Co.
3218 Olive St.
(Mercury)

JUBILEE RECORDS AND THEIR TOP 10 SALUTE THE CASH BOX ON THEIR

10th ANNIVERSARY

THE ORIOLES

Just Released

"BAR FLY" #5084

Going Strong

"IT'S OVER BECAUSE WE'RE
THROUGH"

b/w

"WAITING" #5073

EDNA McGRIFF

Tops In The Country

"HEAVENLY FATHER" #5073

And now—a terrific follow up

"NOT NOW"

b/w

"IT'S RAINING" #5087

THE MARYLANDERS

Sweeping The Country

"I'M A SENTIMENTAL FOOL" #5079

FRANK HUMPHRIES

A New Star On His First Release

"LULU BELLE BLUES"

b/w

"I CAN'T GET STARTED WITH YOU" #5085

FLASH — A Triple Header!

A NEW STAR MAKER SERIES FEATURING
THREE STARS ON ONE SIDE

EDNA McGRIFF SONNY TIL

BUDDY LUCAS

"ONCE IN A WHILE"

b/w

"I ONLY HAVE EYES FOR YOU"

35090

DOLLY DAWN

A Smash Hit With

"I'M GETTING SENTIMENTAL
OVER YOU"

b/w

"SMOOTH AS SILK" #6006

Going Strong

"BE ANYTHING (BUT BE MINE)" #6002

SONNY TIL

Going Strong

"PROUD OF YOU" #5076

BUDDY LUCAS

Another Great Two Sides

"I'LL NEVER SMILE AGAIN"

b/w

"HUSTLIN' FAMILY BLUES" #5083

Still Going Strong

"EMBRACEABLE YOU" #5075

BILLY PAUL

He's New! He's Hot!
His first release . . .

"YOU DIDN'T KNOW"

b/w

"STARS ARE MINE" #5086

FRANK CAMPANO

A Great Voice and A Great Record

"ONLY YOU"

b/w

"LOVE ME" #6003

JOHNNY DEE TRIO

A New Release by
The Great Singing Instrumental Group

"REGARDS TO JOE"

b/w

"PLEASE GO" #6007

Jubilee RECORD CO INC.
315^o W. 47TH ST., NEW YORK, N. Y.

Record Distributors

And The Lines They Handle

MONTANA**Billings**

Central Dist. Co.
P.O. Box 1551
(Capitol)

Ben Clare Dist. Co.
21 S. Twenty Ninth St.
(Mercury)

North West Auto Supply
420 North Broadway
(RCA Victor)

Butte

E & R Distributing
67 W. Park St.
(Decca)

Great Falls

Music Service Co.
204 S. Fourth St.
(Coral; Derby; London; MGM; Rainbow; Tempo)

NEBRASKA**Omaha**

Bran-New Sales Co.
308 S. Twelfth St.
(Columbia)

K. K. Company
806 S. Sixteenth St.
(Decca)

Mueller & Selby, Inc.
1024 Farnam St.
(Capitol)

Murphy Sales Co.
711 S. Sixteenth St.
(MGM)

Sidles Co.
1002 Davenport St.
(RCA Victor)

Skylark Record Dist.
4224 S. Thirty Sixth Ave.
(Skylark)

Shelton

Tracy Knutson
Hotel Shelton
(Token Records)

NEW JERSEY**Englewood**

Progressive Dist.
131 S. Woodland St.
(Jazzology; Progressive)

Newark

All-State New Jersey Inc.
457-463 Chancellor Ave.
(London; MGM; Mercury)

Belmont Decord Dist.
268 Fifteenth St.
(Apollo; Atlantic; Derby; Wallis)

Capitol Records Dist. Co.
33 Lock St.
(Capitol)

Cosnat Dist.
278 Halsey St.
(Coral; Jubilee; Rainbow)

Decca Dist. Corp.
81 Emmet St.
(Decca)

Essex Record Dist. Co.
91 Springfield Ave.
(Aladdin; Intro; Peacock; Prestige; Savoy; Score)

Krich-Radisco Co. Inc.
423 Elizabeth Ave.
(RCA Victor)

Times-Columbia Dist.
37 Bridges St.
(Columbia)

NEW YORK**Albany**

Leonard Smith Inc.
406 N. Pearl St.
(MGM; Wallis)

RCA Dist. Inc.
36 Broadway
(RCA Victor)

Roskin Bros. Inc.
1827 Broadway
(Columbia)

Rudisco Inc.
1449 Central Ave.
(Decca)

Buffalo

Capitol Records Dist. Co.
1066 Main St.
(Capitol)

Decca Dist. Corp.
1233 Main St.
(Decca)

Faysan Dist. Inc.
506-20 Seventh St.
(Columbia)

Willis H. Ford
1313 Jefferson St.
(Rainbow)

King Records
696 Genesee St.
(King)

M & N Dist. Co.
881 Main St.
(London; MGM; Wallis)

Metro Dist. Inc.
852 Main St.
(Mercury)

RCA Victor Dist. Co.
1209 Broadway
(RCA Victor)

Courtland

Skylark Record Dist.
S. Courtland—Virgil Rd.
(Skylark)

New York

Bruno-New York Inc.
460 W. Thirty Fourth St.
(RCA Victor)

Capitol Records Dist. Co.
253 W. Sixty Fourth St.
(Capitol)

Coral Records Inc.
705 Tenth Ave.
(Coral)

Cosnat Dist. Co.
315 W. Forty Seventh St.
(Atlantic; Derby; Diamond; Dot; Gramercy; Jubilee; Monogram; Rainbow)

Decca Dist. Corp.
3280 Broadway
(Decca)

Harlem Hit Parade Inc.
977 McDonald Ave.
(Peacock)

Liberty Record Dist.
301 W. Forty First St.
(Liberty)

London Gramophone Corp.
541 W. Twenty Fifth St.
(London)

Malverne Dist. Inc.
424 W. Forty Ninth St.
(Aladdin; Intro; Mercury; Score; Wallis)

Melody Record Supply Inc.
693 Tenth Ave.
(Banner)

Menorah Records Inc.
489 Fifth Ave.
(Reena)

Monogram Records Inc.
1650 Broadway
(Monogram)

Musart Dist. Corp.
158 W. Fifty Sixth St.
(Sound Of Our Times)

Portem Dist.
639 Tenth Ave.
(Prestige; Savoy)

Reena Record Sales
130 W. Forty Second St.
(Reena)

Sanford Record Dist. Inc.
157 Chambers St.
(MGM)

Tempo Dist. Co.
457 W. Forty Fifth St.
(Ambassador; Apollo; Belda; Bullet; Clipper; Fantasy; Good Time Jazz; Peacock; Swingtime; Tempo; Vita)

Times-Columbia Dist. Inc.
353 Fourth Ave.
(Columbia)

Syracuse

L. Gordon Dist. Co.
1718 Erie Blvd. E.
(Capitol)

Morris Dist. Co.
1153 W. Fayette St.
(RCA Victor)

Olmsted's Victrola Shop
752 So. Crouse Ave.
(Aladdin; Intro; Score)

Onondaga Auto Supply Co.
344 W. Genesee St.
(Columbia)

NORTH CAROLINA**Charlotte**

Bertos Sales Co.
1229 W. Morehead St.
(Derby; Diamond; Jubilee; Mercury; Rainbow; Tempo)

The Big Wheel Co.
147 W. Morehead St.
(London)

Capitol Records Dist. Co.
614 W. Morehead St.
(Capitol)

Carol Dist. Corp.
124 W. Morehead St.
(Decca)

F. & F. Enterprises
915 1/2 Clarkson St.
(Apollo; Atlantic; Coral; Gilt Edge; Peacock; Prestige; Savoy; Swingtime)

King Record Dist.
819 W. Morehead St.
(King)

Mangold Dist. Co.
913 South Clarkson St.
(Aladdin; Broadcast; Diamond; Dot; Gramercy; Intro; MGM; Score; Wallis)

Southern Bearings & Parts Co.
500 North College St.
(Columbia)

Southern Radio Co.
1625 W. Morehead St.
(RCA Victor)

OHIO**Cincinnati**

A & I Record Dist. Co.
521 W. Sixth St.
(Aladdin; Apollo; Chance; Derby; Diamond; Intro; Prestige; Savoy; Score; Swingtime)

Capitol Records Dist. Co.
815 Sycamore St.
(Capitol)

Columbia Record Dist. Inc.
320 Reading Rd.
(Columbia)

Decca Dist. Corp.
Sixth & Court Sts.
(Decca)

Hit Record Dist. Co.
1043 Central Ave.
(Atlantic; Broadcast; Coral; Dot; Gilt Edge; Gramercy; Jubilee; Rainbow; Tempo; Wallis)

King Record Dist.
1540 Brewster Ave.
(King)

Mid States Record Co.
139 W. Fourth St.
(MGM)

Ohio Appliances Inc.
804-808 Sycamore St.
(RCA Victor)

Ohio Record Sales Inc.
25 W. Court St.
(London)

Supreme Dist. Co.
1000 Broadway
(Good Time Jazz; Mercury)

Cleveland

Benart Dist. Co.
327 Frankfort Ave.
(Apollo; Atlantic; Coral; Derby; Diamond; Dot; Gilt Edge; Good Time Jazz; Gramercy; Jubilee; Peacock; Rainbow; Swingtime; Tempo; Wallis)

Capitol Record Dist. Co.
104 N.W. St. Clair Ave.
(Capitol)

Columbia Record Dist.
1480 W. Ninth St.
(Columbia)

Decca Dist. Corp.
746 W. Superior Ave.
(Decca)

King Records
1712 Chester St.
(King)

Mainline Cleveland, Inc.
5005 Euclid Ave.
(RCA Victor)

Mercury Record Dist. Inc.
1735 Chester Ave.
(Mercury)

Ohio Record Dist.
1737 Chester Ave.
(Aladdin; Clipper; Fantasy; Intro; London; Savoy; Score)

Sanborn Music Co.
736-38 N.W. Superior Ave.
(MGM; Westminster)

Columbus

King Records
134 E. Spring St.
(King)

Dayton

Spencer Jewelry
(Latin-American)

Toledo

Benart Dist. Inc.
1034 Grand Ave.
(Decca)

Main Line Dist. Inc.
374-384 S. Erie St.
(RCA Victor)

OKLAHOMA**Oklahoma City**

Burns Dist. Co.
828 N. Walnut
(Ambassador; Belda; Broadcast; Bullet; Diamond; Dot; Gilt Edge; Peacock; Swingtime)

Capitol Record Dist. Co.
416 N. Lee
(Capitol)

Dulaney Dist. Corp.
875 N.W. Second St.
(RCA Victor)

King Records
612 N. Hudson
(King)

Leo Maxwell Co.
409 N. Olive
(Decca)

Miller-Jackson Co.
111-115 E. California Ave.
(Columbia)

Oklahoma Record Supply Co.
627 N.W. Second St.
(Aladdin; Atlantic; Derby; Good Time Jazz; Intro; Mercury; Savoy; Score; Tempo; Vita; Wallis)

Wolfe Dist.
710 N.W. Second St.
(London; MGM)

OREGON**Portland**

Appliance Wholesalers
600 N.W. Fourteenth Ave.
(Columbia)

B. G. Record Service
1132 N.W. Glisan
(Aladdin; Atlantic; Clipper; Derby; Diamond; Dot; Fantasy; Intro; Jubilee; Prestige; Rainbow; Savoy; Score; Swingtime)

Harper-Meggee Inc.
1506 N.W. Irving St.
(RCA Victor)

Oregon Record Dist.
827 S.W. Thirteenth St.
(Coral; London; Tempo)

J. E. Redmond Supply Co.
325 N.W. 6th Ave.
(Decca)

Richter Record Dist. Co.
2115 N.W. Northrup St.
(Gilt Edge; MGM)

PENNSYLVANIA**Harrisburg**

D & H Dist. Co.
311 S. Cameron St.
(RCA Victor)

Philadelphia

Edw. S. Barsky Inc.
2522 N. Broad St.
(MGM)

Capitol Records Dist. Co.
1327 N. Broad St.
(Capitol)

Cosnat Dist. Co.
1031 Spring Garden
(Atlantic; Derby; Jubilee; Rainbow)

SURGE OF SINGERS

During the past decade popular singers have risen to new heights of acceptance through the medium of the record and the exploitation which this form of entertainment offers. Discarding their band affiliations with which they were once so intimately tied up, singers have in recent years gone on to make a unique place for themselves in the modern entertainment world.

The bands were the "thing" during the early forties and vocalists in general were merely complimenting features of a musical aggregation. A singer who wished to gain national recognition had to make an alliance with a top band which would carry the songster along with it. And if the vocal artist had the necessary talents and appeal he could gain recognition. However, he was usually dependent upon the success of the particular band he was traveling with.

It was rare that a singer would venture out into the music world without the helping hand of a band, which at that time represented the top employment for a vocalist. And it was even rarer that the artist would have a chance to record for a major without having the band get him that session.

Singers' appeal as singles were limited since the major share of interest lay with the instrumentalist. And it continued that way until the last war. At this point there was a change in attitude and taste among the entertainment hunting audiences. When along with this change bands started to encounter hardships, these artists began venturing out alone for bands no longer proved to be the profitable enterprises they had been before the war.

With transportation curtailed, restrictions and rationing, loss of talent to the services and the uneconomic situation of carrying twenty and thirty people during these times—singers realized that better things could be found outside of band work.

Of course there were big names that existed at this time completely independent of ties with any band. The Bing Crosbys and the Tony Martins had attained public acceptance as individual performers, but it was for the slew of new singles that had flooded the market to make their niche in the music world.

The success that followed from this point was quick and quite evident. Perhaps the greatest single boost the singers received came from the sensational rise of Frank Sinatra. The interest created by this crooner and the excitement caused by his success went a long way in helping establish the vocalist as an important entertainment factor.

Dinah Shore, Perry Como, Bob and Ray Eberly, Marion Hutton, Doris Day, Helen Forrest, Harry Babbitt and Peggy Lee were some of the important names that soon hit the popularity lists in the early days of the singers' renaissance. Many others scored heavily and the trend toward the individual popular vocalist grew and gained momentum.

But the medium that was perhaps the greatest force in highlighting the singer was the record. No longer did a vocal artist have to plug through years of band work to reach his audience. Now through the proper use of recordings, singing stars were literally born overnight. One disk played in the juke boxes around the country and aired across the nation could catapult an artist right to the top. In fact, many of the vocal stars of the day have turned out to be youngsters who never had any band experience prior to their recording date. And as a result, the box office value of these artists grew as people clamored for the opportunity of seeing the songster they had only previously heard.

The public's new desires and the increasing amount of vocalists gave rise to an era that may easily be described as one of sound. Electronics, gimmicks, echo effects, and new voice sounds and styles have played prominent roles in recent years.

As a result of this newly created demand for the different, many new faces have come to the forefront, each with something unique to offer. Artists such as Tony Bennett, Frankie Laine, Johnnie Ray, Eddie Fisher, Guy Mitchell, the Four Aces and numerous others have worked their way into the public's eye.

However, the influx of all this fresh talent did not serve to eclipse the efforts of the established stars who had their starts with the bands. Some of course have been lost in the shuffle, but a goodly share remain and have made their presence felt with the hit tunes they consistently turn out.

The total effect of the new and the old has served to raise the vocalist into the upper echelon of the music world. No longer does the singer play a secondary role as an added attraction to a bigger show, but he has made a definite place for himself in the show world of today.

Bulletin From Congress

Phil BRITO

presents

CONGRESS RECORDS

4 SMASH SIDES

sung by PHIL BRITO

"I'M JUST A MEMORY TO YOU"

b/w

"LOVE ME MY LOVE"

sung in English & Italian
CONGRESS 103

and

"NEED ME"

b/w

"YOU LIED WHEN YOU CRIED TO ME"

sung in English & Italian
CONGRESS 104

featuring The Spotlighters
with Orchestra conducted by
DANNY MENDELSON

Order NOW from these distributors

Ohio Record Dist.
1737 Chester Ave.
Cleveland, Ohio

Cosnat Dist.
315 W. 47th St.
New York, N. Y.

Seaboard Dist. Co.
110 Ann St.
Hartford, Conn.

Young Dist. Co.
2637 Fifth Ave.
Pittsburgh, Pa.

Cosnat Dist.
1031 Spring Garden St.
Phila., Penna.

Stone Dist. Co.
505 W. Flagler
Miami, Fla.

Music Suppliers of N.E.
1312 Tremont Ave.
Boston, Mass.

Cosnat Dist.
278 Halsey St.
Newark, N. J.

M & N Dist.
881 Main St.
Buffalo, N. Y.

CONGRESS RECORD COMPANY

339 W. 51st St.
New York 19, N. Y.

Congratulations
CASH BOX
on your 10th
Anniversary

Record Distributors

And The Lines They Handle

Decca Dist. Corp.
1934 Arch St.
(Decca)

Gotham Record Corp.
1416 Wood St.
(Diamond; Dot; Fantasy; Gilt Edge; Peacock; Prestige)

The Harrington Co.
4903 Girard Ave.
(Tara Irish)

Kaylor Co.
846 N. Broad St.
(London)

King Records
1700 Vine
(King)

Lesco Dist.
17 S. Twenty First St.
(Banner; Westminster)

Stuart F. Louchheim Co.
1229 N. Broad St.
(Columbia)

Marnel Dist.
1622 Fairmont Ave.
(Aladdin; Apollo; Broadcast; Good Time Jazz; Intro; Savoy; Score; Tempo)

Musicart Records
1715 Chestnut St. Dept. 202
(Musicart; Reliance; Silver Song)

David Rosen Inc.
855 N. Broad St.
(Gramercy; Mercury; Wallis)

Raymond Rosen & Co.
2121 Market St.
(RCA Victor)

Scott-Crosse Co.
1423 Spring Garden St.
(Clipper; Swingtime)

Tempo Record Co. of Amer.
1310 Callowhill St.
(Tempo)

Winthrop Co.
846 N. Broad St.
(Coral)

Pittsburgh

Capitol Records Dist. Co.
2020 W. Liberty Ave.
(Capitol)

Danport Corp.
6500 Hamilton Ave.
(Columbia)

Hamburg Bros.
38 Penn St.
(RCA Victor)

King Records
1437 Fifth Market
(King)

Lou Sowa Dist. Co.
1628 Fifth Ave.
(Aladdin; Apollo; Derby; Dot; Fantasy; Intro; MGM; Peacock; Score; Swingtime)

Standard Dist.
1731 Fifth Ave.
(Broadcast; Coral; Good Time Jazz; Jubilee; London; Rainbow; Savoy)

J. A. Williams Co.
401 Amberson Ave.
(Decca)

Jack W. Young Co.
2637 Fifth Ave.
(Atlantic; Clipper; Mercury; Wallis)

Scranton

Capitol Records Dist. Co.
500 Wyoming
(Capitol)

Scranton Supply & Machine Co.
634 Wyoming Ave.
(Decca)

RHODE ISLAND

Providence

Eddy & Co., Inc.
43 Hospital St.
(RCA Victor)

SOUTH CAROLINA

Charleston

Fox Music House
535 King St.
(Peacock)

Columbia

King Records
2925 Main St.
(King)

TENNESSEE

Galatin

Randy's Radio & Appl.
(Atlantic; Jubilee; Peacock)

Knoxville

Chapman Dist. Co.
516 State St.
(Capitol)

C. M. McClung & Co.
501 W. Jackson Ave.
(RCA Victor)

Memphis

Glen Allen Supply Co.
1146 Union Ave.
(Aladdin; Atlantic; Capitol; Gilt Edge; Intro; Savoy; Score; Wallis)

King Records
1074 Union St.
(King)

McGregor's Inc.
1071 Union Ave.
(RCA Victor)

Music Sales Co.
1117 Union Ave.
(Apollo; Broadcast; Derby; Diamond; Dot; Jubilee; MGM; Peacock; Smart; Swingtime)

Stratton Warren Howe Co.
37 E. Carolina Ave.
(Decca)

Woodson & Bozeman, Inc.
733 Summerville Ave.
(Columbia)

Nashville

Coast Line Dist.
535-Fourth Ave. S.
(Aladdin; Apollo; Atlantic; Clipper; Coral; Dot; Intro; Jubilee; Rainbow; Savoy; Score; Wallis)

Hermitage Music Co.
(Gramercy)

The Record Mart
179 N. Third Ave.
(Peacock; Swingtime)

Tennessee Music Sales
415 Main St.
(Gilt Edge; Good Time Jazz; Mercury; Tempo)

TEXAS

Dallas

Adelta Co.
1914 Cedar Springs
(RCA Victor)

Big State Dist. Co.
137 Glass St.
(Apollo; Atlantic; Broadcast; Derby; Jubilee; Savoy)

Capitol Record Dist. Co.
1801 N. Industrial Blvd.
(Capitol)

Decca Dist. Corp.
139 Cole St.
(Decca)

Dobbs Of Dallas
135 Leslie St.
(MGM)

Gramophone Enterprises
1425 Dragon St.
(Aladdin; Coral; Diamond; Fantasy; Good Time Jazz; Intro; London; Prestige; Rainbow; Score; Swingtime; Tempo; Westminster)

King Records
146 Leslie
(King)

Medaris Co. Inc.
1202 Dragon St.
(Columbia)

Mercury Dist. Inc.
1035 Levee St.
Trinity Industrial District
(Mercury)

Mercury Record Dist.
2822 Elm St.
(Clipper)

Southcoast Amusement Co.
137 Glass St.
(Diamond; Dot; Peacock; Wallis)

El Paso

Boyd Dist. Co. Inc.
2209 Mills St.
(Capitol)

Frontier Dist. Co.
1200 E. Missouri
(MGM)

M. B. Krupp Dist.

309 S. Sante Fe St.
(Aladdin; Ambassador; Apollo; Atlantic; Belda; Broadcast; Bullet; Derby; Dot; Good Time Jazz; Intro; Jubilee; Peacock; Prestige; Rainbow; Savoy; Score; Swingtime; Vita)

Albert Mathias Co.

113 S. Mesa
(Columbia)

Midland Specialty Co.
4275 W. San Antonio St.
(RCA Victor)

Momsen, Dunnegan, Ryan Co.

800 E. Overland St.
(Decca)

Sunland Supply Co.

1200 E. Missouri
(Coral; Mercury; Tempo; Wallis)

Houston

Gramophone Enterprises
1906 Leeland Ave.
(Aladdin; Coral; Diamond; Good Time Jazz; Intro; London; Prestige; Score; Swingtime; Tempo)

King Records
1408 Jefferson St.
(King)

Mercury Dist. Inc.
1218 Leeland Ave.
(Mercury)

Readers Wholesale Dist. Inc.
414 Washington Ave.
(Decca)

South Coast Amusement
314 E. Eleventh St.
(Broadcast; Dot; MGM; Wallis)

Straus-Frank Co.
4000 Leeland Ave.
(RCA Victor)

Tradewinds Music
816 Rusk St.
(Rainbow)

United Record Dist.
3443 Leeland Ave.
(Apollo; Atlantic; Derby; Jubilee; Peacock; Savoy)

R. Warncke Co.
3445 Leeland Ave.
(Capitol; Gramercy)

San Antonio

General Appliance Co.
1201 E. Houston St.
(Decca)

S. W. Martin Dist. Co.
1228 E. Commerce St.
(Aladdin; Intro; Score; Wallis)

Straus-Frank Co.
301 S. Flores St.
(RCA Victor)

R. Warncke Co.
121 Navarro St.
(Capitol; Gramercy)

UTAH

Salt Lake City

W. H. Blintz Co.
433 W. Third St.
(Columbia)

Flint Dist. Co.
316 Second St.
P.O. Box 1470
(RCA Victor)

Roy Koerber Dist. Co.
159 1/2 South Main St.
(Rainbow)

Mountain States Dist. Inc.
622 South State St.
(Capitol)

Salt Lake Hardware Co.
P.O. Box 510
(Decca)

Standard Supply Co.
531 South State St.
(Coral; Fantasy; London; MGM; Wallis)

VIRGINIA

Big Stone Gap

Holland's Records
(Smart)

Norfolk

King Records
3712 Hampton Blvd.
(King)

Richmond

Allen Dist. Co.
420 W. Broad St.
(Apollo; Broadcast; Derby; Diamond; Dot; Jubilee; London; Rainbow; Savoy)

B. T. Crump Co.
1310-34 E. Franklin
(Columbia)

Radio Supply Co.
3302 W. Broad St.
(MGM)

Virginia Dist. Corp.
1837 W. Broad St.
(Decca)

Wyatt-Cornick, Inc.
Grace at Fourteenth St.
(RCA Victor)

WASHINGTON

No. Seattle

Love Electric Co.
318 Westlake Ave.
(Columbia)

Seattle

Artist Record Dist.
2414 Third Ave.
(Atlantic; Derby; Diamond; Dot; Jubilee; MGM; Prestige; Savoy; Swingtime)

C & C Dist. Co.
2414 Third Ave.
(Fantasy; Mercury; Wallis; Westminster)

Capitol Records Dist. Corp.
620 Eastlake Ave.
(Capitol)

Decca Dist. Corp.
3131 Western Ave.
(Decca)

Harper-Meggee, Inc.
960 Republican St.
(RCA Victor)

N.W. Tempo Dist. Co.
2307 First Ave.
(Aladdin; Ambassador; Apollo; Belda; Broadcast; Bullet; Gilt Edge; Good Time Jazz; Intro; Rainbow; Score; Tempo; Vita)

Spokane

Columbia Elec. Mfg.
123 S. Wall St.
(Columbia)

WEST VIRGINIA

Charleston

Charleston Electrical Supply
914 Kanawha Blvd.
(Columbia)

Lou Sowa Record Co.
711 Bigley St.
(Dot)

Huntington

Van Zandt Supply Co.
1123 Fourth Ave.
P.O. Box 760
(RCA Victor)

WISCONSIN

Madison

Tell Music Dist. Co.
2702 Monroe St.
(Coral)

Milwaukee

Capitol Records Dist. Co.
1434 N. Farewell Ave.
(Capitol)

Decca Dist. Corp.
321 E. Chicago St.
(Decca)

Major Dist. Inc.
626 E. Ogden Ave.
(Mercury; Wallis)

Morely-Murphy Co. Inc.
5151 W. State St.
(Columbia)

Taylor Electric Co.
112 N. Broadway
(RCA Victor)

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and Thanks
Fellas...*

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NOON" & "GIBRALTAR"**

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**"HOW LOVELY
"SUGARBUSH" & COOKS THE
MEAT"**

with **DORIS DAY**

Columbia 39693 (4-39693)

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Exclusively on
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NEW YORK CINCINNATI CHICAGO DALLAS BEVERLY HILLS LONDON

Please mention **THE CASH BOX** when answering ads—it proves you're a real coin machine man!



his latest Coral hit

"THIS IS THE BEGINNING OF THE END"

AND

(I've Cried Till)

"I CAN'T CRY ANYMORE"

CORAL 60478

Personal Mgt. Representation
MANNIE GREENFIELD WM. MORRIS AGENCY XXX



Congratulations
CASH BOX
on your 10th
Anniversary

Record Distributors

And The Lines They Handle

ARGENTINA

Buenos Aires
Chaus S.R.L.
(Banner)

AUSTRALIA

Sydney
Esquire Records, Ltd.
(Wallis)

CANADA

Montreal, Quebec
Canus Dist. Ltd.
67 Prince Arthur St.
(Latin-American)
Elite Record Co. of Canada
417 St. Peter St.
(Westminister)
London Gramophone Corp.
2123 E. St. Catherine St.
(London)
Musimart of Canada
906 St. Alexander St.
(Banner; Reena)

Toronto, Ontario
Mercury Records of Canada
(Wallis)
Premier Record Dist. Co.
1580 West Queen St.
(Good Time Jazz; Savoy)
Quality Records, Ltd.
380 Birchmont Rd.
(Clipper; Gilt Edge; MGM)

Rogers Majestic Radio Corp. Ltd.
131 Simcoe St.
(Coral)

Gordon V. Thompson, Ltd.
902 Yonge St.
(Fantasy)

Vancouver, B.C.

Lush & Jones, Ltd.
716 Gambie St.
(Fantasy)
Musicast Dist.
1040 Richards St.
(Ambassador; Belda; Bullet; Gilt Edge; Good Time Jazz; Vita)

Texas, Ltd.
1132 A. Burrard St.
(Westminister)

Winnipeg, Man.

Modern Products Co.
1373 Portage Ave.
(Westminister)

COLOMBIA

Bogota
Philips Colombiana S.A.
Bogota Travversal 17
(London)

CUBA

Havana
González Novo y Cia.
Galiano 209
(MGM)

CURACAO

Willemstead
Mensing & Co. Inc.
P.O. Box 125
(MGM)

ENGLAND

London
Hilton Nixon, Ltd.
(Wallis)
Newcastle Upon Tyne
Manor Record Co.
Broad Chare
(Clipper)

FRANCE

Paris
Jazz Disques
54 Rue D' Haute Ville
(Apollo)

GUAM

Agana
Trade Winds Music
P.O. Box 402
(Gilt Edge; MGM; Wallis)

HAWAII

Honolulu
Hawaiian Elec. Supply Co. Ltd.
930 Clayton St.
(Decca)
Microphone Music Co.
222 N. Beretania St.
(Atlantic)
Neylen Bros. & Co. Ltd.
P.O. Box 2958
(Capitol)
Territorial Agencies, Ltd.
1105 Kapoiloni Blvd.
(Columbia)
John Skewis
2618 Oahu Ave.
(Tempo)

Wahiawa, Oahu

Wahiawa Electronic Service
524 California Ave.
P.O. Box 288
(Wallis)

MEXICO

Compania Americana De Discos S. de R.L.
Plaza De Santo Tomas 17
Desp. 306, Mexico, D.F.
(MGM)

NETHERLANDS, W.I.

Auba
E. DeVeer's Chain Theaters
P.O. Box #3
(MGM)

PHILIPPINE ISLANDS

Manila
Lebran Inc.
(Latin-American)
American Hardware
c/o Marsman & Co. Inc.
P.O. Box 297
(MGM)

PUERTO RICO

San Juan
Radio & Refrigeration Inc.
Box 4568
(MGM)

SOUTH AFRICA

Johannesburg
Jewish Book Centre
(Banner)

SWITZERLAND

Zurich
Martin Burger
Hofwiesenstr 66
(Joco)

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Caracas
Philips Venezolana
Apartado 1167
(London)
Venezuelan Industries
Apartado Postal 2070
(Wallis)

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!

Congratulations

on your



and here are

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1. I'M YOURS/JUST A LITTLE LOVIN'
Eddie Fisher 20-4680 (47-4680)
2. LADY'S MAN
Hank Snow 20-4733 (47-4733)
3. MAYBE/WATERMELON WEATHER
Perry Como and Eddie Fisher... 20-4744 (47-4744)
4. Forgive Me/That's The Chance You Take
Eddie Fisher 20-4574 (47-4574)
5. Strange Sensation/So Madly In Love
June Valli 20-4759 (47-4759)
6. VANESSA/SOMEWHERE ALONG THE WAY
Hugo Winterhalter 20-4691 (47-4691)
7. KISS OF FIRE
Tony Martin 20-4671 (47-4671)
8. I REMEMBER WHEN
Eddie Fisher 20-4618 (47-4618)
9. DELICADO
The Three Suns 20-4677 (47-4677)
10. NIGHT TRAIN
Buddy Morrow 20-4693 (47-4693)

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RCA VICTOR RECORDS



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The CASH BOX

"The Juke Box Operator's Friend"

from

New York's Most Progressive Operator

HARRY SISKIND

"THE HIT PREDICTOR & HIT MAKER"

- "BECAUSE OF YOU" Tony Bennett
- "I WON'T CRY ANYMORE" Tony Bennett
- "UNDECIDED" Ames Brothers
- "HOW HIGH THE MOON" Les Paul & Mary Ford
- "HALF AS MUCH" Rosemary Clooney
- "AUF WIEDERSEH'N SWEETHEART" and
- "FROM THE TIME YOU SAID GOODBYE" Vera Lynn
- "NEVER LEAVE ME" Richard Hayes
- "I'LL WALK ALONE" Don Cornell



MASTER AUTOMATIC MUSIC CO.

2105 AVE. U

BROOKLYN, N. Y.

Music Men Tee Off At

For the fourth consecutive year, Perry Como was host at a Golf Tournament and Dinner at the Garden City Country Club, Garden City, Long Island, New York. In attendance were contact men, music publishers, record company officials, disk jockeys, recording artist friends of Como, and the trade press.



WINNERS—

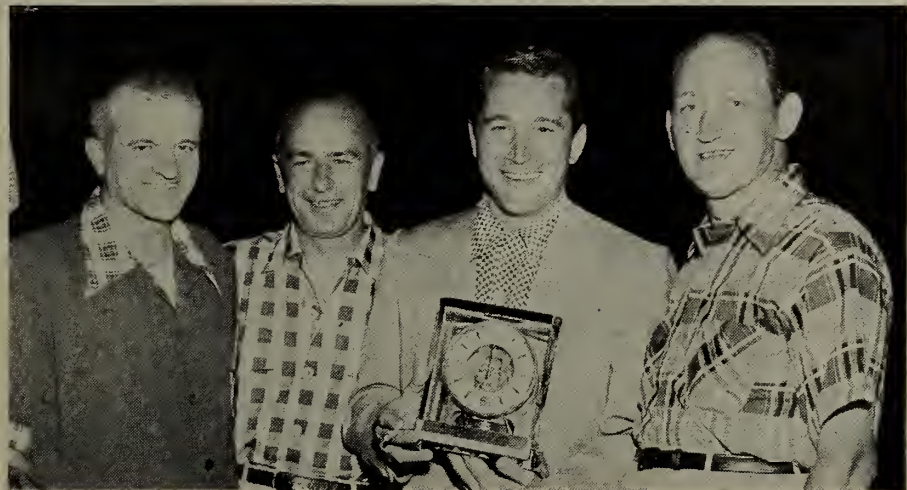
1. Jack Spina, Spinlan Music: Third Prize Music Publisher Division—Handicap 9—Net 71.
2. Jack Johnstone, Johnstone-Montei: First Prize Music Pub. Division—Handicap 13—Net 70.
3. Dee Beline, Perry Como Office: Second Prize Guest Division—Handicap 7—Net 69.
4. Dave Kapp, Head of A & R, RCA Victor: Nearest to the pin for guests.
5. Lou Del Guercio: Low gross score for guests.
6. Bernie Sheerer, St. Nicholas Music: Nearest to the pin for music men.
7. Larry Bruff, v. p. Liggett & Myers: First Prize Guest Division—Handicap 26—Net 63.
8. Martin Block: Second Prize Music Publisher Division—Handicap 21—Net 70.

Perry Como Golf Tourney

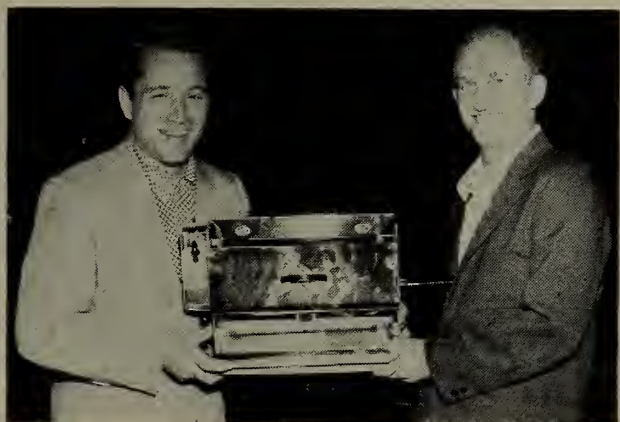
Perry did not complete for any of the prizes but was presented with a gold perpetual motion clock by his associates in the music industry. In a thank you speech, the singer said "I'm glad I chose this, the music business, as my profession. I am honored to count each and every one of you as my friend."



A pleasantly tired, but happy group relax around the tables set-up on the lawn for dinner. The day was clear, the weather warm, the jokes corny, and a wonderful time was had by all.



Left to right: Mickey Addy, Jack Spina, Perry Como and Murray Luth. Como is holding the gold perpetual motion clock awarded him by his friends in the music field.



Perry Como awards Mac Cooper, winner of the putting contest, with an electric rotisserie.



Como presents Sam Landaw, Spinlan Music, with a portable radio. Radio was the door prize.

What IS this **FRAN-TASTIC** Record?

What IS this **WONDERFUL** Sound?

What IS this **EXCITING** New Disk?

What is THIS THING CALLED LOVE?

MGM-11270 (K11270)

Sung by **FRAN WARREN**

b/w "WISH YOU WERE HERE"

with **RALPH BURNS** and his Orchestra

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
701 SEVENTH AVE., NEW YORK 19, N. Y.

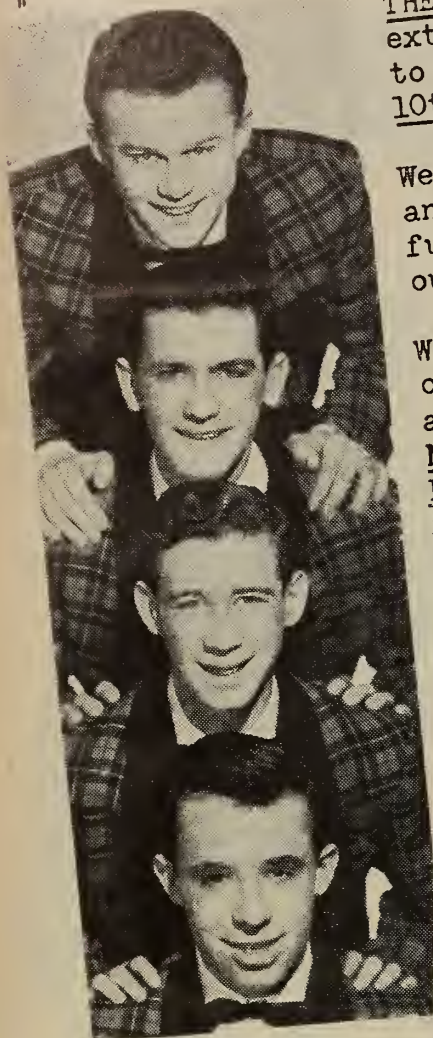
KEEP MGM-MINDED—IT'S GOOD FOR YOUR BUSINESS

MEMO

THE FOUR LADS
 extend Sincere Best Wishes
 to **THE CASH BOX** on their
 10th ANNIVERSARY.

We are in our 3rd year
 and hope to be as success-
 ful when we celebrate
 our 10th.

We would like to take this
 occasion to extend thanks
 and appreciation to the
 Nation's **OPERATORS, DJ'S**
DEALERS, and to our best
 friend and benefactor
JOHNNIE RAY who has been
 responsible for any
 success we've had...



THE FOUR LADS

current *O'keh* Hit

"THE MOCKING BIRD"

and

"I MAY HATE MYSELF IN THE MORNING"

OKEH 6885 (4-6885)

Personal Mgt

MICKEY STEWART

MANAGEMENT
GENERAL ARTISTS CORPORATION
 NEW YORK · CINCINNATI · CHICAGO · DALLAS · BEVERLY HILLS · LONDON

a product of
O'keh
Columbia Records, Inc.
 Trade Marks "Columbia," "Masterworks,"
 ©, Reg. U. S. Pat. Off. Marcas Registradas

YOU TOO CAN REACH A MILLION

Before 1940, the number of records that had hit the million sales mark could be counted on the fingers of one hand. Today one hit disk after another has been reaching that goal.

During the past decade, the sales potential of popular records has increased to such an extent that a million record sale is no longer something somebody just dreams about. It's been accomplished often enough so that today it's a readily achievable goal.

What has caused this great upward extension of the possibilities of record sales?

Certainly one of the most important factors responsible for the development of the constantly recurring million record sale has been the expansion of the juke box industry to the point where there are 550,000 machines located throughout the nation. For these 550,000 machines must not only be fed records at a phenomenal rate in order to keep them operating, but they also act as a showcase from which manufacturers can display their wares, from which they can show the public what they have to offer, from which they invite the individual listener to purchase the record he's hearing.

The development of the record industry from a minor adjunct of the entertainment business to the important position it holds today has paralleled the growth and development of the juke box industry. For just as the juke box has expanded from very meager beginnings in the early 1930's to a prosperous and necessary complement to the nation's entertainment needs, so has the manufacturing of records kept pace.

The juke box provided the record manufacturer with a steady and expanding market for the disposal of his product. It gave him a market which was completely dependent upon records—all kinds of records.

It asked only that the manufacturer, the artist, the publisher all cooperate to turn out a finished product which the public would want to hear, one for which he would be willing to spend his coins. And in return it offered the possibilities of tremendous sales potential, the promise of the expansion of a small business to the point where million record sales would not be a rare phenomenon, but could readily be expected if the record was at all a hit.

This promise has now come true.

And it's quite understandable how, along with it, has come the repeated occurrence of the million record sale. For if a disk gets into only one third of the nation's juke boxes, that alone gives it a sale of almost 200,000. If its popularity continues for any length of time, that disk certainly must be changed at least once and probably more than that. Add to this the number of people who buy the record for themselves after hearing it on the juke box and you have a potential which easily hits a million if a record has popular appeal.

To the artist, to the publisher, to the manufacturer, to each and every one connected with the music business, this not only means prosperity, but it means recognition and the fulfillment of wonderful dreams.

Today an artist who makes a hit record is automatically a star. His price for personal appearances soars. The demand for his services keeps him working the year round. The way is opened for movies, shows, night clubs, television. And all the acclaim and adulation he can possibly handle is his.

The publisher whose song is on a disk that hits a million sale is also in a fortunate position. For a publisher is in a kind of business where it's just impossible for him to hit with every tune he puts out. He's in a business where the successes must pay for the failures. And a publisher with a million sale disk can pay for a lot of failures. Not only does his sheet music sale skyrocket, but if he's reached a million with one record, the probabilities are that all the other recordings of the same tune combined will come to more than a million themselves.

Needless to say, the manufacturer too profits from a great sale. And he profits not only in actual dollars and cents, but he profits by the foundation he builds for the future. For the record company that brings an artist to the point where he can sell a million records knows the next record issued by that artist will certainly sell too. It may not sell a million, but in all likelihood it will be profitable and the proven potential of a million for that artist is always there.

And so we've seen that along with the development of the juke box industry has come prosperity for all the music fields on which it depends.

Thanks to the network of juke boxes located throughout the width and breadth of this great nation of ours, the million record sale has become a goal which can readily be achieved by those who have the vision and sagacity to get close enough to the people to learn what they want—and then give it to them.

Give the people something which somewhere strikes a chord, which in some way touches them, give them a record which they will want to hear time after time on their local juke box, and you have a disk that will sell a million.

YOU TOO can reach a million.

WESTERN UNION (07)

1201

SYMBOLS	
DL=	Day Letter
NL=	Night Letter
LT=	Int'l Letter Telegram
VLT=	Int'l Victory Ltr.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

W. P. MARSHALL, PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination. 1952 JUN 18 PM 4 28

NA085 PD=NFJ NEWYORK NY 19 137P=
PATTI PAGE BLINSTRUBS VILLAGE=
S. BOSTON MASS.

CONGRATULATIONS ON YOUR NEW TELEVISION SHOW FOR CHLORODENT TOOTH PASTE STARTING JULY 8th OVER CBS-TV. ANOTHER LAUREL TO YOUR CROWNING ACHIEVEMENTS IN THE ENTERTAINMENT FIELD=
BOB AUSTIN THE CASH BOX=

SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

WESTERN UNION

1201

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NA130 PD=NFJ S BOSTON MASS. 103P
BOB AUSTIN, THE CASH BOX=
26 WEST 47 ST=

THANKS FOR LOVELY WIRE. MY SINCERE BEST WISHES TO THE CASH BOX ON YOUR TENTH ANNIVERSARY.

PATTI PAGE

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

JOE ALLEGRO

Sings

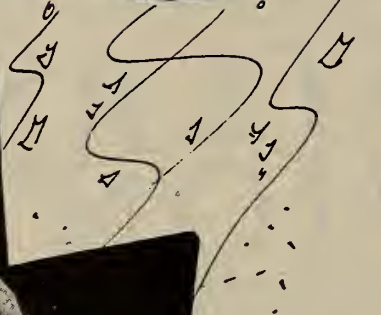
"LOVE ME ALONE"

(LA CUMPARSITA)

and

"KISSIN' YOU"

4054 (S-4054)



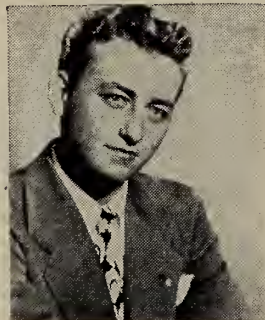
MEDALLION RECORDS
COSNAT DISTRIBUTING COMPANY N. Y.
(National Distributors)

Mr. Bounce



LOS ANGELES—Mercury men Tony Valerio, out of Oakland, and Lee Palmer, the L. A. pride, didn't have to make with the moola to show how well the label's new find, "Mr. Bounce" Rusty Draper, has been doing on the local boxes. Bill Leuenhagen's Kay Solle and Jimmy Johnson, with Rusty behind the counter, will testify to a hot run on the singer's first release, "Just Because," just because this town's music ops found a load of nickels pressed into the record.

Bobby Wayne Receives Memento of Rome, N. Y. Visit



BOBBY WAYNE

ROME, N. Y.—Last April 15 was declared "Bobby Wayne Day" in Rome. The entire city from the Mayor and top officials to the local restaurateurs were keyed for the arrival of the Mercury star who went there especially to help the town relaunch vaudeville—and the reception was an all out demonstration that could not be topped.

Liaison and organizer for the entire event was Rome's prominent D.J. and radio exec Lou Barile of WKAL.

In commemoration of this event, as fully reported in The Cash Box, Lou

Barile compiled a leather bound book of newspaper clippings and pictures covering "Bobby Wayne Day" from his arrival at the airport until Wayne did his final show of the day at the theatre.

The book opens with a proclamation by David R. Townsend, Mayor, formally setting aside April 15 as "Bobby Wayne Day."

A short story tells how two weeks before the Wayne invasion, WKAL inserted in all of its station breaks, promotion plugs attesting to Bobby's appearance in Rome while at the same time ads appeared in all the local newspapers announcing the event.

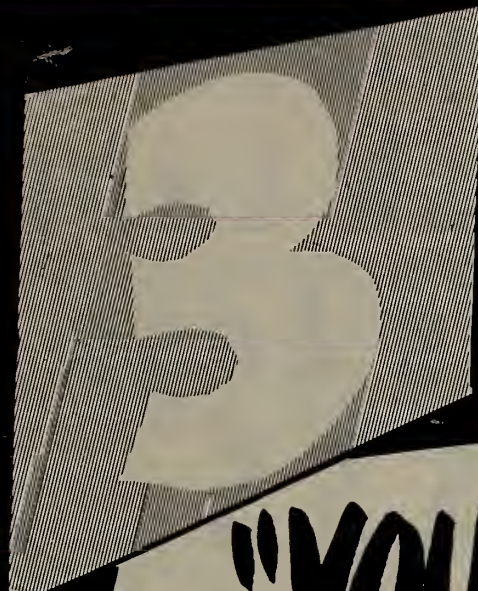
Fifteen photographs show Bobby's fans "The Waynettes" meeting with the vocalist; Wayne and Lou Barile visiting with the fans and juke box operators; Wayne at lunch and dinner with the operators; and the singer on stage, etc.

The title "Roman Holiday" is printed in gold letters on the face of the luxuriously leather bound book.

Wayne, who scored recently with "Wheel Of Fortune" is currently out with "I'm Sorry" and "Rutza, Rutza" on the Mercury label.

Meeting Dates Of Music Operators' Associations

- June 23—Phonograph Owners' Association
Place: Broadview Hotel, East St. Louis, Ill.
- 25—Recorded Music Service Association
Place: Brown & Kopple Restaurant, Chicago, Ill.
- 26—Amusement Machine Operators' Assn. of Dade County
Place: El Commodoro Hotel, Miami, Fla.
- July 3—Washington Music Guild, Inc.
Place: 3110 H. Street, Washington, D. C.
- 7—Illinois Amusement Operators' Association
Place: 208 North Madison St., Rockford, Ill.



SONG HITS - Tops for Ops...

ROMANTIC BALLAD

"YOU'LL NEVER BE MINE"

recorded by

GUY MITCHELL and MITCH MILLER	.....	Columbia
LARRY DOUGLAS and RAY BLOCH ORK.	.....	Coral
ALAN DEAN	.....	M-G-M

TAKING THE COUNTRY BY STORM!

"TAKE MY HEART"

recorded by

AL MARTINO	.....	Capitol
TONI ARDEN	.....	Columbia
VIC DAMONE	.....	Mercury
DENNIS DAY	.....	RCA Victor

SENSATIONAL

"Strange Sensation"

recorded by

JUNE VALLI RCA Victor

Published by

SANTLY - JOY INC.

NEW YORK, N. Y.

1619 BROADWAY

LISTED ALPHABETHICALLY BY LABEL



Ops—DJ's—DEALERS
FOR Making Possible Our Top
10 Hits . . .

1. "JEALOUS HEART"
2. "CHATTANOOGIE SHOE SHINE BOY"
3. "BONOPARTE'S RETREAT"
4. "TENNESSEE WALTZ"
5. "I LOVE YOU BECAUSE"
6. "SHENANDOAH WALTZ"
7. "COLD COLD HEART"
8. "HEY GOOD LOOKIN'"
9. "HALF AS MUCH"

and NOW...

our Latest Hit
recorded by

"HAVE A GOOD TIME"

TONY BENNETT
On Columbia 39764

10.

ACUFF ROSE PUBLICATIONS
MILENE MUSIC CO.
2510 Franklin Rd. Nashville 4, Tenn.

Incomplete Info On Disk Labels Causes Loss Of \$\$\$

We received a hurried phone call the other day. It was from a disk jockey at a major station. "Who's the publisher of _____?", he asked. "We've been receiving requests to play the tune. Yet the record we have has no published identification and so we can't get it cleared for air play."

Can you imagine the number of records that are not played as soon as possible because they aren't cleared? Can you imagine how often the disk jockey throws the record aside instead of going to a source that can furnish the necessary information?

Our conversation with this disk jockey was an unusual one. Usually, he just forgets about the song and waits for clearance to come eventually. In this time, the initial impact of the record and tune is being wasted.

And yet the disk jockey cannot be blamed for setting the record aside. He should never be put in the situation where he has to look for this vital information. It should be right there on the label where he can have it a glance.

The label of every record that leaves a pressing plant should have all the pertinent facts on it. And this means records that go to the public as well as those which go to the trade.

Besides the title of the song, its author and the artists on the record, a label MUST have the publisher's name, his copyright affiliate and the time of the record. This is not extraneous material. It is absolutely necessary information to get a song going fast.

Many of the majors do make it a practice to include all this information but the independents—and particularly the newer ones who are most in need of all the help they can get—are frequent offenders in this matter.

It's almost certain that the last thing a recording man thinks of when he puts out a disk is what goes on the label. Yet for a new independent, that is one of the most important things that can be taken care of. For the independent manufacturer is putting his record under a burdensome handicap to start with if he neglects the facts which are going to clear its path for play.

A diskery that does not put the publisher's name on the label is also hurting the kick off on sheet music. For in our present day publishing set up, where new firms are frequently established for particular artists and material, even a sheet music jobber has a tough time keeping track of what's coming and going. And very often when a record begins to kick off and the first requests for sheet music copies come in, the jobber has no idea where to get them and so these first sheet music sales are lost. Add up the number of times this happens and you have a loss of thousands and thousands of copies.

Now the record company official may ask "Why should I worry about whether sheet music is sold or not?"

Well he should worry. First of all because the demand for sheet music is one of the most important ways in which a publisher knows whether his song is doing well and second of all because a percentage of the profit which a publisher makes on his sheet music is going into the promotion of his song which in turn helps to promote the disk firm's record.

As in all other businesses, what helps one end of it helps the other.

As for the time of a record, that information is necessary to anyone who does any programming at all that includes the juke box operator, the program director, the disk jockey, the librarian and everyone else. How can anyone who works with a time element operate without knowing the length of the record? The time is one of the most important things that can go on a label. Leaving it out very often means leaving the disk out—out of a lot of play which it might otherwise have.

A record label is there to give necessary information. The only time that it performs its function well is when it is giving all the information that may be necessary.

Disk firms should use that label to help garner as much play for their records as possible instead of hindering play by keeping absolutely pertinent material a mystery.

CHICAGO DAILY

FINAL

MERCURY HIT WAVE SCORCHES NATION

*Five Top Hits Give Chicago Company
Greatest Array of Summer Best Sellers
in Record Industry's History*



EDDY HOWARD
'Auf Wiederseh'n'
MERCURY 5871-5871X45

PATTI PAGE
'Once In A While'
MERCURY 5867-5867X45



VIC DAMONE
'Take My Heart'
MERCURY 5877-5877X45



GEORGIA GIBBS
'So Madly In Love'
MERCURY 5874-5874X45

RICHARD HAYES
'Never Leave Me'
COUPLED WITH
'The Mask Is Off'
MERCURY 5872-5872X45



MERCURY RECORDS, CHICAGO, ILL. ★ MERCURY RECORDS OF CANADA LTD, TORONTO, CANADA

"It's What's in THE CASH BOX That Counts"



GREETINGS, PARTNER,

on Your Tenth Anniversary

FROM THE LARGEST FOLK AND
SQUARE DANCE CATALOGUE IN
THE RECORD BUSINESS

40 Major Distributors
in the United States and Canada

Available on 78, 45, and 33 $\frac{1}{3}$ RPM

Imperial Records
6425 HOLLYWOOD BLVD., HOLLYWOOD 28, CALIF.

BMI CANADA says

"HI, NEIGHBOR"

Your top USA juke boxes are also Canadian hits!

And we're proud that many BMI Canada tunes are getting the big play in the States.

You can be sure that the records preferred by Canadians will be in demand everywhere. We mean songs that are leading the Canadian Hit Parade—songs like:

- **CALL OF THE MOUNTAINS (BMI Canada)**
WESLEY TUTTLE—CAPITOL
EDDIE ZACK—DECCA
BILL LONG—(CAPITOL-CANADA)
HOD PHARIS-RAY LITTLE—ARAGON
- **I DON'T CARE IF YOU GO A LITTLE FURTHER (Empire)**
KERAY REGAN—ARAGON
- **MY CHAPEL IN THE PINES (Sharrell)**
RHYTHM PALS—ARAGON
- **ANGEL IN DISGUISE (BMI Canada)**
CHARLIE MONROE—DECCA
JOHNNY HICKS—COLUMBIA
BUDDY REYNOLDS—ARAGON

BMI CANADA LIMITED
(Affiliated with Broadcast Music, Inc.)

229 YONGE STREET

TORONTO, ONTARIO

Rest Period



NEW YORK—Billy May and Johnnie Ray take time out for rest during their recent engagement at the New York Paramount. The pair, which drew huge crowds to the theater, then appeared for one night together at Frank Dailey's Meadowbrook.

Greatest Show of All Being Planned by MOA

CHICAGO—The Music Operators of America will meet September 11, 12 and 13, 1952 at the Congress Hotel, this city. The announcement was made by the MOA Steering Committee after a meeting held last week. The forecast was made that this would be the biggest show in all of MOA's history.

The entire third floor of the hotel has been set aside for the use of MOA exhibitors, including the famous George Washington Room, Abraham Lincoln Room, and others.

Record companies will be among the foremost exhibitors represented and a great many recording artists are expected to be on hand to greet the visiting operators from all over the country.

George A. Miller, President of MOA, Inc., met with the manufacturers association at the Union Club here, and reported: "The part the manufacturers will play in the MOA convention will be announced at a later date."

Hirsh de La Viez of Washington, D. C., heads the Entertainment Committee and has made plans for a terrific show as well as arrangements for entertaining wives of conventioners and their friends.

Ray Cunliffe and Phil Levin, co-chairmen for Exhibit and Reservation Arrangements stated: "We urge everyone who wants to attend the MOA convention to write us immediately for reservations. We would also suggest that those who want to exhibit at the show do likewise."

"World In His Arms" Set For Big Push

NEW YORK—"The World In His Arms," a new song with lyrics by Frederick Herbert and music by Frank Skinner, which is being published by E. B. Marks, is being readied for an intensive promotional build-up by Universal Pictures Company and Marks in an attempt to duplicate the success of such film tunes as "Laura," "My Foolish Heart," "The Third Man Theme" and "To Each His Own."

The song is a recurrent part of the thematic music of "The World In His Arms," Universal-International's record budget, 40th Anniversary Year picture starring Gregory Peck and Ann Blyth, which is to have its World Premiere in Alaska in Mid-June as part of a Hollywood entertainment junket for the U. S. Forces in Alaska being covered by top magazine, newspaper and syndicate representatives.

Gold Disk



NEW YORK—Ken Murray, star of the CBS-TV Budweiser Show, presents a gold record plaque to Les Paul and Mary Ford on his Saturday night program in honor of their best selling Capitol record "How High The Moon" which sold over one million records.

This award was the first of a series to be awarded to Capitol artists who have had a single record selling a million or more.

These awards are made on behalf of Glenn Wallichs, president of Capitol Records in honor of the company's tenth anniversary.

3

Solid Sellers

3

Strong Artists

on

GIBRALTAR
RECORDS

★ ★ ★ ★

KAY MARTIN

Gi-600

Two dynamic novelties

- "IT'S NOT ME WHO'S
PACKIN' THAT SUIT-
CASE"

b/w

- "THE LITTLE WHITE
LIE"

MONTE CEASAR

Gi-601

The rhythmic gypsy tune with
Johnny Mical's Orchestra

- "GIANINNA"

b/w

- "TIME AND AGAIN"

ELMO RUSS

Gi-602

Two novelties in the style of his
"Oh Sebastian"

- "CRIME DOESN'T PAY"

b/w

- "MR. MU"

Gibraltar
Records1658 Broadway
New York 19, N. Y.The Publisher's Dilemma:WHEN IS A PLUG
NOT A PLUG?

The day of the number one plug is just about through.

Music publishers still call a song their plug tune, but it's no longer treated as such.

There was a time when a song was selected by the general professional manager as the big one of the season and that song was worked on, come what may. The publisher stuck with it through good records and bad, fighting for it, plugging it.

Today that no longer holds. The meaning of a plug tune—and after all plug means to keep going, to continue, to persist—seems to have been lost.

A publisher today stays with a tune until he gets his records. If a smash interpretation comes along, fine. He has a hit. But if all the records are out and there isn't one which has immediately caught the public's attention, then the publisher too gives up, dooming his song to failure.

This is the attitude and behavior on the part of publishers which has lost them control of their own tunes. They've forfeited authority in favor of the record company. They've sacrificed the plug tune in favor of the quick hit.

A record company naturally is in business to sell as many records as possible. By the very nature of its operation, a major disk firm must put out records at a fast rate. It can give just so much promotion to any particular record and then it must go on to the next. If one tune doesn't quickly send an artist into the public limelight, then the diskery can put out disk after disk after disk until the artist hits. A record company is geared for that sort of operation.

A publisher is not. No publisher can afford to go on working on song after song after song without getting a hit. First of all the publisher's cost of putting out a song is proportionately much greater than the cost to a record company of issuing a record. Moreover, a diskery has a great many more records for sale than a publisher has tunes and no matter how bad business may be, the major disk firm probably will have a hit in some of its products, while the publisher who may be working on only two or three tunes, may have no income at all, except that from his catalogue. Therefore a publisher, unless he can withstand one disastrous loss after another, must establish a plug tune, one which he will stick with, one which he can count on to create income for him.

The present method of working for fasties creates a hectic mode of operation for every publisher. For now very few take the time, trouble or expense to build a song. It must hit at once or it doesn't have a chance.

And this has given rise to the de-emphasis of the song material itself — the music and lyrics—and the growth in importance of the interpretation.

Today it's no longer a question of whether the tune that the publisher is listening to has lovely music or clever lyrics. The important thing is how will it sound with French horns or a harpsichord, or a glockenspiel. And this is not to depreciate what arrangers who use these instruments have accomplished. As a matter of fact, it is a tribute to their genius that they can have hits with some of the material they've had to work with.

But the fact remains that when there is a total emphasis on the interpretation, there is in turn a de-emphasis of the basic material.

Of course a "Come On-A My House" reaches the top of the list faster than a "Too Young". It has more immediate impact and it requires very little more work beyond its initial push. But it is also true that "Too Young" remains in the best seller lists after a "Come On-A My House" has disappeared from the popular scene.

It's the fashion today to decry the fact that we have very few great song writers left, no more George Gershwin or Jerome Kerns or Gus Kahns. It's true we don't have many great writers left. But who knows what chance they would have today. It's hard to imagine Gershwin writing "Sweet Violets".

To sum up the present situation: publishers today have lost control of their tunes through their panic for the fast hit. They no longer choose tunes solely on their worth but on how they can be interpreted. They no longer build a song, working on it month after month, but depend upon a smash record to get it over the top for them. They've abdicated their authority in the music field in favor of the record company, in favor of an arranger's unusual interpretation, creating one passing fancy after another instead of future standards.

The music publisher could once again become the dynamic force he used to be. He could once again control his own material. He could do this by sticking with a tune which he has faith in, by building it, by promoting it even after the record company has gone on to other things, in short by once again treating his major song as a number one plug.

And just calling a song a plug tune doesn't make it one.

No tune is a number one plug unless it's treated as such.

"EACH STEP
OF THE WAY"

recorded by

JIMMY
WAKELYCAPITOL
#1838GEO. BEVERLY
SHEAVICTOR
#20-4471REDD
HARPERINTERNATIONAL
#2005ALAN
MCGILLSACRED
#411NORMAN
NELSONSHARON
#842

THIS GREAT SONG

From

BILLY GRAHAM

Film

MR. TEXAS

FIESTA

MUSIC, INC.

Box 2471

HOLLYWOOD 22, CALIF.

OUR HIT PARADE
IN EVERY LOCATION!

Savoy #847

"EASY, EASY BABY"

Savoy #851

"I'M YOURS"

VARETTA DILLARD

Savoy #849

"HELP ME BLUES"

MEL WALKER

Savoy #845

"STORY BLUES"

THE FOUR BUDDIES

SAVOY RECORD CO., INC.
58 Market St., Newark 1, N.J.

Congratulations

to the

CASH BOX

on your

10th ANNIVERSARY

from

ESSEX RECORD DIST.

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NEWARK 3

NEW JERSEY

NEW JERSEY'S LEADING
INDIE DISTRIBUTOR

London Has New Smash Hit In Vera Lynn's "Aufwiederseh'n Sweetheart"

NEW YORK—London Records has come up with its biggest hit since the recent "Charmaine" recorded by Mantovani.

British songstress, Vera Lynn, backed with a chorus of 70 soldiers and airmen, under the direction of Roland Shaw, cut a waxing of "Auf Wiederseh'n Sweetheart" and the response was instantaneous. From no place, the record shot high into the list of the nation's best sellers. Within the short space of four weeks, London has sold more than 270,000. 107,000 additional disks have been received from England and they are expected to be distributed within a week.

Sales are highest in Chicago, Boston, Philadelphia, Cleveland, and Baltimore in that order. Jimmy Martin, Chicago distributor, has accounted for over 60,000 alone. New York, which is normally one of the biggest disk markets, is always slow on the uptake and usually starts its buying after a song appears on the best seller charts.

Other record companies that have already covered the song, are: Coral Records by The Ames Brothers; Mercury Records by Eddy Howard; Decca Records by Guy Lombardo; and MGM with the De Marco Sisters.

Jo Stafford Returns From European Tour

NEW YORK—The European press was almost unanimous in its praise for Columbia recording artist, Jo Stafford, affectionately dubbing the songstress, "America's Singing Diplomat." Only dissenting vote was cast by London's Daily Worker in the form of an attack which charged Miss Stafford was "paid a great deal of money for singing in the Voice of America broadcasts to Europe." This is not true. For the record, Jo's services have been contributed free, and rather *freely*, to the VOA people since November 1950. She has also been giving her time to a non-paying weekly program for Radio Luxemburg since January 1950.

Miss Stafford and her husband Paul Weston, West Coast Musical Director of Columbia Records, have just returned from a two-month tour of Europe, during which they met with youth groups of Scotland, England, France and Italy in connection with Jo's weekly youth-aimed VOA programs, heard around the world via short wave and taped records.

Her shows' formats? Jo answers questions mailed in from youngsters of varied nationalities and plays the recordings they request. "Shrimp Boats," recent smash hit for Jo, composed by husband Paul Weston, seems to be the current favorite with the international young set, with her Columbia pressing of "Ay-Round The Corner" running a close second.

In London, Jo was honored by a precedent-setting reception at the U. S. Embassy in appreciation of her efforts for VOA. The city's general press hailed her as "America's Singing Diplomat" and praised her for her voice, style and clothes . . . a genuine triumph for the red-haired singing star, who little more than five years ago was only a member of a trio, and tipping the weight scales at 185.

Happy Anniversary to THE CASH BOX



JOHNNY OTIS

current Mercury Hit

"GOOMP BLUES"

and

"ONE NIGHTER BLUES"

Mercury 8273

Booking:

Universal Attractions—On Mercury Records
347 Madison Ave., N. Y.

Bandleader & Singer



NEW YORK—Artie Shaw and Trudy Richards are snapped at the recording session in which they cut "I Waited A Little Too Long" and "I May Hate Myself In The Morning" for Decca. Artie has just become an author, having written the book, "The Trouble With Cinderella."

A Solid Anniversary Greeting!

from

THE CLOVERS

HIT #4

"WONDER WHERE MY BABY'S GONE"

and **"TING-A-LING"** Atlantic #969

going strong

"ONE MINT JULEP" and **"MIDDLE OF THE NIGHT"**

Atlantic #963

Pers. Mgr. Lou Krefetz

Exclusive on ATLANTIC RECORDS

Biggest Selling MAMBO Line in the East and West

TICO RECORDS

featuring the hottest Artists and Tunes

Mambo King of America

2 Terrific Mambo Releases by

TITO PUENTO

in sensational Vibe Solo

JOE LOCO

"Tenderly" b/w

"Mucho Swing"

10-115

"Lover" b/w

"September In The Rain"

10-130 (also on 45)

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Newark, N. J.



RECORDING CO., 143 W. 41st St.

(LA 4-0457)

Award Winner



NEW YORK—Toni Arden, smilingly receives an award from Hal Lee, of Sunnyside Gardens in Queens. The award is being made on behalf of the Kiwanis and PAL of Sunnyside and was presented to the songstress a week ago Friday night. Toni is currently out with her version of "Take My Heart."

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!

Operator and Disk Jockey COOPERATION Unearths New Talent

Why the preponderance of fresh talent lately? Why so many new names new faces, new voices?

What is the reason for this constant flow of new singers which has crossed the entertainment horizon in the past few years?

Well there are many reasons. But there's one whose importance is often overlooked.

And this is it: A greater number of new names is being unearthed today because of the interest of music operators and disk jockeys in discovering new talent.

It has become the general pastime in the music business to find an artist, plug him, and try to build him up to star proportions. Both operators and disk jockeys are keenly engaged in this enterprise and their efforts have gone a long way in producing some of the big name artists who have recently been developed.

There was a time when it was considered the most unusual thing in the world if an artist came out of the general pack because of the plugging given him by a particular operator or disk jockey. Today it's quite a matter of fact procedure.

Backers of new artists now compete to get operator and disk jockey promotion behind their protégés because it has been proven over and over again that the attention which the artist gets in this manner is one of the most potent factors in his climb towards the top.

The combined effort of the operator and disk jockey has today become a tremendously important force in the creation of new stars. An operator who puts any particular artist's disk in a major proportion of his machines is giving him publicity which is immeasurable in terms of benefit to his career. A disk jockey who plugs that same record is likewise giving that artist the kind of hearing which he would find it impossible to receive otherwise.

The operator and disk jockey therefore are time and time again proving to be an irresistible force. Each alone is a tremendous power in the music business. In combination, they have unbelievable strength.

In a good many areas today, the cooperation between the juke box operator and the disk jockey is of the closest sort. Both realize that they are similar ends of the business and both find that the benefits of cooperation are great.

Through mutual consultation, not only can they both program the kind of music which draws customers and listeners, but together they can sponsor the type of artist which attracts attention so that a supply of money-making talent may always be at hand.

And this is the essential economic reason for the interest of operators and disk jockeys in the creation of new singing names. Of course there is a feeling of achievement when an artist you pick makes the grade. And there are all the by-products of such an accomplishment to be enjoyed.

But basically operators and disk jockeys are assuring themselves of continuous listener attraction when they push new artists and try to get them to the point where they become top notch entertainers.

It has sometimes been claimed that too much effort is spent by both ops and jockeys in the search for new talent. But it's inconceivable to us how too much time can ever be spent in such an enterprise. For that's the life blood of the record business. There's plenty of wax around to make records (or at least in normal times there is). But talent—that's another thing. That has to be found, trained, developed. You can have all the wax in the world. Unless you have the artists to cut, you don't have a record which can be played in the juke boxes or on the air.

It would seem therefore that whatever time juke box operators and disk jockeys can be convinced to spend in the search of new talent is all to the benefit of everyone in the music business. For operators and jockeys are in close contact with the people's musical wants. They know what attracts attention. They know what draws coins and listeners. The artists they sponsor are in many, many cases the same artists who later step out.

As long as operators and jockeys show the kind of interest they do in new artists, as long as they care that much about the business to make an effort to create the kind of disk which will most attract the public, this business has a potent, dynamic force working behind it.

Let's keep encouraging these men to continue the search for new talent. For if only a fraction of the singers they discover ever hits the top, the record and music businesses are that much ahead.

50,000,000 NICKELS CAN'T BE WRONG

ANOTHER "Now Is The Hour" "FROM THE TIME YOU SAY GOODBYE"

(The Parting Song)
recorded by

Dinah Shore RCA Victor
Dorothy Collins & Gordon Jenkins Orch. Decca
Vera Lynn London

The Big Hit From France!

"PADAM...PADAM..."

(How It Echoes The Beat Of My Heart)
recorded by

Tony Martin RCA Victor
Champ Butler with Percy Faith O. Columbia
Vera Lynn London
Lawrence Welk Coral
Les Baxter Chorus & Orch. Capitol
Bill Hayes MGM
Melachrino RCA
Edith Piaf Columbia

GEORGIA GIBBS follow up to her "Kiss Of Fire"

"MAKE ME LOVE YOU"

(Teach Me To Sigh—Teach Me To Cry)
recorded by

Georgia Gibbs Mercury

PERRY COMO's great message on wax

"ONE LITTLE CANDLE"

recorded by

Perry Como RCA Victor
Fred Waring Decca

ANOTHER "It's No Secret"

"TENDERLY HE WATCHED"

(Every Step, Every Mile Of The Way)
recorded by

The Golden Chorus RCA Victor
George Beverly Shea RCA Victor

#1 Hit In The Nation

"KISS OF FIRE"

recorded by

Georgia Gibbs Mercury
Billy Eckstine MGM
Tony Martin RCA Victor
Guy Lombardo Decca
Toni Arden Columbia
Louis Armstrong Decca
Les Brown Coral
Ann Shelton London
Dick Beavers Capitol
Kansas Fields Quartet Hi-Lo
Mimi Martell Tops
Joe Gitson & Jack Hansen Remington
Ralph Flanagan RCA Victor
Mickey Katz Capitol
Leo Fuchs RCA Victor
Elliot Everett & O. Record Corp. of America
Jesse Crawford Decca
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Can TV Boom Juke Box Biz To Million Spots



Juke Box Leaders Enthused Over TV Unfreezing. Like in 1934, They Say, When Modern Juke Box Biz Started as Radio Really Got Going, Creating New Song Stars and New Hit Tunes, Right Up to Present Day With 550,000 Juke Boxes on Location All Over Nation. Believe TV by Also Creating New Song Stars and New Hit Tunes Can Boom Juke Box Biz to Million Locations Out of Present 5,500,000 Retail Spots in U. S.

(Reprinted From May 3, 1952 Issue)

Uncle Sam's Department of Commerce reported sometime ago that there are over 5,500,999 retail locations in the United States.

At the present time there are approximately 550,000 juke boxes. In other words just about ten per cent of these locations are covered by juke boxes.

Since the end of War II there has been a dream in the mind of every juke box leader that, some day, there would be over 1,000,000 juke boxes on locations in the 5,500,000 (or more retail spots in the U.S.)

Hard as the juke box industry has tried, it has failed to get those million juke boxes out on location.

There has been one stymie after another in this direction.

Just as it seemed that production would really get under way in the big juke box manufacturing plants, the new defense effort came along, and production was slanted down to a new minimum.

Now that steel and other critical materials have sufficiently loosened up to cause many juke box leaders to dream the dream of a million juke boxes again, few, if any, really believed that the million location mark would ever be reached.

Not, at least, until Uncle Samuel's announcement, just a few days ago, that the Federal Government had decided to "unfreeze" the building of further TV telecasting stations.

Of course it is understood that those who desire to build a TV telecasting station will have to meet with the board of FCC. That can take months and months (and more months) to grant them a permit to create such a station. But juke box leaders are enthused over the report.

They believe that, just as in 1934 when the modern juke box came into being, just as radio got under way, and almost pushed record manufacturing out of business, that TV can boom the juke box business into "the fabulous million locations" in the U.S.

Is this possible?

The Cash Box went to great lengths to talk to astute and far-thinking men in the juke box field. It asked these men:

"Do you think that there will ever be, in all the history of the juke box business, one million juke boxes on location?"

Their answer?

"Yes!!!"

One noted operator in Western Pennsylvania believes that this may become "fact" in less than two years' time.

He stated, "I believe that, like in 1934, as radio got going and the modern juke box came into being, the new big increase in TV stations will create entirely new singing stars and new hit tunes.

"These," he continued, "will appear once on the air and that's that. The public, tho," he said, "will, as happened in radio, want to hear these stars again and over again.

"Only the juke box," he says, "will be able to bring the music of these new, great stars to them time and again for as many coins as they want to spend and allow them to listen to the stars they best love at the most economical entertainment price in all music history."

There are many other arguments pro and con regarding the possibility that there will be a million juke boxes on location by 1955.

But, in the greater majority, leaders in the juke box biz believe that this is, most definitely possible.

"Provided," they state, "that TV can do to America's music what radio did, and can, in addition to featuring athletic events, dancers and broadcasters, bring into being new singing stars and new tunes, as radio did.

"Then," they most emphatically claim, "there will definitely be a million juke boxes on location thruout the nation!"

Here's a Slogan For The Record Industry:

RECORDED MUSIC IS THE BEST MUSIC

"Recorded Music Is The Best Music" tells the story of our industry. Concise and to the point.

We who are associated with the record industry know this to be true because only on records can an artist make one try after another until he gets what he believes is the perfect take. It's the best music because it's the highlight, the top mark of an artist's work. All inferior efforts can be eliminated, all bad sections can be deleted. Under modern recording methods it is literally true that the finished product is indeed the best that the artist can do.

We are cognizant of it, but is the public?

It is our business, the business of the record manufacturers, the business of the Record Industry Association of America to make this known, to tell this story to the people of America so that they can better understand what it is they are getting when they put a coin into a juke box, when they put their money across a counter for their favorite record, when they listen to a disk jockey program.

It is our business to make it clear to them that through no other medium can they get the best music at the exact time they want it; through no other medium can they hear any artist whenever they please; that only through records are the wonders which music has to offer available without considerations of time and distance.

This is a great story which the industry can tell. It's an inspiring story and one which can only benefit the entire music business by its being told.

A stimulating way this can be done is to adopt an industry wide slogan for a promotional campaign. We at *The Cash Box* would like to suggest that one of the major projects of the Record Industry Association should be a program of this nature. One which will clearly explain why recorded music is the best music.

Other industries have united behind common promotional campaigns. Notably the movie trade has time and time again come up with effective slogans which have caught the public's attention. These slogans focus attention upon the industries sponsoring them, make their products more desirable, create sales and hence employment and profits.

"Recorded Music Is The Best Music" is a slogan every manufacturer can use. He can use it on all record wrappers. He can use it on all advertising and promotional matter. And the industry as a whole can use it on posters throughout the land.

With the proper cooperation, every juke box in the nation could be a medium for expressing this thought. For as a customer puts a coin into a machine to play a record he wants to hear, he should be made aware that the tremendous selectivity he enjoys is the result of an entire industry's working towards that end. Every store that sells records or sheet music or phonographs would also cooperate in such a plan. And certainly disk jockeys everywhere would be interested in explaining to the public why the music they play is the best.

This is a project behind which the entire music industry can unite. It is one by which all will benefit—and only benefit. No one can lose.

We therefore respectfully submit this proposal to the Record Industry Association of America:

Unite the record manufacturers behind an industry wide slogan, either one such as we suggest or any other which may more effectively tell the story; create along with it a promotional program which will work to the benefit of everyone in the record business, big and small; and we here at *The Cash Box* pledge that our pages will be open at all times to the encouragement, stimulation and promotion of such a constructive project.

He's **NEW!**
He's **DIFFERENT!**

"MR. DIXIE"
LENNIE FORREST

Exclusively on Regent Records

"DIXIE TRAIN"
REGENT 195 LENNIE (MR. DIXIE) FORREST

"MAMMY O' MINE"
REGENT 195 LENNIE (MR. DIXIE) FORREST

MCA

Record Promotion
DOC BERGER

The Song Writing Team of... **RALPH CARE and SOLLY MARCUS**

extend their Congratulations To

THE CASH BOX

and Humble Thanks To The Nation's

OPERATORS DISK JOCKEYS DEALERS

for their help in making hits of . . .

"A Penny A Kiss"

"Sentimental Music"

"Blue December"

"Hillbilly Mambo Band"

and **NOW...**

"NEVER LEAVE ME"

recorded by

STEVE LAWRENCE
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RICHARD HAYES
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FRANK STEVENS
GRAMERCY

and more to follow

A 'Smooth As Silk' 10th Anniversary

to the CASH BOX

Our Current No. 1's

"SMOOTH AS SILK"

recorded by

DOLLY DAWN

ON JUBILEE RECORD

and

"GONNA GET ALONG WITH YOU"

recorded by

TERESA BREWER on Coral JANETTE DAVIS on Columbia

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MUSIC PUB. CO.

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The Sensational Voice of

ROLAND ROYE

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The greatest song drama in thirty-two measures

"Fool That I Was, Fool That I Am"

on

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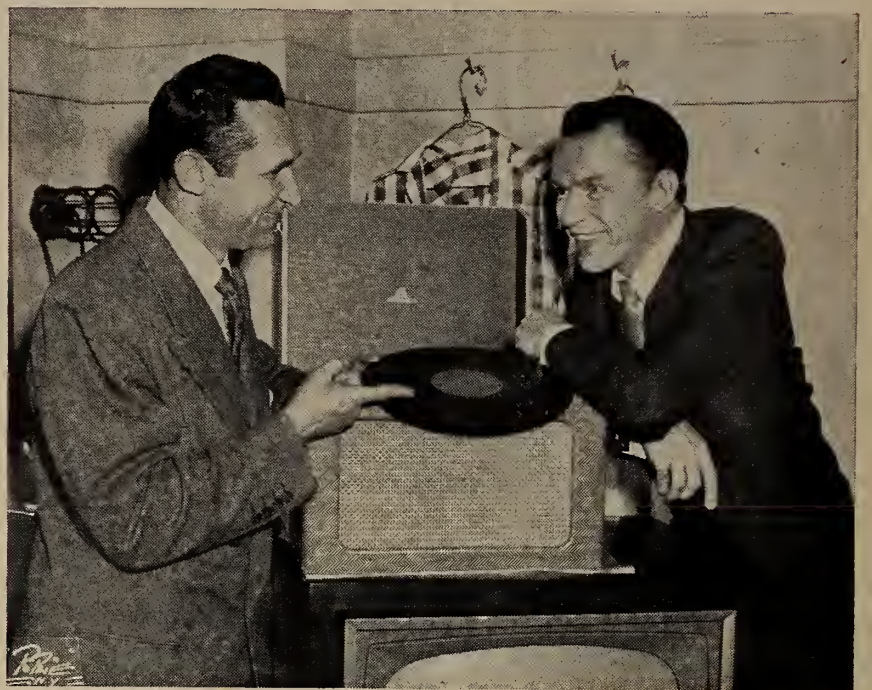
1658 Broadway New York 19, N. Y.

A Solid Ballad Hit!

I Understand

LEO FEIST, INC.

Songs, Songs, Songs



NEWARK, N. J.—Frank Sinatra, during his last trip to the east, visited With Paul Brenner, ace WAAT, Newark disk jockey. Frank looks real excited about his newest Columbia record "Walkin' In The Sunshine Of Your Smile."



PHILADELPHIA, Pa.—Indicating that the season is upon us, Paul Knowles, Raymond Rosen Co. record manager, and Edward Welker, RCA field rep, take advantage of one of the watermelons sent to Philadelphia deejays by Raymond Rosen Co. in conjunction with RCA Victor's new Perry Como-Eddie Fisher waxing of "Watermelon Weather."

Tired Of Typing Title Strips?

WELL, HERE'S A TIP FOR YOU MR. MUSIC OPERATOR

All the title strips you can type in an hour, you can buy from STAR for 30c—that's all—just 30c, and they'll be neatly printed too. You can order as few or as many as you like—a card of 20 strips costs but 3c—AND ON ANY LABEL USED BY OPS! 24 HOUR SERVICE TOO!

YOU SURE HAVE BEEN WASTING A LOT OF VALUABLE TIME, HAVEN'T YOU MR. OPERATOR

STAR TITLE STRIPS WERE INTRODUCED TO THE TRADE IN 1944, AND HAVE BECOME THE STANDARD OF THE INDUSTRY, IT IS ESTIMATED THAT OVER ONE-THIRD OF THE MUSIC OPS IN THE COUNTRY NOW USE STAR STRIPS.

We'll Be Glad To Open A Monthly Account For You, Just Write

STAR TITLE STRIP COMPANY, INC.

2001 FIFTH AVENUE

ATLANTIC 1-0818

PITTSBURGH 19, PA.



NEW YORK—Coral Records was literally keeping its newest singing find, Buddy Nee, under wraps as he appeared in the unusual regalia on Don Russell's TV deejay show "Take A Break" over WED. The wraps however were removed last week and the singer's first effort on Coral turned out to be "Deny" backed with "Don't Believe Me" with Ray Bloch's orchestra.

DECCA ACQUIRES J. ARTHUR RANK'S HOLDINGS IN UNIVERSAL; NOW CONTROLS 42% OF FIRM



MILTON RACKMIL

NEW YORK—Milton R. Rackmil, president of Decca Records, Inc., announced that the company this week acquired from General Cinema Finance Corporation, Limited, which is one of the J. Arthur Rank interests, its entire holdings consisting of 134,

375 shares of the common stock of Universal Pictures Company. Terms of the transaction were not disclosed. This acquisition brings Decca's interest in Universal to 406,175 common shares, plus warrants for the purchase of 32,500 shares of common stock. Decca now holds about 42 per cent of the 960,498 outstanding shares in Universal having acquired 271,900 shares last November.

Rackmil also stated that the Board of Directors of Decca has approved an offering of 275,000 shares to its stockholders at the rate of one new share for each 2.85 shares held. The offering will be made by a group of underwriters headed by Reynolds & Co. and Laurence M. Marks & Co.

At the annual meeting to be held in Wilmington, Del., on July 8 Rackmil will be a nominee for election to the board of directors of Universal Pictures. He will be the only representative of Decca interests on the slate.

Gross consolidated world sales of Universal for the thirteen weeks ended May 3, amounted to \$16,950,656, compared with \$15,777,506 for the corresponding quarter a year earlier.

Universal World Films, a subsidiary of Universal Pictures, began production of films for television last month.

Duet



LOS ANGELES—Gordon MacRae, who insists he has no political aspirations, had soprano Margaret Truman as his guest on a recent "Railroad Hour" radio program over NBC. Gordon at any rate would have little time to campaign between his radio, film acting and recording chores. His latest for Warner Bros. is "The Desert Song" while a brand new one from Capitol is "No Other Girl For Me," backed by "If Someone Had Told Me."

Rainbow Gets "Forgetting You" Master

NEW YORK—Rainbow Records announced this week that it has acquired the master of "Forgetting You" from Bud French, Top Tune Record Company, Ocean City, N. J.

The record was started in the Philadelphia area by French, and Rainbow immediately secured the master from Top Tunes for national distribution.

Featured on the new release is Kay Karol who delivers the vocal and the Esquire Boys who handle the instrumentation.

French who cut the disk is a well known figure in the music circles of the Eastern Coast.

Rainbow plans to issue the disk in both 78 and 45 rpm's.

Tico Promotes New Artists

NEW YORK—Joe Loco, featured on the Tico label, makes his bid in the Latin American Mambo field with his current record releases. Joe, a member of the Pupi Campo band, specializes in standard type popular items and delivers them in a Latin Mambo manner as he features Claves and the Bass in the background.

The artist's current releases include, "Blue Moon," "Talk Of The Town," and "Lover."

Tico Records is also going all out on a new lad named Bobby Benton whose voice is very reminiscent of that of the late Russ Columbo. Bobby is a protege of Oscar Goldstein, the owner of the Birdland Theatre Restaurant.

Tito Puente's seventeen piece orchestra sets the background for the vocalist during his recording sessions.

Joe Loco and Bobby Benton are now making the rounds of the DJ shows in the East.

We proudly announce publication of Elmo Russ's sensational ballad

"FOOL THAT I WAS, FOOL THAT I AM"

watch for

ROLAND ROYE'S
Pyramid Recording
U. S. MUSIC, INC.
Woodside New York

A Cash Box "Best Bet"
"The Hills Far Away"

sung by

AL JELANE

CAROUSEL #20011

Carousel

RECORDS

1650 BROADWAY NEW YORK 19, N. Y.



No matter how you look at it!
(Goodbye My)

"CONEY ISLAND BABY"

has pulling power in your boxes . . .

Listen to

JOE KING and EDDIE

at the piano dish this platter out
RAINBOW No. 177 on 45 and 78 RPM's

Creepin' in for number 1 in the Rhythm and Blues Field

"CREEPIN' IN" and "JAMBO JUMP" #301
featuring Floyd "Horsecollar" Williams

CONGRATULATIONS

to

THE CASH BOX

on your

Anniversary

★ ★ ★ ★ ★

Times - Columbia Distributors

353 - 4th Ave., N. Y., N. Y. • 37 Bridge St., Newark, N. J.

Distributors of



in New York

and

Northern New Jersey

TRUTHFULLY ... Happy Anniversary
and we've got a great recording of

"TRUTHFULLY"

b/w

"AFTER YOU CALL ME SWEETHEART"

BY

JERRY COOPER with
THE LARK SISTERS and
SID BASS ORCH.
ANCHOR—A9
ANCHOR RECORD CO.
268 - 15th AVE.
NEWARK, N. J.

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from MODERN DISTRIBUTING COMPANY

Mike Kurlan, Mgr.

CORAL DISTRIBUTOR FOR SOUTHERN CALIFORNIA

2978 W. PICO BLVD., LOS ANGELES 6, CALIFORNIA (REpublic 3-2174)

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| VI BURNSIDE ALL GIRL ORK | JIMMY PRESTON |
| BILL DAVIS TRIO | THE RAY-O-VACS |
| BILL DOGGITT TRIO | HAL SINGER |
| "DIZZY" GILLESPIE | SHEIK SHAFEEK-ROMPIN' |
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| RENE HALL TRIO | |

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Please enter our subscription for 1 year (52 issues) at \$15. Enclosed Our
Check Please Send us A Bill

FIRM NAME

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CITY ZONE STATE

Individual's Name

Welcome



NEW YORK—Mindy Carson, stepping from a plane at La Guardia Airport is greeted by her French Poodle, Dado. Mindy seems to be having her hands full keeping him down to normal gait.

Louis Armstrong To Tour Scandinavia

COPENHAGEN, Denmark—Louis Armstrong has completed arrangements to tour of Scandinavia. Satchmo is slated to start the rounds in Copenhagen on September 18 and will continue his run by appearing at the Nojesfaltet Amusement Park in Stockholm, Sweden and then on to Oslo, Norway. The team mates who are going to travel with Louis will be Velma Middleton, vocalist; Arvel Shaw, bass; Barney Bigard, clarinet; Cosy Cole, drums; Marty Napoleon and Russ Philips.

Lena Horne is also tentatively scheduled to concert in Copenhagen here with Arnold Ross, pianist; Joe Benjamin, bass, and Billy Clark on the drums. Although set to appear in the great K. B. Hall, the opening date is not yet definite. The exact date will be announced when Lena finishes her two week stand at the London Palladium and completes her tour of England.

"The Most Beautiful of Love Ballads"

GOOD NIGHT

Recorded by

- Buddy CostaPyramid Records
- Bud BreesPyramid Records
- Marian MayeGibraltar Records
- Elmo Russ (piano solo) .Gibraltar Records

U. S. MUSIC, INC.

Woodside New York

Columbia To Make Optional Center 45 RPM Records

NEW YORK — Columbia Records will begin production of optional center 45 rpm disks at its West Coast factory this week, according to an announcement by James B. Conkling, President of the company. Shipments of 45 rpm records with optional centers will be made to Columbia distributors in the West and Southwest, who are serviced by the Hollywood plant.

Only single records of the Popular, Folk, Okeh and Children's categories will be produced with optional centers.

"We believe that many potential record-buyers have been discouraged from purchasing 45 rpm records because of the variations in spindle size and the necessity for inserts," Mr. Conkling stated. "The optional center device represents a great new convenience to consumers who can now play their 45 rpm records on either small or large spindles."

With the optional center device, 45 rpm records can be played on the small spindles used for 33 1/3 and 78 rpm discs without requiring an insert. To use these same records on large-spindle 45 rpm turntables, consumers need only punch out the optional center.

Coral To Issue Sumac Album

NEW YORK—Coral Records will release an Yma Sumac album shortly. It will consist of several old recordings that Miss Sumac made in Argentina on the Odeon label, and to which Coral has acquired the rights.

New Sound



LOS ANGELES — Nelson Riddle, talented arranger and orchestra leader, shows how he achieved that terrific anvil beat for Ella Mae Morse's "Blacksmith Blues" on the Capitol label. Former trombone ace with Charlie Spivak and Tommy Dorsey bands, Riddle is one of the busiest men in the music business these days, arranging for records and some top radio shows.

Thanks — **CASH BOX**

We sincerely and deeply appreciate the many wonderful things you've done in helping Apollo Records over the past many years.

APOLLO RECORDS, INC.

457 WEST 45th STREET, NEW YORK, N. Y.

WHAT HAPPENS TO A JUKE BOX COIN ?

When a customer puts a coin into a juke box to play a record, what happens to that coin? Where does it go? Who gets it?

If you have anything at all to do with the music, record or juke box business the answer to that question is very simple. Some of it goes to you.

A juke box coin reaches a staggering number of different people. If we were to list them all, we could go on to the bottom of the page and still not stop. But just a few are the operator, the location owner, the juke box manufacturer, the record company, the artist, the publisher, the songwriter, the disk promotion man and so on down the line, not to mention everyone who in turn gets a share from these people.

A juke box coin is one of the most universally distributed coins there is.

Just considering the music business, it reaches from one end to another. There is no phase of this business which is not affected by juke box coins.

Record companies are directly dependent upon it. Records which are sold to juke box operators throughout the land are the basis of all popular record sales. It is through juke boxes that records reach the audience they are seeking. It is through juke boxes that the potential of a record is determined. The flow of juke box coins to the record companies provides the basis for a secure operation on the part of these companies. The flow of juke box coins gives them a market which they know they can depend on.

In our current phase of the music business, when there is no such thing as a popular hit without a record, music publishers, too, know the importance of the coin that goes into the juke box. A customer who spends the money to hear a tune in the corner machine is one who is going to plunk down the price of a copy of sheet music to play on his piano at home. Moreover, a record that is heard in the juke box provides absolutely free advertising for the tune which is being played. Everyone in the tavern or ice cream parlor or bowling alley, or wherever that machine happens to be located, becomes immediately aware of a song which he may never have heard before. If that tune can be played enough to get into the popularity charts, it follows almost automatically that its sale of sheet music is going to reach profitable proportions. And what's more, a tune that becomes successful gives the publisher a goodly amount of royalties on the disks that are sold to juke box operators alone.

A juke box coin reaches also to the writer of a song. Not only do royalties from records sold to juke boxes make up a healthy proportion of total record income, but one hit very often gives rise to another. A writer who proves himself to publishers by producing a song that the nation pays its coins to hear can be quite certain that his next efforts are going to get the kind of promotion designed to cash in on his last hit. He is put into the category of a writer whom publishers feel they can take a chance on, spend some money on, promote in an all out way. A juke box coin affects a writer not only through his immediate success, but for much of the work which he will produce in the future.

For the artist, there is hardly anything more necessary to his career than a disk that's going big. If a customer puts a coin into the juke box to hear an artist's record, it is a pretty good indication that he will take time out to see him elsewhere, on stage, in the movies, on TV. A hit record, as indicated by juke box play, is the stepping stone for everything else a singer, musician or bandleader may want to do. Everyone in the music business knows of cases where one big disk has raised a personal appearance fee from a couple of hundred dollars to a thousand or fifteen hundred and a great deal more. This happens all the time; it's no rare experience. The coins which go into a juke box are the coins that go to inflate the performer's royalties, fees and total income.

Numerous other trades that are part of the music business are likewise supported and built up by the nickels and dimes and quarters which the juke box customer puts into the machine. Everyone who deals with the artists, the publishers, the record companies, gets his share. Each one of these people is directly dependent upon that coin for current and future income. The flow or lack of it is an indisputable barometer of what can be expected.

A juke box coin, we must repeat, is one of the most widely distributed coins there is.

What happens to it? Where does it go?
If you're in the music business, you know the answer.
Part of it goes to you.



Happy 10th Anniversary—CASH BOX

A Winner—Sure as you're born!

DOLORES GRAY'S

Decca 28178

TATTERED AND TORN

A Cash Box "Best Bet" — A Billboard "Pick"

Ruby Fisher: Writer

Larry Spier: Publisher

Juke Box Operators!!

SAVE MONEY!!

BY SAVING VALUABLE TIME GETTING ALL THE BEST MONEY-MAKING RECORDS FOR ALL YOUR PHONOS AND ALL FROM...

ONE SPOT

Busy Operators—Here's THE ANSWER to all your Record Problems!! Our staff of collectors listen to all the new releases and tell us what records you need at once. You SAVE MONEY when you buy from an operator who KNOWS THE OPERATORS' PROBLEMS! Our experienced staff help you to "CALL THE HITS" far in advance! WE CARRY ONE OF THE LARGEST STOCKS OF 45 RPM RECORDS ANYWHERE. WE CARRY ALL THE MAJOR AND INDEPENDENT LABELS. Standard Favorites IN STOCK AT ALL TIMES. Phone! Write or WIRE us today . . . JUST TELL US WHAT YOU NEED . . . and GET IMMEDIATE SHIPMENT!

WE SHIP ANYWHERE
AT COST PLUS 5c EACH PER RECORD

BELMONT CENTRAL RECORDS
5607 W. BELMONT AVE., CHICAGO 34, ILLINOIS
(Tel.: BERkshire 7-7247)

HAPPY 10th ANNIVERSARY

from...

STEVE LAWRENCE DICK BROWN WYNONIE HARRIS
 MARY SMALL EARL BOSTIC
 HAWKSHAW HAWKINS MOON MULLICAN
 LISA MORROW THE DOMINOES TINY BRADSHAW
 COWBOY COPAS SONNY THOMPSON
 LUCKY MILLINDER CLYDE MOODY WAYNE RANEY
 TEDDY PHILLIPS DELMORE BROTHERS
 LITTLE ESTHER YORK BROTHERS THE ROYALS
 JIMMY OSBORNE BOB NEWMAN JIMMY THOMASON
 TODD RHODES SPIRIT OF MEMPHIS QUARTET
 MOOSE JACKSON BROWN'S FERRY FOUR FOUR INTERNES
 THE SWALLOWS RED SMILEY
 SARAH McLAWLER DON RENO CECIL YOUNG

King RECORDS **Federal**

JUKE BOX REGIONAL RECORD REPORT

The Ten Top Records—City by City

JUNE 28, 1952

New York, N. Y.

1. HERE IN MY HEART (Al Martino)
2. I'M YOURS (Cornell-Fisher)
3. BLUE TANGO (Leroy Anderson)
4. WALKIN' MY BABY BACK HOME (Johnnie Ray)
5. KISS OF FIRE (Georgia Gibbs)
6. DELICADO (Percy Faith)
7. I'LL WALK ALONE (Don Cornell)
8. WHEEL OF FORTUNE (Kay Starr)
9. A GUY IS A GUY (Doris Day)
10. LOVER (Lee-Jenkins)

Chicago, Ill.

1. AUF WIEDERSEH'N SWEETHEART (Vera Lynn)
2. HERE IN MY HEART (Al Martino)
3. WALKIN' MY BABY BACK HOME (Johnnie Ray)
4. CARIOCA (Paul-Ford)
5. I'M YOURS (Cornell & Fisher)
6. LOVER (Lee-Jenkins)
7. DELICADO (Percy Faith)
8. KISS OF FIRE (Georgia Gibbs)
9. MAYBE (Como-Fisher)
10. I MAY HATE MYSELF IN THE MORNING (Bette McLaurin)

Philadelphia, Pa.

1. I'M SORRY (Bobby Wayne)
2. DELICADO (Percy Faith)
3. HERE IN MY HEART (Al Martino)
4. WALKIN' MY BABY BACK HOME (Johnnie Ray)
5. AUF WIEDERSEH'N SWEETHEART (Vera Lynn)
6. GONNA GET ALONG WITHOUT YA (Teresa Brewer)
7. MAYBE (Como-Fisher)
8. I'M CONFESSIN' (Paul-Ford)
9. I WAITED A LITTLE TOO LONG (Kay Starr)
10. NEVER LEAVE ME (Steve Lawrence)

Los Angeles, Calif.

1. I'M YOURS (Eddie Fisher)
2. HERE IN MY HEART (Al Martino)
3. KISS OF FIRE (Gibbs & Eckstine)
4. I'LL WALK ALONE (Cornell & Froman)
5. DELICADO (Percy Faith)
6. IN THE GOOD OLD SUMMERTIME (Paul-Ford)
7. BLUE RAINDROPS (The Whippoorwills)
8. LINGER AWHILE (Andrews Sisters-Morgan)
9. SUGARBUSH (Laine-Day)
10. MAYBE (Como-Fisher)

Savannah, Ga.

1. KISS OF FIRE (Georgia Gibbs)
2. BLUE TANGO (Hugo Winterhalter)
3. I'LL WALK ALONE (Jane Froman)
4. A GUY IS A GUY (Doris Day)
5. FORGIVE ME (Eddie Fisher)
6. PITTSBURGH, PENNSYLVANIA (Guy Mitchell)
7. WITH A SONG IN MY HEART (Jane Froman)
8. WHEEL OF FORTUNE (Kay Starr)
9. HERE IN MY HEART (Al Martino)
10. I'M YOURS (Eddie Fisher)

Shoals, Ind.

1. KISS OF FIRE (Georgia Gibbs)
2. BLUE TANGO (Guy Lombardo)
3. I'M YOURS (Four Aces)
4. A GUY IS A GUY (Doris Day)
5. WHEEL OF FORTUNE (Kay Starr)
6. PITTSBURGH, PENNSYLVANIA (Guy Mitchell)
7. I'LL WALK ALONE (Don Cornell)
8. FORGIVE ME (Eddie Fisher)
9. DELICADO (Guy Lombardo)
10. ANYTIME (Eddie Fisher)

Memphis, Tenn.

1. KISS OF FIRE (Georgia Gibbs)
2. FORGIVE ME (Eddie Fisher)
3. HERE IN MY HEART (Al Martino)
4. BLUE TANGO (Leroy Anderson)
5. I'LL WALK ALONE (Don Cornell)
6. I'M YOURS (Don Cornell)
7. A GUY IS A GUY (Doris Day)
8. DELICADO (Percy Faith)
9. BE ANYTHING (Eddy Howard)
10. WHEEL OF FORTUNE (Kay Starr)

Miami, Fla.

1. HERE IN MY HEART (Al Martino)
2. I'M YOURS (Eddie Fisher)
3. KISS OF FIRE (Georgia Gibbs)
4. BLUE TANGO (Leroy Anderson)
5. I'LL WALK ALONE (Don Cornell)
6. A GUY IS A GUY (Doris Day)
7. WHEEL OF FORTUNE (Kay Starr)
8. I WAITED A LITTLE TOO LONG (Kay Starr)
9. SOMEWHERE ALONG THE WAY (Nat "King" Cole)
10. MAYBE (Como-Fisher)

Providence, R. I.

1. LOVER (Lee-Jenkins)
2. BLUE TANGO (Leroy Anderson)
3. AUF WIEDERSEH'N SWEETHEART (Vera Lynn)
4. HERE IN MY HEART (Al Martino)
5. PERFIDIA (Four Aces)
6. WHEEL OF FORTUNE (Kay Starr)
7. DELICADO (Percy Faith)
8. LONELY WINE (Bill Darnell)
9. PITTSBURGH, PENNSYLVANIA (Guy Mitchell)
10. I WILL NEVER CHANGE (Don Cherry)

Des Moines, Iowa

1. KISS OF FIRE (Georgia Gibbs)
2. PITTSBURGH, PENNSYLVANIA (Guy Mitchell)
3. I'M YOURS (Four Aces)
4. HERE IN MY HEART (Tony Bennett)
5. BE ANYTHING (Eddy Howard)
6. BLACKSMITH BLUES (Ella Mae Morse)
7. I WAITED A LITTLE TOO LONG (Kay Starr)
8. OAKIE BOOGIE (Ella Mae Morse)
9. THE BOOM SONG (Jeanne Gayle)
10. WALKIN' MY BABY BACK HOME (Johnnie Ray)

Fayetteville, Ark.

1. BLUE TANGO (Leroy Anderson)
2. WHEEL OF FORTUNE (Kay Starr)
3. A GUY IS A GUY (Doris Day)
4. BE ANYTHING (Eddy Howard)
5. I'M YOURS (Eddie Fisher)
6. I'LL WALK ALONE (Don Cornell)
7. FORGIVE ME (Eddie Fisher)
8. KISS OF FIRE (Georgia Gibbs)
9. DELICADO (Percy Faith)
10. HERE IN MY HEART (Al Martino)

Deadwood, S. D.

1. A GUY IS A GUY (Doris Day)
2. FORGIVE ME (Eddie Fisher)
3. BE ANYTHING (Eddy Howard)
4. HERE IN MY HEART (Tony Bennett)
5. PERFIDIA (Ben Light)
6. KISS OF FIRE (Tony Martin)
7. BLACKSMITH BLUES (Ella Mae Morse)
8. GENTLY JOHNNY (Mitchell-Day)
9. CARIOCA (Paul-Ford)
10. BLUE TANGO (Les Baxter)

Brodhead, Wisc.

1. BLACKSMITH BLUES (Ella Mae Morse)
2. I'M YOURS (Four Aces)
3. PITTSBURGH, PENNSYLVANIA (Guy Mitchell)
4. A GUY IS A GUY (Doris Day)
5. KISS OF FIRE (Louis Armstrong)
6. I'LL WALK ALONE (Patty Andrews)
7. DIESEL SMOKE, DANGEROUS CURVES (Ives-Martin)
8. DELICADO (Percy Faith)
9. I MAY HATE MYSELF IN THE MORNING (The Dreamers)
10. I'M CONFESSIN' (Paul-Ford)

Massapequa, N. Y.

1. KISS OF FIRE (Georgia Gibbs)
2. I'M YOURS (Toni Arden)
3. CARIOCA (Paul-Ford)
4. HERE IN MY HEART (Al Martino)
5. FORGIVE ME (Eddie Fisher)
6. THAT'S THE CHANCE YOU TAKE (Don Cornell)
7. I'LL WALK ALONE (Don Cornell)
8. BE ANYTHING (Eddy Howard)
9. BLUE TANGO (Leroy Anderson)
10. I'M CONFESSIN' (Paul-Ford)

Gainesville, Ga.

1. KISS OF FIRE (Georgia Gibbs)
2. BLUE TANGO (Guy Lombardo)
3. I'M YOURS (Eddie Fisher)
4. I'LL WALK ALONE (Richard Hayes)
5. HERE IN MY HEART (Al Martino)
6. WHEEL OF FORTUNE (Kay Starr)
7. DELICADO (Guy Lombardo)
8. BLACKSMITH BLUES (Ella Mae Morse)
9. BE ANYTHING (Eddy Howard)
10. WALKIN' MY BABY BACK HOME (Johnnie Ray)

Tacoma, Wash.

1. KISS OF FIRE (Tony Martin)
2. I'M YOURS (Don Cornell)
3. I WAITED A LITTLE TOO LONG (Kay Starr)
4. BLUE TANGO (Leroy Anderson)
5. WHEEL OF FORTUNE (Kay Starr)
6. ANYTIME (Eddie Fisher)
7. A GUY IS A GUY (Doris Day)
8. NEVER LEAVE ME (Steve Lawrence)
9. BE ANYTHING (Eddy Howard)
10. HERE IN MY HEART (Al Martino)

Denver, Colo.

1. HERE IN MY HEART (Al Martino)
2. I'M YOURS (Don Cornell)
3. KISS OF FIRE (Georgia Gibbs)
4. I'LL WALK ALONE (Don Cornell)
5. BLUE TANGO (Leroy Anderson)
6. BLACKSMITH BLUES (Ella Mae Morse)
7. DELICADO (Percy Faith)
8. BE ANYTHING (Eddy Howard)
9. A GUY IS A GUY (Doris Day)
10. WHEEL OF FORTUNE (Kay Starr)

St. Paul, Minn.

1. A GUY IS A GUY (Doris Day)
2. KISS OF FIRE (Georgia Gibbs)
3. BLACKSMITH BLUES (Ella Mae Morse)
4. DELICADO (Percy Faith)
5. I'M YOURS (Don Cornell)
6. WHEEL OF FORTUNE (Kay Starr)
7. HERE IN MY HEART (Al Martino)
8. BLUE TANGO (Leroy Anderson)
9. PITTSBURGH, PA. (Guy Mitchell)
10. I'LL WALK ALONE (Don Cornell)

Phoenix, Ariz.

1. BLUE TANGO (Leroy Anderson)
2. WHEEL OF FORTUNE (Kay Starr)
3. A GUY IS A GUY (Doris Day)
4. BLACKSMITH BLUES (Ella Mae Morse)
5. I'LL WALK ALONE (Don Cornell)
6. PITTSBURGH, PA. (Guy Mitchell)
7. ANYTIME (Eddie Fisher)
8. KISS OF FIRE (Georgia Gibbs)
9. FORGIVE ME (Eddie Fisher)
10. BE ANYTHING (Eddy Howard)

Omaha, Neb.

1. BLUE TANGO (Leroy Anderson)
2. WHEEL OF FORTUNE (Kay Starr)
3. BLACKSMITH BLUES (Ella Mae Morse)
4. A GUY IS A GUY (Doris Day)
5. ANYTIME (Eddie Fisher)
6. KISS OF FIRE (Georgia Gibbs)
7. BE ANYTHING (Eddy Howard)
8. PERFIDIA (Four Aces)
9. HAMBONE (Laine-Stafford)
10. CRY (Johnnie Ray)

Kansas City, Mo.

1. KISS OF FIRE (Georgia Gibbs)
2. BLUE TANGO (Leroy Anderson)
3. WHEEL OF FORTUNE (Kay Starr)
4. BLACKSMITH BLUES (Ella Mae Morse)
5. CRY (Johnnie Ray)
6. A GUY IS A GUY (Doris Day)
7. I'LL WALK ALONE (Don Cornell)
8. FORGIVE ME (Eddie Fisher)
9. DELICADO (Percy Faith)
10. PERFIDIA (Four Aces)

San Francisco, Cal.

1. WHEEL OF FORTUNE (Kay Starr)
2. BLUE TANGO (Leroy Anderson)
3. A GUY IS A GUY (Doris Day)
4. I'M YOURS (Four Aces)
5. BLACKSMITH BLUES (Ella Mae Morse)
6. FORGIVE ME (Eddie Fisher)
7. CRY (Johnnie Ray)
8. DELICADO (Percy Faith)
9. MOUNTAINS IN THE MOONLIGHT (Johnnie Ray)
10. CARIOCA (Les Paul & Mary Ford)

Dallas, Tex.

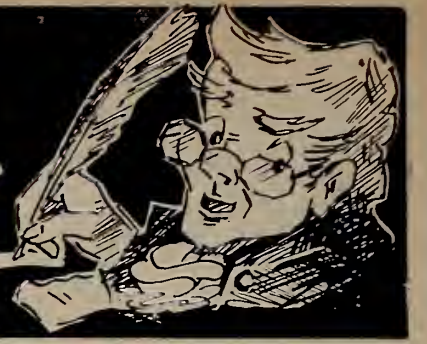
1. I'M YOURS (Eddie Fisher)
2. DELICADO (Percy Faith)
3. WALKIN' MY BABY BACK HOME (Johnnie Ray)
4. KISS OF FIRE (Georgia Gibbs)
5. HERE IN MY HEART (Al Martino)
6. CARIOCA (Les Paul)
7. A GUY IS A GUY (Doris Day)
8. BE ANYTHING (Eddy Howard)
9. BLUE TANGO (Leroy Anderson)
10. LADY LOVE (Vaughn Monroe)

Richmond, Va.

1. KISS OF FIRE (Georgia Gibbs)
2. BLUE TANGO (Leroy Anderson)
3. A GUY IS A GUY (Doris Day)
4. I'M YOURS (Don Cornell—Eddie Fisher)
5. I'LL WALK ALONE (Don Cornell)
6. WHEEL OF FORTUNE (Kay Starr)
7. BE ANYTHING (Eddy Howard)
8. BLACKSMITH BLUES (Ella Mae Morse)
9. HERE IN MY HEART (Al Martino)
10. FORGIVE ME (Eddie Fisher)



10 Years of Coin Machines



1942 - 1952

1942

JUNE—Bill Gross, celebrating 10th Anniversary, moves Lehigh Specialty Co. to new quarters in Philadelphia, Pa. . . . Sullivan-Nolan Advertising Co., Chicago, revamps "All Out"; "Commander"; "Liberty"; "Battle"; "De-Icer"; "Sentry"; "High Boy"; "Sea Power"; "Roll Call"; and "Cadillac"; all 5-balls. . . . Arco Sales Co., Phila., Pa., revamps "Thumbs Up", 5-ball. . . . General Limitation order L-21 amended to bring manufacturers of parts for phonos, scales, amusement and gaming machines under the priority terms of WPB order, which stopped manufacture of coin operated equipment on May 1. . . . Rudolph H. Wurlitzer resigns as chairman of board of The Rudolph Wurlitzer Co., and Farney R. Wurlitzer elected to post. . . . Irving Sommer resigns from Modern Vending Co., N. Y.

JULY—Harry Hoppe dies. . . . Arthur H. DuGrenier 100% in war work. . . . Earl Winters, sales mgr. for International Mutoscope Corp., N. Y., enlists in army.

AUGUST—United Mfg. Co., formed, turning out revamps "Midway" and "Sun Valley," 5-balls. . . . Charley Rosen, Ohio Specialty Co., Louisville, Ky., joins the navy. . . . Harold Baker's mother dies. . . . Harry Rosenthal becomes manager for new Automatic Specialty Co., Pittsburgh, Pa. (later changed to Automatic Amusement Co.) . . . Willie Blatt, Supreme Distributing Co., Brooklyn, N. Y., introduces "Keep Punching."

SEPTEMBER—Gas rationing plans indicate it will be national. . . . Sullivan-Nolan, Chicago, revamps 1-balls, "Fast Track"; "Long Shot"; and "War Admiral." . . . Shortage of nickels and pennies becoming a problem.

OCTOBER—U. S. Senate passes coin machine revenue bill: Tax \$10 phonographs; \$10 amusement machines; \$10 penny trade stimulators; \$100 diggers; \$100 gaming machines. . . . Arco Sales Co., Phila., revamps "Alert" and "Fishing," 5-balls. . . . Herb Klein, export dept. International Mutoscope Corp. (now sales mgr.) enlists in army. . . . Mrs. Harold Perkins, Chicago, dies.

NOVEMBER—Dave Stern and Tom Burke, Seacoast Distributors, take on the distribution of the Rock-Ola line. . . . Harry Plissner sells his Baltimore arcade to Roy McGinnis and Mac Lesnick. . . . B. D. Lazar Co., closes Phila. office. . . . Max Lipin opens Allied Music Sales Co., in Detroit. . . . Scientific Machine Corp. moves to 229 W. 28th St., N. Y.

DECEMBER—Sherman Pate, Permo, released from army to take commission in navy. . . . Angott Distributing Co., Detroit, moves to 2616 Puritan Ave. . . . Meyer Parkoff opens Atlantic Distributing Co., in New York. . . . Ozzie Truppman (then in Minneapolis) enlists in army. . . . Jack Berman, Economy Supply Co., N. Y., enlists in navy. . . . Kansas Supreme Court rules pinballs legal amusement machine. . . . "Goofy Golf" introduced by Brooklyn Amusement Machine Co., Brooklyn, N. Y. . . . Arcade owners form national assn. . . . National gas rationing starts.

1943

JANUARY—United Mfg. Co. revamps "Grand Canyon," five-ball. . . . Si Redd opens Redd Distributing Co., in Boston, Mass., as Wurlitzer distributor. . . . Don Clark, former Wurlitzer distributor in Boston, goes to San Francisco, Calif., as Wurlitzer distributor. . . . Supreme Distributing Co., Brooklyn, N. Y., introduces "Poker 'N Joker." . . . Florida high court rules F. P. pins illegal. . . . Kansas high court rules F. P. pins legal. . . . High Court Okays F. P. pins for Pittsburgh and Western Penna. . . . Lucky Skolnick, N. Y. op and jobber enters army. . . . Dave Lowy & Marcus Klein open Amusement Sales & Distributing Co. on 10th Ave., N. Y., as wholesalers.

FEBRUARY—Stoner Mfg. Co. awarded "E" flag. . . . L. A. county repeals restrictions on F. P. pins. . . . Dave Margolin opens Manhattan Phonograph Co. on 10th Ave., N. Y. . . . United revamps "Arizona," 5-ball. . . . Joe Kline of Atlas Novelty Co., Chicago (now of First Distributors) joins army. . . . Judge Kenworthy decision restores pins to Philadelphia. . . . John A. McIlhenny appointed manager for Redd Distributing Co., Boston.

MARCH—Tom Watling, pioneer Chicago mfr. dies. . . . Ed Smith heads Manhattan Distributing Co., N. Y., as distributors for Wurlitzer. . . . Al Sebring opens Bell Products Co., Chicago. . . . Packard Mfg. Corp. awarded "E" flag. . . . Dave Bond moves his Trimount firm to new quarters at 40 Waltham St., Boston, Mass. . . . Jules Olshein opens wholesaling firm in Albany, N. Y.

APRIL—Spring Special Issue of *The Cash Box*—1st issue of publication to appear with covers. . . . William E. Happel, Badger Sales Co., Los Angeles, Calif., joins navy. . . . Supreme Distributing, Brooklyn N. Y., introduces revamp gun "Shoot Your Way To Tokyo." . . . Westerhaus Amusement Co., Cheviot, O., revamps "Victorious 1943." . . . Tippy Klein, Phila., dies.

. . . Si Reichbaum, Mechanics Service, Pittsburgh, Pa., dies. . . . Oklahoma introduces legislation for 10% gross tax on phonos.

MAY—Watling Mfg. Co. awarded "E" flag. . . . Dave Lowy opens own distributing firm, Dave Lowy & Co., on 10th Ave., N. Y. . . . Charles Snyder opens Southwest Distributing Co. in Dallas, Tex. . . . Al Maniaci, N. Y. op, enters army. . . . Leo Fiske and Bill Conti open Fisco Sales Co. in Haverhill, Mass.

JUNE—Drastic gas action regulation in East. . . . Westerhaus Amusement Co., Cheviot, O., revamps "Invasion," 5-ball. . . . Harry Cohen, Cincinnati, O., dies. . . . OPA steps into coin machine industry. . . . Joe Brilliant, Detroit, Mich., marries Sylvia Sherman. . . . Irv Orvitz, Atlas Novelty Co., Chicago, (later Automatic Coin Machine & Supply Co.) enters army. . . . California court rules F. P. pins okay. . . . J. P. Seeburg Corp. awarded "E" flag. . . . Hank Maser returns as distributor in San Francisco, Calif., after 15 years absence. . . . Harold Perkins, Buckley Mfg. Co., marries.

JULY—Sullivan-Nolan revamps "Sportsman," 1-ball. . . . OPA lists regulations for industry, to start Sept. 1. . . . *The Cash Box* interprets OPA regulations, which would exempt sellers as "Wholesalers" and practically saves the industry. . . . *The Cash Box* starts ball rolling for "Wartime Conference" in New York to select committee to meet with OPA. . . . Eddie Ginsberg, Atlas Novelty Co., Chicago, joins navy. . . . Permo Products Corp., Chicago, changes name of firm to Permo, Inc. . . . Irving Morris joins Joe Ash's Active Amusement Machines Co., Phila. . . . New Jersey court rules 5-balls okay. . . . Mills Novelty Co., Chicago, changes name of firm to Mills, Inc. . . . Rock-Ola Mfg. Corp. buys Peerless Weighing & Vending Corp.

AUGUST—"Wartime Conference" sponsored by *The Cash Box* held at Waldorf Astoria Hotel, N. Y., August 16 and 17, and committee selected to meet with OPA. Committee composed of: Al Goldberg, Al Blendow, Bill Marmer, Henry Windt, Lee Rubinow and Bill Gersh. Committee met in Washington with OPA and received favorable reaction. . . . Second "Wartime Conference" proposed by *The Cash Box* to be held in Chicago. . . . United Mfg. Co. revamps "Santa Fe," 5-ball. . . . Roy McGinnis, Baltimore, Md., revamps "Whirlaway," 1-ball.

SEPTEMBER—*The Cash Box* reprints compilation of equipment as of March 1942 prices for use by trade (as wholesalers exempt from OPA, MPR-429, reverting back to CMPR (General Minimum Price Regulation) each individual sale to be sold at same price as

March 1942). . . . P & S Sales, Chicago, revamps "Paratroops"; "Torpedo Patrol"; "Eagle Squadron"; "Production"; and "Bombadier." . . . Dates for 2nd "Wartime Conference" set for November 15, 16 and 17 at Morrison Hotel, Chicago. . . . Sol Silverstein, Hub Enterprises, Baltimore, marries. . . . Ben Newmark, Detroit, joins Motor City Music Co. . . . Max Marston, Detroit, joins Brilliant Music Co. . . . Dave Rosen and Sid Bernstein form Robern, Inc., Phila.

OCTOBER—Curley Robinson and Mac Mohr meet with Ways & Means Committee in Washington, D. C., on tax matters. . . . United Mfg. Co., revamps "Brazil," 5-ball. . . . Bally Mfg. Co. awarded "E" flag. The Rudolph Wurlitzer Co. awarded "E" flag. . . . Al Sebring buys refurbishing business of Sullivan-Nolan.

NOVEMBER—George Moloney, beloved vice president and general manager of Lion Mfg. Corp. dies suddenly. . . . "Wartime Conference" sponsored by "The Cash Box" takes place at Morrison Hotel, Chicago. . . . John Watling marries Florence Kaiser. . . . Advisory Committee appointed by OPA for consultation in Washington December 1. Committee composed of: R. Z. Greene; L. E. Broyles D. W. Donahue; Roy Torr; Nataniel Leverone; W. S. Redd; A. J. Goldberg; Ben Axelrod; Don Clark; Howard Hultz; Sam Kresberg; J. A. Stevenson; and Al Blendow. . . . Johnny Bilotta, Newark, N. Y., enters navy. . . . Dallas forms State Association, Earl Reynolds, president. . . . Packard Mfg. Corp. adds "star" to "E" flag.

DECEMBER—Mike Munves, N. Y., buys building on West 34th Street.

1944

JANUARY—Irving Ovitz and Oscar Schultz form Automatic Coin Machine & Supply Co., Chicago. . . . Bell Products Co. revamps "Rockingham," 1-ball. . . . Jack Mitnick resigns from George Ponsler Co. . . . Mike Munves, N. Y., completely moved to new quarters on 34th St.

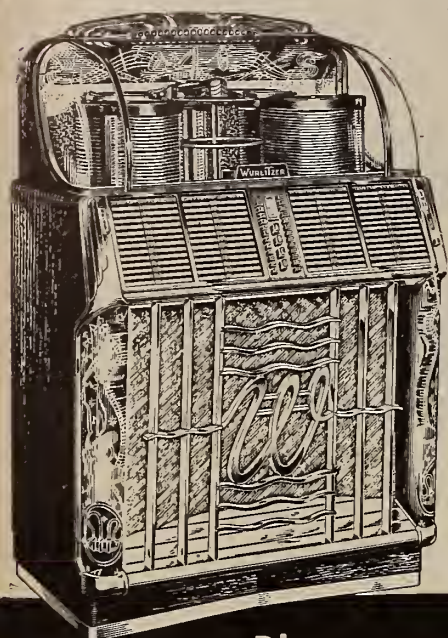
FEBRUARY—Paul Gerber, Gerber & Glass, dies in Chicago. . . . Bill Gilles, Osage, Iowa introduces gun revamp "Tailgunner." . . . Jack Nelson resigns from Rock-Ola Mfg. Corp. . . . Johnny Christophano, N. Y. arcade owner enters army. . . . "Big Joe" Huber opens Automatic Games Supply Co., wholesale firm in St. Paul, Minn. Joe Ash, Active Amusement Machines Co., Phila., introduces "Cupid's Wheel." . . . Hamilton Mfg. Co., Syracuse, N. Y., brings out "Bowl-A-Bomb," 9-ft. bowling game. . . . Roy McGinnis

Congratulations
to
The Cash Box
on your
10th Anniversary



UNITED MANUFACTURING COMPANY
3401 N. CALIFORNIA AVENUE, CHICAGO 18, ILLINOIS

"IT HAPPENED"



From Havana, Cuba to Jacksonville; in Miami, Tampa, Orlando and West Palm Beach, the largest turn out of operators we have ever had put their stamp of approval —WITH BONAFIDE ORDERS—on the greatest phonograph ever built. Their expressions of acceptance of the Wurlitzer 1500 is most welcome. We say "THANKS A MILLION."

Your eagerness to receive delivery is being given every consideration. We are filling the many orders as fast as factory shipments permit. Please continue to have patience—we're doing our best.

Ted Bush

Plays more than 100 Selections

Plays 45 and 78 RPM records mixed

CASH-Wurlitzer Phones.

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EXCLUSIVE WURLITZER DISTRIBUTORS FOR SO. GEORGIA, FLORIDA AND CUBA

BUSH DISTRIBUTING CO.
286 N.W. 29TH ST.
MIAMI 37, FLA.

OFFICES
JACKSONVILLE, FLA.
MIAMI, FLA.
HAVANA, CUBA

THE SOUTH'S
BEST
SELECTION
OF
COIN
MACHINES

Congratulations

to

The Cash Box

on your

Tenth Anniversary

As music operators we know how valuable *The Cash Box* has been to us these past ten years. We wish you many, many more anniversaries so that we shall continue to enjoy the invaluable reports and editorials that appear in each week's issue.

A.B.C. MUSIC SERVICE CORP.

5915 WEST GRAND AVE. (Tel: National 2-8550) CHICAGO 39, ILL.

Congratulations "Cash Box"

Regardless of the year, it's the fact that "The Cash Box" has been of such outstanding service and inestimable value to every music operator as well as to our own organization. We feel that "The Cash Box" is the one and only real magazine of our industry. The medium that expresses our hopes, thoughts, wishes, and desires. "The Cash Box" is the true magazine of the automatic music industry. The magazine of our firm. The magazine we wish many, many more happy and prosperous anniversaries for many, many more years to come.

THOS. D. SHERFICK

SHERFICK, INC.

SHOALS, INDIANA

Congratulations On Your Tenth Anniversary

You have accomplished a great many achievements in behalf of the industry in the past ten years. We hope you will accomplish many, many more in the years to come. In fact, we are confident that you will.

H. ZORINSKY

H. Z. VENDING & SALES CORP.

1205 DOUGLAS STREET

OMAHA, NEBRASKA

10 Years of Coin

1944

(Continued)

and Mac Lesnick open Baltimore Music Sales Co., Baltimore. . . Fred McClelland, returns to cm business with General Products Co., Sacramento, Calif., and revamps Drive-Mobile to "Tokyo Raiders."

MARCH—Supreme Distributing Co., Brooklyn, N. Y., introduces "Supreme Skeeroll," 7½ ft. bowling alley. . . Williams Mfg. Co. builds "Periscope" . . . Jack Fitzgibbons returns to business and opens Jafco in N. Y. . . William "Pop" Newell, Wichita Falls, Tex., dies. . . United Mfg. Co. revamps "Streamliner." . . I. F. Webb opens Webb Distributing Co. in Chicago. . . Mike Hammergren elected vice president at The Rudolph Wurlitzer Co. . . Bell Products Co. revamps "Pin-Up-Girl," 5-ball.

APRIL—*The Cash Box* opens its Chicago office. . . Packard Mfg. Corp. awarded its second "star" to "E" flag. . . Bally Mfg. Co. awarded "star" to its "E" flag. . . U. S. Court of Appeals in District of Columbia rules F. P. pins not gambling. . . Roger Hougen, Idaho Falls, Idaho enters army. . . Manufacture and sale of slugs prohibited by Federal law.

MAY—Dave Rosen opens his own wholesaling firm at 855 N. Broad St., Phila. . . F.P. games ruled out by Wisconsin Supreme court. . . Roy McGinnis, Baltimore, introduces 1-ball revamp "Dust Whirls." . . Committee of manufacturers met with War Production Board in Washington as advisory committee. . . Martin Balensiefer opens Martin Distributing Co. in Detroit as Wurlitzer distributor.

JUNE—Homer E. Capehart nominated as Republican candidate for Senate. . . The Rudolph Wurlitzer Co. awarded "star" to "E" flag. . . Dan Odom, well known Chicago op dies. . . Stoner Mfg. Corp. awarded 3rd "star" to "E" flag.

JULY—Fred Mills, president of Mills, Inc., dies. . . Herb Jones named vice president at Bally Mfg. Co. . . Aaron Goldsmith and Sol Silverstein move their Hub Enterprises' offices in Baltimore. . . Paul Jock joins O. D. Jennings' sales staff. . . Bert Lane opens wholesale firm on 10th Ave., N. Y., after absence of several years. . . Art O'Mealia buys into Hub Enterprises, Baltimore.

AUGUST—Henry Roberts joins Mills, Inc., as sales manager of its music division. . . Bell Products Co. revamps "Sky Rider" and "Flying Tigers," 5-balls. . . Rex Mfg. & Sales, Syracuse,

N. Y., introduces "Bowling League," bowling game. . . Coin machine advisory committee meets with WPB and is advised to be ready to convert back to civilian production when time comes. . . Maurice Kushner, Providence, R. I. dies. . . Hymie Rosenberg opens wholesale firm on coinrow, N. Y. . . R. M. Sparks, Sparks Specialty Co., Soperton, Ga., buys patents and dies for weighing scales from Pace Mfg.

SEPTEMBER—United Mfg. Co., announces "Oklahoma," 5-ball revamp. . . Art Nyberg, Baltimore, back home after serving 25 months in coast guard. . . Westerhaus Amusement Co., revamps "Marines At Play," 5-ball. . . Bally Mfg. Co announces its first post-war game will be a 1-ball "Victory Derby."

OCTOBER—Williams Mfg. Co. introduced "Zingo." . . New Jersey high court okays pins for state. . . Eddie Casnoff, Phila., marries. . . Ted Bush, Bush Distributing Co., takes a building in Minneapolis, Minn. . . J. H. Keeney & Co. buys 2600 W. 50th St., Chicago, property. . . WPB permits manufacture of parts. . . Mac Churvis, Chicago, returns from the navy. . . Marvel Mfg. Co., Chicago, brings out "Baseball," 5-ball revamp. . . Bally Mfg. Co. awarded second "star" to "E" flag.

NOVEMBER—Homer E. Capehart elected to Senate. . . Al Silberman resigns from Rock-Ola Mfg. Corp. . . Jim Mangan and "Eck" Eckland resign from Mills, Inc., and form advertising firm Mangan & Eckland. . . Bob Waggener appointed president of CMAC. . . Ted Mair, former president of CMAC, starts his own firm MAC. . . H. C. Evans & Co. buys "Paces Races" from Ed Pace. . . Eddie Ginsberg, Atlas Novelty Co., Chicago, back from the navy. . . Charley Fey, known as the father of the "bell" machine, dies in San Francisco. . . Harry Rosen, Meyer Park-off and Bert Lane merge their firms. . . Lt. Earl Winters, former sales manager for International Mutoscope Corp., out of the army. . . Al Maniaci, N. Y. op marries. . . Bill Wolf opens branch of California Amusement Co. in San Francisco.

DECEMBER—Williams Mfg. Co., revamps pin "Flat Top." . . Ira T. Byram, Washington, D. C., promoted to a Major in the army. . . DuGrenier awarded "E" flag. . . United Mfg. Co. revamps "Idaho," 5-ball. . . Lucky Skolnick, N. Y., out of army. . . O. D. Jennings & Co. awarded "E" flag. . . Dick Scott, British pioneer in coin machine business, dies. . . The Vendo Co., Kansas City, Mo., awarded 4th "star" on "E" flag. . . Harry Green opens Lion Distributing Co. in Louisville, Ky.



1945

JANUARY—Tennessee ops combine forces to battle upped license fees in State Legislature. . . . State of Arkansas rules that those under 18 forbidden to play pin games. . . . Miami Fla., licenses phonos. . . . Newark, N. J., sets \$25 license on pins. . . . Savannah, Ga., boosts pin license from \$50 to \$75, phonos from \$5 to \$15. . . . Groetchen Tool sells Metal Typewriter Name Plate machine to Standard Scale Co. of St. Louis, Mo. . . . International Mutoscope Corp., N. Y., celebrates its 50th anniversary. . . . Westerhaus Amusement Co. introduces "Foreign Colors," 5-ball revamp. . . . United Mfg. Co., announces "Wagon Wheels," 5-ball revamp. . . . Bell Products Co. introduces "Casablanca," 5-ball revamp.

FEBRUARY—Rex Mfg. Co. revamps "Spot-Cha," 5-ball. . . . Columbus, O. licenses phonos at \$10 per year. . . . Hirsh de LaVie, Washington, D.C., celebrates his 25th anniversary in coin biz. . . . Many state legislatures contemplating licenses on games and music machines, some figuring on percentage of gross.

MARCH—Westerhaus Amusement Co., introduces "American Beauty, 5-ball revamp. . . . Vince Shay elected president of Mills Novelty Co.; Art Cooley, vice president, John Ryan, treasurer; Elmer Jacobson, secy., and P. A. Tennis, asst. treasurer. . . . Supreme Enterprises introduces "Rocket Buster" gun. . . . Square Amusement Co., Poughkeepsie, N. Y. brings out "Roll-A-Ball," skee alley. . . . Watling Mfg. Co. awarded "Star" to "E" flag.

APRIL—Toledo, O., increases licenses on pins and ray guns from \$50 to \$100. . . . Paul V. McNutt, War Manpower Commission chairman, advises Charles Hughes, Ladoga, Ind. op that music machines could run all night as WMC had no ruling against them (story appeared exclusively in *The Cash Box*), saving many dollars for ops, who would have had to cut off play in early evening. . . . Jack Rosenfeld, out of Navy, joins with Carl Trippe and form All States Distributing Co. in Chicago.

MAY—John W. Haddock, heading a group of men, acquire control of AMI, Inc., Grand Rapids, Mich. . . . Lyon Mfg. Co. awarded another "Star" to "E" flag. . . . WPB revokes limitation order L-21, which would permit the manufacture of coin machines, but mfrs. not excited as they had to have materials for mfr. . . . Florida votes against payoffs on pinballs and awarding of free games. . . . Miami City Ordinance limiting 1 phonograph to every 265 population held invalid.

JUNE—Operation of 1-balls halted in Savannah, Ga. . . . Industry Advisory Committee meets with WPB. Permitted to purchase materials only 60 days in advance. . . . O. D. Jennings & Co. awarded second "star" to "E" flag. . . . Mfrs. hope to be able to turn out sample new machines by end of year.

JULY—Estimated that over 25,000 coin operated machines had been donated to armed services by industry. . . . Buckley introduces bill sponsored by ASCAP in Congress to amend Copyright Act of 1909, which stirs entire music machine industry.

AUGUST—The Rudolph Wurlitzer Co., awarded its 4th "star" to "E" flag. . . . WPB allows repairmen to obtain additional copper. . . . Bally Mfg. Co. obtains license from Gable to manufacture its phono. . . . Rowe Mfg. Co. awarded "E" flag. . . . Marvel Mfg. Co. revamps "Yankee Doodle," 5-ball. . . . E. Orange, N. J., passes exorbitant license fee of \$250 per year.

SEPTEMBER—CMI (Coin Machine Industries) meets at Sherman Hotel—1st meeting since war, started activity, but voted not to hold a convention in 1946. . . . All major restrictions on railroad travel ended.

OCTOBER—Aireon Mfg. Co., Kansas City, Kan., enters into phono manufacturing biz, and names Rudy Greenbaum general sales manager. . . . Personal Music Corp., N. J., introduces non-selective wall box. . . . Announcement made that AMI, Inc., purchases Arthur H. DuGrenier, Inc. . . . The Rudolph Wurlitzer Co. establishes an "Export" Dept.

NOVEMBER—100 of nation's distributors preview Aireon's phono at factory. . . . David Gottlieb, president of CMI, calls meeting of members, who vote again against 1946 convention. . . . The Rudolph Wurlitzer Co., introduces Model "1015". . . . Siegel Distributing Co., Toronto, Canada, appointed distributor for Wurlitzer phonos in Dominion.

DECEMBER—Illinois Supreme Court held that although Chicago had right to license juke boxes, ordinance of 1943 as \$50 annual fee too high. . . . *The Cash Box* opens offices in Los Angeles, Cal. . . . Industry looks ahead to 1946 for production of new equipment.

1946

JANUARY—L. A. County ups Pinball license from \$12 to \$36. . . . Minneapolis asks Pinball licenses be upped from \$50 to \$150. . . . D. Gottlieb & Co. announces 1st post-war pinball game "Stage Door Canteen." . . . George Ponsler and Irving Kaye form Amusement Enterprises Co., manufactures "Bank Ball," skee ball game. . . . Tommy Callaghan joins Bally Mfg. Co. . . . Jafco introduces "Roll-A-Barell." . . . Chicago Coin brings out "Goalee." . . . Marvel Mfg. makes "Hollywood." (Beginning with this month, manufacturing gradually starts getting back to pre-war days. Old established firms were announcing new appointments of distributors and regional representatives. New manufacturing firms were coming into the field, and they, too, were making distributor appointments.)

FEBRUARY—Jack Nelson resigns from Superior Products, and opens his own distributing firm in Chicago. . . . Bally increases production on "Undersea Raider." . . . Williams introduces "Suspense," 5-ball game. . . . Solotone Corp. formed in L. A. . . . Grant Shay appointed Director of Advertising for Mills Novelty Co. . . . Pioneer Coin Machine Co. brings out "Smiley." . . . Wurlitzer announces national advertising campaign in Saturday Evening Post, Colliers, Look and Liberty to stimulate play in locations. . . . Lindy Force joins AMI, Inc. as asst. sales mgr. . . . Bally brings out 1st post-war 5-ball "Surf Queens."

Congratulations
TO
THE CASH BOX
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RUNYON
SALES COMPANY
Organization



Distributing The Products Of

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BALLY
KEENEY
PERMO



RUNYON SALES CO.

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NEW YORK, N. Y.

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NEWARK, N. J.

Happy Anniversary

to

THE CASH BOX

and

BILL GERSH

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PAUL A. LAYMON, INC.

1429 W. PICO BLVD.

LOS ANGELES 15, CALIF.



Exclusive Distributor For

BALLY MFG. CO.

in Southern California, Arizona and Southern Nevada

Exclusive Distributor For

WURLITZER PHONOGRAPHS

in Southern California and Southern Nevada

Our Sincerest

Congratulations

on your

Tenth Anniversary

May your invaluable aid to the industry continue for many, many more years

AL TIGERMAN

FRANK LA MASKIN

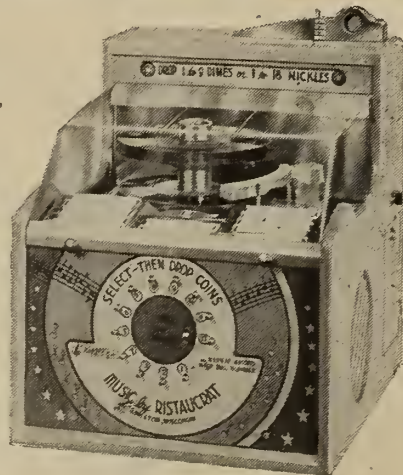
HOLLYWOOD ARCADE

430 SOUTH STATE STREET, CHICAGO

RISTAUCRAT

S-45

The S-45 is the answer to operators' demands for a low cost, low overhead Music Box suitable for small locations. Try the S-45 on location—prove to yourself.



RISTAUCRAT, INC. 1216 E. Wisconsin Ave., Appleton, Wis.

10 Years of Coin

1946

(Continued)

MARCH—Aireon, new phono mfr., holds showing throughout country at distributors of new phono. . . . United Mfg. Co. revamps "Riviera." . . . L. D. Shulman moves Modern Distributing Co., Denver, Colo., to new quarters. . . . Jack Mitnick appointed sales manager for Runyon. . . . Norwood Veach opens Central Distributing Co. in St. Louis. . . . Rock-Ola Mfg. Corp. introduces 1st post-war phono, 1422. . . . Bob Waggener resigns from CMAC, Ray Burman elected president. . . . AMI distributors show new phono "Model A."

APRIL—Bell-O-Matic Corp. formed as national distributor for Mills' bell machines. Vince Shay, pres.; Art Cooley, executive vp.; John "Midge" Ryan, treas. Officers: Ralph Mills, vp.; Herbert Mills, vp.; Hayden Mills, vp.; E. C. Jacobsen, secy.; P. A. Tennis, asst. treas.; Grant Shay, director of adv. . . . U. S. Challenge Co. enters as phono manufacturer. . . . Dave Gottlieb re-elected president of CMI. Dates set for 1st convention in six years—Feb. 3 to 6, 1947. . . . D. Gottlieb & Co. brings back production of "Grip Scale." . . . Hymie Budin, Brooklyn coinman, dies.

MAY—Dick Eggleston joins sales staff of Mills, Ltd., Oakland, Cal. . . . Coal strike hits Chicago manufacturers as electric power rationed. . . . New Jersey reorganizes former operators assn. into Music Guild of America, with LeRoy Stein as executive mgr. . . . Internal Revenue Bureau reports that collections through \$100 tax on gaming machines totaled \$7,556,200 for fiscal year. . . . Syracuse, N. Y., okays pinballs as amusement machines. . . . Groetchen Tool Co changes name to Groetchen Tool & Mfg. Corp. . . . United Mfg. Co. moves to new large quarters at 5737 Broadway, Chicago. . . . Automatic Instrument Co. changes name to AMI, Inc.

JUNE—Dave Lowy, N. Y., returns from the army. . . . Al Silberman appointed gen. mgr. of M. S. Wolf Distributing Co., Cal. . . . T. Leon Maurada joins Williams Mfg. Co. . . . Munves Mfg. Corp. opens in Chicago with Joe Munves in charge. . . . Ray Bernhardt elected president of Phono Ops Assn. of Penna.

JULY—Amusement Enterprises' game "Bank Ball" ruled game of skill by Supreme Court, Brooklyn, N. Y., and police enjoined from seizing machine. . . . Wm. R. (Bill) Happel, Badger Sales Co., L.A., Cal., marries Martha Barger.

AUGUST—S. H. Lynch & Co., Dallas, Tex., commemorates 25 years in coinbiz. . . . Badger Sales Co. opens new building in L.A. . . . Block Marble Co. moves to new offices on N. Broad st., Phila., Pa.

SEPTEMBER—Manny Ehrenfeld, Passaic, N. J., named pres. of Telomatic, Inc., mfrs. of new wired music system. . . . Active Amusement Machines Co., Jersey branch, moves to new quarters at 1060 Broad st., Newark, N. J. . . . Rowe Mfg. Co. opens plant in Whippany, N. J. . . . Mills Sales Co., Ltd., opens offices in L.A. . . . Joe

Eisen & Son opens offices as distributors in N. Y.

OCTOBER—Col. Choate named bus. mgr. of Alabama Music Ops Assn. . . . Barney Sugerman, Abe Green, Willie Blatt, Jack Firestone, and Murray Goldberg form Firestone Enterprises, Inc., new manufacturing firm, with plant in Brooklyn, N. Y. . . . Hartford, Conn., reduces license fees for pinballs from \$35 to \$24; and juke boxes from \$15 to \$6. . . . John A. McIlhenny purchases Hamel Dist. Co., and changes name to McIlhenny Dist. Co., Boston, Mass. . . . Wurlitzer appoints Siegel Dist. as distributor for all Canada. . . . CMI names James Mangano to head Public Relations Bureau. . . . James E. Broyles of Wurlitzer dies.

NOVEMBER—Paul Jock opens P. J. Distributing Co. in Indianapolis, Ind. . . . Toledo pinball operators form an assn. . . . Phono ops in Mississippi form an assn. . . . Packard "Pla-Mor" phono introduced to trade.

DECEMBER—St. Louis music ops try 10c. play. . . . J. P. Seeburg backs 5c. play. . . . William H. Krieg elected Pres. of Packard Mfg. Corp. . . . Badger Sales Co., L. A., moves to larger quarters. . . . Ernest Morava, Mills Auto. Mdse. Co. LIC, N. Y., dies. . . . National Slug Rejectors, Inc., appoints Manning as sales mgr., and John Cleary as assistant to vice pres. and gen. mgr. F. C. Steffens.

1947

JANUARY—Badger Sales Co. opens new building in Los Angeles. . . . Joe Ash's Active Amusement Machines Co. moves to 666 N. Broad St., Phila., Pa. . . . CMI announces Cadillac will be presented to coinman who did the best public relations job during year. . . . Seeburg introduces model "1-47."

FEBRUARY—Mills Industries introduces its 1st post-war phono "Constellation." . . . CMI Convention held Sherman Hotel in Chicago. . . . Samuel (Curley) Robinson, managing director of Associated Operators of Los Angeles County, presented with Cadillac by CMI for best public relations job. . . . Warren C. Deaton, Jr. opens offices in Columbus, O. . . . Pottstown, Pa. hits pin ops with \$25 license fee. . . . Gold Coast Coin Machine Exchange opens offices in Los Angeles. . . . Aireon announces "Fiesta" phono. . . . Packard announces "Pla-mor" phono. . . . Music Guild of America elects Sam Waldor president. . . . Al Goldberg, Wurlitzer distrib in Chicago, dies at age of 44.

MARCH—Art Cooley, Bell-O-Matic, dies of heart attack. . . . General Vending Sales Corp. opens new building in Baltimore, Md. . . . Phono license in Minneapolis, Minn. hiked from \$10 to \$15. . . . Fred Kohler, old time California op, dies. . . . J. J. Columbo moves to new quarters in Boston, Mass. . . . Solotone brings out new 1947 box. . . . Frank Lorden back at Bell-O-Matic. . . . Bill introduced in Maryland to license bell machines. . . . Charlie Robinson, Los Angeles, celebrates 20th year in coin biz.

1942 - 1952 Machines



1947

(Continued)

APRIL—Ben Becker appointed sales manager of Tri-State Sales. . . . L. C. (Lindy) Force named gen. sales mgr. for AMI. . . . Dan Baum moves to new quarters on St. Louis coinrow. . . . DeWitt (Doc) Eaton resigns from AMI. . . . Wisconsin Phono Ops hold 1st annual convention. . . . Cumberland, Md. licenses games, bells and consoles. . . . AMI announces new "40 selection" Wall Box. . . . David Gottlieb re-elected CMI president. . . . Philadelphia Phono Ops Assn. elects Bill King president.

MAY—Mulligan Distributors moves into three story bldg. in Pittsburgh, Pa. . . . Ray Smith, well known L. A. op killed in airplane crash. . . . Leo Green names sales mgr. for Lake City Amusement Co., Cleveland, O. . . . Empire Coin Machine Exchange moves into newly remodeled bldg. . . . Vic Manhardt, Milwaukee, Wis., opens new offices. . . . Mike Imig begins fight to end ban on phonos in South Dakota. Wins temporary injunction barring removal of equipment.

JUNE—Runyon Sales Co. named national sales agents for Tel-O-Matic. . . . John Peters forms Ace Automatic Distributors in Pittsburgh, Pa. . . . Frankel Distributing Co., Rock Island, Ill. opens offices in Kansas City, Mo. . . . Burnhart (Bip) Glassgold appointed sales manager of Stoner Mfg. Corp. . . . Dan Hawley elected president of Tidewater Music Operators Assn. . . . Fulton (Skeet) Moore named sales mgr. for Williams Mfg. Co.

JULY—Packard Mfg. Corp. shows new "Manhattan" phono in Chicago. . . . General Distributing Co. of Dallas, Houston and El Paso, opens new branch office in San Antonio. . . . St. Paul, Minn., increases tax from \$15 to \$25.

AUGUST—Packard Mfg. Corp. appoints Charles Cade as general sales mgr., and William Bolles as sales promotion mgr. . . . Alvin Gottlieb appointed adv. and sales promotion mgr. of D. Gottlieb & Co. . . . Los Angeles ups amusement machine tax from \$12 to \$24. . . . Alabama music ops assn. holds 1st annual meet. . . . David Gottlieb and Ray Moloney present Walter Winchell with donation of \$20,000 as 1st payment from CMI for Damon Runyon fund.

SEPTEMBER—Archie LeBeau of LeBeau Distributing Co. opens new offices in St. Paul, Minn. . . . Claude Hall re-elected president of Alabama Music Ops Assn. . . . Wurlitzer presents model "1100" phono. . . . Eastern Sales Co., Rochester, N. Y., opens new offices.

OCTOBER—Dick Farr elected president of Mississippi Ops Assn. . . . CMI gives Walter Winchell an additional \$100,000 for Runyon Cancer Fund. . . . Ben Becker appointed regional distributor for Bally. . . . Utah Music Ops Assn. elects Ray Samuelson president.

NOVEMBER—Brandt Distributing Co., St. Louis, Mo. moves to new quarters. . . . George Ponser Co. formed with offices and factory in Chicago to manufacture amusement machines. . . . Rhode Island Amusement Guild formed. . . . Harry Turner, executive of the Coin Machine Assn. of Texas, dies. . . . Jack R. Moore, nationally known distributor, with several offices on the West Coast, dies of heart attack. . . . Washington Coin Machine Assn. elects John Phillips president. . . . Wilcox-Gay introduces coin-operated recording machine. . . . North Dakota, South Dakota, Minnesota and Wisconsin Ops Assns. hold big meeting in Stillwater, Minn. . . . Canada bans importation of coin equipment from U.S. . . . Tom Kady elected president of North Dakota Music Ops Assn.

DECEMBER—Alabama ABC Board lifts ban on music machines, opening territory to about 1,000 machines. . . . Al Denver re-elected president of Automatic Music Ops Assn. in New York. . . . Art Freed joins Illinois Simplex Distributing Co. in Chicago. . . . Ben Becker named president of Coin Machine Distributors of New York City. . . . Nationally known and loved Julius (Papa) Pace, New Orleans, La. coinman, dies.

1948

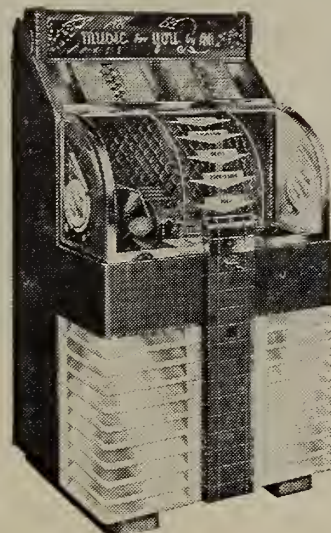
JANUARY—Dave Gottlieb honored with a testimonial dinner by CMI. . . . Baltimore sets \$60 to \$100 license on pins, one-balls and consoles. . . . Seacoast Distributors show new Rock-Ola phono in N. Y. and N. J. . . . Dave Gottlieb resigns as president of CMI. . . . George A. Miller and Albert A. Denver elected as National Chairmen of MOA. . . . CMI holds 15th annual Convention at Sherman Hotel, Chicago. . . . Dave Gottlieb, upon insistence of membership, accepts presidency of CMI for one more year.

FEBRUARY—James T. Mangan resigns as CMI public relations head. . . . Walter T. Miller elected president of Illinois Phono Owners Assn. . . . Phila. phono ops assn. holds big banquet. . . . New London, Conn. taxes music at \$5. and raises pin ball tax from \$10 to \$15.

MARCH—Joe Hahnan resigns as president of Amusement Machines Operators Assn. of New York, and Louis Rosenberg elected to fill out unexpired term. . . . Bill Scheuter named president and gen. mgr. of Jack Moore Co. . . . P. R. Chapman elected president of Washington Music Guild.

APRIL—Mike Imig re-elected president of South Dakota Phono Assn. . . . John Backman, well known Texas coinman, and secy. of Texas Coin Machine Assn. and Dallas Coin Machine Assn. dies. . . . James A. Gilmore resigns as secretary-manager of CMI. . . . Ohio State Music Ops Assn. holds big 9th annual banquet. . . . United Coin Machine Co., Milwaukee, Wis., moves to new large quarters. . . . Alfred Sales, Buffalo, N. Y., appointed Wurlitzer distributor. . . . Francis C. DuGrenier and Blanche Bouchard buy back cig. machine manufacturing company from AMI.

FORTIFY YOUR ROUTES Streamline Your Profits with AMI



The
AMI "D"
is available
in 80 and
40 selection
models, blond
or mahogany
cabinets.

Congratulations to *The Cash Box* on its great contributions to the Automatic Music Industry.

YOUR SOUTHERN CALIFORNIA AMI DISTRIBUTOR
THE NICKABOB COMPANY

NICK CARTER
2525 W. PICO BLVD., LOS ANGELES, CALIFORNIA
(PHONE: DU 2-1107)

Congratulations To A Ten Year Old

Having reached our 21st Year in this industry we look back at the thrill we, too, enjoyed when we reached our 10th Year. We know just how all of you at 'The Cash Box' feel. We commend you on the grand work you have done for our industry, and we wish you many, many more prosperous and happy, as well as progressive, anniversaries.

J. R. (PETE) PIETERS

Exclusive Factory Distributors For: Bally Mfg. Co., Rock-Ola Mfg. Corp.

KING-PIN EQUIPMENT CO.

(Established 1931)

826 MILLS STREET
KALAMAZOO, MICH.

4737 HAMILTON STREET
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America's Finest MONEY-MAKERS

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Tenth Anniversary

from

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EXHIBIT'S

Money Making "BIG BRONCO"
Sensational "TWIN ROTATION"

Our Sincerest and Most Heartfelt Congratulations

to Bill Gersh and the Entire Staff of
The Cash Box

As operators we can only state that it was, and is today, the suggestions and constructive criticism of "The Cash Box," that has helped us so tremendously to go on ahead and to progress in our business. We wish "The Cash Box" many, many more years of Outstanding Anniversary Issues. "The Cash Box" can always count on us for support in every possible fashion.

LOU CASOLA

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Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!

10 Years of Coin

1948

(Continued)

MAY—Syracuse, N. Y. ops form association, called Coin Machine Industry of Syracuse Assn. . . . Joe Calcutt of Fayetteville, N. C., the most fabulous individual in the industry, dies. . . . North and South Dakota ops assns. hold two day meet in Minneapolis. . . . AMI introduces its model "B" phono. . . . R. R. "Rudy" Greenbaum resigns from Aireon Mfg. Corp., and heads finance corp. . . . Jack Mitnick joins up with Harry Poole in Beacon Coin Machine Co., Boston, Mass., and distributes AMI phonos. . . . N. Y. knocks down games. . . . Mexico's ops form assn. . . . H. F. (Denny) Dennison resigns from Videograph. . . . Bernard D. Craig named Aireon vp and gen. sales mgr. . . . Western Pennsylvania phono ops assn. holds annual banquet. . . . Ted Bush, Bush Distributing Co., appointed Wurlitzer distributor for Florida and So. Ga.

JUNE—Dan Kenaga elected president of newly formed Idaho Music Ops Assn. . . . John Chrest, one of best liked coinman, and sales mgr. for Exhibit Sales, dies in Chicago. . . . Walbox Sales Co., Dallas, moves into its own new building. . . . Lieberman Music Co., Minneapolis, Minn. appointed Wurlitzer distrib. . . . Winters Distrib. Co. Baltimore, Md., named Wurlitzer distrib.

JULY—Frank Hammond, well known Philadelphia, coinman, dies. . . . George Ponser returns to N. Y. and starts distributing biz. . . . Georgia ops form an assn. . . . Everett Masterson, Elizabeth, N. J., dies. . . . CMI announces a national pinball championship contest. . . . San Antonio, Tex., ops form an assn.

AUGUST—Sam Taran, Taran Distributing Co., appointed AMI distributor for Florida and So. Ga. . . . Bill Ryan elected president of J. H. Keeney & Co. . . . Bill introduced in the House of Representatives to mint a 7c coin. . . . National Coin Machine Distributors Assn. opens offices in Chicago.

SEPTEMBER—CMI presented with a citation by the American Cancer Society. . . . Joe Peskin opens office in Los Angeles as distributor for AMI phonos. . . . John "Mac" McIlhenny joins Joe Mangone's All Coin Amusement Co., Miami, Fla. . . . NCMMA holds meet at Morrison Hotel, Chicago.

OCTOBER—Phil Mason opens distributing firm on New York's coinrow. . . . Jack Cohen re-elected president of Cleveland Phonograph Owners Assn. . . . Clarence J. Bayne resigns from U.S. Vending Corp. . . . Bill Struby back as president and gen. mgr. of Packard Mfg. Corp. . . . Ben Becker appointed special field representative for Bally. . . . Coin Machine Industries changes name to Coin Machine Institute. . . . Mike Munves moves to 11th Ave., N. Y. . . . Hart Distributing Co. appointed Wurlitzer distributor for Seattle, Wash., and Portland, Ore.

NOVEMBER—New York music ops assn. holds its 11th annual banquet. . . . Niagara Music Assn. celebrates its first birthday. . . . J. Frank Meyer, president of Exhibit Supply Co. and one of the most beloved men in the industry, dies. . . . J. Raymond Bacon, vp and gen. mgr. of O. D. Jennings & Co., resigns. . . . Walter Gummerseimer opens new firm, Lindell Sales & Distributing Co., in St. Louis.

DECEMBER — J. Raymond Bacon joins Rock-Ola Mfg. Corp. as assistant to president. . . . New Mexico music ops form statewide assn. . . . Al Denver re-elected president of AMOA, N. Y. . . . NAMA holds convention, and Ford S. Mason elected president. . . . Ben Palastrant, Boston, marries.

1949

JANUARY—Fulton (Skeet) Moore resigns from Williams Mfg. Co. . . . Ken Wilson appointed sales mgr. of Elco-Bowl Co., Bayonne, N. J. . . . Fred Mann and Ben Palastrant join Trans-Vue Corp., Chicago, as vp's. . . . Hirsh de LaViez elected president of Washington Music Guild. . . . Morris Hankin and Jack Lovelady, Atlanta, Ga., dissolve partnership, and Hankin opens Hankin Distributors. . . . CMI holds convention at Sherman Hotel, Chicago. . . . Kentucky levies 25% admission tax on taverns who show television broadcasts.

FEBRUARY — "Dennie" Dennison, Dennison Sales Co., national sales representative for Solotone opens offices in Chicago. . . . Jack Semel named special New York representative for Universal Industries. . . . Koepfel Distributing Co. moves into 629 Tenth Ave., N. Y. . . . Wurlitzer appoints Paul E. Rauber credit mgr. . . . Miami Music Guild formed by Miami music ops with Morris Marder named president.

MARCH—Central Ohio Phonograph Assn. organized with M. E. Dressel as president. . . . Operators in Maine form Coin Machine Operators Assn. with George Bean named president. . . . Art Garvey named eastern regional divisional manager for Bally. . . . Fred Iverson joins Alfred Sales, Inc., Buffalo, N. Y. as general sales mgr.

APRIL—Five-State Phonograph Operators hold convention in Minneapolis, Minn. . . . Arthur C. Rutzen appointed general export sales mgr. by Wurlitzer. . . . Cleveland Phonograph Merchants Assn. holds 10th Annual Banquet. . . . Southland Distributing Co., Los Angeles, Calif., moves to larger quarters. . . . Carl Johnson resigns as vp and gen. mgr. of North Tonawanda division of Wurlitzer. . . . Ray C. Haimbaugh named to post of general mgr. of Wurlitzer. . . . Sicking, Inc., Cincinnati, O., celebrates 50th Anniversary. . . . Harry Poole opens new wholesale quarters in Boston. . . . Roy McGinnis elected president of J. H. Keeney & Co., Chicago.

1942 - 1952 Machines



1949

(Continued)

MAY—S. I. Neiman appointed to handle promotion and public relations for National Coin Machine Distributors Assn. . . . Jack Mitnick appointed eastern regional representative for AMI. . . . Bob Waggner named vp in charge of sales for Lymo Industries. . . . John Conroe named vp and general mgr. at J. H. Keeney & Co. . . . Fred H. Osborne appointed director of engineering at Wurlitzer. . . . Oklahoma okays pinballs. . . . Rock-Ola Manufacturing Corp. names J. Raymond Bacon, Sidney R. Zatz, James J. Sears and J. A. Weinand to board of directors.

JUNE—New York City issues licenses for games at \$50. . . . Ed Ratajack appointed western regional representative for AMI. . . . Connecticut operators form state-wide assn. . . . Bilotta Distributing Co. moves Rochester office to Newark, N. Y. . . . Andrew Ellingsen, pinball cabinet maker, dies in Chicago.

JULY—Cusson Distributing Co. opens in Portland, Ore. . . . Trans-Vue Corp. moves to larger quarters in Chicago. . . . North and South Carolina operators form Carolina Music Assn, with T. B. Shooter as president. . . . Hayden R. Mills, executive vp of Bell-O-Matic, killed in auto accident. . . . United Coin Machine Co., Milwaukee, Wis., moves to new quarters. . . . Phil Mason opens firm in Irvington, N. J.

AUGUST — Walter Tratsch named chairman of the board of A.B.T. Manufacturing Corp. W. A. Patzer named executive vp. . . . Rock-Ola launches \$250,000 expansion program. . . . Meyer Abelson appointed gen. sales mgr. of Oak Mfg. Corp. . . . Dave Martin and Al Morgan join forces and open State Distributing Co. in New Orleans, La.

SEPTEMBER—Ben Coven, Coven Distributing, Chicago, names Joe Schulman as supervisor of service dept. . . . National Coin Machine Distributors Assn. holds annual meet at Bismarck Hotel, Chicago. Re-elect entire board and same officers. . . . Fil Mandle appointed adv. and sales promotion mgr. at Trans-Vue Corp.

OCTOBER—Bally appoints Jack Nelson sales mgr. . . . Jack Cohen elected president of Cleveland Phonograph Merchants Assn. . . . Mike Munves opens new offices and takes over entire bldg. at 577 Tenth Ave., N. Y. . . . Seacoast Distributors completely set up at new quarters at 1200 North Ave., Elizabeth, N. J. . . . Ferdinand Parsons, vp of Buckley Mfg. Co., dies.

NOVEMBER—L. C. (Lindy) Force, top sales exec at AMI, dies of cerebral hemorrhage at age of 49. . . . Joe Caldron named asst. sales mgr. for AMI. . . . A. D. Palmer, Jr. appointed advertising and sales promotion manager for Wurlitzer. . . . NAMA holds annual convention in Atlantic City, N. J.

DECEMBER — Williamsport Amusement Co. opens new quarters in Williamsport, Pa. . . . George M. Seedman, vp of The Rowe Corp., elected president of NAMA. . . . Al Denver re-elected president of Automatic Music Operators Assn. of N. Y. . . . Rock-Ola appoints Ed Lake regional sales manager for the west coast. . . . Bob Bear named field sales representative by Wurlitzer. . . . American Coin Machine Manufacturers Assn. formed in Chicago—Herb Jones of Bally elected president.

1950

JANUARY—Gary Sinclair joins Wurlitzer as field sales representative. . . . AMI introduces its model "C" phono. . . . M. G. (Mike) Hambergren named president of SuperVend Sales Corp., Chicago, national sales for drink vendor. . . . Paul Federman resigns as sales mgr. of Williams Mfg. Co. . . . John Neise named factory distributor for Buckley Mfg. Co. . . . Archie Berger joins David Rosen, Inc., Phila.

FEBRUARY—Wurlitzer introduces its model "1250" phono. . . . Young Distributing, N. Y., moves to new quarters on 10th Ave. . . . Louis Rosenberg elected president of New York games operators' assn. . . . Harold H. Jeske, after a year's absence, returns to O. D. Jennings & Co. as vp. . . . Stuart G. Lyon joins Worthington Pump and Machinery Corp., and organizes new company, Lyon Industries, to mfr. drink vendor. . . . Jack Kauffman, Phila., moves to larger quarters and changes firm name to K. C. Vending Co. . . . Wally Finke and Joe Kline form First Distributors, Chicago. . . . Hirsh de LaViez re-elected president of Washington Music Guild.

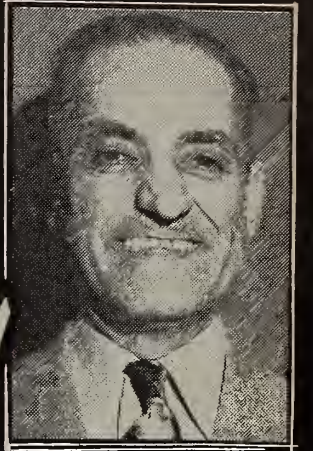
MARCH—1st national meeting of Music Operators of America (MOA) held in Chicago. . . . Canadian Government permits import of coin games. . . . MOA elects George A. Miller national chairman. . . . George Gruebert appointed eastern factory rep for A. B. T. Mfg. Co.

APRIL—Cincinnati Phono Owners Assn. re-elects Charley Kanter president. . . . American Vend. Co. opens branch office on coinrow, N. Y. . . . Miller-Newmark Dist. Co., Detroit, adds Bill Punton to staff. . . . W. R. Deaton appointed district sales mgr for SuperVend covering southeast.

MAY—Harry and Max Hurvich, Birmingham Vending Co., Birmingham, Ala. open new building. . . . William E. (Bill) FitzGerald appointed advertising and sales promotion manager of AMI. . . . Commercial Music appoints Joe Gathings mgr. of the Oklahoma City office. . . . Charles Pieri named Keeney gen. sales mgr. . . . Automatic Coin Machine Manufacturers Assn. (ACMMA) holds convention in Chicago.

JUNE—Herb Jones re-elected president of ACMMA. . . . Huber Distributing Co. moves into new quarters in San Francisco, Calif. . . . Bill Goetz, Capitol Automatic Music Co., N. Y., one of pioneer music ops, dies.

Congratulations On Your TENTH Anniversary



• Eighteen years ago we started in the business of coin operated machines distribution and, when we reached OUR Tenth Year, we then realized what a hard and tough road we had climbed, to reach our Tenth Year.

Today, in our Eighteenth Year, we look back at the Tenth Year with a smile.

We feel certain that all of you at "THE CASH BOX" will, on YOUR eighteenth year, look back at this grand, great TENTH ANNIVERSARY with just as relaxed a smile, and as much optimism as we, leading distributors in our territory today, have confidence in your continued growth and success for you are serving our industry more ably, and with greater skill and more sincere and heartfelt faith than has ever before been the case in all the history of the coin operated machines industry.

Our most sincere wishes for your continued success and prosperity, and may you enjoy many, many more, grand, great and gorgeous progressive anniversaries. You are truly our industry's publication.

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to

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On The 10th Anniversary

of

THE CASH BOX

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to

The Cash Box

on your

Tenth Anniversary



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1932 — 1952

Congratulates The Cash Box On Its Tenth Anniversary

● Our 20 years of experience in the industry has proven tremendously helpful and valuable to the customers we serve throughout the great State of Michigan. Just as the 10 years of The Cash Box has proved of great value to all engaged in this industry. It is our sincere hope that The Cash Box will continue to enjoy, many, many more anniversaries and will, thereby, continue to help this industry to grow and progress.

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From Our 15 Year Old Organization
on your
Tenth Anniversary

● Our firm having been born March, 1937, and having passed through 15 years of growth and effort in the automatic music business, we know what the first ten years means to you. There has never been any publication in our industry that has offered the operators as much information and service as has 'The Cash Box.' May you enjoy, many, many more happy anniversaries in the years yet to come.

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Congratulations

"Cash Box"

★ This is the one time we want to go out of our way to praise a publication that has been so valuable to everyone engaged in the industry. "The Cash Box" deserves praise from everyone. It is the one publication we admire. It is the one publication we sincerely hope will enjoy many, many more outstanding anniversaries.

JACK MULLIGAN, President

SHARON TRI-STATE MUSIC, INC.

SHARON, PENNSYLVANIA



1950

(Continued)

JULY—Redd Distributing, Allston, Mass., opens branch office in Springfield. . . . Ristauerat, Inc., Appleton, Wis. introduces new phono featuring only 45 rpm records. . . . Bilotta Distributing Co., Newark, N. Y., opens new offices in Albany, N. Y., with Paul Taglione as mgr. . . . John Pickering resigns from CMI as public relations director. . . . International Mutoscope Corp., L.I.C., N. Y., introduces book vendor. . . . CMI elects Samuel Wolberg president, Samuel Stern vp, and David Gottlieb secretary. . . . Manufacturers faced with shortage of materials and skilled labor. . . . AMI appoints Canadian distributors—Roxy Specialty in Montreal, and Toronto Trading Post in Toronto. . . . Manufacturers prepare to enter defense work.

AUGUST—Walter Harrison returns to J. H. Keeney Co., as chief engineer. . . . Leonard Micon joins World Wide Distributors, Chicago. . . . Paul A. Laymon, Inc., Los Angeles, Calif., appointed Wurlitzer distrib for southern Calif.

SEPTEMBER—Monroe Coin Machine Exch., Cleveland, O., moves to larger quarters. . . . National Coin Machine Distributors Assn. holds annual meet in Chicago, re-elect Lou Wolcher, president; Dave Bond, vp; Irv Blumfeld, secy.; and S. H. Lazar, treas. . . . Raymond C. Davis named Wurlitzer production control mgr. . . . World Wide Dist., Chicago, named Rock-Ola distrib.

OCTOBER—Earl Lipe, gen. mgr. of Roy McGinnis Corp., Baltimore, Md., dies. . . . Joe Hrdlicka returns to Wurlitzer as sales service representative. . . . Rock-Ola Mfg. Corp., introduces "Rocket '51-50" phono. . . . The Lieberman Music Co. and HY-G Music Co., Minneapolis, Minn., merge firms. . . . Permo, Inc., names Bert Davidson to sales promotion post. . . . Phil Mason and Hirsh de LaViez purchase the Silent Sales System of Washington, D. C. . . . Materials situation grows dark.

NOVEMBER—Tony Sanders named sales mgr. for Miller-Newmark Dist. Co., Detroit. . . . First Distributors, Chicago, names Marvin Lighton office mgr. . . . NAMA Convention held at Palmer House, Chicago, and J. B. Lanagan elected president. . . . Irving Orenstein, well known Newark, N. J. coinman, dies. . . . Leo Dixon, Youngstown, O., named Rock-Ola distrib. . . . H. C. Evans Co., Chicago, moves to new large bldg. . . . Runyon Sales Co., N. Y. and N. J., appointed distributors for Permo needles.

DECEMBER—South Dakota Music Ops Assn. re-elects Mike Imig president. . . . Johnson Bill, prohibiting the interstate shipment of gaming machines passed by Senate and House, to take effect January 1, 1951. . . . Ben Newmark, Miller-Newmark Dist. Co., Detroit, dies. . . . Al Denver re-elected president of Automatic Music Ops Assn., N. Y. . . . ChiCoin introduces "Band Box" speaker. . . . Williams Mfg. Co. introduces 45 rpm selective phono "Music Mite". . . . Irv Morris opens own firm, Irv Morris Co. in Newark, N. J.

1951

JANUARY—Materials shortages starts to effect supply of parts and new equip. . . . Tony Sanders named mgr. of Miller-Newmark Dist. Co. Detroit office. . . . Fort Worth Amusement Co., Ft. Worth, Tex., holds grand opening at new quarters. . . . Merit Industries, Inc., Chicago, moves to larger quarters. . . . Wurlitzer names Clinton D. St. Clair works mgr. . . . Lewis Jaffe resigns as sales mgr. of Eastern Electric—continues with firm in another capacity. . . . NCMDA holds meet in Miami Beach, Fla. . . . Colorado okays juke boxes in taverns. . . . Wurlitzer introduces models "1400" and "1450". . . . Joe Brilliant, Brilliant Music Co., Detroit, opens new offices and showrooms. . . . Abe Fish re-elected president of Connecticut State Coin Assn. . . . C. A. (Shorty) Culp, Culp Dist. Co., Oklahoma City, Okla., named Wurlitzer distrib. . . . Vince Shay resigns from Bell-O-Matic Corp., Chicago.

FEBRUARY—Amusement Machine Ops Assn. of Greater Baltimore holds big banquet. . . . George Ponser elected president of N. Y. games ops assn. . . . Cain-Caillouette, Inc., Wurlitzer distrib, have territory extended to include Indianapolis, Ind., and Louisville, Ky. . . . Joe Abraham, Lake City Amusement Co., Cleveland, O., buys large bldg.

MARCH—Rep. Hugh Scott introduces bill in congress to change present copyright law now exempting juke boxes from paying royalties. . . . Southern Automatic Music Co., Indianapolis branch moves to new bldg. . . . Southern Automatic Music Co., Louisville, Ky. branch moves to larger quarters. . . . Chicago Coin introduces 45 rpm phono "Hit Parade". . . . MOA holds big meet at Palmer House, Chicago—incorporates, and elects George A. Miller president. . . . Entire industry mourns the death of Arthur J. Olsen, president and founder of Permo, Inc. . . . H. C. Evans Co. presents new "Constellation" phono.

APRIL—Paul M. Fuller, vp of Super-Vend, and formerly with Wurlitzer, dies. . . . New Orleans Amuse. Assn. elects Ed Kramer president, Elmo Pierce vp. . . . Irv Sandler, Des Moines, Iowa, dissolves partnership with Herman Paster in P & S Dist. Co., and opens own firm Sandler Dist. Co. . . . AMI brings out phono testing unit "Master Analyzer". . . . Mack Womack, Dallas op, killed in auto accident.

MAY—John Haddock re-elected president of AMI, Inc. . . . Ben Goldberg, Sicking, Inc., Cincinnati, O., dies after long illness. . . . William (Bill) Billheimer, Como Mfg. Corp., Chicago, dies. . . . Lake City Amusement Co., Cleveland, O., moves into new large bldg. . . . Lou Dunis, Dunis Dist. Co., Spokane, Wash., appointed distributor for AMI. . . . Charles Pieri named sales mgr. for Monarch Coin Machine Co., Chicago. . . . Basic materials for mfrs continue to grow scarcer.

JUNE—Senator Kefauver introduces another ASCAP sponsored bill to impose royalty tax burden on juke box ops. . . . NCMDA holds meet in Chicago. . . . Senate Crime Committee advises pinball games are not gambling devices. . . . Morris Hankin, Atlanta, Ga., one of country's foremost distributors, dies.

1942-1952 Machines



1951

(Continued)

JULY — Double-U-Sales, Baltimore, Md., moves to larger quarters. . . . A. William (Bill) Landsheft, president of Landsheft, Inc., adv. agency for Wurlitzer, dies. . . . H. W. Dolph Dist. Co., Tulsa, Okla., moves to new quarters. . . . United Mfg. Co. and Universal Industries consolidate design and production departments. . . . Alfred Sales, Buffalo, N. Y., named distributor for AMI.

AUGUST—Bill Ryan named gen. sales mgr. for Williams Mfg. Co. . . . Rock-Ola presents "Super Rocket '52-50" phono. . . . Materials situation worse—factories ration production. . . . Cliff Bailie named distributor for Rock-Ola in Syracuse, N. Y.

SEPTEMBER — AMI introduces new model "D" phono. . . . Wurlitzer buys assets of Packard Mfg. Co. phono division. . . . Draco Sales Co., Salt Lake City, Utah, named Wurlitzer distrib. . . . Harold Jeske and Henry Strong resign from O. D. Jennings & Co. . . . Century Music Distributors, Buffalo, N. Y. appointed Wurlitzer distrib. . . . Lake City Amusement Co., Cleveland, O., opens new bldg. with outstanding party. . . . Jack Cohen re-elected president of Cleveland Phono Ops Assn.

OCTOBER—Otis Murphy, well known West Coast coinman, dies. . . . Midwest Coin Machine Show held in Omaha, Neb. Six states (North Dakota, South Dakota, Wisconsin, Nebraska, Minnesota and Iowa) sponsors. . . . AMI shows "D-80" model at this show for first time. . . . David Gottlieb appointed "Chairman of CMI Show Committee" for 1952. . . . Bryson Bill (succeeding Kefauver Bill) scheduled to be heard before Committee on the Judiciary.

NOVEMBER — Manufacturers meet with NPA to discuss shrinking allotments of metals. . . . NAMA holds annual convention in Cleveland, elect Aaron Goldman president. . . . Bill Bye named sales rep for Electro cig machines. . . . Hearings on Bryson Bill postponed until after Jan. 8, 1952.

DECEMBER—Harry Sanders, Sanders Distrib. Co., Nashville, Tenn., has distrib. territory expanded for Bally products. . . . Al Denver re-elected president of Automatic Music Ops Assn., N. Y. . . . Willie Blatt elected president of Amusement Machine Ops Assn. of Miami. . . . Nebraska Automatic Phonograph Operators Assn. changes name to Music Guild of Nebraska. . . . Canada removes all foreign exchange restrictions. . . . Bryson Bill hearings in Washington set for February 4, 1952.

1952

JANUARY—Amusement Machine Operators Assn. of Miami held its first annual banquet. . . . South Dakota Music Operators Assn. elects Tony

Trucano president and Mike Imig, vp. . . . Connecticut State Coin Assn. elects James Tolisano president; Abe Fish, retiring president named Honorary President. . . . *The Cash Box* moves to new large quarters.

FEBRUARY — Sam Solomon opens new distributing firm University Coin Mach. Exch. in Columbus. . . . Vince Shay joins Empire Coin Mach. Exch. . . . Abe Witsen and Sol Groentemann, International Amusement Co. buys Scott-Crosse Co. in Phila. . . . Carl Hoelzel and Irvin Weiler join firms to form Uni-Con Distributing Co. in Kansas City, Mo. . . . Bill Ryan resigns from Williams Mfg. Co. . . . H. C. Evans & Co. introduces new "Jubilee" phonos. . . . CMI Convention takes place at Sherman Hotel. . . . D. Gottlieb & Co. celebrates 25th year. . . . Lion Mfg. Co. announces it will introduce line of TV sets. . . . Bryson Bill hearings get under way in Washington. Music industry join forces to combat passage. . . . Redd Distributing, Allston, Mass., appointed AMI distrib for New England. . . . Monroe Coin Mach. Exch., Cleveland, O., named distrib for ChiCoin.

MARCH—Walter Tratsch and J. B. Tratsch acquire A. B. T. stock—W. A. Patzer re-elected president. . . . Dave Hirsch takes over management of the Roanoke Vend. Mach. Exch. Charleston, W. Va. office. . . . Milty Green, American Vending Co. opens branch on N. Y.'s coinrow. . . . R. Roling of of Wurlitzer, elected president of Phonograph Manufacturers' Assn. . . . Ace Premium Sales Co., Chicago moves to larger quarters. . . . Wurlitzer restyles model "1400" phono. Harry Jacobs, Jr. and Harry Jacobs, Sr., announce enlargement of quarters and sales staff. . . . Harry Poole, Guy Di Giovanni, Charles Suesens form Poole Distributing Co., and appointed Wurlitzer distrib in New England. . . . Mfrs. allowed to use more metals by NPA. . . . State Music Distributors, Dallas, Texas, appointed AMI distrib. . . . Music machine trade wins great victory when Bryson Bill shelved.

APRIL — Wurlitzer introduces new multi-selection phono, model "1500". . . . Dave Bender joins Coven Distributing, Chicago. . . . Nat Bartfield elected president of Cincinnati Phono Owners Assn. . . . Jack Mulligan, Sharon, Pa., and Leo Dixon, Youngstown, O., form distributing organization for Rock-Ola phonos. . . . Exhibit Supply preview's new "Twin Rotation" game for distrib in meet in Chicago. . . . Ralph Sheffield changes name of firm from Ace Premiums to Sheffield Sales, Chicago. . . . Irv Sandler, Sandler Distributing, Des Moines, Ia., named Wurlitzer distributor. . . . Amusement Machines Assn. of Phila. holds annual banquet. . . . Scott & Katz Distributing Co., Philadelphia, Pa., named distrib for Rock-Ola phonos.

MAY—Edward A. Schmidt, Jr., appointed asst. export sales manager for Wurlitzer. . . . Morris Novelty, Inc., St. Louis, Mo., appointed distrib for D. Gottlieb. . . . Westchester Operators Guild holds its first annual banquet. . . . Music Guild of Nebraska celebrates its first birthday. . . . Amusement Machine Operators Assn. of Miami vote to replace all pre-war music machines by Sept. 1. . . . J. P. Seeburg Corp. brings out new M100-C phono.

Bell-O-Matic Corp.

Mills
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**50 GROVE ST.
RENO, NEVADA**
FOR FOREIGN COMMERCE

Widge Ryan

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Congratulations
Were In Order — They Surely Are Today For
The Cash Box
On Its
Tenth Anniversary

The Cash Box is the one publication which has proved invaluable to every operator. It is the one publication on which we most completely rely to bring us the kind of constructive suggestions and information which we know will benefit us in every regard.

Phil Weisman

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SANDLER DISTRIBUTING CO.
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U. S. DISTRICT COURT (District of Maryland) HOLDS OPS ENTITLED TO INJUNCTION

(Reprinted from April 26, 1952 Issue)

KEENEY PRODUCTS

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AT

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Chicago Coin
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Genco Mfg. Co.

Congratulations "Cash Box"

Your Tenth Anniversary is but one grand milestone on the great road you've paved for all of us engaged in this industry. We can only wish you many, many more anniversaries of such outstanding service to all of us everywhere in the world.

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ESTABLISHED 1922

7525 GRAND RIVER AVENUE

DETROIT 4, MICHIGAN

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WAY OUT FRONT!

"BUCCAROO"



- TWO SPEEDS
- NON-PEELING PAINT
- BEST DEAL IN THE FIELD

Guaranteed to Top All Others in Trouble-Free Performance

"BUCCAROO" MFG. CO.

2835 W. PICO BLVD.

LOS ANGELES 6

CALIFORNIA

DISTRICT OF MARYLAND

Civil Action No. 5690

Filed March 10, 1952

JOHN H. SMITH AND MARGARET V. SMITH, CO-PARTNERS, TRADING AS BELMONT AMUSEMENT CO., SOUTHERN MARYLAND DEVELOPMENT CO., INC., A BODY CORPORATE, TRADING AS TRITON BEACH CLUB AND CHESAPEAKE BEACH PARK, INC., A BODY CORPORATE

vs.

J. HOWARD McGRATH, ATTORNEY-GENERAL OF THE UNITED STATES AND J. EDGAR HOOVER, DIRECTOR OF FEDERAL BUREAU OF INVESTIGATION

R. Palmer Ingram, Ellis Levin and Joseph M. Wyatt for plaintiffs.

Bernard J. Flynn, United States Attorney and James B. Murphy, Assistant United States attorney for defendants.

Civil Action For Declaratory Judgment And Injunction — Johnson Act—
"Dealers" In Coin Machines Within Meaning Of Act—Interstate Transportation Of Gambling Devices—Held Plaintiffs Are Entitled To Declaratory Judgment And To Injunction:

CHESNUT, District Judge—

The plaintiffs in this case are seeking a declaratory judgment and an injunction to prevent the enforcement by the defendants against the plaintiffs of the provisions of the Act of Congress of January 2, 1951, c. 1194, 64 Stat. 1135, 15 USCA, ss. 1171-77, sometimes referred to as the Johnson Act. The case has been heard upon complaint, answer, evidence and argument of counsel. There is no procedural objection interposed by the defendants. The principal question in the case is whether the activities of the plaintiffs constitute them "dealers" in coin machines within the meaning of the Act.

The main purpose of the Act is to aid the States in the local enforcement of anti-gambling laws by prohibiting the interstate transportation of such gambling devices.

Section 1171 defines the term "gambling devices". It includes certain, so-called slot machines or coin machines, including such machines owned and operated by the plaintiffs in this case.

Section 1172 prohibits the interstate transportation of such gambling devices except where the interstate transportation is to a place in another State which has enacted a law providing for the exemption of such State from the provisions of the Act.

Section 1173 requires manufacturers of and dealers in gambling devices to register with the Attorney General, and to file inventory and sales and delivery records monthly. It also requires the manufacturer or dealer to mark and number each gambling device so that it is individually identifiable. It is made unlawful for manufacturers or dealers to sell, deliver or ship gambling devices not so marked, and it is also made unlawful for them to recondition, repair, sell, deliver or ship such machines without having registered or without filing monthly reports.

And by section 1174 the shipping packages for such gambling devices or repair parts thereof must be plainly marked.

Section 1175 provides that it shall be unlawful to manufacture, recondition, repair, sell, transport, possess or use any gambling devices in the District of Columbia, in any possession of the United States, within

Indian country or within the maritime and territorial jurisdiction of the United States (it will be noted that that the prohibition does not apply to the use of gambling devices within the State).

Section 1176 provides maximum penalties for violation of any provision of the Act, to be not more than a fine of \$5,000 or imprisonment of not more than two years, or both.

Section 1177 provides that gambling devices transported, delivered, shipped, manufactured, reconditioned, repaired, sold, disposed of, received, possessed or used in violation of the provisions of the Act shall be seized and forfeited to the United States.

The facts of the case with respect to the activities of the plaintiffs as stated in the complaint and fully supported by the evidence are not in dispute. Two of the plaintiffs are Maryland corporations engaged in conducting amusement parks or resorts on or near the Chesapeake Bay and within about 25 miles or less of Washington. One such park is in Anne Arundel County in the State of Maryland, and the other in Calvert County. The third plaintiff is a partnership which owns and operates about 100 such gambling machines placed in various locations in Anne Arundel County on a rental or percentage basis of about 50% to the owner and 50% to the proprietor of the location. None of the plaintiffs have at any time in their present business engaged in any way in interstate transportation of such machines. They have bought and from time to time may buy the machines but only from reputable and established dealers in the State of Maryland. They have never ordered any of such machines for delivery to them interstate. They maintain their own service employees for repair of machines. When occasionally a repair part must be ordered from a dealer it is bought from a Maryland dealer and delivered in Maryland. One of the plaintiffs, the Southern Maryland Development Company, Inc., owning and operating a bathing beach known as Triton Beach Club in Anne Arundel County (the whole park consisting of about 200 acres) has not bought any machines anywhere since the passage of the Act. The two corporate plaintiffs in their amusement parks have many other

types of machines and devices for the amusement of their patrons. The ownership, use and operation of all gambling devices possessed by the plaintiffs are lawful in the respective Counties of Anne Arundel and Calvert in the State of Maryland where they alone are used, under Acts of the General Assembly of Maryland. All taxes, Federal state and county, have been duly paid by the plaintiffs respectively. Shortly after the passage of the Act the plaintiffs in good faith inquired at the office of the Attorney General of the United States whether his office interpreted the Act as applicable to their activities, but were unable to obtain a ruling upon the subject. Subsequently, and before filing the present complaint, their places of business were visited by representatives of the FBI who made particular inquiries about the possession of such machines and in some cases demand was made for their inspection, and attention was called to the provisions of the Act with regard to registration and reports. The plaintiffs also learned from the public press that in numerous other States FBI agents had seized such gambling devices. The plaintiffs respectively, although maintaining that they were not subject to the provisions of the Act, nevertheless as a matter of caution did file certain statements and itemized lists of their machines with the Attorney General. They contend, however, that they are not obliged to continue that form of compliance with the Act.

My conclusion of law is that the activities of the plaintiffs respectively do not bring them within the scope of the Act and they are therefore entitled to a declaratory judgment to that effect. They are also entitled to an injunction to restrain the defendants from enforcing the provisions of the Act against them by requiring registration or monthly reports or seizure of any of the machines owned and operated by the plaintiffs, unless the particular machine is shown to have been transported interstate in violation of the Act.

The controlling point in the case is the very narrow one of construction of the meaning of the word "dealer" contained in section 1173. There are two well known elementary rules of construction that are applicable here. One is that the words used in the statute are to be understood in their ordinary meaning and acceptance unless the context of the Act as a whole reasonably indicates to the contrary. Another rule is that the statute is highly penal in character and therefore should be strictly construed.

It is clear enough that the ordinary acceptance of the term "dealer" as applied to an article or commodity, means one who buys and sells that commodity in the usual course of trade. The undisputed facts are that no one of the plaintiffs does sell any of these gambling devices. The evidence shows that they constitute assets of the respective plaintiffs used in their activities, and these activities are by the local law legal in the places where they are exercised in the State of Maryland. The plaintiffs own, use and operate the machines but they do not sell them. With respect to a very few of the machines one of the plaintiffs has at times surrendered or traded them in for an allowance on the purchase price of a new machine purchased in the State of Maryland and not ordered from outside of the State.

Counsel for the defendants contend that by the proper construction of the word "dealer" as contained in the Act, it should be given a broader meaning to include the relation of the plaintiffs

to the gambling devices. In other words, it is contended that the word "dealer" as used in this Act should be construed to include the plaintiffs who are owners and operators of the machines. It is admitted by counsel for the defendants that this is an extension of the application of the word "dealer" beyond the ordinary meaning of the word. No authority is cited for this expanded and unusual definition of the term, which is not defined in the Act. I find no basis for the contention from the context of the Act as a whole. The main purpose of the Act is to aid the State in the enforcement of their local laws. There is no local law in the Counties in Maryland in which the particular gambling devices are owned, used and operated contrary to their ownership, use or operation. The main purpose of the Act being to prohibit interstate transportation of gambling devices for the purposes mentioned, the provisions of section 1173 with regard to the requirements made of manufacturers and dealers is incidental or merely for implementation of the Act to accomplish its main purpose. It is not even contended by the defendants that the plaintiffs are manufacturers, and the evidence clearly shows that in no way have any of the defendants been engaged at any time since the passage of the Act in interstate commerce with regard to the machines.

There is another important reason against the unusual and expanded definition of the term "dealer" as used in the Act. The Act was passed pursuant to the constitutional power of Congress to regulate interstate commerce. To extend it as contended for by the defendants, I think, gives the Act an effect beyond the constitutional power of Congress with respect to purely intrastate transactions. It is another elementary rule of construction that an interpretation of an Act which would make it unconstitutional will not be adopted unless imperatively required by the wording of the Act or the context of the Act as a whole. This is not the case here.

It should, of course, be unnecessary to add that the question presented to the court is essentially only a question of construction of the meaning of the Act. Nothing that has been said in that connection has any bearing on or relation to the question as to the public policy involved in prohibiting or permitting the ownership, use or operation of gambling devices of any nature. That is a matter of State policy.

As the Act is a very recent one it is not surprising that there are few if any prior judicial decisions upon its application. The only one that has been called to my attention is a decision of District Judge Christianberry in a recently decided case in the Eastern District of Louisiana, No. 729 Miscellaneous, entitled United States of America vs. 200 Gambling Devices, where under facts less favorable than in the instant case the conclusion of law with regard to the meaning of the word "dealer" was that it should be limited to activities of buying and selling the machines, that is, in accordance with the ordinary acceptance of the word. And I find nothing in the legislative history of the Act as contained in the United States Code Congressional Service, 1950, Vol. 2 pp. 4240-4257, to the contrary.

For these reasons I conclude that the plaintiffs are entitled to a declaratory judgment as above stated and to an injunction as prayed for with the limitation above mentioned. Counsel may present the appropriate orders in due course.

The South's Leading Distributor



AMI Phonographs

AND MUSIC ACCESSORIES



Bally Games



United Games



Keeney Games



DuGrenier Merchandisers



AND ALL THE LEADING INDEPENDENT
RECORD LABELS



TARAN DISTRIBUTING CO.

2820 N. W. 7th Ave.
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FOR THE FINEST EQUIPMENT IN

KANSAS—NEBRASKA WEST IOWA—WEST MISSOURI

Wurlitzer Phonographs Keeney Cigarette Merchandisers Keeney and Chicago Coin Games

WRITE — WIRE — PHONE

CENTRAL MUSIC DIST. CO., INC.

1523-25 GRAND AVE.
KANSAS CITY, MO.



2562-64 HARNEY ST.
OMAHA, NEBR.

Congratulations on your Tenth Anniversary

May you continue to enjoy many, many more glorious and prosperous anniversaries. Your diligent efforts for the entire automatic music industry are to be congratulated and your tireless efforts in behalf of the automatic music operators will always be remembered.
M. PROFFIT

SOUTH CENTRAL NOVELTY CO.
357 EAST 43rd STREET CHICAGO, ILLINOIS
(Tel.: ATLantic 5-2840)

Congratulations

To A

Ten Year Old

From A

Twenty Year Old

Altho we have combined our resources only since this past January, both of us have been distributing coin operated equipment for over twenty years. We know how invaluable "The Cash Box" has been to us during its lifetime of ten years. We hope it continues to serve the coin machine industry with the same intelligence, energy, loyalty and faith for many, many years to come.

CARL HOELZEL - IRVIN WEILER

UNI-CON DISTRIBUTING CO.

1932 — 1952

3410 MAIN STREET

KANSAS CITY 2, MISSOURI

MICHIGAN & NORTHERN INDIANA OPERATORS

We Are Factory Distributors For

NEW SENSATIONAL

AMERICAN BANK SHOT

See us first for all types of
Phonographs, Amusement Games & Supplies

TWO Offices To Serve YOU

MILLER-NEWMARK DISTRIBUTING CO.

BILL MILLER
42 Fairbanks St., N. W.
GRAND RAPIDS, MICH.
Phone: 9-8632



TONY SANDERS
5743 Grand River Ave.
DETROIT 8, MICH.
Phone: TYler 8-2230

Congratulations

on your

Tenth Anniversary

May you enjoy many, many more anniversaries to continue to serve the operators as you have these past ten years

WALTER OOMENS & SONS

3260 W. ARMITAGE AVE. (Tel: BElmont 5-6620) CHICAGO, ILL.

Congratulations to THE CASH BOX

From One Old-timer To Another

Al Schlesinger

SQUARE AMUSEMENT CO. 88 MAIN STREET
POUGHKEEPSIE, N. Y.
ESTABLISHED 1919

"This thing we call— a coin machine"

(Reprinted from June 22, 1943 issue of "The Cash Box")

What's it all about—this thing we call *a coin machine*?

It's just a gadget that someone thought up and in which someone else saw opportunity and there came to be an industry.

Building a coin machine is like putting on a show. In well guarded, hidden factory nooks, away from all else, sit busy men who saw and file and draw and think and argue and calculate and eventually produce the first handmade model of—a *coin machine*.

And then it is fearfully viewed by the manufacturer and his engineers and production experts and his advertising and merchandising staff.

Just like drilling the chorus and rehearsing the stars and listening to the new songs and building the stage settings. And then, after many, many thousands have been spent, the curtain is raised.

And there, presented to all is—a *coin machine*. And it either reaches the top or becomes a flop on the say-so of those small and big town critics who buy it, guide it, and attempt to earn with it.

And what about those men who baby it . . . who are called out of their warm beds at midnight because Joe Doak's Tavern needs \$2. worth of nickels? And return home tired and disgruntled?

And somewhere on a lonely road in some dingy honkey-tonk another machine has stopped functioning. And up he gets again. And once again he starts to drive. Sleepy, tired, grouchy—and all for what? For this thing we call—a *coin machine*.

He lives it. Eats it. Dreams it. Trades and deals and argues and chisels and buys and sells and somehow keeps on going for this thing we call—a *coin machine*.

"What a life," he cries in disgust.

He continually howls about being "gypped," about "junk being shipped to me," about "machines that won't work," and about "manufacturers who don't care a damn about you after you're sold," and about "distributors who are just after your money," and about "locations that are always griping," and about "parts that you never get when you order 'em," and about a thousand and one things more. But—he loves it—loves this thing we call—a *coin machine*.

"Damn taxes are getting higher," he laments. "Storekeepers are getting too smart," he wails. And he cries, "Who in the hell wants to be in a business where locations disappear overnight; and where you don't know whether you are in or out of business when you wake up; and where legislators and politicians and cops and sheriffs and every monkey's uncle wants something or other from you; and when you think you're making a buck along comes another new gadget and you've got to buy it whether you like or not or lose the spot; and you've got to take some jerk's guff and like it; and you listen to complaints that make you sick and you've got to smile thru it all."

"And," he groans, "you run into debt and the finance companies holler and your jobber yells and they put collectors on your tail; and when you want a Sunday off along comes some some location and tells you he's having a wedding and won't you bring some machines for the guests to play—free; and when you're all set to take a vacation some new monkey busts into your territory and starts offering loans and crazy percentages to get the spots; and you're all set to quit and the offers they make you for your equipment almost knock you cold, everything they sold you is suddenly N.G. and lousy and old, and you just bought the stuff." . . . "So what the hell else is there to do?" . . . "You're stuck, so you may as well stay stuck." . . . But—after all, it ain't such a bad business, you know. . . . "This thing we call—a *coin machine*."

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!

CRUSADE FOR DIME PLAY STARTED IN 1943

Took Nine Years of Constant Editorial Effort by "The Cash Box" to Convince Juke Box Ops to Change From Nickel to Dime Play. All Now Acclaim "The Cash Box" for Its Long Fight to Show Ops Way to Profits.

CHICAGO—Many ops have questioned us about just how far back *The Cash Box*'s crusade started to get juke box operators to recognize the need for dime play started.

First mention of 10c play, 3 plays for 25c, appeared as far back as 1943 in the first, early issues of *The Cash Box*.

This was during the war period when play was extremely great and *The Cash Box* warned the trade that, with prices going up, with wages hiked, that the time had come, while there was every opportunity to do so, for the trade to switch over to dime play.

But, because conditions were so good, ops neglected to increase the coinage, just as they had neglected to do so in the late 30's and found, in the early 40's, that they had to change to nickel play from penny play.

When the war ended, predictions made by *The Cash Box* were proved true.

The ops, at that time, didn't want to jump into dime play. So *The Cash Box* recommended that they increase their percentage commission basis from 50-50 to 70%-30%.

But, this did not help for, as the

location owners received less money, they lost interest in the machines and their cooperation waned.

In short, where they had stimulated play on their machines, the location owners now didn't care whether their customers did or did not play.

The result was many ops found that, regardless of the fact they were getting a higher percentage of the intake, in the long run, they were actually earning less profit.

The Cash Box once again returned to its first urging. That the music ops swing to 10c play. Especially when such public utilities as the telephone companies, and others, also changed to dimes instead of nickels.

Those who listened, now find themselves in an enviable position.

Others are attempting to switch over to dime play.

The result will be, as in the 40's, that all machines will, eventually, be dime play instead of nickel play.

It took just about nine years to win the trade over. Yet, wherever dime play is working, ops report that they would rather go out of business than ever have to return to nickel play again.

The fact remains that the dime has become just the same as the nickel.

The public is now accustomed to using dimes for telephones.

It is now accustomed to paying more for newspapers, shoe shines, glasses of beer and whiskey, and for almost everything else.

Realizing, of course, that a new economic era is here where, because there is no 7½c coin, the dime has, actually, replaced the nickel.

In many territories operators are

now appealing to local heads of the Offices of Price Stabilization in an effort to prove to these agencies that they can no longer continue with 5c play.

Nickel play is, today, absolutely uneconomical.

Operators must, to survive, use dime play, so that they can show some sort of decent return on the huge investment the average operator must make in new equipment and tremendously increased overhead expense.

DELTA MUSIC SALES CO.

704 BARONNE STREET

NEW ORLEANS, LA.

Wholesale Phonograph Records

Exclusive Distributors For

Williams Mfg. Co. and United Mfg. Co.

SEE US FOR THE BEST BUYS IN ALL TYPES OF USED PHONOGRAPHS, ARCADE & GAME EQUIPMENT

Congratulations and Best Wishes

to

THE CASH BOX

on its

10th Anniversary

"The House that Confidence Built"

**SOUTHERN AUTOMATIC
MUSIC COMPANY, INC.**

Established 1923

735 S. BROOK ST.
LOUISVILLE 3, KY.

1000 BROADWAY
CINCINNATI, OHIO

3011 E. MAUMEE AVE.
FT. WAYNE 4, IND.

240 JEFFERSON ST.
LEXINGTON 2, KY.

129 W. NORTH ST.
INDIANAPOLIS, IND.

DISTRIBUTORS FOR

★ AMI, INC. ★ D. GOTTLIEB & CO. ★ J. H. KEENEY & CO.

★ UNITED MFG. CO. ★ GENCO, INC. ★ CHICAGO COIN ★ EXHIBIT MFG. CO.

"It's What's in THE CASH BOX That Counts"

An Editorial That Practically Saved The Industry

(Reprinted from August 10, 1943 issue)

Here's What Can Be Done About OPA Regulation 429

This past week THE CASH BOX received a great deal of commendation for the article which appeared in our August 3rd issue analytically explaining OPA's new regulation on "used consumer's durable goods" known as Maximum Price Regulation 429 and thereby un-scaring the scare that was caused by the appearance of the first, hurry news item in *The Billboard*. The trade is in agreement on the line of reasoning presented in this article. "But," asks one noted Philadelphia coinman who visited with us this past week, "what are we going to do about it?" AND THAT'S JUST WHAT EVERYBODY ELSE SEEMS TO WANT TO KNOW FROM US AT THIS TIME.

This is not as difficult as it first appears. This industry must immediately appoint a committee from among its leaders, preferably one man from each section of the country, or from each state, to first meet for a few days in New York City for general discussion, and to make plans prior to going on to Washington where OPA's executives are reported to be more than happy to welcome such a committee and discuss what should be done to clarify MPR-429 for all local OPA offices. This is better and much speedier than filing a petition. Committees from many other industries have produced the desired results. It MUST be done PRIOR to SEPTEMBER 1st, when this new regulation goes into effect. Until that time there is almost a full month for coinmen from each state to volunteer to get together into a committee and cure this matter right where it started from—OPA's Washington headquarters.

The reasoning on this MPR-429 as contained in this past issue of THE CASH BOX, leaders believe, will stand up before any group of men, especially those who originated and composed this new regulation at OPA's offices in Washington. It is understood that prior to placing price ceiling regulations upon an industry, a group from that industry is usually called in by OPA to help with the creation of such regulations. We don't know of anyone in this industry called in by OPA to help with this new regulation. (If you happen to know of anyone from this industry who was called in by OPA to help with the formation of this regulation MPR-429, we should like to know who it was.)

The time to act is NOW. INSTANTLY. We hope, in answer to this item, to receive telegrams from the leaders of this industry from every state advising us that they will meet with us in New York City in a "Wartime Conference" to help get together with OPA as a representative group from this industry and point out the flaws and the injury which this new regulation would work upon this business. SUCH ACTION MUST COME IMMEDIATELY. The group must meet in Washington with OPA prior to September 1st and once and for all settle the problems brought on if such a regulation is ever placed in effect.

If the leaders in this industry do not get together, if they do not now form a committee to meet with OPA in Washington, this new regulation will become law on and after September 1st, 1943, and subject to the many and varied interpretations of local OPA offices, and there is no doubt that it is going to work severe hardship upon a great many now actively engaged in this industry.

WE INVITE THE FORMATION OF SUCH A COMMITTEE AT A "WARTIME CONFERENCE" TO BE HELD IN NEW YORK CITY. THE EXACT DATE OF THE MEET WILL BE ANNOUNCED IN OUR NEXT ISSUE. WE HOPE TO RECEIVE THE NECESSARY NUMBER OF TELEGRAMS IN RESPONSE TO THIS ARTICLE TO BELIEVE THAT THERE ARE ENOUGH MEN INTERESTED IN THE FUTURE OF THIS INDUSTRY TO COME TO THE FRONT NOW WHEN THEY ARE SO SORELY NEEDED AND THEIR BUSINESSES ENDANGERED.

Premium Specialists TO THE COIN MACHINE TRADE

Finest premiums for stimulating play on your amusement games. Every premium first proven profitable by operators. The premiums we feature are for operators only. We do not sell to stores. Write for our descriptive list.

HASTINGS DISTRIBUTING CO.

6100 BLUEMOUND ROAD

MILWAUKEE 13, WISCONSIN

(All Phones: BLuemound 8-7600)

Congratulations

BILL GERSH • JOE ORLECK

AND THE ENTIRE STAFF OF

The Cash Box

on your

Tenth Anniversary

JAKE FRIEDMAN

FRIEDMAN AMUSEMENT COMPANY

Exclusive Factory Distributors For

★ AMI Phonographs ★ Bally Games ★

441 EDGEWOOD AVE., S. E.

ATLANTA, GEORGIA

YOUR RECORD DISTRIBUTOR

"America's Finest Records at Wholesale Prices"

SOUTHLAND DISTRIBUTING CO.

439 EDGEWOOD AVE., S. E.

ATLANTA, GA.

The CHALLENGER

Always a
PROFIT
Producer



The "Challenger", with its real army type pistol, has drawing power in any location. Write today!



A.B.T. Manufacturing Corp.

715-723 N. Kedzie Ave., Chicago 12, Ill.

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!

A TRIBUTE TO THE DISTRIBUTOR

by

James T. Mangan

(Reprinted from March 25, 1946 Issue)

The distributor, miracle man of the coin machine industry! He conducts a continuous coin machine convention in his territory the year 'round, exhibiting a dazzling display of the latest equipment, interpreting money-making features for his clientele, advising operators on their investments, keeping them up-to-date on the lightning changes taking place in the fastest moving of all businesses.

He brings the factory to the town, brings its products, its inspiration, its ideas, its resources and the brain-wealth of its myriad inventors, developers, engineers, mechanics. He finds the market for the manufacturer's wares faster than the fastest factory can produce them.

He acts as the factory's alter ego, holds fast to its policies, protects its reputation, increases its momentum. From the firing line of his operators' locations he carries back to the factory the precious findings of daily experience which tell the producer what to make, what to add, what to eliminate, what to change. He is the indispensable liaison between the making of the product, its operation on location, and its final use by the public.

He, perhaps more than any individual, has made the coin machine business the greatest business on earth, a vortex of human interest, driving psychology, rocket speed and immediacy, profit for everybody and the brightest future man has ever envisioned!

★
LEADERSHIP
THAT IS MOST COMPLETELY
DESERVED
IN EVERY REGARD

"The Cash Box"
Achieving Its
Tenth Anniversary

★
THE FINER SERVICE; WORLD'S MOST
OUTSTANDING COIN OPERATED MACHINES;
AND THE HOMEY FRIENDLINESS OF . . .

R. B. WILLIAMS B. H. WILLIAMS
COMMERCIAL MUSIC Co., Inc.

1501 Dragon Street
Dallas, Texas

901 E. Houston Street
San Antonio, Texas



**Happy Birthday
Greetings**

TO
THE CASH BOX
FROM
**JOE ASH
ACTIVE**

AMUSEMENT MACHINES CO.
666 N. Broad Street, Philadelphia, Pa.

★
Distributor for
**GOTTLIEB Games
WURLITZER Phones**

**SHUFFLEBOARD
SUPPLIES**

SHUFFLE GAME

Wax, case (12)\$ 3.30
Fastwax, case (12) 4.50
Pucks (set of 8) 14.00
Score Sheets, 10 pads 7.50
Fluorescent lights, pair 22.50
Used Rock-Ola Shuffleboard lites, pr. 12.50
Adjusters 18.50

**PURVEYOR
SHUFFLEBOARD CO.**
4322 N. WESTERN AVE.
CHICAGO, ILL. • JUniper 8-1814

**HATS OFF TO
THE CASH BOX**
on its
10th ANNIVERSARY



As one old-timer to another we appreciate your pioneering spirit and your stimulating editorials.

We have been in the business a long time—representing the top manufacturers — and we know the wonderful job you've done the past ten years. Keep up the good work!



B. D. LAZAR CO.

Exclusive Distributors for
**GOTTLIEB, WILLIAMS
AND BALLY GAMES
AND
ROCK-OLA PHONOGRAPHS**

Plus a complete selection of all other popular equipment.

1635 Fifth Avenue
Pittsburgh, Penna.
Telephone: Grant 7818

The Meaning And Threat Of ASCAP Legislation

By Sidney H. Levine

Counsel for MOA and AMOA of N. Y.

Does the music industry as a whole understand the seriousness of ASCAP sponsored legislation such as the Bryson-Kefauver bill (HR 5473)? Has the industry as a whole been properly alerted to combat and defeat such legislation? Does the average juke box operator or the average music operators association fully comprehend the consequences of the passage of such legislation? Are all segments of the music industry giving their maximum effort and cooperation in the struggle to protect their very existence against the ASCAP threat?

Unfortunately the answer to these queries is "No." While there has been some progress made in the fields of information, coordination and cooperation between the various facets of the industry in organizing the defense against the "brooding omnipresence" of ASCAP legislation, there is much that remains to be done. A brief review of the persistent attempts by ASCAP through the years to subject the juke box industry to royalty payments for the records used in juke boxes would not be amiss.

I

History of ASCAP Attempts to Legislate against The Juke Box Industry.

Starting with the introduction of the Vestal Bill in 1925, which sought a radical revision of the entire Copyright Act, there has been presented to Congress repeatedly in one form or another, proposals to modify the last paragraph of Section 1 (e) of the Copyright Act. (This paragraph grants juke boxes an exemption from the payment of any performance royalties to songwriters for the records played thereon.) The roll call of such attempted legislation includes the Buckley Bill, the Fellows Bill, and the Scott Bill (HR 1269). Congress after Congress ignored these attempts and the status quo has been maintained to the present date. During the first session of the 80th Congress, the Scott Bill, H.R. 1269, was introduced and the Congressional Sub-Committee on Patents, Trademarks and Copyrights dignified this attempt to remove the exemption for the first time by conducting public hearings.

This was the occasion of the first genuine and concerted attempt by ASCAP to remove, totally, the statutory exemption in favor of juke boxes. This was also the first occasion on which the juke box industry had an opportunity to present its side of the picture.

The situation at that time was a desperate one from the point of view of the operator. There was absolutely no unity among the operators, everyone had a different view as to how the operators' case should be stated and it looked very much as if ASCAP might succeed virtually by default.

However, there were a few bright spots. The phonograph manufacturers were well organized and were most helpful in presenting opposition to the Scott Bill. Out of the chaos which existed among the operators a few voices were raised against the bill on behalf of the operators, including the writers. While the bill was reported out favorably by the Sub-Committee it died in committee.

Very few people in the industry realize what a close call it was. Some of the more foresighted operators did gather the full significance of what had almost occurred, and being aware of the fact that ASCAP would surely try again, they got together and created the Music Operators of America. The primary purpose of this organization was and still is to so organize the juke box industry as to enable the operators to present their story in a unified, effective and intelligent manner when ASCAP renewed its attack. The wisdom of creating MUSIC OPERATORS OF AMERICA INC. was fully demonstrated with the introduction of the Bryson Bill, H.R. 5473.

II

The Bryson-Kefauver Bill, H.R. 5473.

ASCAP's greatest effort to modify or repeal the exemption in favor of juke boxes has taken place this year and is still taking place with unchecked vigor. This performance rights society succeeded in introducing the Bryson Bill in the current session of Congress



and has gone to unlimited expense to secure its passage.

When this bill was introduced, the confusion and complete consternation which had existed at the time the introduction of the Scott bill in 1947 was absent. Instead the leaders of MOA, the manufacturers' representatives, and the record companies each went to work with a will and with the confident feeling that on this occasion the presentation on behalf of the automatic music industry would be dynamic, accurate and complete. These three groups were cognizant of the fact that the threat posed by HR 5473 was the greatest yet faced by the juke box industry, and that the very life of the industry was in danger.

Although hampered by lack of funds and the absence of complete cooperation from each operator in the nation, MOA and the other groups were able to organize a more or less united front against this vicious legislation. All things considered, the automatic music industry was highly successful in presenting the true facts to the Congressional Subcommittee.

We succeeded in demonstrating that this business was not nearly as lucrative as ASCAP would have Congress believe, that the industry is peopled with decent, honest, hard-working citizens, and that the industry could not possibly survive if the oppressive burdens which this legislation would create were to be imposed upon it.

For the purpose of obtaining a clear understanding as to just what ASCAP is proposing, let us turn to a specific examination of the Bryson Bill.

In brief, this bill proposes that juke box operators pay to the proprietor of copyrighted compositions, a royalty of one cent for each side of a record maintained in a juke box for each week or fraction thereof, and would impose a penalty of a minimum \$250 fine plus attorneys' fees for failure to comply with the provisions of the bill, even though an operator neglects to make the required payment through inadvertence or other innocent mistake.

In the alternative ASCAP proposes that instead of compelling literal compliance with the bill it might grant blanket licenses to operators.

Those opposed to the bill presented the following self-evident facts against any amendment of the Copyright Act:

I. The last paragraph of Section 1 (e) of the Copyright Act of 1909 containing the exemption from the payment of royalties for music played through juke boxes was enacted by Congress after long deliberation and consideration and with full knowledge and awareness of the existence of a large industry similar to and for all practical and legislative purposes identical with the present juke box industry.

(a) The law has functioned very well and has encouraged the juke box industry to expand and flourish. Today it is a large industry for the most part composed of small business men who have invested millions of dollars. This investment would be confiscated and the industry destroyed should HR 5473 become law.

(b) The songwriters and the publishers, since the enactment of the 1909

Copyright Act have also flourished and become prosperous. There are more songwriters today whose songs are being published, recorded and sold than there ever were in the history of the United States.

(c) There are more prosperous companies today selling more records and disseminating more music than ever before in the history of this country.

While the writer does not intend to present the manifold legal and equitable arguments against HR 5473, it would be helpful and informative to present the bare outline of some of the arguments specifically directed against the bill.

II. HR 5473, if enacted would be unworkable, oppressive, confiscatory, inequitable and would destroy the juke box business without aiding the songwriter for whose benefit this legislation is ostensibly being sponsored.

(a) If this proposed bill could literally be complied with, it would impose a burden on the juke box business for the payment of royalties in the sum of \$12,480,000 annually. This sum ap-

(Continued on Opposite Page)

(Editorial Comment: Sidney H. Levine has written an exceptionally brilliant review of the past attempts of ASCAP to impose what would be confiscatory legislation on the music machine industry—and his plea for the trade to keep eternal vigilance is most important. The Cash Box joins Levine in warning the trade that it must be prepared to combat future attempts at all times.)

Without any attempt to take any credit away from the efforts of all who put in such hard work and outstanding effort to fight these proposed acts which would have ruined the music machine industry, The Cash Box takes great pride in the knowledge that thru its personal efforts in calling the leading music operators together for a meeting in its suite at the Bismarck Hotel during a convention, was the birth of MOA conceived. We also instituted a hard hitting editorial campaign in those years (and whenever future ASCAP attempts were made) to keep the trade, at fighting pitch. It is well known that The Cash Box was the ONLY magazine in the coin machine industry to get behind the music machine industry 100%, with no holds barred, altho we understand loss of revenue, was incurred when some ASCAP music publishing firms stopped advertising. One weekly publication, which also delves into the coin machine industry, definitely straddled the fence, and at the conclusion of the Bryson Bill hearings even went so far as to belittle The Cash Box' report that the Bryson Bill was shelved. The trade knows The Cash Box report was accurate.

Great amount of credit is due many individuals and groups of the music industry who were responsible for the victory this past year—keep up the good work.)

An Historical Ten Years...

It is, indeed, with great pride and pleasure that we take this opportunity to congratulate "The Cash Box" after ten years of tremendous and outstanding service to the entire coin operated machines industry of the world. Far back in the early days of "The Cash Box" our advertisements appeared on the covers of this young magazine telling the operators then in the industry of the machines which we were revamping at the time. Many of these games will continue along with the history of this industry. Many of these games are still in operation in many places throughout the nation.

But, of greatest pleasure to us, is to see the remarkable growth and continued success of "The Cash Box," which came into existence during the dark days of World War II with great faith and belief in the industry, and which has continued this faith and belief through the years that have followed. Ten years to this date. Ten years that have truly created a new history for this industry. Ten years which have seen many great changes. Ten years which are but the beginning of what the industry is eventually destined to become. To "The Cash Box" our sincerest and heartfelt congratulations for the past ten years of service which it gave the industry. And our hope that it will continue to faithfully, sincerely, and fearlessly, serve the industry for the many, many great years yet to come.

Joe Westerhaus

WESTERHAUS COMPANY, INC.
3726 KESSEN AVE., CHEVIOT, OHIO (Tel: MONTANA 5000)

ASCAP Legislation (Continued)

proximates the total amount received by ASCAP as a performing rights society from all its present sources of income including the radio industry, the television industry, night clubs, theatres, restaurants, wired music and the entire huge motion picture industry.

(b) The requirements for compliance with HR 5473 are so detailed, time consuming, complex and expensive that the average operator who is a small business man and does not have the necessary expert help to assist him nor the facilities to keep the required records could not possibly comply with the provisions of the law and still remain in business.

(i) The operator would be obliged to ascertain, at his peril, who and where the copyright owners are in each case as to each record which he purchases and places in his machine.

(ii) The operator must maintain a chart as to how long each record is kept in the machine.

(iii) The operator must compute or cause to be computed by the hiring of additional help, the amount of royalties due to various writers associations and to the independent writers. In effect, he must become ASCAP's bookkeeper.

(iv) The operator must do all of the foregoing at the risk of paying as much as \$5,000 plus attorneys fees to each owner of a copyrighted composition if he fails, even unwittingly, to make the required reports and payments.

(v) With his price fixed by law, the operator must incur expenses of new help, plus payment of the royalties required, plus the payment of severe penalties for each instance of innocent non-compliance. All these added expenses are sure to drive him out of business.

(c) The suggestion by the sponsors of HR 5473 that a blanket license arrangement, to make collection easier, could be entered into between the

operator and the performing rights societies is:

(i) Not sanctioned by the terms of this bill as it now reads, and

(ii) Other considerations apart, to permit uncontrolled blanket license arrangements to be made by the performing rights society such as ASCAP, BMI, SESAC, and others, and individual copyright proprietors would open the door to discrimination between operators. For example: one favored operator could be permitted to pay less for his license than another, while an operator who was not in the good graces of the licensing agency could be forced to comply literally with the terms of the statute and thus drive him out of business.

(iii) Even if each of the performing rights societies were to demand from an operator a blanket license fee, which in itself was less than the statutory maximum permitted, the aggregate amounts which the operator would be required to pay could very well exceed the statutory maximum permitted, not even taking into account the independent proprietors of musical copyrights whose records would be used by the operator. This would be a violation of the law which does not permit royalty payments in excess of the statutory rate, to wit, two cents per record per week.

What has been written above by no means exhausts the facts and arguments presented on behalf of the juke box industry, but it will serve to indicate to the reader that the opposition to HR 5473 which had been presented has been organized and reasoned through. The chaos and hysteria of 1947 has been replaced by the level-headedness and calm preparation of 1952, but, you may take this as a warning from one who has had much experience with such matters—if we relax our vigilance in the slightest, HR 5473 or similar legislation may yet be passed to the detriment of the entire automatic music industry.

Make no mistake about it; ASCAP has not relaxed its efforts for one second since the public hearings were held in February and March of this

year. They are engaged in much behind-the-scenes maneuvering right now and it never pays to underestimate a clever adversary. All of us who have been so close to this entire picture are on the alert to meet any challenge which may arise at any moment and it is our pledge that we will not relax until the threat has been completely overcome.

III

What Does The Future Hold?

What does the future hold for the juke box industry with respect to ASCAP sponsored legislation? The answer to this question is in the hands of the operators and operators' associations throughout the country.

There can be no doubt that if ASCAP is defeated on this occasion, it will encourage and sponsor future legislation detrimental to the juke box industry and the music industry as a whole. This has been its past history and there is no reason to believe that ASCAP will relax its attempts to dip into the operator's cash box.

As I have earlier pointed out, many of those engaged in the music business are alert to these threats and have vigorously acted to avert them. The manufacturers have shown themselves to be keenly aware of ASCAP's schemes and have been an outstanding factor in preventing the passage of any adverse legislation up to now, and this writer knows that they may be counted on for support again when the occasion arises, as surely it will.

The record companies have also demonstrated a spirit of true cooperation in meeting the ASCAP challenge. They too stand ready to oppose ASCAP's ill conceived proposals.

Finally, MOA, which is the only organization in the nation which is capable of truly representing the average juke box operator and the average music operators' association, stands ready and with the proper cooperation and leadership will be ready to combat similar unfavorable legislation.

This writer had an opportunity to

(Continued on Next Page)

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ASCAP Legislation (Continued)

observe the manner in which MOA's leaders worked to organize and present the operators' side of the picture. I also observed and worked with many individual operators and operators' associations from all over the nation. There were dozens of them present who gave freely of their time, knowledge, experience, and their money. These operators and associations demonstrated that a good part of the industry is aware of the ASCAP threat. It was truly inspiring to see these men who were operators themselves or who represented operators set themselves about the task of convincing the Congressional Subcommittee that the Bryson bill was an oppressive, harsh and burdensome measure, and that the music industry would be very seriously hurt by its approval.

These three groups proved that in cooperation there is strength. While each group is completely independent, it was fully cognizant of what the other two were doing and any request for assistance, whether for facts and statistics or an opinion on the proper approach to a given situation, was warmly granted.

The writer has deliberately refrained from giving credit to specific individuals who toiled so diligently in behalf of MOA, the manufacturers, and the record industry. The magnitude of the effort involved precludes the mention of a few since this was the effort of so many. To them all, the music business says, "Thanks very much."

Fine as the presentation was, there were many unnecessarily difficult moments which arose because of a lack of cooperation on the part of some operators. It seems strange that there are still men in this business who cannot see beyond the last collection from their locations. They simply do not realize that there may be no future collections if ASCAP succeeds in forcing its legislation through Congress.

It is very expensive to bring wit-

nesses from all parts of the country to be heard before Congress; it is very expensive to prepare all the legal documents and statements necessary; it is very expensive to obtain the type of favorable publicity so necessary to counteract the tremendous public relations job that ASCAP has done and is doing. There is also an expense in terms of time and burning the midnight oil which cannot be and is not compensated by money.

Yet, when funds were required to do all this, MOA barely succeeded in raising the minimum amount despite its fervent pleas to the operators to save their businesses. Unfortunately, many operators just were not interested enough. When questionnaires were circulated to obtain vital information for presentation to the Congressional Committee, many operators failed to fill them in and return them despite the fact that it would have involved perhaps a little time and a three cent stamp. Such apathy on the part of an operator is inexcusable.

What can be done to most effectively prepare our industry to meet these repeated onslaughts by ASCAP? To each and every operator and operators' association, I say: If you are already a member of MOA, take an active part in the activities of MOA and keep its leadership strong; if you are not a member, join at once. MOA is not a social club. It is the only organization exclusively dedicated to preserve, protect and further the interests of the juke box operator. As Benjamin Franklin said: "We Must All Hang Together Or Most Assuredly We Shall All Hang Separately."

Remember the Vestal Bill, the Buckley Bill, The Fellows Bill, the Scott Bill and currently, the Bryson Bill. I cannot tell you the name of the next bill, but rest assured there will be a next bill. The continued threat of ASCAP legislation, striking as it does at the heart of the juke box industry, can only be met by cooperation of an alert industry. Do your share and you will preserve your business. Fail, and you will pay tribute. The choice is yours.

OPERATORS' ASSNS. ACCLAIM ACHIEVEMENTS OF "THE CASH BOX"

MUSIC OPERATORS OF AMERICA, INC.
128 East 14th Street
Oakland 6, California

Mr. Joe Orleck
c/o The Cash Box
26 West 47th St.
New York 19, N. Y.

Dear Joe:

May I first of all congratulate the Cash Box on their 10th Anniversary? I know that this is an outstanding event in the lives of all those who have been closely associated with the Cash Box and have watched it take its place in the industry as one of the leading Trade Magazines. The editor and owners of Cash Box should be highly pleased with their progress. I, as one who represent the music operators of the nation, feel that your magazine has done an outstanding job for the operators and I wish you continued success for years to come.

Very kind regards and best wishes.

Sincerely,
George A. Miller
National President
MUSIC OPERATORS OF AMERICA, INC.

AUTOMATIC MUSIC OPERATORS ASSOCIATION
250 West 57th Street
New York, N. Y.

The Cash Box
26 W. 47th St.
New York, N. Y.

Gentlemen:

On behalf of the Officers, Directors and Members of the Automatic Music Operators Association of New York, I extend our congratulations and best wishes to "The Cash Box" on their 10th Anniversary. During these 10 years, "The Cash Box" has given beneficial service to the interests of the Operators, Manufacturers and Distributors. It has played a searching light upon us by showing our needs, acknowledge the friendly and thoughtful cooperation extended to us. We salute its publisher, Bill Gersh, the editor, Joe Orleck and its executive staff for a job "well done" and hope that they continue their service to our industry for many years to come.

Automatic Music Operators Assn.
Albert S. Denver, president.

AUTOMATIC MACHINES OPERATORS ASSOCIATION OF MIAMI
Miami, Florida

The Cash Box
26 West 47th St.,
New York City
Attention Mr. J. Orleck

Dear Joe:

So the Cash Box has reached its 10th Anniversary. I can assure you that my wish is for you to be able to celebrate its 50th Anniversary and I should be there to help you celebrate it. In my estimation there never has been a better combination than yourself, Bill Gersh and The Cash Box and I hope that you can serve the coin machine industry for a long time to come. To me this anniversary has a special meaning because my first ad was written by Bill Gersh for the Automatic Age on May 1931, 21 years of uninterrupted coin machine advertising with a man whom I am proud to call my friend. The coin machine industry and the coin machine associations can be proud of the support the coin machine industry is receiving from the Cash Box and its Associates.

ds/wb

Very truly yours,
Willie Blatt, President
AUTOMATIC MACHINES OPERATORS
ASSN. OF MIAMI

WESTCHESTER OPERATORS GUILD, INC.
116 North Main Street
Port Chester, N. Y.

THE CASH BOX
26 West 47th Street
New York 19, New York
Attention: Mr. Joseph Orleck

Dear Mr. Orleck:

It has come to my attention, as it has come to the attention of every music box and game operator in the country, that your marvelous magazine is in the process of publishing your tenth anniversary issue. It is with much pleasure on behalf of the Westchester Operators Guild, Inc. of which I have had the privilege and honor of being President, and for each and every member operator as well as for myself personally, to extend to the Cash Box my very sincere compliments for the unusual cooperation which it has extended to the music box and game industries all over the country all during the period in which you have been published.

I am at a small loss to tell you in proper language how grateful I feel and how grateful I believe each and every music box operator and game operator is to your magazine for its fine cooperation, and can only say that I deeply hope that the Cash Box will continue to be published for the next century to come.

In conclusion I might say that the Cash Box can be extremely proud of its record as a publication and of the fact that because of its type of publication and fairness to the operators, it ranks as the number one publication of its kind.

My best wishes for your continued success and operation for a life time to come.

Sincerely yours,
Carl Pavesi, President.

AMUSEMENT MACHINE OPERATORS ASSOCIATION
OF GREATER BALTIMORE
2441 N. Charles St., Baltimore 18, Md.

Mr. Joe Orleck
The Cash Box
26 W. 47th St.
New York 19
New York

Dear Joe:

May we join the thousands of operators all over the country in congratulating you on your Tenth Anniversary. During your existence you have contributed immeasurably to our industry. Your recent stand on the Bryson Bill is a case in point. Your coverage of the proceedings at these hearings and your efforts in arousing the operators to the unfairness of this legislation was outstanding.

We would also like to commend you for your interest in the activities of our Association and the generous cooperation you have given us at all times.

Wishing you a very "Happy Birthday" and expressing our hopes for your continued success, I remain,

Sincerely yours,
Irwin Goldner
President

NEW YORK STATE OPERATORS GUILD
Beacon, New York

THE CASH BOX
26 West 47th Street
New York 19, N. Y.

Gentlemen:

At the April meeting of the New York State Operator's Guild held April 16th at Middletown, N. Y., it was voted to send a letter to CASH BOX expressing appreciation for the invaluable service rendered by your magazine to each and every operator in the trade in the recent fight to defeat the BRYSON BILL.

Editorials and reports published from time to time by CASH BOX provided the busy operator with definite information as to the intent of this bill: stressed the cost its passage would mean and suggested how each could contribute his bit toward the hoped for defeat. The headlines on page 10 of your March 15th issue:—"BRYSON JUKE BOX BILL SHELVED INDEFINITELY" was really front page copy. The members of our association unite in saying, "Thanks again, CASH BOX."

Sincerely,
New York State Operators Guild

Congratulations

"Cash Box"

On your "Tenth Anniversary", but, more than that, on the fact that you have been instrumental in helping to raise the level, and bringing outstanding respect to the entire automatic music industry. It is our sincere hope that you will continue to enjoy many, many more anniversaries of such outstanding service to the field.

MIKE SPAGNOLA—JOE GLIMCO—PHIL WEISMAN

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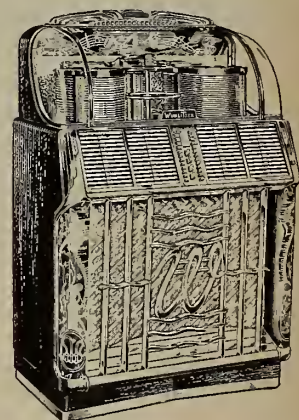
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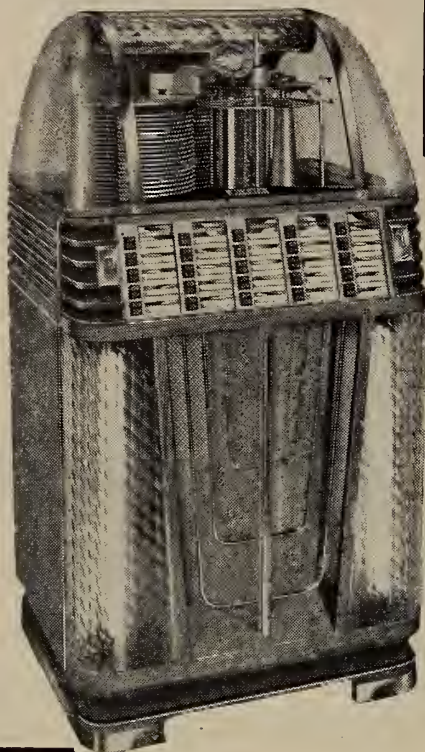
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and the Entire Staff of

The Cash Box

on your

Tenth Anniversary

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6

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Sensational "2-WAY" Score Features

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1-2-3-4-5
OR 6
CAN PLAY
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Madison, Wis.
- Arthur DuGrenier, Inc.
15 Hale St.
Haverhill, Mass.
- J. H. Keeney & Co.
2600 West 50th St.
Chicago, Ill.
- Mills Industries, Inc.
4100 W. Fullerton Ave.
Chicago, Ill.
- Shipman Mfg. Co.
1326 S. Lorena St.
Los Angeles, Calif.
- Silver King Corp.
622 Diversey Pkwy.
Chicago, Ill.
- Stoner Mfg. Corp.
328 Gale St.
Aurora, Ill.
- Vendall Company
2323 Wolfram St.
Chicago, Ill.

CIGAR

- Cigaromat Corp. of America
1315 Walnut St.
Philadelphia, Pa.
- Malkin-Illion Co.
396 Coit St.
Irvington, N. J.

CIGARETTE

- Automatic Products Co
250 W. 57th St.
New York, N. Y.
- Coan Mfg. Co.
2070 Helena St.
Madison, Wis.
- Arthur H. DuGrenier, Inc.
15 Hale St.,
Haverhill, Mass.
- Eastern Electric, Inc.
70 Prospect St.
New Bedford, Mass
- J. H. Keeney & Co.
2600 W. 50th St.
Chicago, Ill.
- Lehigh Foundries, Inc.
1500 Lehigh Drive
Easton, Pa.
- Maple-Leaf Enterprises
4030 Marlowe Ave.
Montreal, Canada
- National Vendors, Inc.
5055 Natural Bridge Ave.
St. Louis, Mo.
- Rowe Mfg. Co., Inc.
31 E. 17th St.
New York, N. Y.

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4th St. & Cannon Ave.
Lansdale, Pa.
- Chef-Way, Inc.
527 Southwest Blvd.
Kansas City, Mo.
- Coan Mfg. Co.
2070 Helena St.
Madison, Wis.

Harmon Enterprises

- 30 N. La Salle St.
Chicago, Ill.
- Indevco, Inc.
806 E. 141st St.
Bronx, N. Y.
- Bert Mills Corp.
400 Crescent Blvd.
Lombard, Ill.
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Cincinnati, O.
- Stadler Mfg. Co.
2112 Broadway
New York, N. Y.
- Stoner Mfg. Corp.
328 Gale St.
Aurora, Ill.
- Vend-Rite Mfg. Co.
1536 N. Halsted St.
Chicago, Ill.

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Fruit-O-Matic Mfg. Co.
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Los Angeles, Calif.
- GUM**
(1c stick)
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4645 N. Ravenswood Ave.
Chicago, Ill.
- Arthur H. DuGrenier, Inc.
15 Hale St.
Haverhill, Mass.
- Mills Industries, Inc.
4100 W. Fullerton Ave.
Chicago, Ill.
- Northwestern Corp.
900 Armstrong St.
Morris, Ill.
- Pulver Co.
53 Canal St.
Rochester, N. Y.
- Stoner Mfg. Corp.
328 Gale St.
Aurora, Ill.

GUM

- (5c package)
Advance Machine Co.
4645 N. Ravenswood Ave.
Chicago, Ill.
- W. G. Parrish, Inc.
822 West Ohio St.
Chicago, Ill.
- Shipman Mfg. Co.
1326 S. Lorena St.
Los Angeles, Calif.
- Stoner Mfg. Co.
328 Gale St.
Aurora, Ill.

HOSIERY

- Lehigh Foundries, Inc.
1500 Lehigh Drive
Easton, Pa.
- Rowe Mfg. Co.
31 E. 17th St.
New York, N. Y.
- Vendomatic Machine Corp.
34 W. 33rd St.
New York, N. Y.

ICE CREAM

- Arctic Vendor Sales Co.
300 Sanford St.
Menasha, Wis.
- Atlas Tool & Mfg. Co.
517 Natural Bridge Ave.
St. Louis, Mo.
- Belvend Mfg. Co.
122 S. Michigan Ave.
Chicago, Ill.
- Fred Hebel Corp.
126 N. Union Ave.
Chicago, Ill.
- Vendo Co.
7400 E. 12th St.
Kansas City, Mo.

JUICE

- American Citrus Corp.
333 N. Michigan Ave.
Chicago, Ill.
- Cedar Hill Farms
6980 Wooster Pike
Cincinnati, O.
- Juice Bar Corp.
12 East 44th St.
New York, N. Y.
- Minute Maid Corp.
488 Madison Ave.
New York, N. Y.
- Welch Grape Juice Co.
55 Fifth Ave.
New York, N. Y.

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- Silver King Corp.
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Chicago, Ill.
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Chicago, Ill.



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New York, N. Y.
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44-02 11th St.
Long Island, N. Y.

Shipman Mfg. Co.
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Los Angeles, Calif.

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Chicago, Ill.

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2600 W. 50th St.
Chicago, Ill.

Rowe Mfg. Co., Inc.
31 East 17th St.
New York, N. Y.

Stoner Mfg. Corp.
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Kansas City, Mo.

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4000 Railroad Ave.
Fresno, Calif.

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Automatic Products Co.
250 W. 57th St.
New York, N. Y.

Cole Products Corp.
39 S. La Salle St.
Chicago, Ill.

Hupp Corp.
1250 W. 76th St.
Cleveland, O.

Lyon Industries, Inc.
373 4th Ave.
New York, N. Y.

Mills Industries, Inc.
4100 W. Fullerton Ave.
Chicago, Ill.

Spacarb, Inc.
375 Fairfield Ave.
Stamford, Conn.

Square Mfg. Co.
3259 Broadway
Chicago, Ill.

DRINK (hot and cold)

Cole Products Corp.
39 S. La Salle St.
Chicago, Ill.

Indevco, Inc.
806 E. 141st St.
Bronx, N. Y.

Rudd, Melikian, Inc.
1949 N. Howard St.
Philadelphia, Pa.

Spacarb, Inc.
375 Fairfield Ave.
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MERCHANDISE and SERVICE MACHINE MANUFACTURERS

AND THEIR PRODUCTS
(Listed Alphabetically)

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- Abbey Mfg. Co.
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- A.B.C. Popcorn Co.
3441 W. North Ave., Chicago, Ill.
(Popcorn Vendor)
- A.B.T. Mfg. Co.
715 N. Kedzie Ave., Chicago, Ill.
(Coin Mechanisms, Pistol Mach.)
- Advance Machine Co.
4641 N. Ravenswood Ave., Chicago, Ill.
(Bulk, Gum, Candy Vendors)
- Alkuno & Co., Inc.
408 Concord Ave., New York, N. Y.
(Candy and Gum Vendors)
- Ald, Inc.
3406 N. Lincoln Ave., Chicago, Ill.
(Laundry)
- American Citrus Corp.
333 N. Michigan Ave., Chicago, Ill.
(Juice Vendor — Cans; Sandwich Vendor [Hot])
- American National Dispensing Co.
Lansdale, Pa.
(Coffee Vendor)
- American Grace Mfg. Co.
3206 Grace St., N.W., Washington, D. C.
(Scale)
- American Simplex Co.
167 S. Vermont Ave., Los Angeles, Cal.
(Soft Drink Vendor—bottle)
- Andrew Mfg. Co., Inc.
660 S. Rochester Rd., Clawson, Mich.
(Bulk Vendors & Comb Vendors)
- Artic Vendor Sales Co., Inc.
300 Sanford St., Menasha, Wis.
(Ice Cream Vendor)
- Aspir-Vend Co.
328 S. Beverly Dr., Beverly Hills, Cal.
(Aspirin Vendor)
- Atlas Mfg. & Sales Corp.
12220 Triskett Rd., Cleveland, O.
(Bulk and Popcorn Vendors)
- Atlas Tool & Mfg. Co.
5147 Natural Bridge, St. Louis, Mo.
(Candy Bar, Ice Cream, and Soft Drink Bottle Vendors)
- Automatic Book Vending Corp.
381 Fourth Ave., New York, N. Y.
(Book Vendor)
- Automatic Products Co.
250 W. 57th St., New York, N. Y.
(Cigarette and Soft Drink Vendors)
- Auto-Photo Co.
1444 S. San Pedro St., Los Angeles, Cal.
(Photograph Machine)

B

- Belvend Mfg. Co., Inc.
122 S. Michigan Ave., Chicago, Ill.
(Bulk, Candy Bar and Ice Cream Vendors)
- Bernitz Mfg. Co.
2125 Indiana Ave., Kansas City, Mo.
(Soft Drink (bottle) Vendor)
- Bevco Co., Inc.
3316 S. Broadway, St. Louis, Mo.
(Soft Drink (bottle) Vendor)
- Bloyd Mfg., Co.
Vally Station, Ky.
(Bulk Vendors)
- C. C. Bradley & Son
N. Franklin & Goodwin Sts., Syracuse, N. Y.
(Soft Drink Vendor)
- Braun Mfg. Co.
1756 N. Kostner Ave., Chicago, Ill.
(Milk Vendor)

C

- Cigaromat Corp. of America
114 E. 32nd St., New York, N. Y.
(Cigar Vendor)
- Clifton Mfg. Co.
7175 Willoughby St., Los Angeles, Cal.
(Coffee Vendor)
- Coan Mfg. Co.
2070 Helena St., Madison, Wis.
(Candy Bar, Cigarette, Soft Drink Vendors)
- Cole Products Corp.
39 S. LaSalle St., Chicago, Ill.
(Soft Drink (cup) Vendor)
- Columbus Vending Co.
2005 E. Main St., Columbus, O.
(Bulk Vendor)

D

- F. B. Dickinson & Co.
Des Moines, Ia.
(Ice Vendor)
- Dresko Machine Corp.
5629 N. Central Ave., Chicago, Ill.
(Ice Cream Vendor)
- Drink Master Corp.
227 S. Robertson Blvd., Beverly Hills, Cal.
(Coffee Vendor)
- Arthur H. DuGrenier, Inc.
Haverhill, Mass.
(Candy and Cigarette Vendors)

E

- Easton Electric, Inc.
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(Cigarette Vendor)
- Exhibit Supply Co.
4218 W. Lake St., Chicago, Ill.
(Card Vendor)
- Electronic Devices
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(Telescope Machine)

F

- Federal Dispenser Corp.
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(Stamp Vendor)

- Fielding Mfg. Co.
258 W Pearl St., Jackson, Mich.
(Bulk Vendor)
- Flatto Mfg. Co.
17 W. 60th St., New York, N. Y.
(Stamp Vendor)
- Food Engineering Corp.
Manchester, N. H.
(Milk Vendor)
- Ford Gum & Machine Co., Inc.
Lockport, N. Y.
(Ball Gum Vendor)
- J. F. Franz Mfg. Co.
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(Scales)
- Fremont Co.
313 S. Western Ave., Los Angeles, Cal.
(Bulk Vendor)
- Fruit-O-Matic Mfg. Co.
5225 Wilshire Blvd., Los Angeles, Cal.
(Fresh Fruit Vendor)

G

- Gaylord Mfg. Co.
606 Michigan Ave., Detroit, Mich.
(Bulk Vendors)
- General Electric Co.
Lamp Division, Nela Park, Cleveland, O.
(Lamps)
- General Vending Corp.
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H

- Hamilton Scale Co.
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(Scales)
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(Bulk and Popcorn Vendors)
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1326 McKinley Ave., Chicago Heights, Ill.
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(Coin Conversion Units)
- Hupp Corp.
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(Soft Drink (cup) Vendor)

I

- Ideal Dispenser Co.
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- Ideal Weighing Machine Co.
1501 DeLong St., Los Angeles, Cal.
(Scales)
- Indevco, Inc.
101 Park Ave., New York, N. Y.
(Coffee Vendor)
- International Mutoscope Corp.
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J

- F. L. Jacobs Co.
1043 S. Spruce St., Detroit, Mich.
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- Juice Bar Sales Corp.
12 E. 44th St., New York, N. Y.
(Juice (can) Vendor)

K

- J. H. Keeney & Co.
2600 W. 50th St., Chicago, Ill.
(Cigarette, Candy and Sandwich Vendors)

L

- Lehigh Foundries, Inc.
1500 Lehigh Drive, Easton, Pa.
(Cigarette and Hosiery Vendors)
- Lincoln-Boyle Co.
4628 N. Greenview, Chicago, Ill.
(Ice Vendor)
- Lyn Industries, Inc.
342 Madison Ave., New York, N. Y.
(Soft Drink (cup) Vendor)

M

- Marion Machine Tool Co.
Marion, O.
(Scale)
- Mercury Scale Co.
3830 Holbrook Ave., Detroit, Mich.
(Scale)
- Metal Products Co.
1135 Third St., Oakland, Calif.
(Juice (can) Vendor)
- Bert Mills Corp.
400 Crescent Blvd., Lombard, Ill.
(Coffee and Tea Vendors)
- Mills Industries, Inc.
4100 Fullerton Ave., Chicago, Ill.
(Candy, Gum, Soft Drink (cup), Juice Vendors and Scales)
- Minute Maid Corp.
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- Norris Mfg. Co.
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(Bulk Vendors)
- Northwestern Corp.
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(Bulk, Gum and Stamp Vendors)
- Oak Mfg. Co.
11411 Knightsbridge Ave., Culver City, Cal.
(Bulk Vendor)
- Oregon
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P

- W. G. Parrish, Inc.
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(Bulk Vendor)
- Perfumatic of Canada, Ltd.
561 Eglinton Ave., W., Toronto, Canada
(Perfume Spray Vendor)
- Popperette Sales Co.
53 W Wacker Dr., Chicago, Ill.
(Popcorn Vendor)
- Postage Stamp Machine Co.
33 W. 60th St., New York, N. Y.
(Stamp Vendor)

R

- Rec-O-Mat Co.
4532 Ben Ave., N. Hollywood, Cal.
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- Rudd-Melikian, Inc.
1949 N. Howard St., Philadelphia, Pa.
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- Roover Bros., Inc.
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S

- Sanitex Co.
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(Coin Mechanisms)
- Selectivend Corp.
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(Soft Drink (bottle) Vendor)

T

- Telecoin Corp.
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(Ice Vendor)
- Timm Industries
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(Sandwich Vendor)
- Tropical Trading Co.
5 S. Wabash Ave., Chicago, Ill.
(Hot Nut Vendor)

V

- Veeder-Root, Inc.
70 Sargeant St., Hartford, Conn.
(Coin Mechanisms)
- Vendall Co.
2323 Wolfram St., Chicago, Ill.
(Candy Vendor)
- Vend-Ice Corp.
2165 Newton Ave., San Diego, Cal.
(Ice Vendor)
- Vendo Co.
7400 E. 12th St., Kansas City, Mo.
(Soft Drink (bottle), Ice Cream and Coin Changers)
- Vendomatic Machine Corp.
34 W. 33rd St., New York, N. Y.
(Hosiery Vendor)
- Vend-Rite Mfg. Co.
1536 N. Halsted St., Chicago, Ill.
(Cookie and Kleenex Vendors)
- Victor Vending Machine Corp.
5701 Grand Ave., Chicago, Ill.
(Bulk Vendors)

W

- Watling Mfg. Co.
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by

Herman Jaffe, C.P.A.

Section 213 of the Internal Revenue Code provides that a reasonable allowance for the exhaustion and wear and tear of property used in a trade or business, or of property held for the production of income, shall be allowed as a deduction from gross income, in computing the net income.

The theory behind depreciation is to allow a taxpayer to recover through allowable deductions from gross income such amounts which he had invested in capital assets for the production of income. These annual deductions for depreciation should, after a given number of years, provide an aggregate amount sufficient to restore the capital investment, tax free.

Even though the Code provides for tax allowances for depreciation through deductions from gross income, there are years when, as a result of insufficient income, you receive no tax benefit. The law specifically states that the asset must be depreciated "to the extent allowed but not less than the amount allowable". The Supreme Court has ruled this to mean the amount reported as a deduction for depreciation in a tax return and not questioned by the Treasury Department, is deemed to have been "allowed" even though it was admittedly erroneous and no tax benefit was realized thereby.

If a depreciation is questioned by the Commissioner of Internal Revenue, the burden of proof is on the taxpayer to submit evidence to overcome the presumption of the correctness of the Commissioner's determination.

The most complex phase of the whole depreciation question is the rate of depreciation to use, or the useful life of the asset. The determination of a proper basis for computing depreciation is a frequent cause of litigation with the Commissioner.

Past experience, which is a matter of fact and not of opinion, coupled with informed opinion as to the present condition of the property, and current developments within the industry and the particular business, furnish a reliable guide for the determination of the useful life of the property or asset. Keeping these things in mind, it behooves us to establish our own depreciation rates, and not to use the standard depreciation tables provided.

It is up to the Automatic Music Industry itself to arrange for a nationally uniform rate of depreciation. Representatives of this industry should meet with the proper Congressional committee in Washington to arrange for a depreciation plan in keeping with this industry.

At the present time, a rate acceptable in one area of the country or in one tax district, may not be accepted in another area or district. Yet, in each case, both the cost of the equipment and its useful life are the same. Why then, are the men most affected by these inequities so timid about presenting their problem? Both the Bureau and Congress are always willing to discuss a problem so vital to an industry. It is my opinion that if a committee was formed from within the industry itself, and if this committee would assemble detailed data on the useful life of the automatic phonograph and its trade-in value, taken from questionnaires sent to dealers in all parts of the country; and would then graphically prepare the results thus received, they would, without a doubt, be granted just relief.

The depreciable base of property is your cost, less its estimated salvage value at the end of its useful life. If you should discover that your original estimate of salvage value was inaccurate or that you failed to allow for salvage, you should promptly adjust the basis you used by deducting the correct estimated salvage value; for, if you don't, you may run into trouble by having your whole reserve for depreciation redetermined, or, your net receipt for salvage value may be treated as ordinary income.

Many of the phonographs that the music operators install on locations, cease to have any economic use before they are fully exhausted through wear and tear. Thus useful lives are foreshortened by new inventions, changing economic conditions, the enactment of new legislation or similar occurrences. Then again these machines may be subjected to increased or decreased activity as a result of which the normal rate of depreciation taken, may not be appropriate.

The law specifically states that you can take depreciation on all assets upon which you are entitled to depreciation; and that you must include in your basis the full amount of your cost or adjusted basis. Why then, since this is true, wouldn't the only logical method be, that you write off the difference between the cost or adjusted basis and the resale or trade-in value of the asset at the end of each year.

Let me explain the procedure I have in mind. *The Cash Box* publishes a "Confidential Price List" for the Coin Machine Industry. This price list is a recognized market organ for both the industry and the Government. This being the case, two known factors already exist, to wit:— The cost and the trade-in or sales value. The difference between these two figures should be treated as the annual depreciation. In this way, neither the Government nor the industry would suffer; and, I believe both sides should be happy. A fixed and determinable amount for depreciation could be deducted annually; and the method would be consistent throughout the country, and could be followed by a standard of procedure in each and every collection district within the Treasury Department. While this method of establishing depreciation may be revolutionary in character, it should find favor with both the Government agency and the industry, because of its accuracy and clear cut approach.

There is but one solution to this weighty problem i.e. that all members of the industry make it their business to collectively present their case before the Treasury Department. This is no time for timidity. Taxes are high. Costs are high. Relief is necessary. Act now and in unison. Appoint a committee of the leading operators within the industry. Be prepared with the necessary facts, figures and charts and present them clearly and concisely.

"It's What's in THE CASH BOX That Counts"

Four Year Phonograph Depreciation Plan

(Reprinted from August 19, 1950 Issue)

C.P.A. Leo Kaner suggests that the automatic music industry arrange for a nationally uniform four-year depreciation plan on the purchase of all new music instruments.

Kaner's suggestion is that this industry gather itself together from all states and meet in Washington with the proper officials to arrange for a depreciation plan in keeping with this business.

The plan is, simply, to arrange for 40% depreciation off the cost of the new automatic phono the first year. 30% the second year. 20% the third year and 10% the fourth and last year.

Kaner's plan is truthful and logical. The average new phono does depreciate even more than 40% the first year. In fact, records prove that some phonos depreciate as much as 80% and 90% the very first six months.

The fact that the average operator can only depreciate his equipment on the basis of 20% or even 25% per year (there are so many different authorized depreciation schedules) means that he is actually losing money on the trade-in of the average new phono within a two to three-year period.

It seems, at the present time, that the headquarters of the Internal Revenue Bureau in Washington have decided that the local offices should rule on depreciation schedules. Some depreciate 33 1/3% each year. Others only 20% per year. Some 25% per year on a four-year plan.

But, what is most important, is that all in this industry realize that the average new phono depreciates over 50% the very first year and that, within two more years, is being sold for whatever it can bring, regardless of the trade-in prices which may be offered.

If the music operators will get together and meet in Washington they may, be able to arrange for a more equitable depreciation schedule, by proving to the proper authorities that they are actually being asked to take a loss depreciating their phonos at the rate of 20% or even 25% per year.

The plan offered is that of C.P.A. Leo Kaner, who handles much work for Chicago's juke box industry. He is in close touch with the situation. He knows the problems of the operators. He realizes that they must have a more equitable depreciation plan to come out on top of what they are paying for new equipment, in comparison to what this equipment will bring after a year or two of operation.

His plan of depreciating 40% of the original cost of the new phonograph the first year, 30% the second year, 20% the third and 10% the fourth, and last year is the best which has ever yet been presented to the nation's automatic music industry as a depreciation schedule to be placed into effect nationally.

It is, of course, up to the music operators themselves to bring this about. Somehow these men seem rather timid about approaching Washington and discussing this plan.

There is no reason why small businessmen, such as the juke box ops are, should be timid at this time, when the present administration is endeavoring to help small businessmen to enjoy better business.

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SENATE CRIME COMMITTEE ADVISES PINBALL GAMES ARE NOT GAMBLING DEVICES

(Reprinted From July 21, 1951 Issue)

Press Release (June 8) by Senator Herbert R. O'Connor (D., Md) for Senate Crime Investigating Committee, Reports, "... last amendment, however, was drawn with great care to avoid curbing the manufacture of amusement-type pinball machines - The kind that are to be found througout the country since these are not generally considered as gambling devices and have not been found to lend themselves to exploitation by criminal organizations."

CUE-ETTE

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WASHINGTON, D. C.—Senator Herbert R. O'Connor (D) Maryland, chairman of the Special Senate Committee to Investigate Organized Crime in Interstate Commerce, issued a statement this week that disassociated the manufacture and operation of "amusement-type pinball machines" from any consideration as "gambling devices."

Senator O'Connor advised that he and other members of the committee were introducing "two more bills which form part of the pattern of new legislation evolved by the Committee to extend the powers of the federal government in its efforts to cope with the big-time gamblers and racketeers whose nation-wide operations we have been studying."

Continuing further, O'Connor stated: "In this same bill we also seek to tighten the present prohibitions on importing, shipping and mailing lottery and other gambling materials, and added restrictions as to punchboards, roulette wheels, and other gambling devices. The present law against broadcasting lottery information or advertisements is extended to include other gambling enterprises. And certain loopholes that have appeared in the recent Slot Machine Act would be closed so that none of the ingenious substitutes for slot machines which the Committee has discovered in its investigations will remain available to perpetuate the old large-scale slot machine domains of certain gangsters and hoodlums."

"THIS LAST AMENDMENT WAS, HOWEVER, DRAWN WITH GREAT CARE TO AVOID CURBING THE MANUFACTURE OF AMUSEMENT-TYPE PINBALL MACHINES—THE KIND THAT ARE TO BE FOUND THROUGHOUT THE COUNTRY SINCE THESE ARE NOT GENERALLY CONSIDERED AS GAMBLING DEVICES AND HAVE NOT BEEN FOUND TO LEND THEMSELVES TO EXPLOITATION BY CRIMINAL ORGANIZATIONS."

FAMOUS "CASH BOX" "COINTOON"

(Reprinted From February 15, 1944 Issue)



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What Were Coinmen Like Before The War?

The other day a young man, just entering into this business, posed a very interesting question.

He asked, "What were coinmen like before the war?"

That's not so very long ago to many now engaged in the industry. But, to this young man just entering the business, it seemed eons back.

What were coinmen like, son, before the war?

Well, they were the promotin'est guys you could ever meet.

They left no stone unturned to get business for their machines. They loved their profession—that of bringing economical, relaxing and joyful entertainment to America's millions of people.

They were the kind of guys you'd find down at their little stores before 9 A.M. And who wouldn't get home until about 3 A.M. the next morning.

They loved their work. The hours just seemed to fly right by.

What's more—they were always thinking. Always seeking something new, and novel, and different, to entertain the public.

When they thought they had a grand idea, they would rush to the coin-capitol: Chicago, and tell it to their favorite manufacturer. Or the manufacturer whom they believed could best build it.

Most of them were always hanging around in one location or another. If they were having a glass of beer or a coke, they were still listening to the location owner and, especially, had their ears cocked wide open to hear what the players were saying.

They wanted new ideas. They wanted the people to be entertained. They didn't care how many hours they worked. Just as long as everyone was made happy.

That's all that counted with 99½ per cent of the guys who made up this business prior to '41.

Oh sure, away back they paid \$16.50 for a ten-ball pin game and had to turn it upside down to empty the pennies out of it. But, today, they're doing the same with dimes.

Of course they're paying more for games. But, just look at the cars they're driving. The offices they have. The people they've got working for them.

Back in those days, they hiked between spots. Not so much to save carfare. But, to get there just so much faster.

Sure, they were hungry. They scraped deep into the salt in the bottom of each peanut vendor to get out every last penny.

That's the sort of guy who made up this business prior to World War II.

They were optimistic guys. They fought like crazy to get over whatever machines they purchased and they thought were good.

They would hang around any location for hours, to help the location owner "sell" the idea of a game to his customers. They were hard workers, alright.

They were the kind of guys who would take a chance, too. They looked at a machine and, if they personally believed in it, they convinced others to believe in it, too.

They didn't, in those days, say, "Wait'll we see what the players think"

They helped the players to think. They knew that the players would enjoy the machine immensely if they showed the players "how to enjoy" the machine.

Yes, son, in those days one of our big men in these United States today, a Senator from the grand state of Indiana, stood in front of an old calliope and banged on the drum yelling:

"Hurry! Hurry! Hurry!"

The place was where a very grand woman ran a distributing business. (By the way, she raised three swell boys. Professional men. Leaders. All from her coin operated machines business.)

Betcha that man, high as he'll ever go in the nation, will always recall those days with satisfaction, and a thrill that's worth more to him than anything else that'll ever happen to him in his lifetime.

The writer? Well, the writer, too, had a slogan in those early days: "I'll meet you in the middle of the Brooklyn Bridge at midnite for a five dollar ad." And he stuck to it.

Son, we could tell you about a couple of guys who introduced a counter game called, "Sweet Sally."

We could also tell you about a guy from Hutchinson, Kans., a cigar salesman, now retired, who introduced a machine called, "Chicago Club House".

About another guy who brought forth, "Ballyhoo".

About a game called, "Five Star Final" and the man behind it.

About the first one of them all, "Bingo", and the men who built it.

About a sensational pin game called, "Silver Cup", and how rich it did make three men.

In fact, son, we could go on for hours and hours, about "Contact", and ticket games, and one guy who would wind up fast asleep on a pool table, and another who would pick up a party and then start up his yacht and one time wound up in Bimini Bay.

And about so many others. Some of them gone for sometime now. Some of them still around. Some of them with sons now handling their businesses.

But, my boy, you wanted to know about what happened prior to the big war.

Well, let's put it this way: Those were the kind of guys who loved to work. And how they worked. Day and Night. Night and Day. Loved every single minute of it. Because every minute brought a different kind of business thrill that they couldn't find anywhere else but in this thrilling industry.

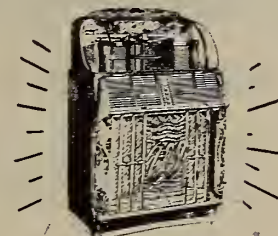
Sure, it's a young business. It's so young, it hasn't even gotten on to the correct path for itself. So young man, you may be the boy who's going to put it on the right path.

And someday you, too, will be able to tell people what it was like in '51—when the "real old-timers" ran this business.

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THIS IS MUCH MORE THAN *Congratulations*

... this is the one way we can pay our respects to The Cash Box for its very great efforts in behalf of the entire industry. The one publication that has fought like a tiger for the interests and better, future welfare of all concerned with this business. May this be but the beginning of many, many great anniversaries . . .

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The Cash Box is truly a great magazine.

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Our Sincerest Congratulations

to "The Cash Box" for the great work that it has done in behalf of the nation's automatic music operators. There are no greater words of praise we can offer than to tell you that, as far as we are concerned, you are the "bible" of the industry.

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There is little more we can say to you of "The Cash Box" for the great, constructive and marvelous work which you have done for the automatic music industry. We do, though, want to bring forth one very important fact, and that is that—"The Cash Box", by bringing forth the need for 10c Play, has helped everyone of our members to once again enjoy some profit on their investment—has made conditions better and brighter for all of us. Our congratulations are only one small way in which we can offer our sincerest thanks and best wishes for your continued growing success.

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We extend to "The Cash Box" our very sincere compliments for the unusual cooperation which it has extended to the Music Box and Game Industries all over the country all during the period in which you have been published.

"The Cash Box" can be extremely proud of its record as a publication and of the fact that because of its type of publication and fairness to the operators, it ranks as the number one publication of its kind.

Our best wishes for your continued success and operation for a life time to come.



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 National Coin Machine Exch., 1411-13 Diver-
 sey Bl.
 Hecht Nielsen, 316 S. Spaulding Ave.
 Mack H. Postel, 1012 Milwaukee Ave.
 Purveyor Dist. Co., 4324 N. Western Ave.
 Reliable Skee Ball Co., 2512 Irving Park
 Webb Dist. Co., Inc., 4958 W. Chicago Ave.
 World Wide Dist., Inc., 2330 N. Western Ave.

DECATUR

Veech Novelty Co.

Dixon
 Walter C. Knack Co., 501 W. First St.

East St. Louis
 Wills Novelty Co., 1816 N. 54th St.

Elgin
 Paul E. Schickler, 5 E. Chicago St.

Joliet
 Acme Dist. Co., 517 Scott St.

Maywood
 Chicago Dist. Co., 832 S. 20th Ave.

Oak Park
 R. H. Adair Co., 6926 W. Roosevelt

Ottawa
 Connolly Bros., 111 E. Jefferson St.
 Wolfe Music Co., 1201 W. Main St.

PEORIA

Central Ill. Sales, 111 N. Water St.
 Williams, Inc., 116 Liberty

Quincy
 G. & W. Novelty Co., 735 York St.
 H & H Novelty Co., 809 Jefferson St.

Rockford
 Coleman Novelty Co., 1025 Fifth Ave.
 Dudley Sales Co., 112 S. Third St.
 J. & G. Dist., 112 Broadway
 White Dist. Co., 1326 Green St.
 Midwest Dist. Co., 208 W. Madison St.

Rock Island
 Paul Dist. Co., 1630 2nd Ave.
 W. H. Pickron, 1820 22nd Ave.

INDIANA

Batesville
 Club Dist. Co., Inc., Pearl & Depot Sts.

Evansville
 Automatic Amusement Co., 1000 Pennsylvania
 St.
 L. Berman & Co., 112 N. W. First St.
 Carl J. Speis Co., 316 W. Columbia

Fort Wayne
 Binco Music Dist. Co., 1329 Calhoun St.
 Kiefer Stewart Co., 113 E. Col. St.
 Lee Sales Co., Inc., 1815 S. Lafayette
 Paramount Amusement Co., 1426 Wells St.
 Southern Automatic Music Co., 3011 E.
 Maume Ave.

Greenwood
 Trout Music Dist. Co., 215 N. Meridian St.

Indianapolis
 Ace Music Co., 2145 N. Arlington
 Arcades, Inc., 28 S. Illinois St.
 Arrow Dist. Corp., 330 W. New York St.
 Associated Dist., Inc., 210 S. Meridian St.
 Automatic Amusement Co., 623 Massachusetts
 Ave.
 Banister & Banister Dist. Co., 442 Massachu-
 setts Ave.

FAMOUS "CASH BOX" "COINTOONS"

(Reprinted From February 27, 1945 Issue)



JOBBERs and DISTRIBUTORS

(LISTED BY STATES)

Al Calderon Dist. Co., 450 Massachusetts Ave.
Central Dist. Co., 916 Scioto St.
Esse Radio Co., 42 W. South St.
Cain Caillouette, Inc., 409 N. Noble St.
Shaffer Music Co., 1327 N. Capitol Ave.
Sicking Co., 1312 Capitol Ave.
Southern Automatic Music Co., 129 W. North St.
Henry J. Windt, 2064 N. Ill. St.

Lafayette

Milner Novelty Co., 500 N. Ninth St.

IOWA

Burlington

Boservice, 1305 Campbell Ave.

Cedar Rapids

Phil Burgeson, 438 26th St., S. W.
Iowa Novelty Co., 529 8th St., S. E.

Des Moines

Atlas Music Co., 221 9th St.
Ideal Novelty Co., 11th and Center Sts.
R. W. Merriam, 325 Crocker
Sandler Dist. Co., 110 11th St.

Dubuque

Dubuque Coin Machine Co., 1456 N. Hagen St.

Osage

Giles Music Co., 725 Main St.

Waukon

Ace Music Co., 303 Lincoln

KANSAS

El Dorado

Hall & Young, 415 N. High St.

Hutchinson

Reger's, 420 N. Ford

Kansas City

Kaw Specialty Co., 1137 Osage Ave.
Edward L. Granger, 4122 W. 53rd St.

Wichita

M. T. Daniels, 1027 University Ave.
Matheny Vending Co., 564 W. Douglas Ave.
United Dist., Inc., 513 E. Central St.
Wichita Coin Machine Co., 618 W. 21st St.

KENTUCKY

Lexington

Blue Grass Dist. Co., 1312 N.
Southern Automatic Music Co., Inc., 240 N.
Jefferson
Sterling Novelty Co., Inc., 669 S. Broadway

Louisville

B. B. Novelty Co., Inc., 715 W. Main
H. M. Branson Dist. Co., 514-18 S. 2nd St.
Cain Caillouette, Inc., 122 S. 7th St.
Co-Operative Dist. Co., 234 W. Jefferson St.
Louisville Coin Machine Co., 330 E. Brecken-
ridge
A. J. Meyer Dist. Co., 704 W. Main St.
Ohio Specialty Co., Inc., 539 S. 2nd
Southern Automatic Music Co., Inc., 735 S.
Brooks St.
S. L. Stiebel Co., Inc., 635 W. Main St.

Owensboro

Roby Amusement Co., 2429 Daviess St.

Paducah

T. O. Thomas Co., 1572 Jefferson

Paris

The John M. Stuart Co., 229 Mt. Airy Ave.

LOUISIANA

Lafayette

La. Coin Machine Co., 423 St. John St.

New Orleans

A. M. Amusement Co., 1000 Poydras St.
C. & M. Specialty Co., 832 Camp St.
Console Dist. Co., Inc., 3425 Metairie Rd.
Crown Novelty Co., Inc., 920 Howard Ave.
Delta Music Sales Co., 704 Baronne St.
Dixie Coin Machine Co., 122 N. Broad St.
F. A. B. Dist. Co., 1019 Baronne St.
General Dist. Co., 1225 N. Broad Ave.
Lynch & Zander, 832 Baronne St.
Mallory Dist. Co., 630 Baronne St.
Nastasi Dist. Co., 1010 Poydras St.
New Orleans Novelty Co., 115 Magazine St.
J. H. Peres Dist. Co., 922 Poydras St.
Southern Amusement Co., 1935 Sophie Wright
Pl.

Shreveport

W. M. Amann Dist. Co., 115 Olive St.
Lee's Novelty Co., 1004 Spring St.

MAINE

Portland

Maine Automatic Music Co., 33 Exchange St.

York Beach

Seaboard Amusement, 103 Broadway

MARYLAND

Baltimore

A. & A. Coin Machine Co., 715 Ensor St.
Chris Novelty Co., 806 St. Paul St.
Crown Novelty Co., 1204 Greenmount Ave.

Danco Coin Machine Co., 1302 E. Baltimore St.
Double U Sales Corp., 1101 Cathedral St.
General Vending Sales Corp., Howard and
Biddle Sts.
Hub Enterprises, Inc., 32 S. Charles St.
Roy McGinnis Co., 2011 Maryland Ave.
Musical Sales Co., 140 W. Mt. Royal Ave.
Parkway Machine Corp., 717 Ensor St.
Pioneer Dist. Corp., 2618 Frederick Ave.
Premier Coin Machine Dist., Inc., 214 S.
Howard St.
Waldrop Dist. Co., 1728 N. Charles St.
Winters Dist. Co., 1713-15 Harford Ave.

Eastport

Arundel Amusement Co., 418 Third St.

Hyattsville

Silent Sales System, 4808 R. I. Ave.

Silver Springs

Leader Dist. Co., 8101 Schreiber St.

MASSACHUSETTS

Allston

Redd Dist. Co., Inc., 298 Lincoln St.

Boston

Apex Coin Machine Co., 1246 Washington St.
Atlas Dist., 1024 Commonwealth Ave.
Automatic Sales Service, 1206 Tremont St.
J. J. Golumbo & Co., 1119 Commonwealth
Ave.
King Dist. Co., 1320 Washington St.
Northwestern Sales & Service Co., 1198 Tre-
mont St.
Ben D. Palastrant, 25 Huntington Ave.
Poole Dist., Inc., 1022 Commonwealth Ave.
Trimount Coin Machine Co., 40 Waltham St.

Fall River

Lavoie & Hillman, Inc., 2 East Main St.

Methuen

Bunny Vending Co., 311 Common St.

New Bedford

Charles Pittle and Co., 79 Beetle St.

Springfield

Automatic Coin Machine Co., 338 Chestnut St.

Webster

Royal Music Co., 76 Main St.

MICHIGAN

Detroit

American Novelty Co., 3155 Grand River Ave.
Angott Dist. Co., 2616 Puritan Ave.
Ashley Dist. Co., 3161 Grand River Ave.
Bell Coin Machine, 15938 Quincy Ave.
Brilliant Music Co., 4606 Cass Ave.
Gay-Coin Distributors, 4866 Woodward Ave.
Great Lakes Phonograph Dist., Inc., 4108
Harvard
Joy Novelty Co., 8635 Linwood Ave.
King-Pin Dist. Co., 3004 Grand River Ave.
Lemke Coin Machine Exch., 135 W. Vernor
Highway
Marquette Dist. Co., 8020 W. McNichols
Miller-Newmark Dist. Co., 5743 Grand River
Modern Dist. Co., 17400 Kentucky Ave.
Music Systems, Inc., 10217 Linwood
A. P. Sauve Co., 7525 Grand River Rd.
S. & W. Coin Machine Exch., 6399 London
Ave.
Weidman Nat'l. Sales Co., 5911 Fourth Ave.

Flint

Flint Novelty Co., 1125 N. Linden
General Amusement Co., 915 N. Saginaw St.

Grand Rapids

Bill Doyle & Co., 330 Bond Ave., N. W.
E. & R. Sales Co., 813 College, N. E.
The Miller-Newmark Dist. Co., 42 Fairbanks,
N. W.
Music Systems, Inc., 245 N. Division
Wolverine Sales Co., 154 Indiana Ave.

Kalamazoo

Paul King-Pin Equipment Co., 826 Mills St.

Manistee

Mickelsen Novelty Co., 147 Harrison St.

Marquette

H. W. Batchelder, 146 W. Washington St.

Pontiac

Fowler Coin Machine & Dist. Co., 3030 Crooks
Rd.
Wolverine Entertainers, Inc., 88 Newberry St.

Saginaw

Great Lakes Phonograph Dist., Inc., 805 E.
Genesee

MINNESOTA

Blue Earth

De Luxe Sales Co., 210 E. 6th St.

Duluth

Twin Ports Sales Co., 230 Lake Ave., S.
Zenith Dist. Co., 310 W. Michigan St.

Faribault

Gopher Sales Co., 601-603 Central Ave.



Congratulations to Bill Gersh and his staff on their 10TH anniversary, from the entire Southern Music Company organization on our 17TH anniversary.

Ron W. Rood
Frances H. Rood
H. F. Trippe
E. H. Bark
Frank Gatrell
James B. Cashion
Fred L. Ellis
Malcolm O. Garner
Herbert Mullens
Elton L. Munson
R. C. Odem
Ernest J. Pepper
Leroy Pledge

Grady Ricketson
Betty Richards
Christine Scarboro
Herman Slager
George Mincy
Maeola Davis
Aaron Lott
Ernest Stringer
Frederick Bauer
Joyce Cooper
Bernard Holland
Leroy H. Rheney
Brooks E. Baxter

Troy E. Belcher
James E. Bennion
Jack Burnsed
James A. Creamer
James T. Elkins
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for 25c Write or Call
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 GERMANY — ALLEMAGNE — ALEMANIA

JOBBERs and DISTRIBUTORS

(LISTED BY STATES)

MINNEAPOLIS

Automatic Sales Co., 56 E. Hennepin Ave.
 E. T. Barron & Co., 816 W. 36th St.
 Gopher Novelty Co., 1235 N. Upton Ave.
 Ideal Sales Co., 5912 W. 35th St.
 Lieberman Hy-G Music Co., 257 Plymouth Ave., N.
 S. L. London Music Co., Inc., 2605 Hennepin
 The Midwest Co., 200 N. First St.

ST. PAUL

Automatic Games Supply Co., 302 University Ave.
 Kenny Sales, 1933 University Ave.
 LaBeau Novelty Sales Co., 1946 University Ave.
 Mayflower Dist. Co., 2218 University Ave.
 Midwest Coin Machine Co., 777 University Ave.
 Midwest Novelty Sales Co., 791 University Ave.

MISSISSIPPI

Biloxi

United Novelty Co., Inc., 111 Division St.

Gulfport

Magnolia Amusement Co., 3316 Eleventh St.

Jackson

United Dixie Co., Inc., 106 Minerva St.

MISSOURI

Kansas City

Advance Music Co., 1606 Grand Ave.
 Automatic Coin Machine Co., 13 W. Linwood
 Central Music Dist. Co., Inc., 1523 Grand Ave.
 Fairway Dist. Co., 19 W. Linwood
 Uni-Con Dist. Co., 3410 Main St.
 Western Specialty Co., 4028 Broadway

St. Joseph

Star Dist. Co., 1904 Jones St.

St. Louis

Ace Dist. Co., 7232 Dartmouth Ave.
 Brandt Dist. Co., Inc., 1809-11 Olive
 Central Dist., 2334 Olive St.
 Commercial Dist. Co., 725 Clark.
 Ideal Novelty Co., 2823 Locust St.
 McCall Novelty Co., 3147 Locust St.
 Missouri Novelty Co., 506 Market St.
 J. S. Morris & Sons Novelty Co., 4722 Delmar
 Morris Novelty Co., Inc., 3007-09 Olive St.
 Musical Sales, Inc., 2332 Olive
 Premier Dist. Corp., 1700 N. Garrison Ave.
 J. Rosenfeld Co., 3220 Olive St.
 Star Novelty Co., 4151 Delmar Bl.
 Universal Dist. Co., 2852 Sidney St.
 W. B. Dists., Inc., 1012 Market St.

Springfield

C. Charle and Co., Box 1303

Washington

Buescher's Wholesale Co., Coin Machine Div.,
 Main and Elm Sts.

MONTANA

Butte

H. B. Brinck, 825 E. Front St.

Helena

Capitol Music Co., 102 E. 6th St.

Missoula

W. R. Olney Sales Co., 225 E. Beverley Ave.

NEBRASKA

Columbus

Kellogg Sales Co., 2915 13th St.

Omaha

Central Music Dist. Co., 2563-64 Harney St.
 H. Z. Vending & Sales Co., 1205 Douglas St.
 Mayflower Dist. Co., 1209 Douglas St.
 Nebraska Music Dist. Co., 1611 Chicago St.

NEVADA

Reno

Nevada Coin Machine Exchange, 211 N. Virginia St.
 Savier's Electrical Products Corp., 2nd and West Sts.
 Western Coin Machine Co., 219 Lake St.

NEW HAMPSHIRE

Berlin

Berlin Specialty House

NEW JERSEY

Atlantic City

Music Box Corp., 10 S. Virginia Ave.

Cliffside Park

Palisades Specialties Co., 498 Anderson Ave.

Elizabeth

Atlas Vending Co., 410 N. Broad St.
 Seacoast Dists., Inc., 1200 North Ave.

Newark

Ajax Dist. Co., 55 Branford St.
 Atlantic New York Corp., 772 High St.
 Dierickx Vending Co., 107 Cedar Ave.
 Irving Morris, Inc., 58 Frelinghuysen Ave.
 Runyon Sales Co., 123 W. Runyon St.

Seaside Heights

Coastal Amusement Co., Webster Ave. and Boardwalk

Union City

H. Betti & Sons, Inc., 1706 Manhattan Ave.

NEW MEXICO

Raton

Southwest Vending Co., 401 S. 6th St.

Roswell

Ginsberg Music Co., 205 N. Main

NEW YORK

Albany

Bilotta Dist. Co., 1120 Broadway
 Olsheim Dist. Co., 1100-02 Broadway
 Universal Vendors, 788 Broadway

Binghamton

Binghamton Amusement Co., Inc., 221 Main St.
 George R. Thayer Co., 47 State St.

Brooklyn

American Vending Co., 2359 Coney Island Ave.
 Brooklyn Amusement Machine Co., Inc., 660 Broadway
 Northwestern Sales & Service, 4105 Sixteenth Ave.
 Pioneer Vending Service, 461 Sackman St.
 J. Schoenbach, 1647 Bedford Ave.
 Uneeda Vending Service, 166 Clymer St.

Buffalo

Century Music Distributors, 1221-23 Main St.
 Davis Dist. Corp., 875 Main St.
 Hacola Dist. Co., 265 Franklin
 Sheldon Sales, Inc. (Formerly Alfred Sales, Inc.) 881 Main St.

Elmira

Joy Automatic Phonograph Co., 108 E. Church St.

Kingston

Ivanhoe Dist. Co., 96 West Pierpont

Merrick

Nat'l Novelty Co., 183 E. Merrick Rd.

Newark

Bilotta Dist. Co., 224 N. Main

New York

Acme Sales Co., 505 W. 42nd St.
 Atlantic New York Corp., 583 Tenth Ave.
 Cameo Vending Service, 432 W. 42nd St.
 Conat Sales Co., 631 Tenth Ave.
 Koeppl Dist. Co., 629 Tenth Ave.
 Dave Lowy & Co., 594 Tenth Ave.
 Mike Munves Corp., 577 Tenth Ave.
 Natco Sales Co., 631 Tenth Ave.
 Northwestern Sales & Service Co., 438 W. 42nd St.
 Runyon Sales Co., 593 Tenth Ave.
 Seaboard New York Corp., 583 Tenth Ave.
 Simon Sales, Inc., 627 Tenth Ave.
 West Side Dist. Corp., 612 Tenth Ave.
 Young Dist., Inc., 599 Tenth Ave.

Poughkeepsie

Square Amusement Co., 88 Main St.

Rochester

A-1 Amusement Co., 219 Pennsylvania Ave.
 Davis Dist. Corp., 2011 E. Main St.
 Globe Amusement Co., 357 Pelham Rd.
 Kertman Sales Corp., 555 Clinton Ave., N.
 Nat'l. Coin Machine Exch., 85 Avenue E.
 Valley Specialty Co., Inc., 550 N. Clinton Ave.

Syracuse

Davis Dist. Corp., 738 Erie Blvd.
 Rex-Bilotta Corp., 821 S. Salina St.

NORTH CAROLINA

Charlotte

Brady Dist. Co., 522 E. Trade St.
 T. B. Holliday Co., Inc., 1200 W. Morehead St.
 A. R. Kiser & Co., 125-127 N. Brevard St.
 Kostakes Novelty Co., 209 E. Park Ave.

Utica

E. A. Hanna, Inc., 50 Emerson Ave.
 Hanna Dist. Co., 408 First St.

Durham

The Steel Music Co., 218 E. Parrish St.

Fayetteville

Cumberland Coin Machine Exch., 207 Franklin St. (rear)
 Music Dists., Inc., 213 Franklin St.

Greensboro

W. R. Deaton, 2204 W. Market St.
 R. E. Nolen, 911 Fairground Ave.

Hickory

Jones Sales Co., 1330 Trade Ave.

Raleigh

Bishop Music Co., 117-19 E. Morgan St.
 Pioneer Dist. Co., 422 S. McDowell St.

Wilmington

Whitehead Music Co., 109 Princess St.

NORTH DAKOTA

Bismarck

V. R. Middlemas, P. O. Box 4

OHIO

Byesville

V. Yontz Sales Co.

Bridgeport

Automatic Music Co., 703 Main St.

Cambria

The P. K. Sales Co., 507 Wheeling Ave.

Congratulations "Cash Box"

... on your Tenth Year in the industry. The great work you have done is tremendously appreciated by all of us here in the great state of South Dakota and, we feel certain, by everyone everywhere in the nation.

Tony Trucano

BLACK HILLS NOVELTY COMPANY
 DEADWOOD, SOUTH DAKOTA

FAMOUS "CASH BOX" "COINTOONS"

(Reprinted From March 4, 1946 Issue)



JOBBERs and DISTRIBUTORS

(LISTED BY STATES)

Canton
American Dist. Co., 620 W. Tuscarawas St.

Cheviot
Westerhaus Amuse Co., 3726 Kessen Ave.

Cincinnati
Esquire Dist. Co., Inc., 3418 Harrison Ave.
Globe Games Co., 1230 Walnut St.
Miami Coin Machine Exch., 200 W. Court St.
Ohio Specialty Co., 29 W. Court St.
Royal Dist. Co., Inc., 3726 Kessen Ave.,
Cheviot
Shaffer Music Co., 2333 Gilbert Ave.
Sicking, Inc., 1401 Central Parkway
Southern Automatic Music Co., Inc., 1000
Broadway
T & L Dist. Co., 1321 Central Parkway
United Dist. Co., 1412 Central Parkway
Westco Novelty Co., 1983 State Ave.

Cleveland
Ace Phonograph Co., 6118 Carnegie Ave.
Acme Phonograph Co., 2600 Euclid Ave.
L. H. Cantor, Inc., 11219 Superior Ave.
Cleveland Coin Machine Exch., Inc., 2021-25
Prospect Ave.
Lake City Amusement Co., 4533 Payne
Lief Music Dist. Co., 1640 Payne Ave.
The Markepp Co., 4310 Carnegie Ave.
Monroe Coin Machine Dist., Inc., 2423
Payne Ave.
Music Systems, Inc., 2600 Euclid
Northern Music Inc., 8307 Euclid Ave.

Columbus
American Vending Co., 518 S. High St.
Central Ohio Coin Machine Exch., 525 S. High
St.
Columbus Coin Machine Co., 1085 Westwood
Ave.
Northern Music, Inc., 327 E. Long St.
Ohio Amusement Co., 119 W. Goodale St.
Shaffer Music Co., 606 S. High St.
Superior Coin Machine Co., 1257 W. Broad St.
University C. M. Exch., 854 N. High St.

Galion
Warren C. Deaton, 437 Harding Way

Portsmouth
K. T. Enterprises, 514 Second St.

Toledo
Monroe Novelty Co., 1417-19 Monroe St.
Music Systems, Inc., 1302 Jackson Ave.
Toledo Coin Machine Exch., 814 Summit St.
Toledo Music & Novelty Co., 1801 Adams St.

OKLAHOMA

Oklahoma City
Boyle Amusement Co., 522 N.W. Third St.
Burns Dist. Co., 828 N. Walnut
Copeland Dist., Inc., 900 N. Western
Culp Dist. Co., Inc., 614 W. Grand
H. W. Dolph Dist. Co., 625 N. Broadway
Rice Music Co., 2810 N. W. Tenth

Tulsa
Culp Dist. Co., 1405 E. First St.
H. W. Dolph Dist. Co., 712 Wheeling Ave.

OREGON

Portland
A. and B. Dist. Corp., 1537 N.E. Union Ave.
Allied Dist., 417 S. 12th Ave.
Cusson Dist. Co., 3131 S.E. Division
Dunis Dist. Co., 217 N.W. Davis St.
R. J. Jones Co., 1515 N.E. Broadway
Jack R. Moore Co., 1615 S.W. 14th Ave.
Western Dist., 1226 S.W. 16th St.

PENNSYLVANIA

Chester
S. & S. Wholesale Co., 3rd & Parker Sts.

Harrisburg
Sam Spurrer, 318 Hamilton St.

Havertown
Bobby Klein, 1739 Academy Lane

Johnstown
W. L. Krieger, 709 Sherman St.

Kingston
West Side Novelty Co., 100 S. Wyoming Ave.

Lansdowne
Roy Torr, 30 Runnemeade Ave.

McKeesport
Apter Brothers & Co., 705 Fifth Ave.

Moosic
Sterling Service, Rocky Glen Park

Philadelphia
Active amusement Machine Co., 666 N. Broad
St.
Atlantic Pa. Corp., 919 N. Broad St.
Banner Specialty Co., 199 W. Girard Ave.
Block-Marble Co., 1425 N. Broad St.
Harris Vending, 2717 N. Park Ave.
International Amuse. Co., 1423 Spring Garden
St.
K. C. Novelty Co., 410 Market St.
Keystone Panoram Co., 2540 W. Hunting-
don St.
Lehigh Specialty Co., 826 N. Broad St.
Nat'l. Vending Machine Co., 4243 Sansome St.
Phila. Coin Machine Exch., Inc., 844 N. Broad
St.
Rake Coin Machine Exch., 609 Spring Garden
St.
David Rosen, Inc., 855 N. Broad St.
Scott-Crosse Co., 1423 Spring Garden St.

S & K Dist Co., 2014 Fairmount Ave.
Veedco Sales Co., 2124 Market St.

Pittsburgh
Abco, Inc., 1901 Fifth Ave.
American Dist., 1349 Fifth Ave.
Atlas Novelty Co., 2217-2219 Fifth Ave.
Banner Specialty Co., 1508 Fifth Ave.
Coin Machine Dist. Co., 500 N. Craig St.
B. D. Lazar Co., 1635 Fifth Ave.
Music Dist. Co., 2001 Fifth Ave.
Oak Sales Co., 2033 Fifth Ave.
Pittsburgh Coin Machine Exch., 2203 Fifth
Ave.

Scranton
Basch Novelty Co., 729 Monroe Ave.
Scranton Coin Machine Exch., 1830 Prospect
Ave.
Sterling Service, 109 Franklin St.

Sharon
Mulligan Dist., Inc., 1262 E. State St.

Wilkes-Barre
Roth Novelty Co., 54 N. Pennsylvania Ave.

Williamsport
Williamsport Amusement Co., 233-35 W. Third
St.

York
York Vending Co., 208 W. Market St.

RHODE ISLAND

Providence
Coin-O-Matic Dist. Co., 168 Atwells Ave.
Triangle Dist., Inc., 29 Fenner St.

SOUTH CAROLINA

Anderson
Active Amusement Co., 103 N. Main St.

Charleston
Gem Amusement Co., 87 Market St.

Columbia
Coin Machine Dist., Inc., 3039 Main St.
F. A. B. Dist Co., 1727 Harden
Sparks Specialty Co., 2608 Main St.

Georgetown
Georgetown Amusement Co., 310 N. Fraser St.

Greenville
Carolina Vend-A-Matic Corp., Box 123

Greenwood
Greenwood Music Co., 220 N. Main St.

Matthews
Whipple Novelty Co.

Spartanburg
Amusu Novelty Co., 129 N. Spring St.

SOUTH DAKOTA

Pierre
L. B. Albright & Co., 322 Fort St.
Northwest Music Co.

Rapid City
Koers Dist. Co., 613 Eighth St.

Sioux Falls
United Novelty Co., Inc., 110 S. Main St.

Watertown
Arnold Brevik, 422 First Ave., S.E.

TENNESSEE

Chattanooga
Cole Products Corp., 247 E. 11th St.
Dixie Amusement Co., 912 Houston St.
Kelley Amusement Co., 711 Central Ave.
Shearer Amusement Co., 140 N. Market St.

Cookeville
F. & W. Amusement Co., 22 Broad St.

Cowan
Anderson Novelty Co.

Johnson City
Coin Automatic Music Co., 241 W. Main St.

Knoxville
B. & W. Dist. Co., 524 E. Magnolia Ave.
H. & D. Sales Co., Inc., 404 N. Gay St.

Memphis
Atlas Amusement Co., 1078 Union Ave.
C. & P. Sales Co., 407 Madison Ave.
Central Amusement Co., 1144 Union Ave.
Heinz Novelty Co., 664 Marshal Ave.
S. H. Lynch & Co., 1049 Union Ave.
Music Sales Co., 1082 Union Ave.
S. & M. Sales Co., 1074 Union St.
Southern Amusement Co., 628 Madison Ave.
Tri State Amusement Co., 272 Poplar Ave.
Williams Dist. Co., 1117 Union Ave.

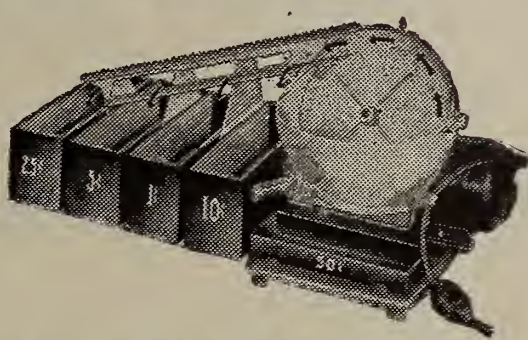
Nashville
Automatic Sales Co., 421 Broad St., N.
Cain Caillouette, Inc., 1500 Broadway
G & S Dist. Co., 5200 Centennial Blvd.
Hermitage Music Co., 423 Broad St.
Parker Dist. Co., 311 Eighth Ave., S.
H. G. Payne Co., 312-14 Broadway
Roek City Amusement Co., 125 Sixth Ave., N.
Sanders Dist. Co., 529 Fourth Ave.
S. L. Stiebel Co., 425 Broad St.
Frank Swartz Sales Co., 515-A Fourth Ave., S.

TEXAS

Amarillo
Rutherford Enterprises, 608 Johnson

WE CARRY A COMPLETE LINE OF

- ★ COIN COUNTERS
- ★ COIN SORTERS
- ★ COIN COUNTING COMBINATIONS



- ★ COIN CHANGERS
- ★ COIN WRAPPERS
- ★ PARTS AND SUPPLIES

Write! Wire! Phone!



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GLOBE DISTRIBUTING CO.
1623 NO. CALIFORNIA AVE., CHICAGO 47, ILL. AR. 6-0780

IN DENVER, COLORADO FOR

ALL THE FINEST OF EQUIPMENT
AMI PHONOGRAPHS AND
MUSIC ACCESSORIES
UNITED MANUFACTURING CO.
CHICAGO COIN MACHINE CO.
EXHIBIT SUPPLY
See: Peter Geritz at
WOLF DISTRIBUTING CO.

8600 W. COLFAX AVE., DENVER, COLORADO
(Tel: BELMONT 3-4074)

Congratulations

To
BILL GERSH
and Staff
of

THE CASH BOX

On Your 10th Anniversary

Chicago Coin Machine Company

BEST WISHES
for
CONTINUED
SUCCESS
on your
10th ANNIVERSARY

ABE WITSEN **SAL GROENTEMAN**

INTERNATIONAL **SCOTT - CROSSE**
AMUSEMENT CO. **COMPANY**

1423 Spring Garden Street, Philadelphia 30, Pa.
Rittenhouse 6-7712

Branch: 906 Capouse Avenue, Scranton, Pa.

DIRECT FACTORY DISTRIBUTORS FOR
D. Gottlieb & Company
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AND CUBA

DIRECT FACTORY DISTRIBUTORS FOR
H. C. EVANS & CO. PHONOGRAPHS
in FLORIDA and CUBA

ALL COIN AMUSEMENTS CO.

1303 NORTH BAYSHORE DRIVE, MIAMI 36, FLORIDA

(All Phones: 82-2901 and 82-9932)

Congratulations

On your Tenth Anniversary and our sincerest hope that you will enjoy many, many more anniversaries of such great service to the entire industry.

Mike Imig

MIKE'S MUSICAL SERVICE CO.

YANKTON, SOUTH DAKOTA

Sincerest Congratulations

for the marvelous work which you have done in behalf of the entire industry these past ten years. Without "The Cash Box" this industry would never have advanced as rapidly as it has and would never be as solid as it is.

George Prock

GENERAL DISTRIBUTING COMPANY

2814 MAIN ST.

(Tel: PRespect 8848)

DALLAS 1, TEXAS

JOBBERs and DISTRIBUTORS

(LISTED BY STATES)

Austin

Texas Novelty Co., 1724 S. Congress

Beaumont

South Coast Amusement Co., 2564 College St.

Dallas

Ed Brown, Inc., 2808 McKinney
Dallas Coin Machine Co., 617 S. Akard
General Dist. Co., 2814 Main St.
S. H. Lynch & Co., 2101 Pacific St.
National Sales & Dist. Co., 416 S. St. Paul
Southwest Amusement Co., 2916 Main
State Music Dist., 3100 Main St.
Walbox Sales Co., Ins., 3909 Main St.

El Paso

Riechel Dist. Co., 1212 N. Copia St.

Fort Worth

Big State Coin Machine Co., 1603 Houston St.
Fort Worth Amusement Co., 100-104 S. Main
Southwest Amusement Co., 301 E. 15th St.

Houston

Amusement Enterprises, 1644 Richmond
Austin Phonograph Co., 108 E. Fifth St.
Big State Amusement Co., 1217 Taft
Coin Machine Sales Co., Inc., 3804 Travis
General Dist. Co., 1906 Leeland Ave.
Harrington Amusement Co., 1218 Leeland Ave.
Houston Amusement Co., 1815 Congress
S. H. Lynch & Co., 910 Calhoun St.
Southern Coast Amusement Co., 314 E. 11th St.
Southern Dist. Co., 2612 Fannin
Southern Dist. Co., 1010 Leeland
Standard Music Dists., 1913 Leeland St.
Steele Dist. Co., 3300 La. St.
R. Warncke Co., 3445 Leeland Ave.
Williams Novelty Co., 1906 Leeland

Mineral Wells

Wallace Dist. Co., 205 N.E. First Ave.

San Antonio

A. B. C. Novelty Co., 2509 S. Presa St.
American Dist. Co., 510 Seventh St.
American Machine Co., 508 Seventh St.
Bergel Dist. Co., 406 Brady Bldg.
Coin Operating Sales Co., 1524 Main Ave.
Commercial Music Co., Inc., 901 E. Houston St.
Crowe-Martin Dist. Co., 1228 E. Commerce
DeBarro's Dist. Co., 432 N. Main Ave.
S. H. Lynch & Co., 241 Broadway
C. M. McDaniel Dist. Co., 851 N. Flores St.
Pan American Sales Co., Inc., 323 S. Alamo
R. Warncke Co., 121 Navarro Ave.

UTAH

Ogden

Pla-Mor Dist. Corp., 235 W. 25th St.

Provo

Knudsen Music Co., Inc., 210 W. Fourth

Salt Lake City

Carrroll Dist. Co., 167 S.W. Temple St.
Coin Machine Sales Co., 156 E. Third St., S.
Draco-Sales Co., 201 E. Second St., S.
R. J. Jones Co., 127 E. Second, S.
Rainbow Dist. Co., 1475 S. Main
Dan Stewart Co., 140 E. Second St.

Western States Dists., 156 E. Third St., S.

VIRGINIA

Bristol

Roanoke Vending Machine Exch., Inc., 63
Commonwealth Ave.

Fredericksburg

O'Connor Vending Machine Co., 1806 Princess
Anne St.

Portsmouth

O'Connor Vending Machine Co., 400 Water St.
Virginia Novelty Co., 405-7 Crawford St.

Richmond

Automatic Music System, 206 W. Broad St.
L. M. Kidd Automatic Amusement Co., 400
N. Second St.
Musical Sales Co., 415 W. Broad St.
O'Connor Vending Machine Co., 2318 W. Main
St.
Oley Brothers Amusement Co., 422 W. Broad
St.
Richmond Amusement Sales Co., 203 Brcad
St., W.
Wertz Music Supply Co., 319 W. Broad St.

Roanoke

Roanoke Vending Machine Exch., Inc., 3110
Williamson Rd., N.W.

WASHINGTON

Seattle

Acme Amusement Co., 118 Fourth Ave.
Century Dists., 401 W. Galer
Dunis Dist. Co., 100 Elliott Ave.
Bert Farmer Dist., 1435 23rd Ave., S.
Fields Dist. Co., 1001 Westlake, N.
Hart Dist. Co., 906 Elliott Ave., W.
R. F. Jones Co., 2208 Fourth Ave.
Jack R. Moore Co., 100 Elliott Ave., W.
Northwest Sales Co., 906 Elliott Ave., W.
Puget Sound Novelty Co., 114 Elliott Ave., W.
Western Dists., 3126 Elliott St.

Spokane

Dunis Dist. Co., West 906 Second Ave.
Interstate Novelty Co., 122 Division, S.
Jack R. Moore Co., E. 237 Sprague
Pedicord and Moore, 209 W. Sprague Ave.
A. C. Rud Co., 12 Bernard St.

Tacoma

Stanley Amusement Co., 5225 S. Tacoma Way

WEST VIRGINIA

Charleston

Cruze Dist. Co., Inc., 105 Virginia St., W.

Fairmont

Mid State Dist. of W. Va., 1122 Fairmont

Wheeling

Shaffer Music Co., 2129 Main St.
Tri-State Amusement, 140 18th St.
Wheeling Coin Machine Exch., 2916 Eoff.
Wheeling Novelty Co., Inc., 57 14th St.

WISCONSIN

Brodhead

C. S. Pierce Dist. Co., 602 W. Third Ave.

Chippewa Falls

Chippewa Valley Amusement Co., 14 E. Spring
St.

Kenosha

Wis. Novelty Co., 5033 Sixth Ave.

Milwaukee

Badger Novelty Co., 2546 N. 30th St.
General Novelty Co., 521 N. 16th St.
General Sales Corp., 233 E. Erie St.
S. L. London Music Co., Inc., 3130 W. Lisbon
Ave.
Vic Manhardt Co., Inc., 1709 W. Clybourn St.
Mitchell Novelty Co., 3506 W. National Ave.
Paster Dist. Co., 2606 W. Fond du lac.
United, Inc., 4227 W. Vliet St.
Wis. Novelty Co., 3734 N. Green Bay Ave.

Outstanding Specials for The Cash Box

10th Anniversary

Immediate Delivery

Keeney	Lite-A-Line	\$185.00
Keeney	Holiday	385.00
Bally	Bright Lights	365.00
Bally	Bright Spot	450.00
Bally	Coney Island	465.00
Bally	Spot Lite	525.00
Bally	Turf King	150.00
Universal	5-Star	175.00
Universal	Winner	95.00
Universal	Photo Finish	65.00
United	A-B-C	250.00
United	Zingo	350.00

Write for complete price lists.

J. ROSENFELD COMPANY

3220 Olive Street

St. Louis 3, Missouri

Phone—OLive 2800

Exclusive Distributors for
BALLY and CHICAGO COIN.

N. Y. Op Suggests New Plan For Obsoleting Pre-War Phonos

NEW YORK—The recent plan of the Miami Automatic Music Operators Association to obsolete pre-war equipment by banning its operation thruout its area after September 1 (first reported in *The Cash Box* in the June 7 issue) has brought many favorable comments from other organizations thruout the country.

However this week we received a letter from Joseph Hahnen, Gordon Amusement Co., New York, (one of our finest operators here) who agrees with the principal of eliminating these machines from the market, but suggests an entirely different approach to the problem.

Hahnen's analysis of the problem and his solution deserves study, and in order to give a clear picture of the plan, we reproduce his letter in its entirety:

The best way to clear up conditions in the Juke Box Industry is for EVERYONE in the business to do his share.

This last idea of not recognizing any pre-war machines by Unions and Organizations was proven to be a fallacy when the New York Music Association dropped 412's and 616's from their list. Immediately, the operator's inventory value fell in half and created the sale of more equipment by distributors and manufacturers. This was the only reason behind the whole deal to begin with.

Now we hear about Miami and how wonderful this obsolescence of pre-war machines will be. You will take a complete loss on all this equipment first, then lower the value of all your pre-100 jobs.

In my opinion, there is a phonograph for every location and a location for every phonograph. Just because you drive a Cadillac there is no reason for me not to drive my Chevrolet. If you want a dog eat dog business, that is the theory to work on

After all, each piece of equipment has a set depreciation, therefore it must have a guaranteed set income. Many locations will never guarantee anything, no matter how costly the Juke Box set-up is; many locations want the best in appearance and they are willing to pay.

But what do you do with the man on the border-line who never quite makes enough to take in a guarantee and equal that for his share; yet he objects to you taking 5c more than you should, no matter what kind of equipment, records, service you render. This type of customer is fast becoming the rule, not the exception, only because a little concession is made again and again and again.

Now, reverse this picture and the Juke Box Operator is the one who concedes to the location on one end and to the distributor on the other end.

What does Mr. Distributor do about this deal? He threatens the trade with operation if we do not purchase more equipment. What does Mr. Manufacturer do? He sends out circulars and "needles" your accounts about equipment. So it is my contention that right now everyone should play their part in this picture by doing this:

Each time a new machine is sold, the manufacturer should take a trade on ANY OLD machine for a fair sum of money; this should be absorbed by him. Then the distributor should make the same sacrifice and the operator should do the same. In other words, DESTROY COMPLETELY three machines every time one is sold. This will bring about sales for manufacturers and distributors. A more sensible operation for the operator due to putting real value on his equipment which would stop the LITTLE concessions. At the same time, each location will get what he deserves and if he does not pay for the equipment, the process of supply and demand will teach him and everyone concerned that you must pay for anything you get.

Now is the time to prove that this theory is sincerely for the betterment of the business by following this idea (if you agree with it) and risking the possible injury to the advertising in your trade journal. This same idea could bring about a closer tie-up in the trade and give your paper the place it justly deserves in this field, because with less used equipment for sale, there would be no need for advertising our business to the people on the street though news-stands.

BARGAINS

SPECIAL—PHOTOMATICS—LATE MODELS
EXCELLENT CONDITION — \$650.00 EA.

Bally Turf Kings	\$175.00	United ABC	250.00
Bally Citations	45.00	Bally Spot Lite	500.00
Bally Jockey Specials	25.00	Bally Shuffle Line	150.00
Bally Futurity	Write	Bally Baseball Bowler	65.00
Bally Bright Lights	325.00	Como Stadium (New)	50.00
Bally Coney Island	425.00	Wurlitzer 1100	325.00

SPECIAL

Bally Grandstand (New)
Bally Triple Draw Bells (New)
Evans Winterbooks (Like New)
USED CONSOLES OF ALL TYPES

ATTENTION—Foreign Buyers

We have available for immediate shipment the following payout equipment. Write for Prices.

Exclusive Distributors for

BALLY and AMI

Congratulations—Bill and Joe

You've done a magnificent job. Best Wishes.

Chris Christopher

CHRIS NOVELTY CO., INC.

806 ST. PAUL ST.

BALTIMORE, MD.

(Phone: Mulberry 3167)

In The West It's BADGER SALES COMPANY

2251 W. PICO BLVD.

LOS ANGELES, CALIFORNIA

For the World's Finest

Automatic Merchandisers

Automatic Music Equipment

Amusement Games of Every Kind and Make

SPECIAL ATTENTION TO ORDERS FROM OUT OF THE U. S. A.

Budge Wright's Beautiful Home



PORTLAND, ORE.—Budge Wright, who owns Western Distributors, this city, is mighty proud of two accomplishments. First is his love and acknowledged competence as a salmon fisherman, and second is his home (pictured above) which he is justly proud of . . . and naturally, so is Mrs. Wright.

Wright's home is considered so outstanding, that "Sunset," a magazine described as "The Magazine of Western Living" devoted several pages of photos and description to it.

MOA CONVENTION PLANS ALL SET

Steering Committee Headed by George A. Miller Meets in Chicago. Completes Official Arrangements for Sept. 11, 12, 13, M O A Show. Entire Third Floor of Congress Hotel Set Aside for Exhibits. Expect Largest Attendance in MOA History



GEORGE A. MILLER

CHICAGO—The Steering Committee of Music Operators of America, Inc., met here this past week and completed official arrangements for the forthcoming MOA convention to take place September 11, 12 and 13, 1952 at the Congress Hotel, this city.

Among the members of the Steering Committee who were present were: Clinton S. Pierce of Broadhead, Wis., Ray Cunliffe and Phil Levin of Chicago, Les Montooth of Peoria, Ill., and Larry Marvin of Sacramento, Calif.

George A. Miller, president of MOA headed the meeting and reported that wires from the absent members, Al Denver of New York, N. Y., Dick Schneider of East St., Louis, Ill., and Hirsh de LaViez of Washington, D. C., reported that they would abide by whatever decisions would be made at the meeting.

The entire third floor of the Congress Hotel was taken over for exhibits with the Steering Committee of the belief that this will be the biggest show in all of MOA's history.

The hotel has set aside outstanding individual rooms, famous to this hostelry, such as the George Washington Room, Abraham Lincoln Room, and others, for the use of MOA exhibitors.

The Congress Hotel, according to the management, is spending over a million dollars in redecorating and air conditioning the entire hotel.

Harry Eskey, convention manager of the Congress reported that it was his hope that MOA would make the Congress Hotel their permanent national headquarters.

He is working toward this end by making everyone who will attend the convention extremely happy and comfortable.

The past Monday (June 16) George A. Miller, president of MOA, Inc., met with the manufacturers association at the Union League Club here.

"The part the manufacturers will play in the MOA convention," Miller reported after this meeting, "will be announced at a later date."

All committees for the convention are already functioning, the group reported.

Hirsh de LaViez of Washington, D. C., heads the Entertainment Committee and has promised that, in addition to one of the greatest shows ever yet viewed at any convention, he is also making arrangements for entertaining all wives of conventioners and their friends during the days of the MOA show.

Ray Cunliffe and Phil Levin have been named Co-Chairmen for Exhibit and Reservation Arrangements.

This is the job they handled to perfection last year. They promised, with the grand cooperation of the Congress Hotel management, they believe that everyone will once again be most completely satisfied.

Reservations for exhibit space and for rooms are already coming in each day, both Cunliffe and Levin reported.

They also stated, "We urge everyone who wants to attend the MOA convention to instantly write to us for room reservations and for those who want to exhibit at the show to immediately get in touch with us. Space is going fast."

The MOA Convention will take place just before the NAMA show at the Palmer House.

Already a great many vending machine people have notified MOA officials of their plans to attend the MOA convention prior to taking in the NAMA show.

A Coin Machines "Success Story"

Witsen And Groentemann Make Good



ABE WITSEN



SOL GROENTEMANN

PHILADELPHIA, Pa.—This is the story of two young men who have in a short period of time become very important factors in the distribution and sale of new and used coin machines.

A few short months ago Abe Witsen and Sol Groentemann, associat-

ed together as owners of International Amusement Company, bought out the wholesale firm of Scott-Crosse Company, this city. The experience of both men was limited up that time with buying machines to be exported to their jobbing and operating offices in Europe, where offices are established in Holland, Belgium and Paris.

Upon taking over Scott-Crosse Company, these men started to organize the financial and physical phases of this distributing firm to an extremely efficient working order. Strangers in this territory, they soon made friends with their operator customers and all the other distributors, to the point, in such order, that the entire trade has accepted them 100 percent with complete confidence.

Organizing their office, stock rooms and shipping facilities was a task of staggering proportions. However, by hard work this problem was solved, and at this time the twenty or so employees move through the five story building without so much as a single hitch. On a recent visit to this firm, your correspondent was taken for a "Cook's Tour" through the building, and we were greatly impressed with the large stock of every conceivable type of equipment on hand, and how efficiently the machines were located, making it easy to keep a running inventory. Packing and shipping was being done orderly and scientifically.

With their outlets in Europe, Witsen and Groentemann conduct a very large export business. In addition the sale of machines to operators in their territory, as well as to others throughout the country, runs into "big business."

The firm distributes the equipment in their area for Gottlieb, Williams, Genco, and H.C. Evans.

Why "The Cash Box" Fights So Hard

Mr. Bill Gersh
The Cash Box
32 West Randolph Street
Chicago 11, Ill.

June 9, 1952

Dear Mr. Gersh:

This letter is to thank both you and Mr. Orleck for the nice story and cut which appeared in the May 10th issue of Cash Box on the re-association of the writer with Southern Music Distributing Company. To say the least it was a happy event for me, however I'll have some job in living up to all the nice things the editors had to say, but . . . I'll try real hard.

To express my appreciation and interest for the Cash Box and what it stands for in our industry would require more words than you would care to read, however to us fellows who "whack the bushes" for our livelihood it serves an indispensable need and purpose. Not only is the Confidential Price List considered final and absolute but the timely and concise editorials get across to the operator in a few well chosen words, the ideas and opinions most of us feel and know to be the true problems of our industry. With your persistent leadership in this direction along with our individual efforts, perhaps we can help the operator to better see his mistake in thinking that he can get along on the present day nickel and still give the location the out-moded percentage schedule of 50% of the take. It just don't "figger." Please keep up your good and valuable work. We need and want it.

Our congratulations to you on your forthcoming 10th Anniversary of the Cash Box and with all the success which you so richly deserve, I am

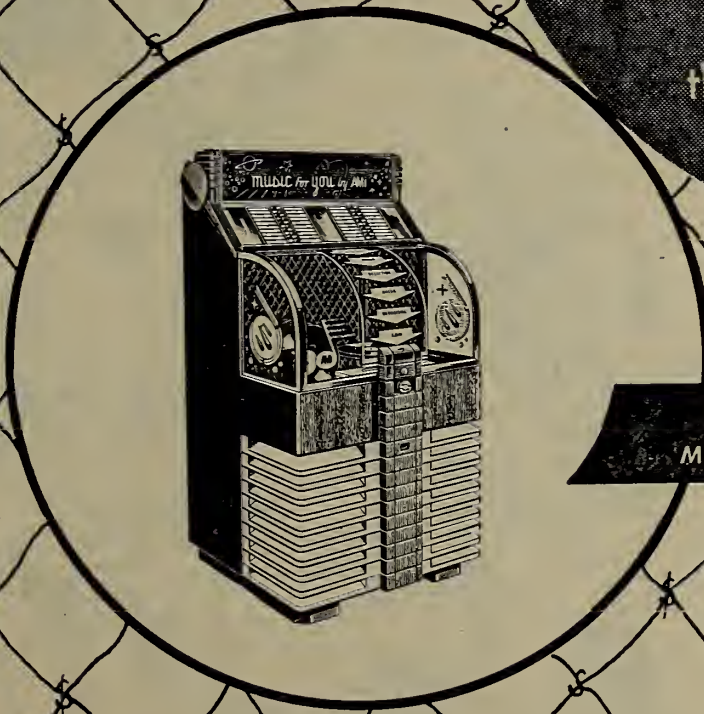
Sincerely yours,

Wm. L. Whitcomb
Southern Music Distributing Co.

net!

It may well be
 that there are untold millions of
 fish in the sea. The fisherman, however,
 lives only on what he nets.

So, too, does the juke
 box operator who nets more with
 the new Model "D."



THE "D" IS AVAILABLE IN 80- AND 40 SELECTION
 MODELS, BLOND OR MAHOGANY CABINETS.

AMI *Incorporated*
 General Offices and Factory: 1500 Union Avenue, S. E. Grand Rapids 2, Michigan

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!

MIKE MUNVES, "The Arcade King" celebrating his 40th Year of Service to the Coin Trade, Congratulates "The Cash Box" On Attaining It's 10th Birthday

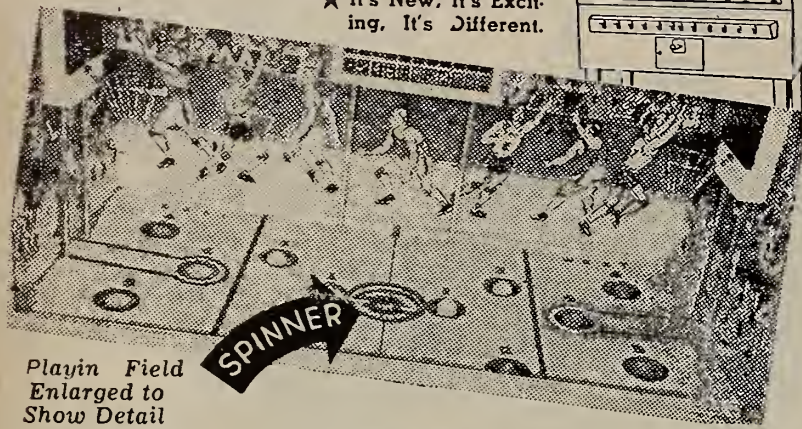
Here's A New Sensational Money-Maker!

A BASKET-FULL OF PROFITS with the SPINNING, FLYING BALLS

NEW DELUXE MODEL

SET-SHOT BASKETBALL

★ It's New. It's Exciting. It's Different.



Playin Field Enlarged to Show Detail

- ★ Real Basketball Action From Start to Finish.
- ★ Revolutionary Design, Handsome Hardwood Cabinet.

\$349.50

Truly an amazing game. Challenging competitive play on authentic basketball court. Brilliantly decorated . . . simple mechanism. A location tested, proven money maker.

1/3 With Order, Balance C.O.D.

DISTRIBUTORS, WRITE

Also the most complete line of arcade machines, new 1952 releases and old favorites available for prompt shipment to meet your last-minute needs. 1952 Illus. Catalog—Just Out—Write.

MIKE MUNVES CORP. 40 YEARS SERVICE
577 Tenth Ave. (at 42nd St.) BRYant 9-6677 New York 18, N. Y.

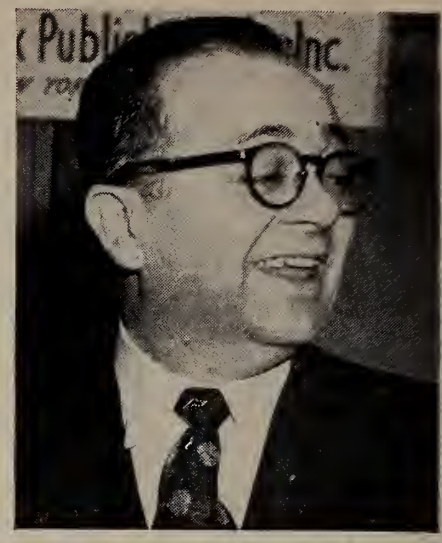
Music Ops Adding Cigarette Vendors To Augment Operations

NEW BEDFORD, MASS.—Officials of Eastern Electric, Inc., this city, report that they have noted that more and more juke box operators have undertaken the operation of automatic cigarette vending machines to augment their regular operations.

Eastern reports that it has observed that the most notable example of this trend is reflected in the middle western states. Bill Bye, mid-western representative, over a period of six months has effected the sale of almost a thousand Electro cigarette vendors, they state. The bulk of these sales were made to established juke box operators, most of whom had never before operated cigarette machines.

Bill Bye, well known as a sales representative for a leading phonograph manufacturer several years ago, says, "I am in an ideal position to observe the juke box to cigarette vendor trend, and, being so well known and respected by the trade, have been singularly successful in persuading music operators to branch into the cigarette field with 'Electro,' which I consider the best possible machine for the purpose of winning locations."

Thanks, Bill!



WM. E. (BILL) FITZGERALD

NEW YORK—Acknowledgment is made to Bill Fitzgerald, advertising and sales promotion manager for AMI, Inc., for a most wonderful suggestion he made to your editor which helped to solve one of our intricate technical problems in preparing the mechanical portion of this 10th Anniversary Issue.

Bill dropped into the office one day a week ago to say hello, while he was visiting in New York. While discussing many things, we mentioned this problem. Bill came up with a suggestion, which, with a slight embellishment solved the problem. Thanks, Bill.

FAMOUS "CASH BOX" "COINTOONS"

(Reprinted from May 30, 1944 Issue)



SCHOOL FOR COIN MACHINE MECHANICS

CIGARETTE VENDORS

- Silver Quarter Equipped
- Nat'l 930, 9 col. \$ 85.00
- Nat'l 750, 7 col. 85.00
- Uneda Pak 500, 15 col 110.00
- Uneda Pak 500, 9 col. 95.00
- Uneda Pak Monarch, 9 col. 110.00
- Uneda Pak Monarch, 12 col. 125.00
- C-8 Electric, 9 col. 185.00
- Keeney Electric 185.00
- Keeney Electric, new 269.50
- Ajax Elec., 8 col 150.00
- 12 Column Model E Uneda 75.00
- 15 Column Model E Uneda 85.00
- 7 Column Model 500 Uneda 75.00

CANDY VENDORS

- 10 National 9 Column Candy \$85.00
- 10 Rowe 8 Column Candy 60.00

JUMBO PIN GAMES

- Futurity, new Write
- Turf King \$150.00
- Winners 95.00
- Citation 40.00
- Gold Cup 40.00
- Photo Finish 75.00
- Champion 75.00
- United Steeple Chase 325.00
- Wms Sea Jockey 325.00
- Hay Burner 250.00
- Spark Plug 325.00

ARCADE EQUIPMENT

- Ace Bomber \$ 95.00
- Bat-a-Ball, new 75.00
- Boomerang 45.00
- Bally Big Inning 185.00
- Bally Defender 95.00
- Bally Heavy Hitter 69.50
- Bally Rapid Fire 125.00
- Chi. Coin Hockey 75.00
- Chi. Coin Pistol 100.00
- Chicken Sam 105.00
- Chi. Coin Basket Ball Champ 225.00
- Chi. Coin Goatee 125.00
- Dale Gun 75.00
- Edelco Pool Table 75.00
- Ev. Super Bomber 100.00
- Ex. Big Bronco, new 997.50
- Exhibit's Gun Patrol 225.00
- Ex Pony Express, used 395.00
- Keeney Sub Gun 125.00
- Keeney Air Raider 125.00
- Jack Rabbit 95.00
- Mercury Ath. Scales 79.50
- Muto. Photo, late 650.00
- Muto. Photo, early 350.00
- Muto. Drivemobile \$425.00
- Muto. Skyfiter 125.00
- Star Series 100.00
- Pop Sez 69.50
- Magic Pen 100.00
- Pitch'm & Bat'm 185.00
- Quizzer & Film 100.00
- Siro's Brush Up 50.00
- Sci Pokerinos Write
- Standard Metal Typers 300.00
- Midget Movies 150.00
- Silver Bullets 295.00
- Seeburg Bear Gun 225.00
- Six Shooter 100.00
- Supreme Bolascro 100.00
- Texas Leaguer 50.00
- Ten Strikes 75.00
- Undersea Raider 95.00
- Wms Super World Series 275.00
- W'cox Gay Recordio 150.00
- Wurlitzer Skee-ball 150.00
- Western Baseball 85.00

PIN GAMES

- Wms. Horse Shoes \$125.00
- Wms. Eight Ball 140.00
- Wms. Control Tower 125.00
- Got. Minstrel Man 135.00
- Got. Knockout 100.00
- Got. Triplets 125.00
- Rockettes 115.00
- Rose Bowl 155.00
- United Arizona 50.00
- United Utah 60.00
- United Harvest Time 65.00

BINGO GAMES FOR SALE

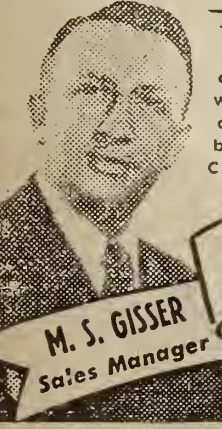
- Brite Lites \$375.00
- Coney Islands 475.00
- Brite Spots 475.00
- Spot Life 475.00
- Five Stars 175.00
- ABC 250.00

MUSIC

- 1015 Wurlitzers \$195.00
- 1080 Wurlitzers 195.00
- 1100 Wurlitzers 350.00
- Packard Manhattan 100.00
- AIREON SPEAKERS, brand new, Square with Fluorescent lights \$29.50
- AIREON SPEAKERS, brand new, Round, no lights \$21.50
- Each cabinet contains a 10" Jensen Speaker. Original price \$49.50

Terms: 1/2 deposit with all orders, balance C. O. D.

AMI Distributors for Northern Ohio NOW DELIVERING MODEL D



Cleveland Coin MACHINE EXCHANGE, INC.

2021-2025 Prospect Ave., Cleveland 15, Ohio All Phones: Tower 1-6715

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!

Gets "TOP BILLING" In Any Location!

**GOTTLIEB'S
FOUR STARS**



**FAST!
FLASHY!
COLORFUL!**

**MULTI-VALUE
ROLL-OVER**
for Replays When
Number Sequence is
Made or All 4 "Pop"
Bumpers are Lit!

SUPER REPLAY AWARDS
When Number Sequence is
Made and BALL TRAP is
Filled!

**BALL TRAP HOLES for HIGH
SCORE**—Also lights "Pop"
Bumpers and Roll-Overs for
Points. Replays When All Holes
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(Reprinted from June 13, 1944 Issue)



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**Ed Wurgler Sees Strong
New Equipment Trend In
Recent Far Western Swing**



EDWARD R. WURGLER

NO. TONAWANDA, N. Y.—Completing an aerial sales trip which included visits with most of Wurlitzer's distributors in the northwest, west and southwest portions of the United States, Ed. R. Wurgler, general sales manager for the Rudolph Wurlitzer Company, returned to the North Tonawanda factory on Monday, June 16. "For this time of the year there is an above average demand for new phonographs and I feel sure the entire juke box industry—operator, distributor and manufacturer alike—can look for 1952 to be a good year." This was Wurgler's reaction to his talks with distributors and operators in the western third of the United States.

"In the course of a two week trip it was possible to check at first hand operators getting ready for the summer business and they all feel that it should be good. High employment throughout the country in industries manufacturing both civilian and governmental goods assures a large amount of vacation money. Figures show that the public was never so loaded with cash as now. In 1947 the public saved less than four billion dollars yet by 1951 savings had gone up to more than seventeen billion and that having is holding in 1952. This makes for longer and better vacations by more people. In addition, these people have buying power. Today there is 136 billion in ready cash, currency and bank dollars. Six billion more than a year ago and three times the prewar total. This means more money to spend—more money in juke boxes," Wurgler related.

"Operators foresee a good season and have been placing new phonographs on their top summer spots," he continued. "The demand for the new Wurlitzer 1500 series phonographs is still at a peak which the factory's production is hard pressed to meet. There is a noticeable increase in the number of play spots which are being opened for entertainment of vacationers. Each of these is a ripe location for one or more phonographs which have the proper number of selections, play appealing features and good eye appeal. Our 1952 line certainly fills this bill as evidenced by continually increasing operator demand.

"We feel that we have hit on the right features to please patrons, location owners and to assure the operator substantial profit. It is becoming ever more obvious that we hit on exactly the right combination in designing a phonograph which plays 104

selections and which will allow the operator to program with both 45 and 78 RPM records in any percentage he desires. A great many operators personally express their admiration and appreciation for Wurlitzer's engineering ability in producing a phonograph which makes it possible for them to use the library of 78 RPM records they now have on hand and supplement them with the new 45 RPM records as they are available in hit and other type tunes."

Wurgler was accompanied on his western trip by Bob Bear and the two men visited distributors in Detroit, Minneapolis, Seattle, San Francisco, Los Angeles, Tucson and Dallas before returning home.

"There is little doubt that the coin operated music industry can look forward to continuing top business for the remainder of 1952," he concluded. "Those operators who buy new phonographs now for their summer locations will not only reap the profits of summer business but can fully expect to continue to get a high average take from their locations in months to follow. The current upswing of business is certain to be a boon to our business and operators ought to make the most of it by retiring many old phonographs which have lost their appeal and replacing them with the latest 'sure-fire' money earners which Wurlitzer offers today. It is good business from the operator's point of view and it will pay him well in location and customer appreciation as well as in cash."

Speaking about the new Wurlitzer 1500 and 1550, Wurgler expanded on the many features of these phonographs.

"While all coin-operated phonographs offer special features which make them attractive to the trade, Wurlitzer's 1952 line tops all others in the number of unique play attracting features which it offers," Wurgler stated. "Two items in particular are Wurlitzer 'exclusives' which cannot be matched by any other phonograph. Only the Wurlitzer 1500 and 1550 models can play 104 selections and only the WurliMagic Brain, incorporated in these models, makes it possible for the operator to program the phonograph with 45 and 78 RPM records intermixed at his discretion.

"The play appeal of the WurliMagic Brain feature is becoming increasingly apparent as more and more of these new phonographs go on location across the country. Patrons enjoy watching the ingenious mechanism as it selects the proper record, raises it into playing position on the turntable, spins it in the proper direction at the proper speed, selects the upper and lower tone arm as required and aligns the tone arm landing position to the proper record size. Considerable interest is also evinced in which speed record will appear to play the selected tune.

"Although the Models 1500 and 1550 do not carry an indicator which shows what speed record is on the phonograph for a particular number, a good many operators have made their own indication. It has been noted on machines in several locations that on the title strips appear the numerals 45 or 78, indicating the seven inch or ten inch size in that particular record. Some operators feel that this is of
(Continued on next page)

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ONLY WILLIAM'S "DOMINO" HAS ALL THESE FEATURES:

- ★ SPECIAL BONUS VALUE builds up to 10 REPLAYS and carries over from game to game to pull repeat play!
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- ★ SPECIAL BONUS LANE at bottom of field SCORES "SPECIAL BONUS" offer 1 to 6 ore mode!
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- ★ Players shoot point score and high score for replays!
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Williams MANUFACTURING COMPANY

CREATORS OF DEPENDABLE PLAY APPEAL!
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Wurgler's Far Western Swing

(Continued from preceding page)

added interest to the patron who enjoys the high fidelity music of the 45 RPM records and prefers to hear his number played at that record speed. Others argue that the surprise element is equally important and that patrons deposit additional coins to see the mechanism and play the varied size records without knowing in advance which size will appear when selection is made.

"The 1952 Wurlitzers, now being placed on location, have two decals applied on the inside of the dome directly above the metal frame. On the one to the left appears the legend 'See the WurlMagic Brain Play 45 and 78 RPM Records Intermixed.' The one on the right informs the patron that he may 'Make His Choice From Among 104 Selections.' Both messages are framed in the outline of the WurlMagic Brain head which has become a Wurlitzer trademark.

"These outstanding features coupled with the unusual eye-appeal of the 1500 and 1550 have caused an ever-increasing demand for these phonographs on top earning locations. The fact that either of the models can be equipped with Wurlitzer's Automatic Volume Level Control is an added attraction to the location owner who requires music at a constant volume level. More and more operators across the country are turning to the new Wurlitzer as the phonograph which offers more profit producing features than any other."

FAMOUS "CASH BOX" "COINTOONS"
(Reprinted from November 28, 1944 Issue)

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THRU THE COIN CHUTE EASTERN FLASHES

After long months of planning and working day and night, this our 10th Anniversary, is now in the final day of completion. It was a tremendous task, but as we watched the contents, both advertising and editorial copy, pass thru, we are thrilled to the core at the finished product. In all modesty, we believe we've given the coin machine industry a magazine the likes of which has never before been produced. It could only be done with the marvelous cooperation of the people concerned in this, the coin machine business—the operator, the jobber and distributor, and the manufacturer. The response has been so great, that we know definitely that we've been on the right track during our 10 years of publishing. We've tried to give the coin machine industry a magazine devoted exclusively to our own and affiliated businesses, feeling that the industry is so uniquely conceived that it can be served in no other way. That we've successfully achieved this purpose is proven by the many, many good wishes and compliments we've received, in the way of paid advertising, and from other friends who would have liked to be represented, but for one reason or another, couldn't. We thank them, one and all—and promise that we shall continue with one purpose in mind: To fight for the future prosperity and greatness of the coin machine industry.

Willie Aronson and Al Gilbert, who recently opened a jobbing office on coinrow, now have cleared their firm name. It's United Play Machines, Inc., located at 578—10th Ave. The firm will deal in used games and music machines. . . . Eddie Correston, Palisades Specialties, Cliffside Park, N. J., worried over his wife's illness. . . . Irv Morris, congenial Newark, N. J. distributor, visits all the wholesalers along coinrow. Irv doing a big job with Gottlieb's games. . . . Eddie and George Connelly, Ace Amusement Co., New Haven, Conn., make the rounds along coinrow. . . . Mac Friedman, coinman of long standing, running the "Fairyland" arcade on Queens Blvd., off Woodhaven. Mac is doing a big job there, especially with Exhibit's "Big Bronco," he tells us, and even the rainy week-ends we suffered recently didn't effect his business. He claims he dropped only 10% below his normal gross. . . . Well, wha'd'ye know, Hymie Koeppl of Koeppl Distributing Co. finally is convinced. He'll take a week or two vacation in the middle of July. "Right now," he says, "business is too brisk. Maybe it'll slow down a bit in July."

Everyone of his friends wonders how Mike Munves can continue at the terrific pace he goes at. Enjoying his best season of all times, Mike never stops for a second—always rushing from one end of his office to the repair department, to the stock rooms on the 2nd, 3rd, 4th and 5th floors, seeing customers, supervising shipments, etc. . . . Herman Paster coming into the big city for the Robinson-Maxim fight. . . . Willie Levey leaves for home, Miami Beach, Thursday (June 19). Claims it's too hot in New York City. . . . Barney (Shugy) Sugeran, Runyon Sales Co., happy as a lark over business. Doing great with Bally's "The Champion" horse and AMI's phonos. However, he states he could really go to town if he could get more deliveries of both items. . . . Mrs. Gurdon Browne, Paramount Vending Co., Beacon, N. Y., in town on a shopping tour of the wholesalers along the row. . . . Nat Cohn tells us that Lillie, his beautiful wife, is recuperating nicely from her recent operation. . . . Ann Sens, Dave Lowy's secretary, coming along fine after her recent accident, claims she wants to enter the high jump for this year's Olympic games. (She'll have to have some one around to lift her right leg which is still in a cast). . . . Joe Young and Abe Lipsky, Young Distributing, smiling happily now that deliveries of Wurlitzer's model 1500 phono is being stepped up. . . . Fred Iverson's wife is ailing. Fred is associated with Sheldon Sales, Inc., Buffalo, N. Y. . . . Albert Simon, Inc., filled with coinmen this very hot week—ops looking over ChiCoin's shuffle games, and in addition it's the only completely air conditioned stop on the row.

THRU THE COIN CHUTE DALLAS DOINGS

It's only Mid-June the State of Texas is in the midst of a heat wave, the likes of which is not expected until August. Just what effect this will have on summer business has not yet been indicated. So far the operators and wholesalers say that business is good. . . . We talked to Tommy Chatten just before he left on a trip to West Texas for Commercial Music Company. He said that Marion Jones, the Cash Box correspondent in New Orleans, was in Dallas for a few days. She is planning to go to New York in July for the music show. Tommy spent the weekend fishing at Lake Texoma with Bob DePriest. . . . E. L. Certain and Chick McKool are busy adding shuffle alleys to their routes. . . . Frank Emerson of Greenville was in Dallas getting new equipment this week. He is still dividing his time between the oil business and the juke box business. . . . Raymond Williams is back in Dallas after a visit to the San Antonio Branch of Commercial Music. Ed Wurgler, the general sales manager of Wurlitzer, was in Dallas last week.

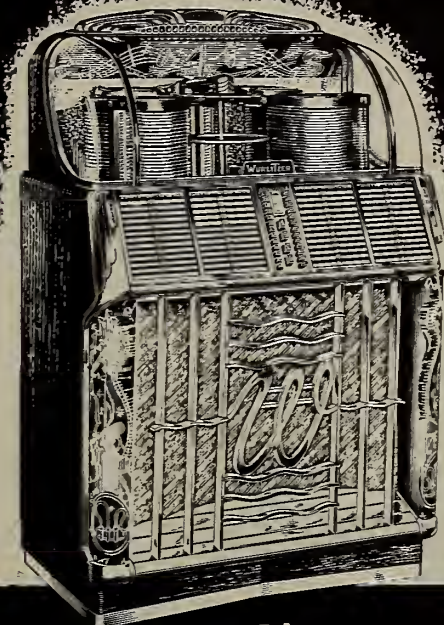
Toots Barnes of Dallas, Benny McDonald of Fort Worth and Jimmy Bounds are busy adding new equipment to their routes. . . . Ray Barnes, who spends about half his time playing golf, was in Dallas last week for the National Open at Northwood Country Club. Did you pick up any pointers, Ray? . . . Jimmy Garrett and Travis Richardson, both of Longview, were in Dallas on business last week. We saw, also, T. E. Johnson of Shamrock, Tom Lambert of Dallas and Bill Sheffield of Paducah. . . . We are sorry to see Audrey Hunter of State Music Dist., Inc., walking around on crutches. How did she get that way? Well it seems that she was out watering her lawn, her feet got slippery on wet grass. As she started up the stairs leading to the house, she slipped. The result was a sprained ankle.

Abe Susman has been shuttling back and forth between Louisiana and Dallas. He has oil interests in Louisiana and plenty of calls to make for his State Music Dist. Co. in East Texas. . . . George Bury of Hamlin was in town this week. . . . C. L. Ford is so busy in San Augustine that he calls his orders in to Mrs. Hunter. . . . Fred Barber over at Walbox Sales Co. says that business is so good for them that they've practically sold out of everything. There are new shipments on the way.

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Ops Report Present Equip't Precludes Any Possibility of Summer Slump. Claim Modern Phonos, Horses and All Other Equipment Has Great Public Acceptance. Shuffle Games, Pins and Bingos Especially Active. Many Predict 1952 Summer Season Will Be Greatest in Operating History.

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All machines clean and ready to go!

5 Seeburg 100-A	\$685.00 each
2 Seeburg 100-B	850.00 each
3 AMI Model "B"	.....	395.00 each
4 Wurlitzer 1015	.....	145.00 each
1 ChiCoin Derby	.....	245.00
2 Williams' Jalopies	.....	249.00 each

1/3 Deposit With Orders, Bal. C.O.D.

WANT—Premium Merchandise for Jobbing in Wisconsin

Donald Zak

3017 S. 14th St., Milwaukee 15, Wisc.

CHICAGO—The torrid weather of the first few weeks in June proved to the nation's coin machine operators that the summer season of 1952 would be one of the very greatest in history.

Noted games ops reported:

"This is the very first time that we have had such crowds enjoying equipment at outdoor locations.

"Furthermore," they state, "this is the very first time, at 10c per play, that games have won such tremendous acceptance from the public."

Music operators are just as enthusiastic over the summer season.

In the first place, as they point out, the city spots are, today, all air conditioned.

Their "country locations" are crowded with vacationers.

The size of the crowds are so great that even the resort owners never believed this could be possible.

All in all, everyone is of the opinion that the summer of 1952 definitely points the way to a season the like of which hasn't been enjoyed in many, many years by the operators.

For example, on the West Coast,

operators claim that during this summer they expect "really big action" on their horses which are, in the main, located out of doors.

This is also true of most of the rest of the country.

In addition, the operators of pins, bingos, and other type games, feel that the players are anxious to enjoy themselves wherever they travel.

Operators have arranged to get their games into spots which adjoin the most popular roadside places.

The entire industry continues on its boom with distributors urging manufacturers of phonos, for example, to ship as many in as they possibly can.

Others are urging their factories to get the leading games to them as quickly as they can so that they can put these into the operators' hands.

The summer season got under way with a tremendous lift because of the warm weather.

With this warm weather continuing thruout the country, many have found that their outdoor spots are doing better than urban locations they have at this time.

Congratulations to "The Cash Box"

CONTACT US BEFORE YOU BUY

FOR THEIR SPLENDID WORK IN THE COIN MACHINE INDUSTRY

Williamsport Amusement Company



233 W. 3RD STREET
WILLIAMSPORT, PA.
Phone: 2-3326—2-1648.

"Central Pennsylvania's Largest Distributors"

NEW PIN GAMES AT A SACRIFICE PRICE
IT'S A CLEAN UP SALE
ALSO A SPECIAL PRICE ON USED GAMES

Coven To Show New 1500 Wurlitzer In Peoria June 25

CHICAGO—Dave Bender of Coven Distributing Co., this city, advised that the firm had arranged for a showing of the new Wurlitzer phonographs and music accessories in Peoria, Ill. at the Jefferson Hotel's Sun Room on Wednesday, June 25.

"In addition," Dave Bender stated, "we are also going to conduct our regular Wurlitzer Servicemen's School at the same time.

"This will give operators, their wives and families, as well as the servicemen the opportunity to enjoy themselves all at one and the same time," he said.

Present from the Coven organization will be, Mr. and Mrs. Ben Coven, Dave Bender, Carl Christiansen, Lee Taylor, and a new member of their service staff, Jerry Scott.

"The showing," according to Bender," promises to be one of the most outstanding and best attended from all advance indications.

"We have contacted all the operators in the Peoria area and they all promise to be on hand," he concluded.

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"First" conditioned & re-surfaced
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THRU THE COIN CHUTE

NEW ORLEANS NOTES

The fishing bug seems to have bitten quite a few of our operators and I've really heard some good fish stories. Harold and Ben Cohn still spend every weekend on their boat. . . . Chip Cifplu has been having terrific luck. . . . Ditto, Frank King, Pete Licale, Bob Martin and Sam Serio. . . . The boys are also all looking forward to the tarpon rodeo at Grand Isle. The rodeo starts next month and most of the ops actively participate in this big, big event. . . . We found out this week that most of the ops are Pelican fans. We took in one of the home games and a lot of the cheering for our side was done by the ops. . . . Bob Rooney and Leonard Levine of the A-One Amusement Company, Baton Rouge, recently bought into the former operations of Pope and Hatch. They also added another partner, who will assist them in their actively growing business. These boys have certainly been aggressive in running their operation and from all indications, they are definitely in the business to stay. . . . Nick Carbajal, Crown Novelty Co., tells us that the pin game business is still good especially on bingo type games. The ops are buying in heavy quantities on all new pin games, which Nick says is a good omen of "no summer slump." . . . F. A. Blalock in Jackson, Mississippi. . . . We flew over to Texas a few days ago and lunched at Commercial Music Company with Paul Glass, Big State Amusement Company, Bob De Priest and Tommy Chatten. We also had an evening on the town with Juanita and Dewey Parsons of Dewey's Music Company. . . . Seen visiting the wholesalers: G & H Novelty Co., Empire, La.; G & S Amusement Company, Hattiesburg, Miss.; Ben Andrews, McComb, Miss.; C. L. Osburne, Denham Springs, La.; Dalton Laborde, Baton Rouge, La.; Marion Fusilier of Ville Platte, La.; Jack Voelkel, New Orleans; Bernard and Babbins, Luling, La.; Mitchell Moorehead, New Orleans; Willie Dyer, Marksville, La.; and Paul L. Russo of New Orleans, La. . . . Lou Boasberg, New Orleans Novelty Co., doing a terrific job with Bally's "Atlantic City." Simply can't get enough to satisfy the demand.

Dave Rosen
Does It Again

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Real Bargains on Music Machines
Cannot be beat in any way, shape or form, including price. Just look at these super values.

ROCK-OLA

1422	\$99.50
1426	129.50
1428—Blond	279.50
Commando	49.50
Master	49.50
Playmaster	79.50
Premier	49.50
Standard	49.50
Rocket 51-50 Record Job (cannot tell from new)	479.50

SEEBURG

100 Record—78 RPM—a terrific buy (cannot tell from new)	\$699.50
146—Remote	99.50
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'47 or '48 Cellar Jobs (like new)	Ea. 129.50
Gem	39.50
Hi-Tone	39.50
Plaza	39.50
Vogue	39.50

PACKARD

Model #7	\$79.50
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WURLITZER

500	\$49.50	850	\$49.50
600	39.50	950	79.50
700	69.50	1015	169.50
750E	79.50	1100	339.50
800	59.50	1250	469.50
1017 Cellar Job (like new)			149.50

AMI

Model A	\$365.00
Model B	445.00
Model C	525.00
Singing Tower	39.50

MILLS

Empress	\$49.50
Throne	49.50

We have many more special buys not listed. If you do not see what you want in this ad—write us immediately for the finest equipment and merchandise at the best prices.

Act Quickly—Order Today
1/3 With Order, Balance C.O.D.

ARCADE and LOCATION

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Bank Ball—Skee Alley	\$79.50
Chi. Coin King Pin (brand new—in cases)	249.50
Chi. Coin Play Ball	49.50
Evans 10 Strike	69.50
Fortune Telling Machine—standard make (like new)	79.50
Genco Baseball—Shuffle Type (brand new)	99.50
Genco Shuffle Target—this can make you a barrel of dough, especially at this price	149.50
Genco Total Roll	69.50
Seeburg Guns	49.50
Victory Special (can be used for parts)	10.00
Williams Double Header	99.50
Williams All Star, 5c-10c-25c chutes	39.50
Williams Quarterback, 5c-10c-25c chutes	59.50
Williams Star Series, 5c-10c-25c chutes	69.50

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FAMOUS "CASH BOX" "COINTOONS"

(Reprinted From July 24, 1945 Issue)



Congratulations "Cash Box"

Along with all in the industry we want to take this opportunity, on your Tenth Anniversary, to congratulate you most sincerely for the marvelous work which you have accomplished for the industry and the efforts, we feel certain, that you are going to put forth in the future, to raise the level of the entire field to the highest possible pinnacle of success.

T. B. HOLLIDAY COMPANY

727 MAIN ST., COLUMBIA, SOUTH CAROLINA

EDWARD C. KENNEDY

Advertising

159 E. Chicago Ave.
CHICAGO 11

Congratulations "Cash Box"

May you enjoy many, many more anniversaries for your outstanding service to the entire industry,
BEN GINSBERG
GINSBERG MUSIC CO., ROSWELL, NEW MEXICO

We, the members of the Phonograph Merchants Association in Cleveland, Ohio, wish you continued success with "The Cash Box."

It has earned its foremost and highly respected position by the fine, worthwhile service it renders to the operators. We here all realize the importance of your great work.

PHONOGRAPH MERCHANTS' ASSN.
CLEVELAND, OHIO

IMPORTANT NOTICE

IF YOU ARE A

JOBBER or DISTRIBUTOR

AND ARE NOT LISTED IN THIS ISSUE—FILL OUT THE FOLLOWING—AND YOUR FIRM NAME AND ADDRESS WILL BE PUBLISHED IN THE NEXT CLOSEST WEEK'S ISSUE SO THAT ALL WHO RECEIVED THE TENTH ANNIVERSARY ISSUE CAN ADD YOUR FIRM TO THE LISTS APPEARING HEREIN

(PLEASE PRINT)

FIRM NAME _____

ADDRESS _____

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(ENCLOSE ADDITIONAL INFORMATION ON SEPARATE SHEET)

AIRMAIL IMMEDIATELY TO:

THE CASH BOX

26 West 47th Street, New York 19, N. Y.

First Distributors Publish First "Gift Book"

CHICAGO—Wally Finke and Joe Kline of First Distributors, this city, showed their first "Gift Book" this past week.

It's already in the mails to their many customers throughout the country, they advise, and it will continue to be mailed from now on.

This is one of the largest gift catalogs of its type ever published. It contains over 100 pages featuring over 2,000 items of all kinds.

The book itself is bound in beautiful red plastic.

All prices are at retail so that the operators can use the book to show the items to their customers.

A special wholesale price list is contained in the front. This can be removed and saved by the operator, prior to showing the catalog to his customers.

The book is both lithographed and

printed. It also is bound up with full color pages from many leading manufacturers.

It lists premiums, prizes, gifts, novelty merchandise and merchandise for resale.

It has incentive plans and many vitally important facts for operators on how to best cash in on the correct use of premiums.

It also features merchandise never before contained in any gift book published in the industry.

"In fact," as the men at First Distributors claim, "this is one catalog which supplies completely the operator for all types of gifts he gives to his locations."

The First Gift Book has already created quite a furore among those who have received it. Many have phoned the firm to compliment them on this beautiful and thorough job.

Connecticut State Coin Assn Holds Big Meeting

Many Out-Of-Town Guests Address Group

HARTFORD, Conn.—The Connecticut State Coin Association held its biggest meeting of all time on Thursday, June 12, playing host to a number of important visiting guests. This meet, arranged by James Tolisano, president and Abe Fish, honorary president, brought out about 100 coinmen, including the guests.

The group listened to talks by several of the visitors, which stressed the value and purposes of associations. Foremost points delved into were: Through combined strength the industry is able to combat legislation,

both on a local and national level; Operators are able to attain a higher standard of living; Greater courtesy and efficient service is possible; and closer good-fellowship is developed among the members of the association.

Among the visitors attending were: George A. Miller, president of MOA; Sidney Levine, N. Y.; Al Denver, N. Y.; Harry Rosen, N. Y.; Barney Sugerman, N. Y.; Art Daddis, AMI traveling engineer; Jack Gordon, Seeburg district manager; Si Redd and Bob Jones, Boston, Mass.; Carl Pavesi and John Wilson of Westchester, N. Y.

Chicago Music Ops Set July 23 Date For Golf Tourney At Bunker Hill

Expect Tremendous Turnout Will Make This Tourney Largest In Assn's History

CHICAGO—The Recorded Music Service Association (the organization of Chicago's juke box operators) set July 23 as the day for their annual golf tourney.

The place will again be Bunker Hill Golf Club, 6700 North Milwaukee Ave., this city.

The ops expect this year's golf tourney to be the biggest in all their history.

Committees are being arranged among the recording firms, phono manufacturers and the distributors.

The plan will be for these committees to handle the details of bringing their men to this tourney and also

to keep things moving smoothly and satisfactorily for all who will attend.

Advance indications show that the crowds that will be present at this golf meet in the afternoon, and at the dinner in the evening, will exceed anything ever before known to the association.

"In fact," as Ray Cunliffe, president of the Recorded Music Service Association stated, "There is no doubt anymore that this tourney will be the biggest in all of our history."

"Advance reservations indicate that the crowds already coming are bigger than those we had last year and, frankly, we haven't yet officially started to drive for attendance."

Westchester Music Guild Holds Elections

Return Same Group Of Officers For Another Term

WHITE PLAINS, N. Y. — The Westchester Music Guild met at the American Legion Hall, this city, on Monday night, June 16 for the purpose of electing officers.

Practically every member of the association was on hand, making this one of the largest meetings held by this group.

All incumbent officers were re-elected to serve another term. Returned to office were: Carl Pavesi, president; Max Klein, vice president; Seymour Pollak, secretary; and Louis Tartaglia, treasurer. The Board of Directors, consisting of the above officers, includes two returning coinmen, Arone Goldberg and James A. Smith, as well as two new men, Nathan Bensky and Joseph Weisz.

Reports by the various committee members who supervised the recent annual banquet (and did such a wonderful job) were read to the members, and it was agreed to continue the practice of conducting these affairs in the coming years.

Employees To Go On Vacation July 3



W. S. "SI" REDD

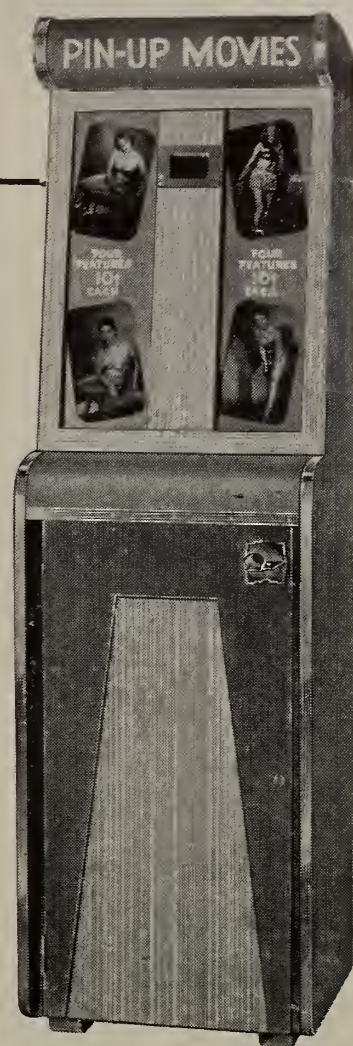
ALLSTON, Mass.—Si Redd, head of Redd Distributing Company, this city, reported that beginning July 3 all of the employees of the firm will go on a two-week vacation.

The company will resume business on Monday, July 21.

(Ed note: Si didn't state whether or not he'd be away from the offices at that time or not.)

The Redd organization is distributors for some of the leading manufacturers, including AMI phonos and Bally games.

FIRST IN Coin Operated Music Machines!



CAPITOL PROJECTOR CORP.

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- PIN-UP MOVIES
- MIDGET MOVIES

Automatic 16mm. equipment that has served the amusement industry with distinction for the past 28 years.

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CAPITOL PROJECTOR CORP. Dept. C
556 West 52nd Street • New York, N. Y.

FAMOUS "CASH BOX" "COINTOONS"

(Reprinted from March 10, 1945 Issue)

WHAT'S LEFT FROM YOUR DOLLAR INCOME AFTER DEDUCTING....



\$ OPERATING EXPENSE
\$ LABOR COST
\$ DEPRECIATION
\$ SUPPLIES COST
\$ PARTS COST
\$ LICENSES
\$ INCOME TAX
\$ NOTES INTEREST
\$ HIGHER PRICED MACHINES
ENTERTAINMENT EXPENSE
LEGAL EXPENSE
Div. M. S.
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- Chicago Coin Machine Co.
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OVERHEAD SCOREBOARDS

15-21 point game, with "Hidden Horsecollar" feature. Double faced, adjustable plugs 2 to 5 coins \$139.50
 WALL MODEL \$109.50
 Shuffle Lock Timing Mechanism—eliminates practice play \$97.50

DISTRIBUTORS—WRITE!

CASCADE PRODUCTS CO.

153 CHESTNUT AVE., IRVINGTON, N. J. (Phone: ESsex 3-6400)

STOP CLUCKING!

START CROWING!

(Reprinted from September 22, 1951 Issue)

Those nice, big, fat old cluckers had themselves a grand, old, clucking time this past summer. They clucked and clucked and clucked. And tho they kept tongue in cheek they continued clucking away.

All the time dipping into those nice, big, over-stuffed food troughs, and enjoying their long, lazy vacations immensely.

The cluckers have always been with this, and every other industry. And will continue to be the loudest heard of all members in all industries.

They just love to cluck. They feel they can't lose by clucking about hard times a'comin' and about how black things can get. If things get better, people forget them and their clucking.

If things do ever get as bad as they cluckingly claim they will, then they can always cluck even louder with that gloomy old, standby, "I told you so."

The time for those well fed, nicely rounded, lazy, old cluckers is long past. These clucks will cluck regardless of the best times any businessman can ever hope to enjoy.

Clucking comes naturally to the cluckers. They couldn't long live without clucking about something. Anything.

They even cluck while they stuff their nice, fat gullets, and continue to enjoy themselves every whichaway.

Clucking is their national pastime. Their fondest sport. Their greatest enjoyment.

The time to stop the cluckers from clucking is right now. Today.

Why? Because it's time to crow again. To crow as loudly as anyone ever did crow.

This is one time when all can sense boom times ahead.

There's more money in the nation's

savings accounts than ever before in the history of the country. People are getting ready to work longer and work harder than they ever did before.

The large defense manufactories are clamoring for more, more, and still more overtime help. That means more money in the pockets of America's entertainment loving public.

And what entertainment is more pleasant, more relaxing and, especially, more economical, than coin operated entertainment?

Here is the acme of economy where entertainment is concerned and, what's more, brought right to the doorstep of Mr. and Mrs. Public. Right to the places they most frequent.

Made to order to relax them from overworked and overtired nerves. Thrilling them into forgetfulness of the long and hard overtime hours they have worked.

And yet, at the very same time, offering them the most economical pastime they've ever enjoyed. That's coin operated entertainment.

So, the time to crow, and definitely not to cluck, is here. This is the time when the members of the industry can be most optimistic. They are heading into a boom.

They will be among the very first to profit from the relaxing entertainment the public desires, as overtime and overwork become the order of the day.

This is one time, as defense industries get going into high scale production, the trade knows it is assured the biggest play action it has ever enjoyed.

Neither a nickel nor a dime makes much difference, as long as America's workers can enjoy themselves, relax for a while, and continue on joyously refreshed.

The "workingmen's clubs" of the nation—the local taverns, drug stores, cigar stores, lunch wagons, and other meeting places, will again be enjoying greater patronage.

The big defense factories are getting under way. People hear the call to work. But, all work and no play, certainly isn't going to do anyone much good.

So the worker hies himself over to his "club" (the tavern, drug store, luncheonette, cigar store, or whatever spot is most popular in his town, or in his big city naborhood) and there after work, for a few hours, he relaxes with the music of a juke box and the thrill of a coin operated game.

This, then, is something for all engaged in the coin operated entertain-

ment field to crow about. Crow loud and long. Crow so loud that the cluckers will simply be drowned into the oblivion of their false clucking.

The average man engaged in the industry is an astute business man, but, at the very same time, a great optimist.

Optimism of the future and belief in himself, faith in the Almighty, and continued hard working drive, built this country.

Built it to the mighty point it has reached today. The world's leader. The world's protector. Guardian of freedom. Oasis of the oppressed. Grandest land there ever was.

Certainly cluckers don't build. They tear down. They depress. They confuse.

Damned to the cluckers who cluckingly cluck people out of great futures.

Praise to the crows who, by crowing loud and long, having the conviction of this grand nation, have built this industry (as well as all other industries) to ever greater and more respected heights.

This is the time to crow. To crow loud and long. To get everyone in the industry into action. Into harder work than ever before. To forget working hours in the interest of better business.

To crow themselves into the top spot in the entertainment world. To prove to America that the products of this industry are the revitalizing entertainment of America.

The economical, relaxing, thrilling, pleasant, enjoyable entertainment that the people want. The entertainment the average man and woman in this great nation, can easily afford and most sincerely desires.

This is, then, the time to stop clucking and start crowing. There's nothing like an optimistic smile of confidence to help people to help themselves.

There's nothing like a pat on the back. A joyous word to help people get into action. Get going. Do things. And to encourage people to fight their way ahead.

There's nothing like the coin operated entertainment products of this industry to bring back revitalized enthusiasm to the nation's workers, so that they return to their jobs after pleasant, relaxing, economical enjoyment with greater verve than ever before.

Stop clucking! Start crowing! Get that boom going. Let every member of the industry help all people with whom he comes in contact to smile, to believe, to go on ahead, stronger in their conviction and with more faith in themselves than ever before. Start crowing today!

Congratulations And Best Wishes

on your

10th ANNIVERSARY

We are always willing to take exclusive agencies in any coin-operated machines fields.



1807-15 NOTRE DAME STREET, WEST

MONTREAL 3, CANADA

The First Coin-Operated Machine



NEW YORK—Here is what historians call "The First Coin Operated Machine."

Research students claim it was in use about 500 B.C. in Greece. It was a drink vendor (not a cold soft drink or a hot coffee beverage—but just luke warm water).

Set up in the village square, weary, footsore and thirsty travelers inserted a coin into the top of the machine. This released some kind of a gadget which permitted water to flow thru an opening at the bottom. Whether the patrons placed their mouths to the opening, or whether there was a cup of some kind available is not known. Who the operator was (individual or government) isn't known either.

NPA Frees Mfrs Of Direct Copper & Aluminum Allocation Curbs

WASHINGTON, D. C.—In its most significant step yet toward relaxing basic materials controls, the National Production Authority this week freed the bulk of copper and aluminum users from direct allocation control, starting July 1.

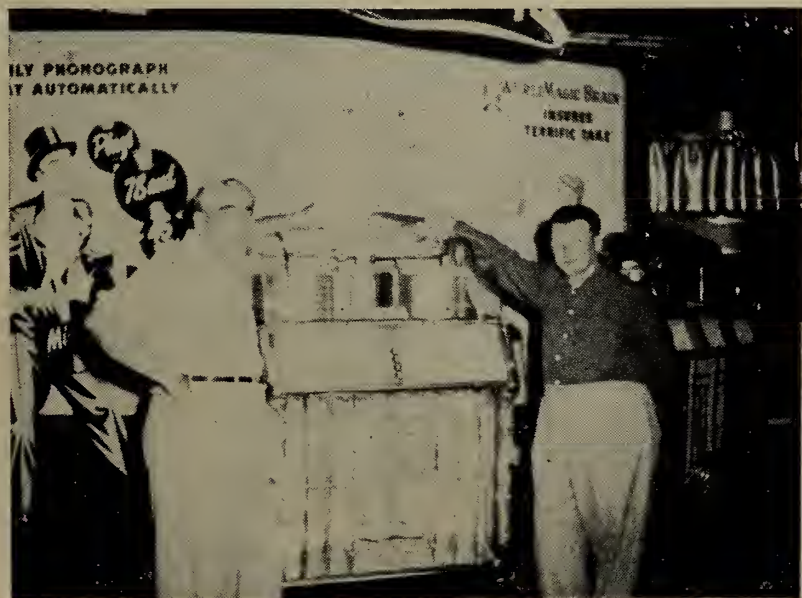
NPA recently readjusted upward the allotments for the third quarter, but this week's move virtually removes manufacturers under "B" products classification from being subject to allotment applications.

This condition was caused primarily by the amount of these metals now available thru import.

Here are the changes:

- 1) Permits manufacturers to self-certify up to 10,000 lbs. of copper and 20,000 lbs. of aluminum per quarter regardless of their base period usage.
- 2) Permits manufacturers to self-certify up to 20,000 lbs. of copper and 40,000 lbs. of aluminum providing they do not exceed their base period usage.
- 3) Permits manufacturers to self-certify up to 40,000 lbs. of copper and 60,000 lbs. of aluminum providing their certification does not exceed 75 per cent of their base period usage.

Canadian Distrib Visits Lieberman



MINNEAPOLIS, MINN.—Harold Lieberman, Lieberman Music Co., this city, played host last week to a visiting coinman from Toronto, Canada, Art Lipton, of Siegel Distributing. As both are Wurlitzer distributors they surrounded the new model 1500 for the above picture. Lipton is on the right.

UNITED'S
Genuine
FORMICA TOPS

8" size \$18.50 9" size \$19.50

Minimum Order—5 Tops

EMPIRE

BINGO 5-BALLS					
BOLERO	\$375	BRIGHT SPOT	\$450	ABC	\$275
SPOT LITE	525	BRIGHT LIGHTS	375	5 STAR	225
CONY ISLAND	475	LEADER	395	LITE-A-LINE	175

<p style="text-align: center;">5-BALLS</p> <p>NEW</p> <p>Wms. Domino</p> <p>United Bolero</p> <p>Offt. Cross Roads</p> <p>Chi. King Pinf</p> <p>Bally Atlantic City</p> <p>Sweetheart</p> <p>Oasis</p> <p>Harvest Time</p> <p>Arizona</p> <p>Jeanie</p> <p>Stop and Go</p> <p>Her Rod</p> <p>Playland</p> <p>DREAMY</p> <p>Canasta</p> <p>Thing</p> <p>Judy</p> <p>De-Icer</p> <p>Rocket</p> <p>Tri Score</p> <p>Bank-a-Ball</p> <p>Be-Bop</p> <p>FRESHIE</p> <p>Mercury</p> <p>Campus</p> <p>College Daze</p> <p>Tahiti</p> <p>Shantytown</p> <p>SO. PACIFIC</p> <p>Boston</p> <p>Tumbleweed</p> <p>Football</p> <p>Lucky Inning</p> <p>Maryland</p> <p>Utah</p> <p>Double Shuffle</p> <p>Rip Snorter</p> <p>Tampico</p> <p>Sharpshooter</p> <p>Champion</p> <p>Quarterback</p>	<p>DALLAS</p> <p>Buffalo Bill</p> <p>Just 21</p> <p>Bowling Ch.</p> <p>St. Louis</p> <p>Majors of '49</p> <p>Big Top</p> <p>Selectacard</p> <p>Buttons & Bows</p> <p>Telecard</p> <p>Black Gold</p> <p>Super Hockey</p> <p>Holiday</p> <p>Phoenix</p> <p>TUCSON</p> <p>Buccaneer</p> <p>Round Up</p> <p>Grand Award</p> <p>Moonglow</p> <p>Puddinhead</p> <p>Thrill</p> <p>Alice in W/land</p> <p>Summertime</p> <p>Yanks</p> <p>Robin Hood</p> <p>Ali Baba</p> <p>Humpty Dumpty</p> <p>Floating Power</p> <p>Cinderella</p> <p>Spin Ball</p> <p>Star Dust</p> <p>Trade Winds</p> <p>Wisconsin</p>
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SHUFFLE GAMES

UNITED OFFICIAL SHUFFLE ALLEY, 8 or 9 Ft.

UNITED 6-PLAYER SUPER SHUFFLE ALLEY

Star Bowler, 10' 2-player, wood balls

Exhibit's Twin Rotation

Write for Prices

Formica Tops Installed on United and Chicoin Shuffle Games—\$15.00 extra.	
United 6-Player, Wood Top United 6-Player, Formica Top United Deluxe 6-Player United 5-Player United 4-Player <p>UNITED TWIN REBOUND</p> United Twin Shufflecade Un. Double SA Express Rebound, 8' United Shuffle Slugger United Skee Alley Un. 2-Player SA Express United Single SA Rebound United SA Express, 6' Un. Double Shuffle Alley <p>UNITED SHUFFLE ALLEY EXPRESS</p> United Super Shuf Alley Jni ed Shuffle Alley W/Disap. Pin Conv. Univ. High Score Bowler Univ. Super Twin Bowler Chicoin 6-Player, Formica Top Chicoin Shuffle Horse Shoes Chicoin Pin Lite Bowler Chicoin Bowling Classic Chicoin Trophy Bowl Bally Hook Bowler Bally Shuffle Line <p>RALLY SHUFFLE BOWLER, 9 1/2'</p> Bally Speed Bowler, 9 1/2' Exh. Strike, 9 1/2', 2 Player Gottlieb Bowlette, 63" Keeney De Luxe League Bowler Keeney ABC Bowler Keeney Big League Bowler Keeney League Bowler Keeney Double Bowler Wms. Double Header Genco Shuffle Target, 10' or 8' Genco 8 Player Shuffle Table	\$275.00 309.50 339.50 245.00 220.00 165.00 195.00 139.50 99.50 79.50 139.50 89.50 109.50 79.50 39.50 29.50 39.50 179.50 109.50 319.50 129.50 125.00 109.50 119.50 175.00 125.00 29.50 39.50 89.50 59.50 329.50 39.50 225.00 195.00 125.00 79.50 129.50 149.50 One - Half Deposit With Order, Balance C. O. D. or Sight Draft

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MOE FINE

ROXY SPECIALTY COMPANY

703 NOTRE DAME ST., WEST, MONTREAL, QUE., CANADA

Max Brown says:

"You'll Like The Way We Do Business"

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Rock-Ola Names Flory And Bruun

CHICAGO, ILL.—As part of a stepped-up program of organizational development to meet an expanding market, Rock-Ola Manufacturing Corporation, this city, has appointed E. W. Flory general sales manager of the Furniture Division and John King Bruun administrative assistant according to an announcement of David C. Rockola, president.

Flory has been Mid-western Sales Manager for Grosfeld House, Inc., of New York, for twelve years and for eight years prior to that was with Robert Irwin of Grand Rapids.

Bruun was with Gartner and Bender, Inc., of Chicago for fourteen years where he was administrative assistant to the President.

FAMOUS "CASH BOX" "COINTOONS"

(Reprinted Many Times)



KEEP IT CONFIDENTIAL!

Gottlieb Ships New 5-Ball "Four Stars"

CHICAGO—D. Gottlieb & Company, this city, this week brought out its latest five-ball machine "Four Stars." Described as one of the most flashy and colorful novelty games ever produced, "Four Stars," in addition, has the usual high powered play appeal of all Gottlieb games.

Some of the features of "Four Star" are its multi-value roll-over for replays when number sequence is made or all 4 "Pop" Bumpers are lit; Super Replay Awards when number sequence is made and "Ball Trap" is filled; "Ball Trap" holes for high score—also lights "Pop" Bumpers and roll-overs for points: replays when all holes are filled; 4 "Pop" Bumpers and 4 Flippers.

As is the usual practice with D. Gottlieb & Company, "Four Stars" had undergone extensive location tests and had proven itself one of the best money makers turned out by this factory.

Distributors have already received shipments and the game is available at all these firms.

Congratulations "Cash Box"

MORRIS GOLDMAN
MORRIS MUSIC CO.

3311 Burlingame Avenue
DETROIT 6, MICHIGAN

WE GOT 'EM BUT GOING FAST

BRIGHT LITES	.....	\$375
BRIGHT SPOTS	.....	\$475
SPOTLITE	.....	\$535

ORDER NOW!
NEW UNITED 6 PLAYER
NEW KEENEY 4 PLAYER
MYSTERY SUPER
NEW KEENEY 6 PLAYER
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525 S. High Columbus 15, Ohio
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Best Wishes

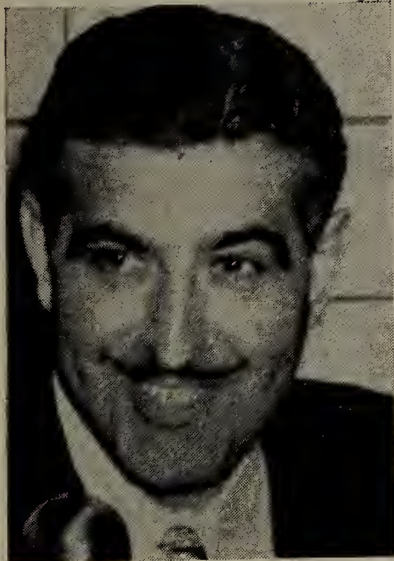
on your **10th Anniversary**

from . . .

Nate Schneller, Inc.

222 W. Diamond St., Phila. 22, Pa.
(REgent 9-5618)

**Coven Distrib Co.
Closes Saturdays
During July & August.**



DAVE BENDER

CHICAGO—Dave Bender, of Coven Distributing Company, this city, advised this past week that the firm had decided to close Saturdays all during July and August.

Bender stated, "We believe during the torrid months of July and August that our employees should have the benefit of a full holiday each Saturday.

"We also believe that not only is this appreciated by our employees but that it meets with agreement of all our customers.

"The average operator is either away for the weekends during July and August or is busy on his route so that on Saturdays there is little, if any business, whatsoever.

"Ben Coven, therefore, decided that all the employees of our organization should enjoy Saturdays as an extra holiday during these two months," Bender concluded.

HIGH SCORE FOR WEEK!

4 PLAYER SCORING!

**MATCH SCORE OR MYSTERY SCORE
EITHER ONE OR BOTH CAN BE ELIMINATED!**

all
OF THE BETTER
MONEY MAKING
FEATURES OF
EVERY POPULAR
BOWLER *plus*
SMART OPERATING
INNOVATIONS!

THE ONLY BOWLER COMBINING SUCH FEATURES!

**Keeney's HIGH SCORE
LEAGUE BOWLER**

- ★ Match Score or Mystery Score at option of operator to suit changing location requirements!
- ★ Can pick up any combination of pins including 6-10 and 4-7 split!
- ★ Plastic EVER-SLICK Silent Playfield
- ★ Keeney's Jumbo Fly-Away Pins!
- ★ 20-30 Automatic Scoring
- ★ Up to 4 Players Each Game

**SEE IT!
PLAY IT!
INSTALL IT!
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**2
SIZES:**
9 FT. LONG
2 FT. WIDE
8 FT. LONG
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Order FROM YOUR
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Remember
**HIGH-SCORE
MATCH AND MYSTERY SCORE
TAKE IN MORE!**

FAMOUS "CASH BOX" "COINTOONS"

(Reprinted From May 20, 1946 Issue)

**YOU MUST GET A
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OPERATORS

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So this is the big one, and you may be sure the boys along Pico Blvd. have been waiting on it. . . . Visiting the City of the Angels in past week were Ed Wurgler of the Wurlitzer Company and Bob Bear, who helped Paul and Lucille Laymon celebrate Charlie Daniels' 39th birthday (Jack Benny's count, we suspect) out at the Laymon hacienda. In the firm belief that Father's Day should truly be father's day, Charlie will join Wurlitzer mechanics Carl Johnson and Don Gilbertson and Wurlitzer salesman Jim Wilkens in a fishing trip out to Muntz Lake over the weekend. We understand only reason Ed Wilkes didn't go along is he didn't want to show the other boys up. Mechanic Red Creswell is doing his fishing up at Las Vegas and, if he snags a live one while vacationing, figures to continue on to Colorado. Things are really humming at Laymon's, with the Wurlitzers in demand and Bally's "Atlantic City" one of the most popular games in a long time. Seems used equipment, music and games, is really stepping out, what with the beach spots joining the mountain resorts in full swing.

Nick Carter is keeping on the move, heading for Bakersfield shortly after returning from that Fresno trip. Seems his only problem these days is keeping those AMI machines coming in fast enough to keep up with demand. . . . Busy as bees are Al Bettelman and Fred Gaunt at C. A. Robinson's, with many operators now making this spot their game headquarters. . . . Word just caught up with us belatedly that Harry Snodgrass of Pantages-Maestro has moved up to Albuquerque to run that big route the firm bought a while back. . . . Stan Turner, formerly Wurlitzer man with Paul Laymon and other distributors, is now doing nicely on his own with a Hit Parade Record Service. . . . Found Lyn Brown a little under the weather with a summer cold, but still excited about a big shipment of Exhibit's "Big Bronco" due in and also waiting on that "Twin Rotation" game that's expected to be such a hit.

Phil Robinson was just back in from Bakersfield and waiting on the new Chicago Coin 5-ball, rumored as a mighty fine game, while doing a big job on his company's "6 Shuffle Player." Phil credits the Dan Stewart Company with doing an excellent job in the local area on the shuffle game. . . . Dan Stewart was just in from Salt Lake City, with Bob Bever taking a turn at affairs up there. Understand from Dan that the Rock-Olas are still moving out faster than he can get them. . . . Busy with arcade equipment was Jack Simon, who's also doing a big job on Bally's "Atlantic City" and the "Buccaroo" horse.

On the Row: Ivan Wilcox of Visalia. . . . Portersville's H. L. Smith. . . . Ray Hernandez from Puento. . . . Carl Honeyman, Charles Allen and Charlie Cahoone of Long Beach. . . . San Pedro's Johnny Ketchersid. . . . T. H. Loo of El Centro. . . . Barstow's Lela Smith. . . . Lee Nelson of Santa Ana. . . . Milton Noriega from Colton. . . . Johnny Huntsman of Tulare. . . . Mrs. P. A. Barnes of Baldwin Park.



North, east, west, and south, that is where all the operators are heading to or coming from. . . . Ozzie Truppman and family are visiting the Twin Cities. Ozzie is associated with the Bush Distributing Company of Miami Beach and Jacksonville, Fla. . . . Murray Kirschbaum of Minneapolis is in Miami Beach attending the Shrine Convention there. Murray is a member of the crack marching unit of the Zurah Temple. . . . Mr. and Mrs. George Maley are taking a two-week trip to North Carolina where they intend to visit George's sister. George runs the Anchor Novelty Company in Minneapolis. . . . Archie Pence of the Automatic Piano Company in Minneapolis is vacationing in Canada and is trying to catch the elusive Northern. . . . Hank Vangen of the L. S. Vangen Company of Minneapolis states that he is going to take some time off now that his service man, Carl Christianson, is back from a two-week vacation in the Duluth area. . . . Some of the operators who are attending to business and made the trip into Twin Cities to pick up supplies and equipment for their routes were: B. F. Kragtorp of Crosby, Minn., Donald Isensee of Frontenac, Minn.; Mr. and Mrs. Fred Kirschman, St. Cloud, Minn.; George Cossette of Brainerd, Minn.; Lyle Kesting of Bellingham, Minn.; Wes Rydell of Mora, Minn.; and Ted Heil, Gaylord, Minn.

Oscar Winter of La Crosse, Wis., had not been in to the Twin Cities for some time and therefore when he made the trip to Minneapolis he took his wife and son along. . . . R. E. Aherin of La Moure, N. D., made a quick trip into the Twin Cities. . . . Art Lipton, general manager of Siegel Distributing Company, Toronto, Canada, stopped in the Twin Cities to say hello to friends on his way back to Canada. . . . Paul Felling of Sauk Centre, Minn., took some time off from his farming to pick up some supplies and records for his route. . . . Jack Garrett of Minneapolis is a walking chamber of commerce; he states that fishing was so slow on Lake Winnebegosh that it took him all of twenty minutes to catch his limit of walleyes. . . . Maybe Walter Witt of Minneapolis has heard this fish story because he is planning his fishing trip for the Grand Rapids area. . . . Don Carmichael of Minneapolis is going to try his hand at catching some of those 18 and 20 pound northern when he goes up to Lake Nipigon in Manitoba, Canada.

THRU THE COIN CHUTE

CHICAGO CHATTER

This is, truly, one of the toughest columns we've ever yet been asked to write in all of our ten years with The Cash Box. The kind of column wherein we would like to recall some old and fond and, perhaps, sentimental memories. The kind of column, likewise, wherein we should like all of you who read this, to know how really hard we worked to get The Cash Box started on its way ten years ago. . . . and also how hard we've worked ever since, to keep The Cash Box ON TOP. . . . Is there ingenuity in this business? Remember back ten years when two guys worked together out on the north side? On Broadway. Two guys showed us, in those days, where they were getting their lead solder. Believe it or not, from the lead droppings that were on the bottom of the pin game cabinets of the games they were, at that time, revamping. And what great, great games they produced. (Just one teeny example of how ingenious the guys in this coin biz are). . . . How well we remember a visit to an upstairs' apartment in that United factory on upper Broadway. Way back when the refrigerator had anything but food in it. And how Lyn Durant could roll with the punches of a paddle when his birthday came around.

A guy named Ray Moloney who became so intense about war work, while that desperate World War struggle was on, that he worked around the clock to win more "E's" than anyone ever tho't could ever be awarded. A great and grand honor for a great and grand guy. . . . And Johnny Watling making a speech on his "E" Award at the Morrison with the spotlight in his eyes. And all those big shots sitting listening. As well as all the employees. And many others. And Johnny cracked, "For holy smokes, cut out that light. I can't read what's on this paper." . . . And Walter Tratsch of ABT, when he invited us into his private office, after we had started those few mimeographed pages (called "The Cash Box"). We had a couple of beers with Walter from his refrigerator. And Walter said, "Beel, I t'ink you gonna make it". (Never forgot it, Walter. Thanks again).

When we popped into Louisville, Ky. bright and early in the dawning (and believe us traveling by rail was rough, but rough, in those war days) and we walked around and around that grand town until, just about 8:15 A.M., we decided to try one of the spots on Second, South. And, by golly, there was John E. Cobb right at work. Opening his mail and talkin'. Johnny greeted us with a grand, great, big smile and said, "Kid, you got a subscription from me and I'm gonna get you as many more as I possibly can. Because", he added, "I think you are on the right path. And have got the guts to do what's right for the people in this business." (Never did forget what you said, John). . . . I'll never forget Ben Axelrod. Popped into his office in St. Louis, just about ten years ago, and said, "Ben, why ain't you a subscriber?". Ben was sitting there dictating to his secretary. He said, "Look, kid, I like you. You're nice and all that. But, what the hell do I need a subscription to this pinched up hunk of paper thing called 'The Cash Box'?" (Well, Ben, we had one helluva argument. Didn't we? And it sure was great to have you as a subscriber after that.) Thanx, Ben, you too, helped a lot.

My very first call in this Windy City, just about ten years ago, was on a guy named Al Stern. At that time, he was with Roy Bazelon over at Monarch. With his smile and his logic, Al tore me right down. But, by golly, later on, he proved to be one of my best friends. (Thanks, Al, for the arguments you gave me then which were sound as steel). . . . Heard about a kid who had been in the wholesale candy biz, Ben Coven. Met him for the first time when he was slingin', but really sellin', those Bally Beverage Dispensers. Whattaguy. Idealistic as they make 'em. Still is (And I love him for it). . . . Yes, we could go on like this for pages and pages. But, somehow, like some smart guy said, 'It's water under the bridge'. . . . Yet, I believe, as I pound the keys of this typewriter and these words pop into being, that all of us like to hear about the things that happened 'way back there. . . . Well guys, believe it or not, "The Cash Box" was built completely and solely on "faith". Faith in the fact that this industry would go on and on and on, regardless of war. (It did!)

I'll never forget Charley Hughes of Ladoga, Ind. What a swell job he did for us with Paul V. McNutt. (Remember that letter we printed from Mr. McNutt, Charley?) . . . I want to pause here for just a moment. Because I think, in my personal life, this is mighty important. I want to thank a guy named David Gottlieb for working on me like anything to make me come back to Chicago. (Because, Dave, as you know, here in Chicago I met my gorgeous inspiration . . . Cissie. Thanks again, Dave). . . . I also want to take time out here to thank Dave Gensburg for getting me my first apartment in Chicago. . . . I want to thank Sam Stern for being so especially nice to me. . . . And Harry Williams. . . . And Lyn Durant. . . . And, especially, a guy called Raymond Theodore Moloney.

And guys like the late J. Frank Meyers and Percy Smith. And some others, who are now up there enjoying themselves, looking down at us little ants working our brains out. . . . A guy like Patty Buckley who came to the front with the first full page we ever had. . . . And, especially, a guy named: Joe Westershaus. And all those four color process pages he ran with us. . . . And, Mike Hamergren. . . . And another grand guy, for whom I acted as a masseur one day, Ed Wurgler of Wurlitzer. . . . And Sam Taran. . . . Lou Wolcher. . . . Harold Lieberman and Jonas Bessler. . . . Herman Paster, who hollered his lungs out at me one day at the Bismarck in Mike's suite, but, taught me self-control. . . . A guy named Harry Wiczor who came up to me when our first Wartime Conference was held. Told me his plans. And got rolling. Right to the top of the heap in his class. . . . A very swell guy named "Little" Jimmy Johnson who taught me one helluva lot about thisa and thata. . . . And Jimmy Johnson who is now in San Antonio at the grand way he showed me how. . . . And to David C. Rockola thanks for guiding me correctly on several important matters.

There are so many, many, many more. . . . It would take days and days and days (and daze) as well as pages, pages and pages, to try to thank all the people who have been so very, very kind to us while we worked so damned hard to do the right thing for all the people, big or small, in this business. . . . While we fought and, many times, lost financially, so doing. . . . While we kept on going ahead. . . . Because we had faith and belief and DEFINITELY KNEW that this business was going to become BIGGER AND BETTER THAN EVER. . . . All you guys, every single one of you, even tho' your names may not be here today, know how I feel about you . . . and, especially, how thankful I am to you . . . and that I'll continue to fight the good fight . . . the clean, better way to success . . . for all in the industry . . . the fearless and truthful way . . . but, the one and only way that counts for people engaged in so highly specialized an industry. . . . confidentially, quietly and ABOVE THE BOARD AT ALL TIMES. . . . Allow me to conclude with sincerest and most heartfelt thanks to all of you! . . . May God bless you ten times ten and over again.

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Econolite Lantern	4.25	4.15	4.00
6 Piece Screw Driver Set	.75	.68	.60
Dominion Waffle Irons	7.45	7.00	6.72
Dominion Combination Sandwich & Waffle	8.60	8.35	8.15
Small Waffle Iron	5.45	5.25	5.00
Folding Umbrellas	4.70	4.50	4.30
Flash Camera Kit	5.25	5.15	5.00
\$5.00 Eversharp Pencil	2.15	2.10	2.00
6 Steak Knives	1.85	1.70	1.62
3 1/2 x 3 1/2 Glass Ashtrays			.34
29¢ Butter Disher			Doz. .42 ea.
16 pc. Knife Set w/Cleaver	4.50	4.25	4.00
8 pc. China Cake Set	3.25	3.15	3.00
32 pc. China Dinner Set	8.75	8.50	8.25
5 pc. Assorted Jewelry Sets	3.50	3.25	3.00
24 pc. Stainless Steel	3.85	3.70	3.60
Tuckaway For Above Set	1.25	1.25	1.25
T.Y. Folding Snak Tables	2.10	1.95	1.80
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June 12, 1952

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I'm sure you would be interested in knowing the results we have been having with a 40 word ad in your classified section of The Cash Box each week.

First of all we have been able to dispose of games that we had on hand for some time, that we possibly could not sell in our territory, without taking a substantial loss.

The ad enabled us to do business with operators whom we had never heard of, which in turn brought us additional business. Summing it all up, without your Cash Box Ad each week, we would not have enjoyed doing business with a host of new customers. We are more than gratified and will certainly keep up our advertising in The Cash Box.

Very truly yours,

Roanoke Vending Machine Exchange Inc.

DAVID HIRSCH
David Hirsch, mgr.

dah/mp

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WANT

WANT — 45 RPM Records, new or used. No quantity too large or small. Highest prices paid. Write stating quantity on hand. TONY GALGANO, GALGANO DIST. CO., 4142 W. ARMITAGE, CHICAGO 39, ILL. Tel.: Dickens 2-7060.

WANT—We buy dealers surplus stocks. Operators we pay the highest price for used records from 3 to 6 months old. Top prices paid for 45 RPM's. Call or wire: C & L MUSIC CO., 11 BAYBERRY RD., FRANKLIN SQ., L. IS. N. Y. Tel.: Tilden 4-9040.

WANT—Will pay top price for AMI Model B; Bally Coney Islands; Bally Bright Lights; Bright Spots. MONROE COIN MACHINE EXCHANGE, INC., 2423 PAYNE AVE., CLEVELAND 14, OHIO. Tel.: Superior 1-4600.

WANT—Used 1428 Rock-Olas. State best price and general condition. SOUTHERN MUSIC DISTRIBUTING CO., 503 W. CENTRAL AVE., ORLANDO, FLA.

WANT—Bright Lights; Bright Spots; Coney Islands; Spot Lights. Will pay top dollar. CLEVELAND COIN MACHINE EXCHANGE, INC., 2021 PROSPECT AVE., CLEVELAND, O.

WANT—Music Operators—to send us their list of top ten tunes, each week. Have good deal for you in exchange. Write: BOX # 119, c/o THE CASH BOX, 26 W. 47th St., NEW YORK 19, N. Y.

WANT — Used Bright Lights; Coney Islands; Bright Spots and Leaders. Also 100 record Seeburgs and boxes. Best price. WESTERN DISTRIBUTORS, 3126 ELLIOTT AVENUE, SEATTLE 1, WASHINGTON.

WANT—Seeburg Shoot The Bear Guns. Any quantity. Give price and condition in first letter. MIKE MUNVES CORP., 577 TENTH AVE., NEW YORK, N. Y. Tel.: BRyant 9-6677.

WANTED — Broadways and 3-4-5's. GOLDEN GATE NOVELTY CO., 701 GOLDEN GATE AVENUE, SAN FRANCISCO, 2, CALIF. Tel: MARket 1-3967.

WANT—Will buy phonograph records made before 1940; any quantity or dealer stock; \$150 to \$300 per thousand; will make trip to inspect if required. Some of labels wanted are Brunswick; Victor; Vocalion; Paramount; Gennett; Bluebird; Champion, etc. JACOB S. SCHNEIDER, 128 W. 66th STREET, NEW YORK CITY, N.Y.

WANT—Panorams; Spot Lights; Lite-a-Lines; Five Stars; Coney Islands; Bright Spots; Bright Lights. MONARCH COIN MACHINE, INC., 2257 NO. LINCOLN AVE., CHICAGO 14, ILLINOIS. Tel.: Lincoln 9-3996.

WANT—United Twin 8 ft.; Shuffle Alley Express 8 ft. Green Cabinet; and Scientific Que Balls. Quote lowest prices in first letter. DAVE LOWY & CO., 580 TENTH AVE., NEW YORK, N. Y. Tel.: CHickering 4-5100.

WANT—All types Arcade Equipment, Seeburg Bear Guns, Seeburg M100s. Quote lowest prices or will trade New Turf Kings in original crates. Write, Wire Phone: C. A. ROBINSON CO., 2301 W. PICO BLVD., LOS ANGELES, CALIF. (Tel.: DUnkirk 3-1810).

WANT—Ponies; latest Selective Solotone; All Stars; Heavy Hitters; United 10th Inning; Coin Changers; Coin Counters. Any quantity at the right price. LIEBMAN, 12 BABY POINT RD., TORONTO, CANADA.

WANT—Close Outs: Late model phonographs. ACTIVE AMUSEMENT CO., 501 NO. GOSSET STREET, ANDERSON, S. C. Tel.: 2310.

WANT—Tubes: 2051; 70L7; 6SN7; 75; 6SC7; 2A3; 5V4; 6L6; 6K7 Metal; 6N7 Metal; 6L7 Metal. Will pay \$40.00 hundred. Must have minimum quantity 50 of a type. Have you other types in quantity? LEWIS ELECTRONICS, 3449 NO. ELAINE PL., CHICAGO 13, ILL.

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WANT—Coney Islands; Bright Spots; Bright Lights; United's Leader; 100 Record Seeburg Phonographs & Bar Boxes & Late Model Phonographs; Chicago Coin & Exhibit Guns; Seeburg Bear Gun; Hobby Horses. Give best price and quantity in first letter. VALLEY DISTRIBUTORS, 401 NO. 16 STREET, SACRAMENTO, CALIFORNIA.

WANT—All types of post-war flipper five ball games, in any quantity. Give names, condition they are in, price wanted, and when ready to ship. INTERNATIONAL AMUSEMENT CO., 1423 SPRING GARDEN STREET, PHILADELPHIA, PA.

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CLASSIFIED ADVERTISING SECTION

WANT—Very latest Amusement machines; Scales; 1217; 1017; 1015; 1400; 1250; AMI C or D; Seeburg M-100's (78 and 45). Pre-war Rock-ola Motors. Packard Pla-Mor and Wurlitzer 3025 Wall Boxes. Write stating condition and price. **ST. THOMAS COIN SALES, ST. THOMAS, ONTARIO, CANADA.** Tel.: 2648.

WANT—Wurlitzer Model 1250's; Seeburg M100B's 45 R.P.M. Will pay cash or trade Williams Horse Feathers and Chicago Coin 4 Player Derbies. Write, wire or phone. **BUSH DIST. CO., 286 N. W. TWENTY-NINTH ST., MIAMI 37, FLA.** Tel.: 3-4623.

WANT—Bingo Rolls. State price and condition first letter. **SYSTEM AMUSEMENT CO., 810 WEST 2nd AVE., SPOKANE, WASH.**

FOR SALE

FOR SALE—Spot Lights \$495; A B C \$275; THREE FOUR FIVE \$300; 16 Bally Hot Rods \$60 ea. **UNIVERSITY COIN MACHINE EXCHANGE, 854 NORTH HIGH STREET, COLUMBUS, OHIO.** Tel: UNiversity 6900.

FOR SALE—Like New: Bally Bright Spot; Spot Light; Coney Island; Atlantic City; Bright Light. **FRANK J. KOLAR, 1606 ELMWOOD AVE., SOUTH BEND, INDIANA,** Tel: 38492.

FOR SALE—15 Wise Owl Quizzettes \$5 ea.; 1 Pop Up \$10; 1 Shipman Select-A-Bar (like new with stand) \$15; 1 H246M Seeburg Hideaway \$175; 13 3WT-L56 Seeburg Wall boxes \$44.50 ea. **MUSIC DISTRIBUTORS, INC., 213 FRANKLIN ST., FAYETTEVILLE, N. C.** Tel.: 3992.

FOR SALE—Perfect condition, look like new; Coney Island \$450; Bright Spots \$425; Leaders \$400; Bright Lites \$350; Hot Rods \$60; Turf Kings \$190; Citations \$45; Various late Flipper Pins (write). 1/3 deposit, balance C.O.D. **W. E. KEENEY MFG. CO., 5229 S. KEDZIE AVE., CHICAGO, ILL.** Tel.: Hemlock 3844.

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FOR SALE—Citations 39.50; Champions \$59.50; Shuffleboard supplies; new scoring unit wall type \$79.50; used scoring unit \$59.50; Climate Adjuster \$19.50; Bingo and Arcade Equipment write. **MERIT INDUSTRIES, 542 W. 63 ST., CHICAGO, ILL.** Tel: ENglewood 4-9202, ENglewood 4-9204.

FOR SALE—New Astroscope \$275; New 1c Camera Chief \$10; New 1c Advance Peanut Machines \$12; 120 Wurlitzer Wall Boxes \$3; Citations \$55; Bally Rapid Fire \$75; Bowlette \$40. **MATHENY VENDING CO., INC., 564 W. DOUGLAS, WICHITA, KANSAS.**

FOR SALE—Coin Operated Pool Tables. 3½' x 7'. Patented—Feature returns Q-Ball and Scratch Balls. Q-Ball and other balls same size. Price \$585 f.o.b. Pensacola, Florida. **F. A. B. DISTRIBUTING CO., INC., 1019 BARONNE ST., NEW ORLEANS, LA., 911 GERVAIS ST., COLUMBIA, S. C., 304 IVY ST., N. B. ATLANTA, GA.** Write for details.

FOR SALE—Will sell, trade, or buy all types of coin operated equipment; Pin Games; Shuffle Alleys; Music Boxes; Guns, Etc., with operators in Pennsylvania. **RUGINIS NOVELTY COMPANY, 329 East Seventh Street, Mount Carmel, Penna.** Tel: 31.

FOR SALE—Ready for location: Arizona \$60; Football \$65; Harvest Time \$85; Fighting Irish \$65; Majors \$40; St. Louis \$50; Ramona \$40; Star Series \$75; Phoenix \$45; Bomber \$75; Stop & Go \$109.50; Select A Card \$40; Utah \$65; Dale Gun \$65; Silver Bullets \$100. **AMUSEMENT ARCADE CO., 419—9th ST., N. W., WASHINGTON, D. C.**

FOR SALE—Seeburg Bear Guns \$295; 5-Seeburg 3-wire 5-10-25c. wall-boxes \$35; Ski Barrel \$75; Chicago Goalee \$69.50; 2-HiRolls \$75; Photo Finish \$65; Universal Winner \$95; 3-Citations \$39.50; Gold Cup \$25; Entrys \$25. **STANLEY AMUSEMENT COMPANY, 5225 SOUTH TACOMA WAY, TACOMA, WASHINGTON.**

CLASSIFIED ADVERTISING SECTION

FOR SALE—4 Bally Shuffle Lanes, like new \$400 ea.; Shuffle Champs \$75; Speed Bowlers \$45; playing fields refinished, rails painted, guaranteed condition; also 1015 Wurlitzers \$195; 1100 Wurlitzers \$350; 47S Seeburgs \$160; 100A Seeburgs \$725. Perfect reconditioned. **SHELDON SALES, INC., 881 MAIN ST., BUFFALO 3, N. Y.**

FOR SALE—Operators of Arcades, Bowling Alleys, Skating Rinks, etc. Can be used for Group Operation on ticket or cash plan. Write for full particulars and photo. **DAVE LOWY & CO., 580 TENTH AVE., New York, N. Y.** Tel.: Chickering 4-5100.

FOR SALE—Phonographs with famous Davis six point guarantee: Seeburg Hideaway Specials H148M \$219; H147M \$169; H246M 159; H146M \$129; 1941 R C Special \$50; Wurlitzer 1080 \$159. **DAVIS DIST. CORP., 738 ERIE BLVD. E., SYRACUSE 3, N. Y.**

FOR SALE—Trophy Bowl \$50; Super Twin Bowler \$50; Goalee \$50; Twin Shuffle Cade \$150; ABC Bowler; Speed Bowler; Shuffle Baseball; Express; \$25 ea.; Double Header \$50; Quarterback \$50; Six Player League Bowler \$225. **MOHAWK SKILL GAMES CO., 67 SWAGGERTOWN ROAD, SCHENECTADY 4, N. Y.**

FOR SALE—Champions \$60; Citations \$50; Jack Rabbit \$50; Shuffle Champs \$25. **AUTOMATIC MUSIC CO., 703 MAIN STREET, BRIDGEPORT, OHIO.** Tel: 750.

FOR SALE—115 New and used wall boxes \$100. at Thermopolis, Wyoming. "Radio" Joe Warrington, Automatic Music, Thermopolis, Wyoming.

FOR SALE—Coney Islands \$450; ABC Bingo \$275; Zingo \$325; Total Rolls \$50; High Rolls \$75; 3020 Wall Boxes \$39; Grand Award Pin \$40; One Two Three \$50; Barnacle Bill \$40; Ballerina \$35; WIL56 Wall Boxes \$14. **V. YONTZ, BYESVILLE, OHIO.** Tel.: 5781.

FOR SALE—Reconditioned Wurlitzers: 1250's \$500; 1100's \$350; 1015's \$225; 1080's \$200. Seeburgs 146M \$187; 147M \$225; 148ML \$325; Wall Boxes 3W2-L56 \$18.50; W1-L56 \$15 less tubes. Packard Manhattan's \$169.50. **O'CONNOR DISTRIBUTORS, INC., 2320 W. MAIN ST., RICHMOND 2, VA.**

FOR SALE—1 Brand New Universal Across The Board; Write. 8 Packard Hi-Chrome Wall Boxes like new \$12.50 each; 1 Downey Johnson Coin Counter \$125; 1 Evans Constellation, Phonograph exceptional clean condition \$299.50. **AUTOMATIC AMUSEMENT CO., 1000 PENNSYLVANIA ST., EVANSVILLE 10, INDIANA.**

FOR SALE—Packard Wall Boxes \$10 ea.; Used Rock-Olas, Seeburgs; Wurlitzers; etc., New Smokeshop Cigarette Machines, priced right; One Balls: Kentucky; Man-O-War; Citation; Turf King; Jack Pot; at unbelievably low prices. Also Mechanical Horses. Liberal trade-ins. **EASTERN VENDING SALES CO., INC., 940-942 LINDEN AVE., BALTIMORE 1, MARYLAND.**

FOR SALE—Seeburg 100 A \$719; Seeburg 147 \$149; Packard Manhattan \$110; 5000 records—used 5c ea. **AMERICAN VENDING CO., 615-10th AVENUE, NEW YORK CITY, NEW YORK.**

FOR SALE—Just off our route: Wurlitzer 1250 adaptor and 48 Selection Wall Box \$125; Gottlieb Bowllette \$45; Seeburg Chicken Sam converted to Swing Monkey \$50. ½ deposit with order. **FRENCHY & CO., 7624 N. E. 2nd AVENUE, MIAMI, FLA.** Tel.: 72767.

FOR SALE—New and used Scales. Send for our special price list on new Scales and bargain list on used ones. **SPARKS SPECIALTY CO., SOPERTON, GA.**

FOR SALE—Citations \$39.50; Champions \$59.50; Turf Kings \$139.50; Photo Finish \$49.50; Winners \$99.50; Williams Sweetheart \$74.50; Chicago Coin Pin Bowler \$84.50; Gottlieb Knockout \$94.50; United Skee Alley \$79.50. **MICKEY ANDERSON, 314 EAST ELEVENTH STREET, ERIE, PA.** Tel: 22-894.

FOR SALE—Chicago Coin Hit Parades \$125; Model 1422 Rock-Ola \$75; Genco Shuffle Target \$125. **A. P. SAUVE & SON, 7525 GRAND RIVER AVE., DETROIT 4, MICH.** Tel.: TYler 4-3810.

FOR SALE—New and used phonographs and games by distributors of world's finest (Wurlitzer phonograph). For service and quality phone or write: **COVEN DISTRIBUTING CO., 3181 ELSTON AVE., CHICAGO 18, ILL.** Tel: INdependence 3-2210.

FOR SALE—Beat this if you can. Every phonograph rebuilt and renewed ready for location. Wurlitzer 750 \$79.50; Rock-Ola 1422 blonde refinished \$109; Seeburg 146 \$139; Aireon Motors \$4.95; 3-6 and 10 Amp plug fuses \$4.00 hundred. 1/3 with order, balance C. O. D. **GAY-COIN DISTRIBUTORS, INC., 4866 WOODWARD AVE., DEROIT 1, MICH.**

FOR SALE—Coney Island \$425; Spot Lites \$525; A.B.C. \$250; Zingos \$300; Citations \$40; Champions \$60; Turf Kings \$200. Bally Distributors **ALLAN SALES, INC., 928 MARKET ST., WHEELING, W. VA.** Tel.: WHeeling 5472.

FOR SALE—Wurlitzer 1080 \$179.50 ea.; Wurlitzer 1100 \$375 ea.; 10 Seeburg 100 A—78 \$675. Plus \$10 for crating. Many others—write for list. **YOUNG DISTRIBUTING CO., 599 TENTH AVE., N. Y. C., N. Y.** Tel.: CHickering 4-5050.

FOR SALE—Niagara \$195; Globe Trotter \$185; Wild West \$175; Rose Bowl \$175; Double Action \$150; Springtime \$165; Arcade \$175; Leader \$395; Hayburner \$275; Spark Plug \$295; Sportsmen \$150; King Pin \$250; Four Player Derby \$325; Slug Fest \$185; County Fair \$275. 1/3 deposit. Balance C.O.D. **F.O.B. Philadelphia. LEHIGH SPECIALTY, 826 N. BROAD STREET, PHILADELPHIA 30, PA.**

FOR SALE—Chicoin Bowling Alleys \$55; Seeburg Guns \$75; Lite League \$49.50; DeLuxe Bowler \$34.50; and many other values. **COIN AMUSEMENT GAMES, 1144 E. 55th ST., CHICAGO 15, ILL.**

CLASSIFIED ADVERTISING SECTION

FOR SALE—Phonograph and pinball route located near atomic plant. Take good. 200 pieces. Established eighteen years late model equipment \$85,000; \$45,000. down, \$10,000. payment every three months, or \$80,000 cash. THOMAS BUTCHER, JR., 408 N. OAKLAND AVE., CARBONDALE, ILL.

FOR SALE—The finest reconditioned phonographs and games in the country. Every single one guaranteed regardless of price. Before you buy get our quotation first. COMMERCIAL MUSIC CO., 1501 DRAGON ST., DALLAS, TEX. Tel.: RIVERSIDE 4131.

FOR SALE—Can you afford 92c per week to get ahead and stay ahead of all competition? For only 92c per week you can have a 40 word ad in this section plus a free full year's (52 weeks) subscription to The Cash Box, "The 'Bible' of the Coin Machine Industry." Send your check for \$48 today plus your first 40 word ad to: THE CASH BOX, 26 W. 47th ST., NEW YORK 19, N. Y. (Phone: JU 6-2640).

FOR SALE—Shipmans brand new triplex Postage Stamp Machine Plus 20,000 folders—Special \$39.50 complete. Shipman Folders \$10 carton 20,000 Victory Folders \$6.00 carton 10,000. Mail check to: SCHWARTZ DISTRIBUTING CO., 1800 S. W. 17th ST., MIAMI 45, FLA.

FOR SALE—Clean ready for location: Wurlitzer 1080's \$150; Seeburg 5c wireless wall box \$7.50; Packard wall box \$7.50. CAIN-CAILLOUETTE INC., 1500 BROADWAY, NASHVILLE, TENN. Tel.: 42-8216.

FOR SALE—40 Seeburg WIL-56 Wireless Wall Boxes, ea. \$8. 1/3 deposit, balance C. O. D. or Sight Draft. KOEPEL DISTRIBUTING CO., 629 TENTH AVENUE, NEW YORK 19, N. Y.

FOR SALE—Packard Wall Boxes ready for location \$12.50, satin or chrome. Seeburg Bear Games \$299.50. WANTED—Advance Scoring Units. WESTERN DISTRIBUTORS, 1226 SW 16th AVE., PORTLAND 5, OREGON.

FOR SALE—Phonograph records direct from our routes. We welcome complete inspection of our stock. Continuous supply at all times. RELIABLE COIN MACHINE CO., 184-199 WINDOR STREET, HARTFORD, CONN.

FOR SALE—Turf Kings \$160; Winners \$115; Citations \$50; Gold Cups \$50; Photo Finish \$75; Champions \$75; Steeple Chase \$325; Sea Jockey \$325; ABC \$295; Five Stars \$175. 1/2 deposit required, balance C.O.D. CLEVELAND COIN MACHINE EXCHANGE, INC., 2021 PROSPECT AVE., CLEVELAND, OHIO.

FOR SALE—2 C. C. Thing \$95; Bally Carnival \$35; Exhibit Gondola \$35; Universal Deluxe Twin Bowler \$125; Gottlieb Barnacle Bill \$45; Exhibit Six Shooter \$195; Universal Winner \$175. DAN STEWART COMPANY, 140 E. 2nd SO., SALT LAKE CITY, UTAH. Tel.: 9-0931.

FOR SALE—United Across the Board; Chicago Coin Derby; Midget Movies; Relax-a-Lator; Auto Studio (Four Pictures for a Quarter); Wurlitzer 1217; Wurlitzer 1250; Seeburg 100, 78 RPM.

WANT—Will pay cash for Bally Bingo Machines and Metal Typers. REDD DISTRIBUTING COMPANY, INC., 298 LINCOLN ST., ALLSTON, MASS. Tel.: ALgonquin 4-4040.

FOR SALE—Rock-Ola 1424 Walnut Hideaway \$140; Wall Boxes 1530, clean \$15; Bar Brackets \$4; 1525 5-10-25c Wall bar boxes \$5; Gottlieb Bowlette \$39.50. WATERBURY AMUSEMENT MACHINE CO., 453 WEST MAIN ST., WATERBURY 35, CONN.

FOR SALE—New Genco Double Action \$199.50; new Williams Sportsmen \$199.50; new Williams Horse Feathers \$300; used United County Fair \$300; used Williams Sea Jockey \$325; new Williams Sea Jockey \$375; used Keeney 2 player League Bowler rebound \$99.50; floor samples Mutoscope Flying Saucers \$100; floor sample United 2 Player Hockey \$99.50; clean Seeburg Low Boy perfect \$50; Williams Star Series, clean \$100; United A.B.C., clean \$325. Write for list of clean perfect 5 ball games at \$25 and up. K. C. SPECIALTY CO., 410 MARKET ST., PHILA. 6, PA. Tel.: Market 7-6865 or 7-6391.

FOR SALE—Universal Winner \$92.50; New Universal Winner \$255; Bally Turf Kings \$140; Bally Citations \$39.50; Universal Photofinish \$54.50. Send 1/3 deposit. Balance c.o.d. T & L DISTRIBUTING COMPANY 1321 CENTRAL PARKWAY, CINCINNATI 14, OHIO. Tel: Main 8751.

FOR SALE—100A Seeburg \$725. Model 146M Seeburgs \$165; 1250 Wurlitzers \$465; 1100 Wurlitzers \$356; 1080 Wurlitzers \$175; 1015 Wurlitzers \$165. All shopped and in clean condition—guaranteed. 1/3 deposit, balance C.O.D. CENTURY MUSIC DISTRIBUTORS, 1221 MAIN ST., BUFFALO, N. Y.

FOR SALE—We are distributors in Michigan & Northern Indiana for the New Sensational American Bank Shot. This is a legal long life game that will make you money. See it on display at either office. MILLER NEWMARK DISTRIBUTING CO., 42 FAIRBANKS ST., N.W., GRAND RAPIDS, MICH. Tel: 9-8632; 5743 GRAND RIVER AVE., DETROIT 8, MICH. Tel: TYler 8-2230.

FOR SALE—Complete Shuffleboard Refinishing Equipment. Two special shuffleboard equipped trucks. We will install entire equipment in any part of the country, and show you our formula for refinishing. Four years experience in refinishing and manufacturing of shuffleboards. Reason for selling, present owners going in government work. BOX HOLDER, 14806 BENTLER AVE., DETROIT, MICH.

FOR SALE—Bingo Games Immediate Delivery; Bally Bright Lights; Bright Spot; Coney Island; Spot Light; Keeney Holiday; Light-a-Line; Universal Five Star; A.B.C.; Priced Right. J. ROSENFELD CO., 3220 OLIVE STREET, ST. LOUIS 3, MO. Tel: OLive 2800.

CLASSIFIED ADVERTISING SECTION

FOR SALE—Finest premiums for stimulating play on your amusement games. Every premium proven by operators. The premiums we feature are for operators only. We don't sell stores. Write for our descriptive price list. HASTINGS DISTRIBUTING CO., 6100 BLUEMOUND RD., MILWAUKEE 13, WIS. Tel.: BLuemound 8-7600.

FOR SALE—New and used Turf Kings. write. Bally Champions and Citations, write. New Music Mite, surprising price, write. Rock-Ola '46 and '47; Wurlitzer 1015; Seeburg 46M and 47M, write. LAKE CITY AMUSEMENT CO., 4533 PAYNE AVE., CLEVELAND 3, OHIO. Tel.: HEnderson 1-7577.

FOR SALE—The finest used phonographs in all our history now available for immediate sale. Get our price on any phonograph you want before you buy. UNITED, INC., 4227 WEST VLIET ST., MILWAUKEE, WIS. Tel.: WEst 3-3224.

FOR SALE—Chicago Coin Classic \$115; Universal Super Twin Bowler \$115; Bally Speed Bowler \$50; Shuffle Alley with fly-away pins \$25. ALLIED COIN MACHINE CO., 786 MILWAUKEE AVE., CHICAGO 22, ILL. Tel.: CAnal 6-0293.

FOR SALE—Complete line of used equipment on hand: Phonographs; Shuffle Games, etc. Tell us what you need. Our prices are right. We are distributors for: AMI; United; Williams; Universal; Exhibit; Genco and others. TARAN DISTRIBUTING, INC., 2820 N. W. 7th AVE., MIAMI 34, FLA. Tel.: 3-7648.

FOR SALE—1—1946 M \$135; 1—1015 \$150; 1—1080 \$165; 2—H-246 Hide Away \$165; 20—3W2-L56—3 Wire 5c—\$15 ea., 10—W. S. 2 Z Wireless 5c \$6 ea., 10 Packard Boxes \$7.50 ea. SERVICE VENDING CO., 236 N. DIAMOND ST., MANSFIELD, OHIO.

Notice!

YOU CAN SAFELY SEND DEPOSITS TO
ADVERTISERS IN "THE CASH BOX"

**Your Deposit is
GUARANTEED**

AS LONG AS you are a paid up subscriber to 'The Cash Box', at the time you answer any advertisement that appears in 'The Cash Box', where the advertiser requires that you must send a deposit to obtain the merchandise advertised, your deposit up to \$100.00 is guaranteed by 'The Cash Box'. This is "The Cash Box' Free Deposit Insurance Plan". An exclusive and original feature of 'The Cash Box' only. Should you lose your deposit in fraudulent manner immediately write:

THE CASH BOX

26 West 47th Street, New York 19, N. Y.

FOR SALE—Chi. Coin Champion \$59; Chi. Coin Hockey \$59; Punchy \$119; Nifty \$129; Glamour \$129; United Utah \$59; Rockettes \$119; Control Tower \$119; Aireon Blonde, cabinet perfect, \$30; Spotlight \$450; Coney Island \$425; Bright Spot \$425. ROANOKE VENDING MACHINE EXCHANGE, INC., 118 W. WASHINGTON ST., CHARLESTON, W. VA. Tel: 30311.

FOR SALE—America's finest reconditioned phonographs and music accessories. Everyone of our reconditioned machines guaranteed beautiful condition regardless of price. Tell us what you need. Get our prices before you buy. ANGOTT DISTRIBUTING CO., INC., 2616 PURITAN AVENUE, DETROIT 21, MICH. Tel.: UNiversity 4-0773.

FOR SALE—Empresses; Thrones; '39 and '40 Standards and DeLuxes; Classics; WIL56 Wall Boxes; 600's; Counter Models; Watling HiBoy Scales; Arcade Equipment; Misc. Pinballs. SOUTHSIDE VENDING, 308 N. SYCAMORE ST., PETERSBURG, VA. Tel.: 349.

FOR SALE—Seeburg M100 (78); Rockola 1428's AMI Model "C"; Wurlitzer 1015 and 1250 at low prices. Want to buy all post war machines. Give details first letter stating model, quantity, condition and price. SEACOAST DISTRIBUTORS, INC., 1200 NORTH AVE., ELIZABETH 4, N. J.

FOR SALE—Contact us before you buy. We carry all types of coin machines. Largest Central Pennsylvania distributor for United, Universal, Chicago Coin, Keeney and Bally. WILLIAMSPORT AMUSEMENT CO., 233 W. 3rd STREET, WILLIAMSPORT, PA. Tel.: 2-3326 or 2-1648.

MISCELLANEOUS

NOTICE—These 3 telephone numbers are important to you: The Cash Box, New York City, Judson 6-2640; The Cash Box, Chicago, Ill., DEarborn 2-0045; The Cash Box, Los Angeles, Calif., WEBster 3-0347.

NOTICE—Louisiana & Mississippi Operators—your authorized AMI phonograph distributor is DIXIE COIN MACH. CO., 122 NO. BROAD ST., NEW ORLEANS, LA. Tel.: MAgnolia 3931.

NOTICE—Change to dime play. Hawley Converter Kit for old style and new style Packard boxes. Lots of 25, \$1 each; Samples \$1.25. Contains new glass, dime bushings, parts for rejector. Kits also available for other five-cent boxes. Specify your needs. J. R. HAWLEY DISTRIBUTING CO., 2720 W. PICO BLVD., LOS ANGELES, CALIF.

NOTICE—Carolina Operators—One stop record shop. All labels in popular, race, hillbilly and old favorites, 78 or 45's only 70c ea. with title strips. Send for our coin machine Bargain Sheet. DARLINGTON MUSIC CO., 132 NO. MAIN ST., DARLINGTON, S. C. Tel.: 500.

716 Consecutive Weeks' Issues of "The Confidential Price Lists"

This Issue Marks 716th Consecutive Weeks' Publication of "The Confidential Price Lists" Also Known Thruout The World as The "C.M.I. Blue Book". Recognized and Accepted by Cities, States, Federal Government and Governments of Foreign Countries for Adjudication of Estates, Various Types of Taxes and for Depreciation Schedules for Equipment. Used by Banks, Financiers and Finance Firms for Loan Purposes. Basis of all Trading of Foreign Countries With American Firms as well as Between Each Other. Most Common Expression Everywhere for Buying, Selling or Trading-In Equipment Today: "Cash Box 'High'" or "Cash Box 'Low'".

"The Cash Box" itself celebrates its Tenth Year of weekly publication with this issue. But, "The Confidential Price Lists" (also known as the "C.M.I. Coin Machines Industry Blue Book"), celebrates almost Fourteen Years of consistent and consecutive weekly existence.

With this week's issue "The Confidential Price Lists" will have reached the 716th consecutive week's issue. That's Thirteen Years and Forty Issues of consistent, unhalting publication.

It is no wonder then why everywhere in all Cities, States as well as the Federal Government, "The Confidential Price Lists" are accepted for: adjudication of estates, various types of personal property and business taxes now in effect, depreciation schedules for equipment, and for many other purposes.

When import restrictions were in effect in Canada, and operators there could only purchase a certain percentage in dollars of equipment from this country, the Dominion Government instantly recognizes and accepted "The Confidential Price Lists" for all importations of equipment of all kinds.

If the machine that arrived at the Canadian border wasn't listed, "The Cash Box" received an immediate notice from Ottawa asking about the machine, its price, its age, and other data.

This is also the case in Mexico, England, France, and almost every country in the world where trade is still in effect with this nation.

The coin operated machines peoples of all lands recognize "The Confidential Price Lists" of "The Cash Box" as their trading, purchasing and selling medium.

As far as the United States is concerned, there isn't an operator, jobber or distributor anywhere who doesn't use one of the most common expressions to ever yet be developed in this field.

That expression is either: "Cash Box 'High'" or "Cash Box 'Low'".

Buyers, sellers and traders everywhere in these

United States, have had to use these expressions constantly, every day of their business lives.

There were 196 consecutive week's issues of "The Confidential Price Lists" published prior to its merger with "The Cash Box."

That's Three Years and Forty Weeks' Issues before "The Confidential Price Lists" (C.M.I. Blue Book) became part and parcel of "The Cash Box."

It is interesting to note that financiers, finance firms and banks, won't do business on loans to members of the industry without first perusing "The Confidential Price Lists."

Even after "The Confidential Price Lists" were derided by another weekly, which claims itself part of this industry, this tabloid weekly, after some years has now attempted imitation of "The Confidential Price Lists."

And, as all in the industry know, this sad and poor attempt remains as only an "imitation."

Actually, more than ever, flattering the original "The Confidential Price Lists."

The only reason for the sincere acceptance and complete faith and trust placed in "The Confidential Price Lists" is because everyone today engaged in the business of buying, selling or trading in coin operated equipment, knows that the people who arrange and compose "The Confidential Price Lists" are men with many, many years of experience in the business of coin operated equipment.

In fact, only men with over twenty years of experience in this industry, handle "The Confidential Price Lists."

These men have seen much equipment come and go. They understand the problems of operators. They know, as quick as anyone does, and many, many times, much quicker, when a machine is a "flop" or a "hit."

They also know where that machine can be operated. Where it cannot be operated. And why the price will, therefore, be either high or low.

"The Confidential Price Lists" are, therefore, a

tremendous and vitally important aid to all in the coin operated machines industry.

Just like the automobile blue book, the people of this field have their own blue book: "The Confidential Price Lists."

This faith, trust and belief in "The Confidential Price Lists" is well deserved.

The editorial members of "The Cash Box" who compile these lists each week are the type of people who will only report 'the truth, the whole truth, and nothing but the truth.'

And, if the members of the field, especially those who are reading this article will take time out, they will find imprinted as the heading for "The Confidential Price Lists" the following:

"Many times, wide differences appear in the high and low prices of certain equipment. Like any true reporter 'The Confidential Price Lists' can only feature the market prices as they are quoted. 'The Confidential Price Lists' acts exactly the same as the market quotation board at the Stock Exchange —posting the prices as they are quoted for the past week, regardless of how much they may seem to be out of line. Some prices do not change for months. 'The Confidential Price Lists,' rather than show no price, retain the last known quotations for such equipment so that the subscriber at least has the last known prices as a basis to work with. Prices may be very widely divergent. Someone on the West Coast may feel a certain machine worth \$150.00 whereas someone on the East Coast may think it worth but \$75.00. Of course, serial, appearance, demand, territory, quantity, and condition of equipment must be taken into consideration. (Some equipment offered by outstanding firms, having a reputation for shipping completely reconditioned machines, will be offered at higher prices than others, due to the added costs of reconditioning.) 'The Confidential Price Lists' reports each quotation exactly as it is made and depends on the subscriber to make average price adjustments to fit the peculiarities of his territory."

A Washington, D. C. Operator Writes:

The Cash Box,
New York, N. Y.

Gentlemen:

I would appreciate it very much if it would be possible for you to send me a copy of "The Cash Box" dated the last week in June or the first week in July of this year.

We base our Inventory for Personal Property Tax on "The Cash Box", and we are having some trouble with the tax people.

Very truly yours,
J. H. Phillips
Phillips Novelty Co., Inc.
Washington, D. C.



Are YOU Faced With The Problem Of "Personal Property" TAXES?

IS IT WORTH \$15 A YEAR TO YOU TO GET FAIR AND EQUITABLE, COURTEOUS AND UNDERSTANDING TREATMENT FROM YOUR "Personal Property" TAX COLLECTOR... AND KNOW, AT THE SAME TIME, THAT HE BELIEVES YOU BECAUSE YOU CAN PRODUCE OFFICIALLY-ACCEPTED, BONAFIDE VALUATION RECORDS?

Why endure sleepless nights? Why suffer worry headaches? Why have the "Personal Property" tax collector become the boogyman in your nightmare dreams?

Why have him TELL YOU what HE THINKS your equipment is WORTH! And then TAX YOU ON THAT WORTH!

YOU show him exactly WHAT THE EQUIPMENT YOU OWN IS WORTH! In that way you obtain courteous, equitable treatment and completely better understanding.

THE ANSWER IS: "The Confidential Price Lists" which appear in each and every week's issue of *The Cash Box*—and which are an

integral part of *The Cash Box*—"The Operator's Bible"! The One Magazine The Operator Can Believe In and That He Can Trust!! The One Magazine that is Exclusively, Completely and Solely dedicated to the Operator! And Printed For The Operator's Best Interests!

It costs you only \$15 a year to have the "OFFICIAL" prices. Prices that are accepted by Canada—by U. S. Government departments—by States thruout the entire nation—for valuations which you present to your Collector of "Personal Property Taxes". These prices are authentic and meet his standards.

Be a HAPPY, SMILING OPERATOR—subscribe to THE CASH BOX today. All for only \$15 per year—just about 25¢ per week!

TEAR OUT AND MAIL TODAY TO . . .

THE CASH BOX
26 WEST 47th STREET,
NEW YORK 19, N. Y.

Gentlemen: It sure is worth \$15 a year to get straightened out with my "Personal Property Tax" Collector. Enclosed find my check for \$15, and start sending me "The Cash Box" immediately.

FIRM NAME

ADDRESS

CITY ZONE STATE

Individual's Name



PRICE LISTS

THIS WEEK'S USED MACHINE QUOTATIONS

13th Year of Publication
716th Consecutive Week's Issue

How To Use "The Confidential Price Lists"

[Also Known As the "C. M. I. (Coin Machine Industry) BLUE BOOK"]

FOREWORD: Many times, wide differences appear in the high and low prices of certain equipment. Like any true reporter "The Confidential Price Lists" can only feature the market prices as they are quoted. "The Confidential Price Lists" acts exactly the same as the market quotation board at the Stock Exchange—posting the prices as they are quoted for the past week, regardless of how much they may seem to be out of line. Some prices do not change for months. "The Confidential Price Lists," rather than show no price, retain the last known quotations for such equipment so that the subscriber at least has the last known prices as a basis to work with. Prices may be very widely divergent. Someone on the West Coast may feel a certain machine worth \$150.00 whereas someone on the East Coast may think it worth but \$75.00. Of course, serial, appearance, demand, territory, quantity, and condition of equipment must be taken into consideration. (Some equipment offered by outstanding firms, having a reputation for shipping completely reconditioned machines, will be offered at higher prices than others, due to the added costs of reconditioning.) "The Confidential Price Lists" reports each quotation exactly as it is made and depends on the subscriber to make average price adjustments to fit the peculiarities of his territory.

METHOD: "The Confidential Price Lists" should be read as follows: First price listed is lowest price for the week; Second price listed is highest price.

EXPLANATION

1. Prices UP
2. Prices DOWN
3. Prices UP and DOWN
4. No change from Last Week
5. No quotations Last 2 to 4 Weeks
6. No quotations 4 Weeks or Longer
7. Machines Just Added
- * Great Activity



WURLITZER			SEEBURG		
4. 24	25.00	39.00	4. Plaza	25.00	39.50
4. 600R	39.50	50.00	6. Royale	25.00	39.50
4. 600K	49.50	69.50	4. Regal	39.50	49.00
4. 500A	49.00	69.50	4. Regal RC	39.50	49.00
2. 500K	35.00	59.50	4. Gem	29.50	44.00
4. 41 (Counter)	24.50	50.00	4. Classic	49.00	60.00
6. 51 (Counter)	30.00	45.00	4. Classic RC	49.00	60.00
4. 61 (Counter)	24.50	50.00	6. Maestro	44.00	65.00
4. 71 (Counter)	59.50	75.00	4. Mayfair	44.00	59.50
6. 81 (Counter)	49.50	75.00	4. Mayfair RC	44.00	59.50
4. 700	49.50	89.50	6. Melody King	49.50	79.50
4. 750M	79.50	89.00	6. Crown	39.50	59.50
4. 750E	79.00	100.00	6. Crown RC	49.50	79.50
4. 780M Colonial	49.50	99.50	6. Concert Grand	39.50	59.50
4. 780E	79.00	89.50	4. Colonel	29.50	49.00
4. 800	59.00	98.00	4. Colonel RC	29.50	49.00
4. 850	54.50	79.50	6. Concert Master	49.50	69.50
4. 950	59.00	99.50	6. Concert Master RC	59.50	89.00
4* 1015	150.00	225.00	6. Cadet	35.00	65.00
3. 1017 Hideaway	125.00	225.00	4. Cadet RC	39.50	65.00
2* 1100	275.00	375.00	4. Major	39.50	59.00
4* 1080	150.00	200.00	4. Major RC	39.50	59.50
4* 1250	400.00	500.00	4. Envoy	39.50	59.00
6. 300 Adapter	10.00	15.00	4. Envoy RC	39.50	59.00
6. 320 Wireless Wall Box	3.50	5.00	4. Vogue	39.00	59.50
6. 310 Wall Box 30 Wire	4.50	5.00	6. Vogue RC	49.50	69.50
4. 320 2 Wire Wall Box	4.00	5.00	6. Casino	35.00	59.50
6. 332 2 Wire Bar Box	5.00	9.50	6. Casino RC	49.50	79.50
6. 331 2 Wire Bar Box	5.00	10.00	6. Commander	39.50	59.50
6. 304 2 Wire Stepper	3.50	5.00	6. Commander RC	50.00	69.00
6. Wireless Strollers	19.50	25.00	4. Ti-Tone 9800	45.00	60.00
6. 430 Speaker Club with 10, 25c Box	69.50	75.00	4. Hi-Tone 9800 RC	45.00	60.00
6. 420 Speaker Cabinet	40.00	49.50	4. Hi-Tone 8800	49.50	59.00
4. 3031 Wall Box	8.00	12.00	4. Hi-Tone 8800 RC	49.50	59.00
4. 3045 Wall Box	9.95	20.00	4. Hi-Tone 8200	49.50	59.00
4* 3020 Wall Box	29.50	40.00	4. Hi-Tone 8200 RC	45.00	59.00
4. 3025	12.50	19.50	4. 146S	99.50	139.00
4. 2140 Wall Box	19.50	24.50	2* 146M	105.00	187.00
4. 219 Stepper	22.50	35.00	4* 147S	139.50	179.50
4. 100 Wall Box 5c 30 Wire	3.50	5.00	1* 147M	149.00	225.00
6. 100 Wall Box 10c 30 Wire	12.50	17.50	4. 148S	260.00	350.00
6. 111 Bar Box	3.00	10.00	4. 148M	275.00	350.00
4. 120 Wall Box 5c Wire	3.00	4.50	4. 148ML	279.00	325.00
6. 305 Impulse Rec.	2.50	10.00	4* M-100-78	675.00	750.00
6. 350 WIs Speaker	17.50	29.50	6. Remote Speak Organ	7.50	17.50
6. 115 Wall Box Wire 5c Wireless	5.00	7.50	6. Multi Selector 12 Rec.	12.50	35.00
6. 135 Step Receiver	14.50	19.50	6. Melody Parade Bar	4.50	6.00
6. 145 Imp. Step Fast	4.50	7.50	6. 5c Wallomatic Wireless	3.00	8.50
6. 306 Music Transmit	7.50	9.50	6. 5c Baromatic Wireless	4.50	5.00
6. 130 Adapter	15.00	19.50	6. 5c Wallomatic 3 Wire	2.00	8.00
6. 580 Speaker	25.00	49.50	6. 30 Wire Wall Box	2.00	9.50
6. 123 Wall Box 5/10/25 Wireless	9.00	15.00	6. 5, 10, 25c Baromatic Wire	3.00	6.95
6. 125 Wall Box 5/10/25 Wire	2.50	6.00	4. 5, 10, 25c Wallomatic 3 Wire	7.50	9.95
			4. 5, 10, 25c Baromatic Wireless	6.95	9.00
			6. 5, 10, 25c Wallomatic Wireless	8.50	17.50

4. 3W2 Wall-a-Matic	15.00	18.50
1* W1L-56 Wall Box 5c	7.50	15.00
4. 3W5-L-56 Wall Box		
5, 10, 25c	37.00	44.50
4. W4L-56	34.50	37.00
4. W6-L56-5/10/25		
Wireless	30.00	49.50
6. Tear Drop Speaker	12.50	17.50
ROCK-OLA		
6. Imperial 20	24.50	49.50
6. Imperial 16	25.00	49.50
6. Windsor	29.50	40.00
6. Monarch	25.00	49.50
6. Std. Dial-A-Tone	39.50	40.00
4. '40 Super Rockolite	39.50	49.50
6. Counter '39	19.50	49.50
4. '39 Standard	39.50	69.00
4. '39 DeLuxe	39.50	65.00
4. '40 Master Rockolite	39.50	59.50
6. '40 Counter	39.50	49.50
6. '40 Counter with Std.	49.50	54.50
4. '41 Premier	49.50	69.50
6. Wall Box	4.00	9.50
6. Bar Box	4.00	9.50
6. Spectravox '41	15.00	29.50
6. Glamour Tone Column	30.00	35.00
6. Modern Tone Column	32.50	40.00
4. Playmaster & Spectravox	49.50	69.00
4. Playmaster '46	69.00	79.50
6. Playboy	25.00	30.00
2. Commando	35.00	49.50
4* 1422 Phono ('46)	75.00	150.00
4. 1424 Phono (Hideaway)	139.00	169.00
1. 1426 Phono ('47)	129.00	175.00
4. 1432 (Rocket '51)	449.00	500.00
4. Magic Glo (1428)	295.00	325.00
6. 1501 Wall Box	3.00	7.50
6. 1502 Bar Box	5.00	7.50
6. 1503 Wall Box	12.50	15.00
6. 1504 Bar Box	8.50	17.50
6. 1510 Bar Box	15.00	20.00
4. 1525 Wall Box	5.00	15.00
6. 1526 Bar Box	15.00	19.50
4. 1530 Wall Box	15.00	25.00
6. 1805 Organ Speaker	24.50	29.00

BUCKLEY		
6. Wall & Bar Box O.S.	3.00	5.00
6. Wall Bar Box N.S.	7.00	17.50
PACKARD		
4* Pla Mor Wall & Bar Box	5.95	12.50

4. Manhattan	89.00	169.50
2. Model 7 Phono	69.50	119.50
4. Hideaway Model 400	64.50	95.00
4. 1000 Speaker	29.50	49.50
6. Willow Adaptor	14.50	29.50
6. Chestnut Adaptor	15.00	25.00
6. Cedar Adaptor	15.00	29.50
6. Poplar Adaptor	15.00	27.50
6. Maple Adaptor	15.00	30.00
6. Juniper Adaptor	15.00	27.50
6. Elm Adaptor	15.00	25.00
6. Pine Adaptor	15.00	25.00
6. Beach Adaptor	15.00	27.50
6. Spruce Adaptor	17.50	29.50
6. Ash Adaptor	15.00	25.00
6. Walnut Adaptor	17.50	25.00
6. Lily Adaptor	10.00	12.50
6. Violet Speaker	10.00	15.00
6. Orchid Speaker	19.50	22.50

MILLS		
6. Do Ri Mi	25.00	59.50
4. Panoram	150.00	225.00
4. Throne of Music	25.00	69.50
4. Empress	39.00	69.50
6. Panoram 10 Wall Box	5.00	8.50
6. Panoram Peek (Con)	195.00	295.00
6. Conv. for Panoram Peek	10.00	29.50
4. Constellation	145.00	175.00

AMI		
6. Hi-Boy (302)	49.50	55.00
4. Singing Towers (201)	39.50	99.50
6. Streamliner 5, 10, 25	39.50	79.50
6. Top Flight	25.00	39.50
4. Singing Towers (301)	49.50	99.50
4. Model A '46	269.00	325.00
1. Model B '48	375.00	475.00
2* Model C	445.00	500.00

AIREON		
4. Super DeLuxe ('46)	49.00	60.00
4. Blonde Bomber	89.50	129.50
4. Fiesta	59.50	125.00
6. '47 Hideaway	119.50	195.00
4. '48 Coronet 400	64.50	159.00
4. '49 Coronet 100	125.00	169.50

MISCELLANEOUS		
4. Chicago Coin Hit Parade	100.00	219.50
4. Ristocrat	65.00	79.50
4. Williams Music Mite	100.00	145.00

4. Gin Rummy	64.50	119.00
4. Gizmo (Wm 8/48)	30.00	45.00
4. Glamour	24.50	99.50
2* Gold Cup (B '48)	20.00	59.50
6. Gold Mine	29.50	49.50
4. Golden Gloves (CC 7/49)	79.50	100.00
1. Gondola	19.50	54.50
4. Grand Award (CC 1/49)	40.00	60.00
1. Happy-Go-Lucky	159.50	199.50
4. Harvest Moon (Got 12/48)	49.00	69.50
4* Harvest Time (Ge 9/50)	50.00	95.00
4. Hawaii (Un 8/47)	20.00	29.50
4* Hayburner (Wm 7/51)	225.00	275.00
6. Hi Ride	15.00	25.00
4. Hit Parade	29.50	39.50
4. Hits & Runs (Ge 5/51)	115.00	129.50
4. Holiday (CC 12/48)	47.50	69.50
4. Holiday (Ke 12/51)	385.00	400.00
4* Hot Rods (B '49)	54.50	99.50
4* Humpty Dumpty (Got 10/47)	25.00	49.50
4. Jack 'N Jill (Got 4/48)	29.50	49.50
4. Jalopy (Wm 9/51)	275.00	369.50
4. Jamboree	29.50	39.50
4. Jeanie (Ex 7/50)	99.50	125.00
4. Jockey Special (B '47)	27.50	55.00
4. Joker (Got 11/50)	125.00	164.50
4. Judy (Ex 7/50)	95.00	119.50
4* Just 21 (Got 1/50)	25.00	65.00
4. K. C. Jones	65.00	79.50
4. Kilroy (CC 1/47)	10.00	16.50
4. King Arthur (Got 10/49)	94.50	119.50
4. King Cole (Got 5/48)	28.50	54.50
4* Knockout (Got 1/51)	79.50	119.50
4. Lady Robin Hood (Got 1/48)	24.50	39.50
2* Leaders (Un)	375.00	425.00
4. Leap Year	25.00	39.50
4. Line Up	25.50	34.50
4* Lite-A-Line (K 6/51)	135.00	185.00
4* Lucky Inning (Wm 5/50)	50.00	79.50
4. Lucky Star (Got 5/47)	29.50	50.00
4. Mad. Sq. Garden (Got 6/50)	129.50	149.50
4. Magic	28.50	54.50
6. Maisie (Got 3/47)	14.50	25.50
4. Majors '49 (CC 2/49)	39.50	70.00
4. Major League Baseball	39.50	59.50
4. Manhattan (Un 2/48)	25.00	34.50
4. Mardi Gras	25.00	45.00
4. Marjorie (Got 7/47)	14.50	29.50
4. Maryland (Wm 4/49)	49.50	99.50
4. Merry Widow	24.50	45.00
4. Melody (B 47)	25.00	49.50
2. Mercury (Ge)	60.00	114.50
4. Mermaid (Got 6/51)	125.00	199.50
6. Metro	17.50	27.50
6. Mexico (Un 6/47)	15.00	19.50
6. Miami Beach	15.95	19.50
4. Minstrel Man (Got 3/51)	135.00	175.00
6. Miss America (Got 1/47)	10.00	24.50
6. Monicker	10.00	17.50
4. Monterrey (Un 5/48)	29.50	40.00
4. Moon Glow (Un 12/48)	39.50	59.50
4. Morocco	25.00	49.50
6. Mystery	10.00	15.00
4. Nevada (Un 10/47)	15.00	29.50
4. Niagara	185.00	225.00
4. Nifty (Wm 12/50)	125.00	149.50
6. Nudgy (B 47)	25.00	39.50
2. Oasis	99.50	160.00
6. Oh Boy	15.00	29.50
4. Oklahoma (Un 6/49)	75.00	85.00
4. Old Faithful (Got 1/50)	95.00	144.50
4. One Two Three	34.50	50.00
4. Opportunity	14.50	19.50
6. Oscar	19.50	25.00
4. Paradise (Un 7/48)	24.50	49.50
4. Phoenix	45.00	69.50
1* Photo Finish	50.00	89.50
6. Pimlico	15.00	32.50
4. Pin Bowler (CC 7/50)	109.50	139.50
4. Pinch Hitter (Un 5/49)	24.50	55.00
4. Pinky (Wm 10/50)	99.50	125.00
6. Pin Up Girl	15.00	29.50
4. Play Ball (CC 1/51)	40.00	60.00
4. Play Boy (CC 5/47)	45.00	95.00
4. Playland (Ex 8/50)	90.00	124.50
4. Playtime (Ex)	44.50	84.50
4. Puddin Head	40.00	55.00
2. Punchy (CC 11/50)	99.50	125.00
4. Rag Mop (Wm 11/50)	120.00	149.00
4. Rainbow (Wm 9/48)	37.50	45.00
4. Ramona (Un 2/49)	29.50	59.00
4. Rancho (B '48)	39.50	49.00
6. Ranger	15.00	19.50
6. Record Time	22.50	59.50
2. Red Shoes (Un 12/50)	99.50	135.00
6. Repeater	17.50	29.50
6. Rio (Un 12/46)	15.00	20.00
4. Rip Snorter (Ge)	64.50	99.00
6. Riviera	14.50	25.00
4. Rocket (Ge 5/50)	79.50	139.50
4. Rockettes (Got 8/50)	115.00	154.00
4. Rondevo (Un 5/48)	25.00	39.50
4* Rose Bowl (Got 10/51)	155.00	259.50
4. Round Up (Got 11/48)	50.00	64.50
4. St. Louis (Wm 2/49)	50.00	79.50
4. Sally (CC 10/48)	29.50	54.50
4. Samba	35.00	59.50
4. Saratoga (Wm 10/48)	49.50	60.00

6. School Days	15.00	17.50
6. Score-A-Line	20.00	39.50
4. Screwball	20.00	45.00
6. Sea Hawk	15.00	22.00
4* Sea Jockeys (Wm 12/51)	295.00	350.00
6. Sea Isle (CC 11/47)	14.50	19.50
4. Select-A-Card (Got 4/50)	40.00	79.50
4. Serenade (Un 12/48)	17.50	39.50
4. Shanghai (CC 4/48)	29.50	49.50
4. Shantytown	50.00	109.50
4. Sharpshooter (Ge)	79.50	99.50
2. Shoo Shoo (Wm 2/51)	85.00	145.00
6. Shooting Stars	19.50	35.00
4. Short Stop	25.00	45.00
4. Show Boat (Un 1/49)	29.50	59.00
6. Silver Spray	14.50	24.50
6. Silver Streak (B 47)	14.50	19.50
4. Singapore (Un 11/47)	23.50	29.50
6. Sky Lark	39.50	59.50
6. Sky Line	17.50	29.50
6. Sky Ray	12.50	19.50
4. Slugfest (Wm 3/52)	185.00	195.00
6. Slugger	14.50	19.50
6. Smarty (Wm 12/46)	14.50	25.00
6. Smoky	12.50	19.50
4. South Pacific (Ge 3/58)	65.00	109.50
6. South Paw	15.00	19.50
6. South Seas	10.00	17.50
4* Sport Plugs (Wm 10/51)	249.50	325.00
4. Special Entry (B '49)	22.50	45.00
6. Speed Ball	14.50	32.50
6. Speed Demon	15.00	29.50
4. Speedway (Wm 9/48)	44.50	89.50
6. Spellbound (CC 5/46)	10.00	14.50
4. Spinball (CC 5/48)	29.50	49.50
4. Spot Bowler (Got 10/50)	99.50	145.00
4* Spot-Lite (B 1/52)	475.00	565.00
6. Sport Event	19.50	29.50
6. Sport Special	17.50	30.00
6. Sports	19.50	25.00
6. Sports Parade	12.50	15.00
6. Spot-A-Card	25.00	29.50
6. Spot Pool	19.50	29.50
6. Stage Door Canteen	10.00	14.50
6. Stars	15.00	19.50
4. Stardust (Un 5-48)	25.00	45.00
6. Starlite	10.00	49.50
6. State Fair	10.00	14.50
4. Steeple Chase (Un 2/52)	325.00	450.00
4. Step Up	10.00	14.50
4. Stop & Go (Ge 3/51)	109.50	139.50
4. Stormy (Wm 1/48)	27.50	49.50
6. Stratoliner	14.50	17.50
6. Streamliner	10.00	14.50
4. Summertime (Un 9/48)	29.50	39.50
6. Sun Beam	19.50	29.50
4. Sunny (Wm 12/47)	25.00	49.50
4. Supercharger	19.50	24.50
4. Super Hockey	54.00	79.00
6. Superliner (Got 7/46)	10.00	17.50
6. Superscore (CC 10/46)	10.00	24.50
6. Surf Queen (B '46)	10.00	15.00
6. Suspense (Wm 2/46)	29.50	49.50
4. Swanee	44.50	65.00
4. Sweetheart (Wm 7/50)	94.50	124.50
2. Tahiti (CC 10/49)	75.00	109.50
6. Tally Ho	15.00	39.50
2. Tampico (Un 7/49)	64.50	89.50
6. Target Skill	12.50	19.50
4. Telecard (Got 1/49)	49.50	79.50
4. Temptation	25.00	59.50
4. Tennessee (Wm 2/48)	29.50	49.50
2. Thing (CC 2/51)	49.50	95.00
4. Three Feathers	40.00	69.50
4. Three Four Five (Un 10/51)	275.00	350.00
4. Three Musketeers (Got 7/49)	49.50	85.00
4. Thrill (CC 9/48)	27.50	39.00
6. Topic	10.00	17.50
6. Tornado (Wm 4/47)	12.50	17.50
6. Torchy (Wm 6/47)	10.00	35.00
6. Towers	12.50	15.00
4. Trade Winds	27.50	49.50
4. Treasure Chest	14.50	30.00
4. Trigger	109.50	135.00
4. Trinidad (CC 3/48)	24.50	49.50
4. Triple Action	29.50	49.50
4. Triplets (Got 7/50)	129.50	149.50
4. Tri-Score (Ge 1/51)	64.50	95.00
6. Trophy (B '48)	95.00	119.50
6. Tropicana (Un 1/48)	10.00	34.50
4. Tucson (Wm 1/49)	69.50	89.50
4. Tumbleweed	72.50	104.50
6. Turf Champ	24.50	39.50
4* Turf King (B 6/50)	139.50	275.00
6. Utah (Un 8/49)	60.00	94.50
6. Vanities	10.00	25.00
4. Victory Special (B 46)	19.50	49.50
4. Virginia (Wm 3/48)	29.50	45.00
4. Watch My Line (Got 9/51)	139.50	185.00
6. West Wind	15.00	19.50
6. Wild Fire	19.50	30.00
1. Wild West	170.00	199.50
1* Winner (Univ.)	92.50	175.00
4. Wisconsin (Un 3/48)	25.00	49.50
6. Yankee Doodle	15.00	19.50
4. Yanks (Wm 4/48)	22.50	49.50
6. Zig Zag	12.50	19.50
4. Zingo (Un 10/51)	300.00	350.00



CONFIDENTIAL PRICE LIST



ROLL DOWNS

4. Bing-A-Roll	69.50	75.00	1. Genco Total Roll	45.00	69.50
6. Bonus Roll	25.00	49.50	4. Hy-Roll	49.50	75.00
6. Buccaneer	49.50	64.50	4. Pro-Score	39.50	45.00
6. Champion Roll	15.00	29.50	4. Singapore	10.00	39.50
4. ChiCoin Roll Down	19.50	49.50	6. Super Score	35.00	49.50
4. Genco Advance Roll	39.50	69.50	4. Super Triangle	25.00	35.00

CONFIDENTIAL PRICE LIST



SHUFFLES - REBOUNDS

4. Bally Shuffle-Line	125.00	170.00	2. Keeney League Bowl	125.00	195.00
4. Bally Hook Bowler	135.00	175.00	2. Keeney Duck Pins	75.00	125.00
4. Bally Baseball	59.50	89.50	4. Keeney Deluxe League Bowler	299.00	329.00
4. Bally Shuffle Champ	30.00	75.00	2. Keeney Big League Bowl	175.00	225.00
4. Bally Shuffle-Bowler	24.50	39.00	4. Keeney 4-Way Bowl	195.00	225.00
4* Bally Speed Bowler	25.00	50.00	2. Keeney 6-Player	225.00	275.00
4. California Shuffle Pins	25.00	40.00	4. Rock-Ola Shuffle Jungle	29.50	75.00
4. ChiCoin Bango	15.00	49.50	4. Rock-Ola Shuffle-Lane	24.50	30.00
4. ChiCoin Bowling Alley	25.00	55.00	4. Un. Dbl. Shuffle	59.50	79.50
4. ChiCoin Alley w/con.	49.50	79.50	4* United Shuffle Alley	19.00	49.50
2. ChiCoin Ace Bowl	75.00	160.00	4. Un. Shuffle w/con.	25.00	45.00
1. ChiCoin Bowl Classic	75.00	115.00	4* Un. Shuffle Alley Exp.	25.00	59.50
4* ChiCoin Horseshoes	100.00	125.00	4. Un. 2-play Express	75.00	169.50
4. ChiCoin Rebound	35.00	45.00	1. Un. Sin Rebound	89.50	129.50
4. ChiCoin Pin Lite Bowler	125.00	149.50	2. Un. Twin Rebound	135.00	200.00
4. ChiCoin Baseball	35.00	95.00	6. United Shuffle Skill	19.00	44.50
4. ChiCoin Trophy	50.00	125.00	4. United Super-Shuffle	24.50	39.50
4. ChiCoin 6 Player	250.00	275.00	4* United Slugger	79.50	129.00
4. Exhibit Strike	45.00	89.50	2. United Skee Alley	75.00	119.50
3* Genco Shuffle Target	100.00	129.00	1. Un. 4-Player	200.00	235.00
2. Genco Bowling League	24.50	45.00	4. Un. 5-Player	245.00	275.00
4. Genco Glider	30.00	39.50	2. Un. 6-Player	260.00	295.00
4. Genco Baseball	49.50	79.50	4. Un. Shuffle-Cade	145.00	189.50
4* Gottlieb Bowlette	24.50	45.00	4. Un. Twin Shuffle Cade	125.00	195.00
4. Keeney ABC Bowler	25.00	60.00	4. Univ. Super Twin	75.00	115.00
2. Keeney Bowling Champ	39.00	79.00	4. Universal Twin Bowler	49.50	65.00
4. Keeney Line Up	22.50	34.50	4. Univ. HiScore Bowler	145.00	169.00
4. Keeney King Pin	50.00	85.00	4. Williams DeLuxe Bowler	34.50	49.50
4. Keeney Pin Boy	24.50	39.50	1. Williams Twin Shuffle	24.50	35.00
4. Keeney Ten Pins	24.50	45.00	4. Williams Single Bowler	25.00	28.50
4. Keeney Lucky Strike	35.00	75.00	4* Williams Dbl. Head	55.00	99.50
4. Keeney Dbl. Bowler	50.00	100.00			

CONFIDENTIAL PRICE LIST



ARCADE EQUIPMENT

6. Allite Strike 'N Spares	39.50	149.50	6. Keeney Anti Aircraft Br	15.00	25.00
4. Boomerang	45.00	85.00	4. Keeney Anti Aircraft Bl	15.00	50.00
4. Bally Big Inning	125.00	185.00	4. Keeney Sub Gun	49.50	125.00
4. Bally Bowler	175.00	189.50	4. Keeney Texas Leaguer	40.00	50.00
4. Bally Convoy	47.50	125.00	4. Kirk Night Bomber	75.00	150.00
4. Bally Defender	95.00	125.00	4. Lite League	49.50	75.00
6. Bally Eagle Eye	39.50	49.50	4. Mutoscope Ace Bomber	95.00	125.00
4. Bally Heavy Hitter	42.50	69.50	4. Muto. Atomic Bomber	100.00	125.00
6. Bally King Pin	35.00	45.00	4. Mutoscope Dr. Mobile	95.00	150.00
6. Bally Lucky Strike	45.00	79.50	4. Mutoscope Flying Saucers	100.00	150.00
4. Bally Rapid Fire	75.00	125.00	4. Mutoscope Photomatic (Pre-War)	195.00	350.00
4. Bally Sky Battle	49.50	125.00	4. Mutoscope Sky Fighter	85.00	125.00
4. Bally Torpedo	49.50	95.00	6. QT Pool Table	89.50	100.00
4. Bally Undersea Raider	85.00	95.00	3. Quizzer	65.00	125.00
6. Bank Ball	59.50	150.00	6. Rockola Ten Pins LD	19.50	49.50
6. Bowling League	35.00	49.50	6. Rockola Ten Pins HD	25.00	49.50
6. Buckley DeLuxe Dig	119.50	149.50	4. Rockola World Series	69.50	75.00
6. Buckley Treas Is Dig	95.00	110.00	6. Scientific Baseball	49.50	75.00
4. Champion Hockey	50.00	69.50	6. Scientific Basketball	59.50	75.00
2. ChiCoin Basketball Champ	195.00	275.00	2. Scientific Batting Pr.	45.00	65.00
2* ChiCoin Goalee	59.50	125.00	4. Scientific Pitch 'Em	145.00	185.00
1. ChiCoin Hockey	65.00	79.50	4* Seeburg Bear Gun	265.00	350.00
4. Chi Midget Skee	185.00	229.50	2. Seeburg Chicken Sam	75.00	105.00
4* ChiCoin Pistol	95.00	125.00	4. Seeburg Shoot the Chute	49.50	75.00
6. ChiCoin Roll-A-Score	39.50	75.00	6. Skee Barrel Roll	25.00	49.50
4. Edelco Pool Table	49.50	75.00	6. Skill Jump	25.00	39.50
4. Evans Bat-A-Score	100.00	275.00	6. Super Torpedo	25.00	79.50
6. Evans In The Barrel	30.00	52.50	4. Supreme Bolascare	40.00	100.00
4. Evans Super Bomber	50.00	125.00	6. Supreme Skee Roll	20.00	75.00
4. Evans Play Ball	65.00	75.00	6. Supreme Skill Roll	20.00	69.50
1. Evans Ten Strike '46	75.00	99.50	4. Supreme Rocket Buster	45.00	75.00
6. Evans Tommy Gun	49.50	100.00	6. Tail Gunner	49.50	89.50
4* Exhibit Dale Gun	59.50	95.00	1. Telequiz	89.50	195.00
4* Exhibit Gun Patrol	200.00	235.00	1. Un. Team Hockey	89.50	110.00
2* Exhibit Pony Express	335.00	395.00	6. Warner Voice Record	49.50	69.50
6. Exhibit Rotary Mdsr.	175.00	275.00	4. Western Baseball '39	40.00	85.00
4. Exhibit Silver Bullets	100.00	175.00	4. Western Baseball '40	60.00	85.00
1* Exhibit Six Shooter	195.00	249.50	6. Whizz	15.00	29.50
6. Exhibit Merchantman Roll Ch Digger	85.00	99.50	4. Wilcox-Gay Recordio	125.00	150.00
4. Exhibit Vitalizer	75.00	95.00	4. Williams All Stars	49.50	109.50
6. Genco Play Ball	29.50	65.00	6. Williams Box Score	39.50	65.00
6. Groetchen Met. Typer.	79.50	149.50	4* Williams Star Series	75.00	135.00
4. Jack Rabbit	95.00	109.50	4. Williams Quarterhack	59.50	89.50
1. Keeney Air Raider	110.00	125.00	4. Wurlitzer Skee-ball	125.00	150.00

CONFIDENTIAL PRICE LIST



VENDORS

CIGARETTE MACHINES

4. DuGrenier "W" (9 col.)	\$ 69.50-\$ 89.50	4. Rowe Royal (10 col.)	95.00- 139.50
4. DuGrenier "S" (7 col.)	69.50- 85.00	2. Rowe President (8 col.)	110.00- 145.00
4. DuGrenier "S" (9 col.)	69.50- 85.00	4. Rowe President (10 col.)	115.00- 150.00
4. Dugrenier Champion (9 col.)	80.00- 97.50	2. Rowe Crusader (10 col.)	125.00- 155.00
4. DuGrenier Champion (11 col.)	92.50- 120.00	4. Rowe Electric (8 col.)	125.00- 150.00
4. Eastern Electric C-8	150.00- 185.00	4. Uneeda "A" (6 col.)	45.00- 60.00
4. Lehigh PX (10 col.)	100.00- 149.50	4. Uneeda "A" (8 col.)	49.50- 70.00
4. Lehigh King Size	125.00- 145.00	4. Uneeda "A" (9 col.)	59.50- 95.00
4. National 750	79.50- 95.00	4. Uneeda "E" (8 col.)	79.50- 89.50
4. National 950	85.00- 140.00	4. Uneeda "E" (9 col.)	79.50- 95.00
4* National 930	85.00- 125.00	4. Uneeda "E" (12 col.)	65.00- 75.00
4. National 9-A (9 col.)	100.00- 125.00	4. Uneeda "E" (15 col.)	75.00- 85.00
4. National Electric	119.50- 139.50	1* Uneeda 500 (7 col.)	75.00- 130.00
1. Rowe Imperial (6 col.)	69.50- 95.00	4* Uneeda 500 (9 col.)	80.00- 100.00
4. Rowe Imperial (8 col.)	75.00- 95.00	4. Uneeda 500 (15 col.)	75.00- 110.00
4. Rowe Royal (6 col.)	92.50- 100.00	4. Uneeda Monarch (12 col.)	100.00- 125.00
2. Rowe Royal (8 col.)	85.00- 130.00		

This Week's Used Market

Most Active Used Music

Held—Wurlitzer 1015	\$150.00-\$225.00
Down—Wurlitzer 1100	275.00- 375.00
Held—Wurlitzer 1080	150.00- 200.00
Held—Wurlitzer 1250	400.00- 500.00
Down—Seeburg 146M	105.00- 187.00
Up—Seeburg 147M	149.00- 225.00
Held—Seeburg M-100-78	675.00- 750.00
Up—Seeburg W1L-56	7.50- 15.00
Held—Rock-Ola 1422 Phono ('46)	75.00- 150.00
Held—Packard Pla Mor Wall & Bar Box	5.95- 12.50
Down—AMI Model C	445.00- 500.00

Most Active Used Pin Games

Up—A.B.C. (Un 5/51)	\$250.00-\$325.00
Held—Bright Lights (B 5/51)	345.00- 375.00
Down—Bright Spot (B 11/51)	400.00- 475.00
Down—Champion (B '48)	50.00- 120.50
Held—Citation (B '48)	35.00- 80.00
Down—Coney Island (B 9/51)	385.00- 475.00
Held—County Fair (Un)	200.00- 300.00
Down—Five Star (Univ 5/51)	175.00- 215.00

Down—Gold Cup (B '48)	20.00- 59.50
Held—Hayburner (Wm 7/51)	225.00- 275.00
Held—Just 21 (Got 1/50)	25.00- 65.00
Held—Knockout (Got 1/51)	79.50- 119.50
Down—Leaders (Un)	375.00- 425.00
Up—Photo Finish	50.00- 89.50
Held—Spark Plugs (Wm 10/51)	249.50- 325.00
Held—Spot-Lite (B 1/52)	475.00- 565.00
Held—Turf King (B 6/50)	139.50- 275.00
Up—Winner (Univ)	92.50- 175.00

Most Active Used Shuffles & Rebounds

Held—Bally Speed Bowler	\$ 25.00-\$ 50.00
Up & Down—Genco Shuffle Target	100.00- 129.00
Held—United Shuffle Alley Express	25.00- 59.50
Held—United Slugger	79.50- 129.00
Held—Williams Double Head	55.00- 99.50

Most Active Used Arcade Equipment

Down—ChiCoin Goalee	\$ 59.50-\$125.00
Held—ChiCoin Pistol	95.00- 125.00
Held—Exhibit Dale Gun	59.50- 95.00
Up—Exhibit Six Shooter	195.00- 249.50
Held—Seeburg Bear Gun	265.00- 350.00
Held—Williams Star Series	75.00- 135.00

Manufacturers New Equipment

Products listed here are currently in production. Prices are manufacturers' list prices, F. O. B. factory.

AMI, INC.

Model D-40 Phonograph	\$795.00
Model D-80 Phonograph	925.00
Model HS-SM Hideaway	575.00
5c-10c Wall Box (40 Selections)	59.50
5c Wall Box (40 Selections)	53.50
Amivox Speaker	27.50

BALLY MFG. CO.

Futurity	\$ 735.00
Atlantic City	629.50
The Champion (Mech. Horse)	1,195.00

CHICAGO COIN

Whiz Kids	229.50
Band Box (New Model)	229.50
6 Player De Luxe Bowling Alley	

H. C. EVANS & CO.

Century Phono 100/45	\$1050.00
Jubilee Phono 40/45	825.00
Jubilee 40/78	795.00

THE EXHIBIT SUPPLY CO.

Jet Gun	\$379.50
Big Bronco	997.50
Silent Salesman (Card Vendor)	79.50

D. COTTLEB & CO.

Crossroads	\$329.50
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INTERNATIONAL MUTO. CORP.

Photomat '52	\$1900.00
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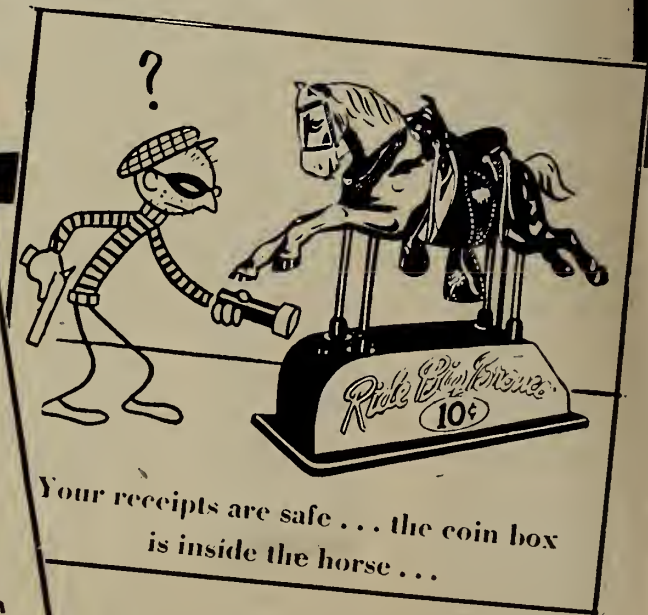
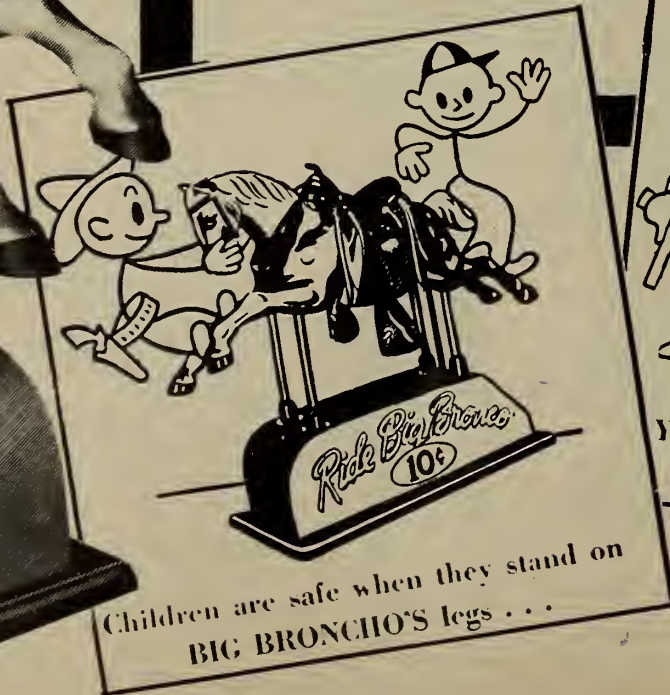
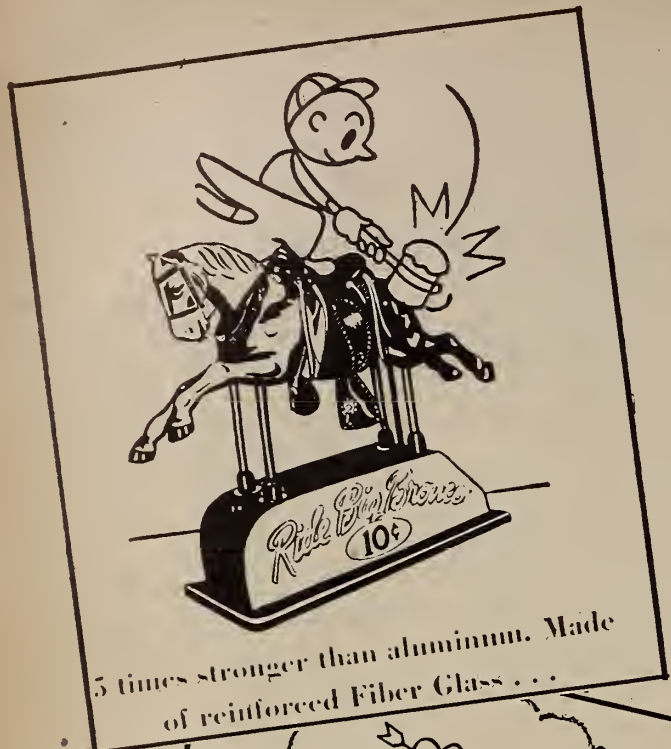
J. H. KEENEY & CO., INC.

High Score League Bowler	\$517.50
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Super De Luxe League Bowler	482.50
Six Player League Bowler	482.50
Electric Cigarette Vendor	284.50
Coin Changer Model	304.50

ROCK-OLA MFG. CORP.

Super Rocket '52-50 Phonograph (Model 1434)	\$945.00
Model 1538, 5c-10c-25c Wall Box	59.50
Model 1536, 5c Wall Box, 23 Wire	39.50
Model 1424 Playmaster	440.00



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**MATCH SPOT SCORES WITH
LAST 2 FIGURES OF
PLAYERS SCORES**

**BIG, BOLD
ILLUMINATED
EASY-TO-SEE
SCORES**

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DISAPPEARING PINS
★
FAST-REBOUND ACTION
20-30 SCORING
★
STRIKE OR SPARE
FLASHER LIGHTS**

**★
CAN PICK UP
7-10 SPLIT**

**★
FORMICA
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**★
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