Florian Zabach zooms into the recording picture with his waxing of "The Hot Canary." Zabach, who's been delighting theater and TV audiences with his accomplished violin playing ever since he was "discovered" by Arthur Godfrey, now becomes a factor to be dealt with in the wax world for sales of his Decca disk have been hitting major proportions. The playful ditty, written and recorded a couple of years ago by Paul Nero, has been given a new lease on life by Zabach's sprightly interpretation of it.
UNANIMOUS OPINION

"I'm fussy about tone. That's one of many reasons why I like the Wurlitzer Fourteen Hundred. No other phonograph has ZENITH COBRA PICKUPS and DYNATONE SOUND SYSTEM to reproduce the high fidelity of the new records."

WILLIAM GOUDREAU
Notre Dame Amusement Co.
Manchester, N. H.

"Wurlitzer leads in value. For one reason it leads in beauty. Your new models are gorgeous. I like their MODERN LINES and COLORFUL ILLUMINATION. So do my location owners and their patrons. You're offering operators great value."

PAUL M. PSATHAS
Easy Novelty Co.
Olean, N. Y.

48 SELECTION ALL-SPEED WURLITZER

"In my opinion, the outsize record selection phonograph will go the way of the old 16 cylinder car. Too big. Too costly. Not needed. Your new 48-SELECTION WURLITZER IS IDEAL—particularly in the face of the threatened record shortage."

BERT HAMMOND
Santa Ana, Calif.

"Haven't seen a phonograph I'd rather ride through a war with than the Wurlitzer Fourteen Hundred. Has what it takes to require MINIMUM SERVICE for years when my servicemen may be serving somewhere else."

FRANCIS STEELE
Joplin Music Co.
Joplin, Mo.

OFFERS OPERATORS BEST VALUE

WHY BUY TWO
WHEN ONE WILL DO?

Why run chances with possible record shortages? Here's one phonograph playing all speeds on which you can use your old inventory of 78 RPM records—or—the new 45s if they are still available.

Why get over a barrel to the tune of supplying whole libraries of records for some phonographs on your route?

Get Wurlitzer Fourteen Hundreds and sit pretty with phonographs that are designed with current conditions in mind to make you more money.

THE RUDOLPH WURLITZER COMPANY • NORTH TonAWANDA, N. Y.
Changing Seasons

All concerned with the industry are now in agreement with this publication that the seasons have changed about.

Years ago, as The Cash Box has written many times, operators eagerly waited for Fall and Winter. They realized that these were the seasons when they could expect the biggest play action.

Prior to TV, Fall and Winter were the seasons when the average man would meet with his friends. Every neighborhood had a popular gathering place. It could be the corner drug store, tavern, luncheonette, restaurant, or any other spot. Now, with TV commanding the performances of the nation's most outstanding theatrical stars, as well as all the big sporting events, during the Fall and Winter seasons especially, patronage has fallen off in almost every former public gathering spot.

It is a known fact that today more cases of beer, more pretzels, popcorn, and other such foods, are being sold directly into home. The entire family gathers around its TV receiving set during the chilly Fall and Winter evenings to watch the big theatrical stars, as well as the outstanding sporting events.

Therefore, with taverns, restaurants, lunch rooms, ice cream spots, and other locations, reporting drops in patronage that range anywhere from twenty per cent to over fifty per cent during the Fall and Winter months, as The Cash Box pointed out some months ago, there is now no doubt that the seasons have changed about for the industry.

The new "big season" is the Summer. During the warm weather people want to get out. They would much rather enjoy a cool glass of beer in an air conditioned tavern than remain at home during the warm Summer evenings.

TV's attraction fades for the public during the sparkling weather of May and October and the torrid months of June, July, August and September. Another big reason for lack of TV viewers being the fact that, during these hot Summer months, the big theatrical stars take off for their holidays.

The only major TV sport then in action is baseball.

The average operator has to now plan on his best season being the Summertime. That's the one time during the year when he can realize better play action.

The tavern, restaurant, ice cream spot, and lunch wagon proprietors, must make their spots attractive to the public during the Summer season.

Patronage picks up in air conditioned, attractive locations. Play goes up, as patronage goes up, for this industry is dependent upon a certain percentage of players from the overall patronage traffic that enters any location.

Changing seasons also mean that operators must arrange for a more equitable commission basis for themselves. This is today most imperative, if the operator wants to enjoy profit during the new season, as well as during, what must now be termed because of TV, the off-season.

There is no doubt that somehow the coin machine industry will yet tie in with TV in a new type of business. Movie houses have fallen by the wayside because of TV. This industry, too, has been hard hit.

The answer is not in combating TV. It is, instead, in tying in with this all-powerful competitor to take advantage of TV's ever growing popularity.

In the meantime, the one and only way to take advantage of the changing seasons, is for the average operator to change his general business methods so that he can and will profit, regardless of what the future holds.
There are many pros and cons being heard in discussions throughout the music field regarding the reasons for a swing to 10¢ play.

First, many changed to 2 plays for 10¢ and 5 or 6 plays for 25¢. A few changed to 1 play 10¢ and remained at 1 play for 25¢. These latter believed that the operators must get dimes and quarters today as against nickels.

"This," these men said, "is the only way that the music operator could overcome the tremendously increased expenses which he was enduring."

In addition, everywhere in those cities where telephone calls are now 10¢, it has been proved that the public have more dimes in their pockets than they have nickels.

"The telephone companies change-over to 10¢" these music ops claim, "is sufficient proof, in itself, that juke box ops, too, must get 10¢ to survive."

At the same time they believe that 10¢ can be obtained because phonos today are giving the public much wider and greater selectivity. New phonos range from 40 to 100 selections.

They also explain that TV has cut into peak hour play and this, of itself, is one reason why they must get dimes instead of nickels for the short peak play period that now remains.

Many also point to constantly increasing taxes, as well as to inflation. Not only direct taxation of their business, but higher income taxes, also higher state taxes, and, of course, the many and increased indirect taxes which they, and their families, are now paying.

All this, they claim, plus the reasons which they present alongside here, are reasons enough why music operators must give the most serious consideration to 10¢ play.

They urge music operators, who realize the need for increased intake so as to meet expenses and survive the present high tax era, to study the reasons they offer here for 10¢ play and then decide for themselves.

1 INCREASED OVERHEAD EXPENSE

Higher wages being paid mechanics, servicemen, collectors. Increased cost of car and truck repairs and maintenance. Higher prices being paid for tires, tubes, gasoline, etc. Higher cost of needles, records, strips, plastics, parts, etc., etc. Higher telephone bills. Increased wages being paid for general office help, etc., etc. Higher rent for storage, store and office space. Many other hiked costs too numerous to list.

2 INCREASED COST OF EQUIPMENT

New and used music equipment up in price. Constantly rising location placement costs. Inequitable amortization rulings. Increased percentage being paid on notes. Demand for more new phonos continues from locations with intake not increasing in proportion. Complete route change-overs and modernization extremely costly. Remote systems higher. Wall and bar boxes up in price. Cable up. Tubes up.

3 INFLATION AND HIGHER TAXATION

City, County, State and Federal taxes all up, and going higher. Inflated money cutting deep into revenue. More possible taxation (hidden and open) on the way. War trend upsetting general economy, increasing costs, digging into possible retailer profits, reflecting on all connected with retail businesses. Excise taxes adding to cost of phonos and records as well as many other items used daily.

4 MYRIAD MISCELLANEOUS EXPENSES

Higher costs for gifts and entertainment for customers. Constant donations to customers' pet charities. Calls for more and more money to be expended in average location by music ops. Storekeepers demanding free use of phonos for many events. Location demand for "guaranteed share" of all intake, regardless of any profit to ops. Signs, stools, coasters, myriad other demands from storekeepers of music operators.
### CODE

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### Mockin' Bird Hill

Lena Paul & Mary Ford—Patti Page

**IF**

CA-1342 (F-1342)—Dean Martin
CA-1351 (F-1351)—Janet Page
CA-1385 (F-1385)—Lil' Sonny
DE-27391 (F-27391)—Joe Sample

**WOULD I LOVE YOU**

Patti Page

CA-1366 (F-1366)—Helen O'Connell
CA-1374 (F-1374)—Day & James
DE-27402 (F-27402)—Jerry Gray

**BE My LOVE**

Maggy Lanza

CA-1392 (F-1392)—Ray Anthony
CA-1915 (F-1915)—Bob Brown
DE-27423 (F-27423)—Benny Harrison

**ON TOP OF OLD SMOKY**

The Weavers & Terry Gilkyson

CR-60436 (F-60436)—George Cotes
CR-60436 (F-60436)—George Cotes

**ABA DABA HONEYMOON**

Debbie Reynolds and Carleton Carpenter

CA-3855 (F-3855)—Willie Solar
CA-1920 (F-1920)—Harlow Kase
CA-60374 (F-60374)—Donna Steward
DE-27434 (F-27434)—Carson Smith & Dales

**BEAUTIFUL BROWN EYES**

Rosemary Clooney & Jimmy Wakely

CA-1456 (F-1456)—Les Baxter
CA-39509 (F-39509)—Gay Mitchell
CA-60401 (F-60401)—Von Murray
DE-27437 (F-27437)—Crosby & Andrews Sisters

**I APOLOGIZE**

Billy Eckstine

CR-31519 (F-31519)—Champa Butler
LO-994 (F-994)—Anita O'Day

**HOW HIGH THE MOON**

Lena Paul & Mary Ford

CA-1345 (F-1345)—Lena Paul & Mary Ford
CR-35155 (F-35155)—Ernest Greene

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### Weekly Releases

**POPULAR**

RALPH FLANAGAN and his Orchestra

Very Good Advice

Twilight Rhapso

20-1133 (47-1133)

ELA KIRK

Love Is The Reason

Sad And Lonely

20-1134 (47-1134)

BUDDY MORROW and his Orchestra

Rose, Rose, I Love You

After I Say I'm Sorry

20-1135 (47-1135)

**SACRED**

GEORGE BEVERLY SHEA with Hugo Winterhalter's Orch

Be Still, My Soul

If You Know The Lord

20-1132 (47-1132)

**COUNTRY**

PAUL COOLEY and his String Orchestra

Tuesday Two-Step

Three Fiddle Rag

21-0167 (48-0167)

**WESTERN**

HANK PENNY and his California Cowhands

What She's Got's Mine

Hold The Phone

21-0166 (48-0166)

**RHYTHM**

BLOW-TOPO LYNCH and his House Rockers

They Ain't Gonna Tell It Right

Up On The Hill

22-0124 (50-0124)

JOHN GREER and his Rhythm Rockers

When You Love

Champagne Rag

22-0125 (50-0125)

**NATIONAL SPECIAL**

General of the Army DOUGLAS MacARTHUR's REPORT TO CONGRESS

P/R 842 / P/R 871 / P/L 1565

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### Notes

- Microphone records are also included in the Top Ten, as they are not separated in the RCA Victor reports. This may be a misprint or an error in the documentation.
- The text mentions various RCA Victor releases and artists, including Patti Page, Lena Paul & Mary Ford, The Weavers, Terry Gilkyson, Debbie Reynolds, Carleton Carpenter, Rosemary Clooney, Jimmy Wakely, The Weavers, Terry Gilkyson, and more.\n- There is a mention of the RCA VICTOR Records logo, indicating a focus on their releases.
- The text provides a snapshot of the music industry during the week of May 5, 1951.
**THE CASH BOX**

The Cash Box, Music Page 6

May 5, 1951

"COME BACK TO ANGOULEME" (3:54)

"HOW CAN I LEAVE YOU?" (2:47)

**PHIL SPITALNY**
(RCA Victor 20-4121; 47-4121)
- Phil Spitalny and his orchestra have two very soft numbers to offer here. The first side is a European import which the girls sing in chorus and a soloist and is very effective. The second side is a ballad with a vocal by the chorus and a backing in which strings and piano predominate. Oes might take a listen.

"I WHISTLE A HAPPY TUNE" (2:48)

"WHAT WILL I TELL MY HEART?" (2:49)

**THREE SUNS**
(RCA Victor 20-4122; 47-4122)
- A lively, sprightly tune gets a grand rendition from the Three Suns as the Smith Brothers come through with a listenable vocal. The second side is a current ballad on which both groups turn in a first rate job. Oes will do ok with these sides.

"IT'S A MAN" (2:35)

"THAT'S THE KIND OF GUY I DREAM OF" (2:40)

**BETTY HUTTON**
(RCA Victor 20-4120; 47-4123)
- Two novelties, typical of Betty Hutton's style, show up on this disk and she certainly throws herself into them. Both sides get a jumpy rendition which leaves you almost exhausted at the end. For Betty's fans, these two sides should prove to be coin getters.

"THE SHANNON, THE SHAMROCKS AND YOU" (2:45)

"AND THEN I PRAYED" (2:50)

**THE MARINERS**
(Columbia 39332)
- The Mariners take an Irish tune and give it their usual wonderful going over on the top deck. Displaying some easy harmony, the group gives this one a dreamy vocal. The lower end is an ultra slow religious tune on which the boys again show their skill. Oes will want to hear it.

"KENTUCKY WALTZ" (2:50)

"MIXED EMOTIONS" (3:08)

**ROSEMARY CLOONEY**
(Columbia 39333)
- Rosemary Clooney takes a tune from western fields and gives it a lovely pop rendition in the current manner of dressing with herself. It's a slow simple melody which is very appealing and could easily break out. The bottom half is a very smart tune on which Rosemary turns in a terrific job. Oes won't want to miss this disk.

"DON'T FENCE ME IN" (2:43)

"OH YOU MILLION DOLLAR DOLL" (2:41)

**LEE MONTY'S TUNES**
(Shop 30)
- A sany instrumental of an old standard is dished out here by Lee Monty's Tunes. You don't know what to expect next on this wacky disk but everything that comes along is good to hear. The lower end is a pleasant Ham with the boys joining in for a chorus. Oes oughta keep their eye on the top deck.

"ALONE" (2:40)

"I HAVEN'T SEEN YOU IN A MONTH OF SUNDAYS" (2:27)

**BETTIE CLOONEY**
(King 15103)
- An oldie serves to give Bettie Clooney a very good top deck here. Bettie teams up with herself on this vocal and with Eddie Smith and the band. He makes it sound real good. The lower half is a novelty with some cute lyrics which Bettie again does in an accomplished style. Oes might take a listen.

"IS MY POP IN THERE?" (2:48)

"WEAK MINDED BLUES" (2:54)

**LOUIS JORDAN**
(Deco 27547; 9-27547)
- Louis Jordan has a good jumpy item to play around with on the top deck and he and his crew do it with zest. It's a very infectious thing with respect to which you must remember. The bottom side is a low down blues number which Louis of course knows just how to do. This is perfect for the right location.

"THE HOUR OF PARTING" (2:37)

"PRETTY EYED BABY" (2:27)

**GENE WILLIAMS ORCH.**
(King 15107)
- Gene Williams and his orchestra go to town on an old standard and make it sound very pleasant. Gene does the vocal as the boys in the band make with some good music. The second half is a current novelty given a very jumpy rendition here. This is def a good filler item.

"HAVE YOU LATELY?" (2:54)

"AT A LITTLE RAILROAD CROSSING" (2:49)

**SNOOKY LANSOON**
(London 934)
- Two ballads are offered on this platter by Snoopy Lanson. Snoopy goes about both of these things in a soft easy manner while Jack Pleis and his orchestra do the backing. Each end is attractive to hear and oes who are looking for good filler material oughta listen to it.

**BEST BETS**

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

- "KENTUCKY WALTZ" Rosemary Clooney Columbia 39333
- "A BEGAR IN LOVE" Guy Mitchell Columbia 39331
- "ROSE, ROSE I LOVE YOU" Buddy Morrow RCA Victor 20-4135; 47-4135
- "ANGELA" Pat Terry London 981

**DISK OF THE WEEK**

"BECAUSE OF RAIN" (3:08) "SONG OF DELILAH" (2:40)

**NAT "KING" COLE**
(Capitol 1501; F-1501)
- Pull, who wrote "Bring Back The Thrill", gives it a beautiful rendition and assures himself of another smash. Oes who want a disk in their machines which they know will draw the coin, oughta have this one right now. This lovely ballad seems almost tailor made for Nat's style of delivery and he certainly needs a break as Les Baxter and the orchestra provide a perfect setting for his quiet performance. The lower half is a sultry number which Nat does in similar manner, again making the side sound grand. This time Dave Barbour backs him up. The top deck is due for big things and oes will make no mistake to get it into their boxes now.

"WHISPERING" (3:12) "WHERE OR WHEN" (3:20)

**JOE REICHMAN**
(Columbia 39265)
- Some wonderful piano playing can be heard here as demonstrated by Joe Reichman. Both ends are oldies done very softly by Joe and both have lots of sentimental attraction. These sides are really first rate to listen to and for the quieter spots, they can't be beat.

"A BEGAR IN LOVE" (3:00) "UNLESS" (2:40)

**GUY MITCHELL**
(Columbia 39331)
- A beautiful new ballad gets a terrific vocal from Guy Mitchell on the upper level as Mitch Miller comes up with his usual terrific orchestration. On the second side, the pair takes an oldie that's currently being revived and make it sound wonderful. This is a natural for oes.

"BECAUSE OF YOU" (3:10) "THE GIRLS WE NEVER DID WED" (2:55)

**RAY BARBER**
(Mercury 5625)
- Ray Barber, a young singer with a lot of promise, has two sides on which he shows off the quality of his voice. The top deck is a ballad done very slowly with Russ Case providing the musical setting while the lower end features a cute set of lyrics which Ray delivers well. Oes ought to listen to this boy.

"HE'S ONLY WONDERFUL" (2:43) "I'LL NEVER KNOW WHY" (2:00)

**FRANCES WAYNE**
(London 99)
- Frances Wayne lends her own particular style to a couple of ballads and makes each end sound real good. Neil Hefti provides the orchestras as Frances runs through these numbers attractively. Each end is slow and very pleasant to hear and oes are advised to listen in themselves.

**THE CASH BOX**

Only Records Considered Best Suited To The Requirements Of The Trade Are Reviewed On These Pages.
What's Happened to the GIRL SINGERS?

Where are those smash records from Kay Starr, Doris Day, Dinah Shore, Fran Warren, Jo Stafford, Margaret Whiting, Peggy Lee, Teresa Brewer and all the others?

Except for Patti Page, the girls seem to have taken a back seat in the pop record picture.

Why?

Is it that the proper material just isn't being written for them?

Are the A & R departments funneling all the likely tunes to the male singers?

Are the girls failing to receive the proper concentrated promotion from the discerrals?

Is the buying public more easily induced to buy recordings made by the boy singers?

What is the reason?

Whatever the cause, it certainly isn't that the girls can't turn out those best selling disks. In last year's "Cash Box" poll, five of the top twelve records were made by females. These included Teresa Brewer's "Music Music Music", Eileen Barton's "If I Knew You Were Coming I'd've Baked A Cake"; two from the Andrews Sisters, "I Wanna Be Loved" and "I Can Dream, Can't I"; and Kay Starr's "Bonaparte's Retreat".

Yet so far this year only two girls have made the top ten as singles. They're Patti Page who did it with "Tennessee Waltz" and "Would I Love You" and Rosemary Clooney who's up there now with "Beautiful Brown Eyes".

Not to minimize what the girls have done, several of them have made the top ten teamed with male singers. Debbie Reynolds did it with "Aba Daba Honeymoon" as well as Betty Rutton on "A Bushel And A Peck" and Dinah Shore with "A Penny A Kiss". And we mustn't forget Mary Ford who does such a tremendous job on those Les Paul disks.

But the fact remains that in four months of recording this year, only two girls have attained hits of major proportions as singles.

Obviously this can't be the result of any one cause. But some of the factors involved must include poor material available for the female singers, lack of proper promotion, and a neglect on the part of A & R departments of the girls' needs.

The record companies themselves, from a study of the ads they've been placing since the beginning of the year, have been pushing the male singers as opposed to the girls. Some ads listing record firms' top disks, don't have even one by a female singer.

Others have been devoting occasional space to the girls but nowhere in the proportion that the males get. Except for the ads which the female singers take themselves, or have taken for them by publishers whose songs they've recorded, the promotional pickings for the girls have been mighty slim.

Some record people claim there's a very simple answer to this problem. They say the female market buys records and they're mostly interested in male singers.

In a sense this is true. Females do buy the majority of records.

But how would this explain the great selling disks the girls have made. How does this explain Patti Page, Dinah Shore, Doris Day and all the others?

Obviously there is a market for female singers—and a big one if we can believe sales statistics in the east.

Perhaps the record companies and their distributors have been neglecting a very important market—the one that will buy the girls' disks.

This time of the year, every year, all record firms start noticing a drop in business. It's a yearly routine and each year methods are sought to try to overcome it.

Here's an opportunity to concentrate on a market that will buy disks—female disks.

There are millions of boys now in army, navy, marine, coast guard and air force installations throughout the country. In their spare moments they're hungry for all sorts of entertainment.

The nearest form of musical diversion available to them is the juke box—the one located right in camp or the nearby tavern or dance hall. These boys want to hear music whenever they can. And what's more, they want to hear female singers.

This is a ready market for record firms and their distributors. Military installations are located almost everywhere. Good female disks starting in these camps could sweep the country.

So let's get those girl singers back on the hit lists. If they don't have the right material, let's get it for them. If they're not being promoted properly, let's change our methods. If the A & R departments are neglecting them a little, let's eliminate that neglect.

Whatever's the trouble, it can be remedied.

The important thing is that there's a market for our great girl singers. And we've gone through a disheartening enough. Let's get them to work turning out those best sellers.
“LONG AGO LAST NIGHT” (2:32)
“I’VE GOT A RIGHT TO KNOW” (3:04)
MARTHA TILTON
(Capitol 60441; 9-60441)
• Two very easy going ballads are offered here by Martha Tilton. On the top deck she has the Mellomen to help her out as George Gates and the orchestra backing. The lower half finds her going it alone and again at a very fine job. Ops will want to hear this.

“SOMETHING WONDERFUL” (3:15)
“HELLO YOUNG LOVERS” (3:12)
FRED WARING
(Decca 27587; 9-27587)
• Fred Waring gives two tunes from The King And I its usual productions which make them sound even more wonderful. Joanne Whitely comes through on the upper level on the very rhythmic thing with some fine solos coming our way. The second side is a love song sounding item again with the solos standing out. Ops who do well with instrumental numbers won’t want to miss this.

“TELL ME” (2:35)
“LOVE ME” (2:55)
HELEN O’CONNELL
(Capitol 1512; F.1512)
• Going back to the type of arrangement she made so popular years ago, Helen O’Connell takes this top deck tune, switches to a definite steady beat in the middle and makes it sound like her famous discs. The second side is a nice ballad done slow and easy by Helen. Harold Mooney anchors her up at either end. Ops should take notice.

“DEAR JOHN” (2:59)
“LONELY ACRES” (2:51)
FRANK DE VOL
(Capitol 1503; F.1503)
• A tune from western circles gets a wonderful going over from Frank De Vol and his orchestra. Lindy DuBarry injects real feeling into this number and gives it a very listenable air. The second side is an unusual melody which is done very slowly by the boys. Ops shouldn’t miss the top deck.

“MOON NOCTURNE” (2:53)
“LOVER COME BACK TO ME” (2:53)
ZIGGY ELMAN
(MGM 19595; K10955)
• Ziggy Elman has two different types of numbers to offer on this plat. The first half is a slow piece on which he shows off some excellent trumpet work while the bottom half is a jumpy version of an oldie which is sent out real fast. Ziggy’s fans should go wild about this.

“ROSE, ROSE, I LOVE YOU” (2:38)
“UNLESS” (3:04)
GORDON JENKINS
(Decca 27594; 9-27594)
• Gordon Jenkins gets back into the swing of things with two sides that can’t help but be big. You can almost hear the orchestra backing. The lower half finds her going it alone and again at a very fine job. Ops will want to hear this.

“ME AND MY SHADOW” (2:45)
“I FOUND A MILLION DOLLAR BABY” (2:52)
THE SPORTSMEN
(Capitol 1507; F.1507)
• Two old standards provide the Sportmen with material for a good deck. The upper half is a slow one on which the boys display a good brand of harmony while the lower end is a swinging thing. Bill May’s orchestra provides the musical setting on either side. Ops oughta listen to this.

“WASHDAY BLUES” (2:37)
“DISILLUSIONED” (2:07)
CHARLOTTE MANSFIELD
(Capitol 1506; F.1506)
• A slow blues item turns up on the top deck sung by Charlotte Mansfield. With a good piano as an accompaniment, Charlotte does an excellent job with this. The second side is a novelty with a beat and again this sinner does o.k. Ops with proper spots will want to tune in.

“TOO MANY WOMEN” (2:48)
“SOMEBEWHERE THERE MUST BE HAPPINESS” (2:47)
AMES BROTHERS
(Coral 60145; 9-60145)
• The Ames Brothers, whose work is almost always of the same high quality, continue the sting with two different sides. The first one is a novelty with some good lyrics which the boys do very well. The lower note. The lower end is a ballad, slow and dreamy, on which they show how they can harmonize. Ops shouldn’t miss this deck.

“ROSE, ROSE, I LOVE YOU” (2:22)
“AFTER I SAY I’M SORRY” (3:15)
BOBBY MORROW ORCH.
(RCA Victor 20:435; 47:435)
• A Chinese import which is due for big things here gets a march tempo rendition from Buddy Morrow and the boys. The band sings out the lyrics in chorus as Buddy sends this one marching along. The bottom half is an instrumental of an oldie with a trombone solo by Buddy. The top deck might take o.k.

“ANGELA” (2:54)
“SHOULD YOU FORSAKE ME” (2:44)
PAT TERRY
(London 981)
• A very sultry tune gets a grand going over from Pat Terry on the upper half. With Buddy Koster and his orchestra providing a terrific arrangement, featuring some top notch organ playing, this side has a great chance. The bottom half too is one of those minor key melodies which are so good to hear. Ops better keep an eye on the first side.

“FOLLOW THE DODGERS” (2:49)
“PHILADELPHIA-A” (2:45)
GLADYS GOODING
(50715)
• Some very specialized material is turned out here by Gladys Gooding at the organ and the Bank of Manhattan Choral Group. This is a natural for Dodger fans and in Brooklyn it should go over big. The second side is a cute organ solo which makes for nice listening. The top deck is an anthem for the Dodgers.

“THE CASH BOX Record Reviews”

“COOK’S TOUR” (2:50)
“MR. ANTHONY’S BLUES” (3:07)
RAY ANTHONY
(Capitol 1502; F.1502)
• Ray Anthony has two instruments on this disc. On the top deck is a rhythmic thing with some fine solos coming our way. The second side is a love song sounding item again with the solos standing out. Ops who do well with instrumental numbers won’t want to miss this.

“THERE’S NOBODY LIKE MY LITTLE GIRL” (2:49)
“ESPANA” (2:33)
JEROME KERN
(Capitol 2007; F.2007)
• A Spanish item turns up on the top deck which gets a very nice job with the orchestra backing. The lower half finds her going it alone and again at a very fine job. Ops will want to hear this.

“SLEEPER OF THE WEEK”

“WASHDAY BLUES” (2:37)
“DISILLUSIONED” (2:07)
CHARLOTTE MANSFIELD
(Capitol 1506; F.1506)
• A slow blues item turns up on the top deck sung by Charlotte Mansfield. With a good piano as an accompaniment, Charlotte does an excellent job with this. The second side is a novelty with a beat and again this sinner does o.k. Ops with proper spots will want to tune in.
NEW YORK:

In February, Guy Lombardo sent a letter to the music trade boasting Freddy Martin's band and his opening at the Cafe Rouge. Now Freddy has relented the compliment, sending out a note announcing Guy's return to the Roosevelt on April 19.

Virginia Weicks has been hitting it up big since her return to the promotion business. She's now handling Mary Maye and is doing public relations for Cafe Society Downtown where Dorothy Ann opened on the 26th in a show featuring Josh White and Pearl Primus. London has closed its 18th Avenue office leaving Gloria Friedman, a girl with terrific record experience, available for some live wire firm. Sam Green, who has his own label called Jet Records is a distributor for many independents, has a hot item going in "Last Train" a cypher number of the Duke of Iron. Irving Fields, who recently finished an engagement at the Club Ono-Two in Toronto and moved on to the Club Esquire in May, has made the Mercury, making a junket to Toronto, which has just built its 1st subway. Hefen Graven (the Spike Jones) is anticipating big events. One is the arrival of a baby brother or sister for Spike, Jr. and the other is a strong send off on her latest record "Tama Borne" and "Some Pit Steakies." The Jerry and @$£$e$ of "Jezebel" is out doing big.

GUY LOMBARDO

CHICAGO:

Fran Warren flew in from NYC only to fly back the same night. Hats off to Art Talmadge of Mercury for running out such discs as Al Tracy's "Why Go Home" and Sophie Tucker's "Make 'Em Say Please" both of which are really juke box material.

Helen O'Connell is doing a smash job with Martin & Lewis at the Chez making an appearance on their Sunday TV show. Helen's rendition of "The Longest Night Of The Year" is a real show stopper.

Harry Mevyson of MGM Record is in town this week.

Art Kassel broke an all time record at the Martin store for Satty and Sunday. Jimmy Featherstone set to follow Art. Dick Courtney back from the Army just 4 weeks ago gets into action again with a 1 day appearance at WAAF stage show.

In the BMI booth at the RCA convention we found the usual spread of Fran Allison, Frank Chacks and many other Western and Folk artists.

Paul Cohen of Decca in town over the week-end and then down to Nashville for a session with the Andrews Sisters. Bill Snyder doing a terrific job at the Edgewater.

We hear talk of a European tour for Bill. Ray Robinson doing a grand job at the Melody Mill.

Bob Bodine now handles midway presentation of Betty Chapel, Fran Warren and Charlie Butler. The big news on Randolph Street was an announcement that Shapiro, Bernstein was closing its Chi offices. Irwin Berke is a terrific music man and well liked by all. The boys just can't get over it.

Russ Carlisle steps into Eddy Howard's place at the Aragon come May 8 with Chuck Foster going into the Triad. Same the same.


It was Bob Bodine of Decca offices of Southern Music who first found "Mockin' Bird Hill" when he heard The Pinetoppers waxing of the tune which has now sold over 250,000 music sheets.

LOS ANGELES:

General Douglas MacArthur's unprecedented reception and his history-making Congressional speech made their mark on the television and radio medium, they were bound to find a place on record. The retiring General's "Old Soldier Never Dies" words were hardly out of his mouth when almost every record company in the business jumped to attention and started to search for a tune to fit over the first instant. As we heard it, goes to Columbia whose artist, Jim C read, had Gene Autry, cutting the old ballad, "Old Soldiers Never Die" and ready for the press within a day. As we set the legend, the song's original is an old British ballad until hit among about 1931 records set to the tune and the copyright now belongs to Derrick Music.

Over at Mercury, Lee Palmer tells us that Patti Page's "Mockin' Bird Hill" has been given a second and possibly a possibly on ABC Radio, thanks to George Gershwin's new Southern California Square Dance Asm., for a round dance. As Gershwin's other venture is the publication of new Mercury singer Ray Barfield, a Chicago has first release of "I Have No Heart" seems to have found another big item on Mercury those days, which gives Frankie Miller hits on two labels with the label "wheel" doing well for the Graphophone gal and RCA.

Eddie Meester of Atlantic is setting out for New York for his 2nd annual tour and periodical talent quests, and cutting a session with Amos Milburn before Amos took off on a national tour. As the Mercury's new recording head, 123rd bossman, has recovered nicely from an auto accident that put their car in the junkyard and tossed her several feet out of the vehicle.

Back in his office after spending some time in Chicago with Bill Gerber and in New York with Joe Orlick, Bob Austin and Sid Parme, Art Raney tells us that he's planning a trip to Europe to look into that French and Italian boogie-woogie thing he's been hearing about. Art reports that now find Percy Mayfield has proved a consistent winner, "Nighttime Loves" topping up as another hit by the songwriting singer.

GENE AUTRY

DECCA 45135 (78 RPM)

DECCA 45135 (78 RPM)

DECCA 45135 (78 RPM)

DECCA 45135 (78 RPM)
NEW YORK—Two new labels are due out shortly which will produce pop records at 49¢ a disk retail and averaging between 30 and 33 cents to operators.

Following the success of the Tops label which has been doing a big job with this type of record, Leo Oberstein last week announced his intention of putting out the same thing on his new Royale label. Oberstein folded Varsity Records in the face of price ceilings which did not permit him to operate at a profit.

Royale Records too is going into the low priced pop field, reviving its Merit label.

While Royale will concentrate on the chain store market, and already has contracts with such giants as Grant's, McCrory's, and Kresge, Merit will make a special pitch to the juice box op. Feeling that the operator market is a natural for a low price disk, Merit will record its numbers with the operators specifically in mind.

Among the first tunes set for early release by Merit are "The Hot Canary," backed with "Syncopated Clock." Others to follow are "On Top Of Old Smokey" and "Kentucky Waltz." The firm intends to cover all hits as they occur in the pop and country and western markets.

Royale's first release will be "Rose, Rose I Love You," which Oberstein obtained in England where it is going big. Because of his contacts in that country much of Oberstein's material will probably come from England.

Besides 78 rpm, Royale will also have a low priced 45 rpm disk. They will come in singles and packages. 45 rpm singles will retail at 50¢.

With other disk firms viewing these new operations with a great deal of interest, it's certain that if these go over successfully, other diskers will follow them into the low priced field.

Sammy Kaye Appointed Charity Drive Chairman

NEW YORK—Bandleader Sammy Kaye has been appointed Honorary Chairman of the Music Division for the Greater New York Fund's 14th Annual Campaign on behalf of the 421 New York City Community Charities. It was announced this week by B. Brewster Jennings, Campaign Chairman.

Kaye and his orchestra donated their services to record campaign material spots which will be played throughout the drive, May 1 through June 30th. The goal this year is $9,000,000.
Sure-fire first release!

FRANKIE Laine

"Rose, Rose, I Love You"

and JEZEBEL

78 rpm 39367 - 33 1/3 rpm 3-39367 - 45 rpm 4-39367

now exclusively on COLUMBIA RECORDS

First, Finest, Foremost in Recorded Music

Please mention THE CASH BOX when answering ad—it proves you're a real coin machine man!
A New Singing Sensation...

Ray

Barber

with this Great Mercury release...

"I HAVE NO HEART"

backed by...

"BECAUSE OF YOU"

(Press Relations)
SIDNEY ASCHER

(Personal Management)
LOU CAPONE

(Record Promotion)
PAUL BROWN

#5643

MERCURY RECORDS, CHICAGO, ILLINOIS

MERCURY RECORDS OF CANADA, LTD, TORONTO, CANADA

"It's What's in THE CASH BOX That Counts"
TWO GREAT VERSIONS!

'MISTER And MISSISSIPPI'

PATTI PAGE

JACK RAEL AND HIS ORCHESTRA

"MISTER AND MISSISSIPPI" coupled with
"These Things I Offer You"

Mercury 5645-5645X45

REX ALLEN

LEW DOUGLAS AND HIS ORCHESTRA

"MISTER AND MISSISSIPPI" coupled with
"Lonely Little Robin"

Mercury 5647-5647X45

Disk Jockeys' REGIONAL RECORD REPORTS

Lee Stewart
1. DON'T EVEN CHANGE A PICTURE ON THE WALL (Buddy Murray)
2. MOCKIN' BIRD HILL (Perry Como)
3. BEAUTIFUL BROWN EYES (Stanley Black)
4. THERE'S A CHANGE IN ME (E. Howard)
5. COLD, COLD, HEART (Rash Williams)
6. IF YOU'VE GOT THE MONEY I'VE GOT THE TIME (Loretta Lynn)
7. YOU CAN'T TELL A LIE TO YOUR HEART (Al Morgan)
8. HARD BOOGIE (Red Foley)
9. LONESOME TRUCK DRIVER BLUES (Bob Newman)
10. PRETTY BABY (Dorothy Pintaft)

Bill Silbert
WXZ—Detroit, Mich.
1. SYNCOPATED CLOCK (Lena Anderson)
2. I LOVE YOU MUCH TOO MUCH (Fred Warren)
3. MAGGIE BLUES (Gary & Bing Crosby)
4. FAITHFULLY YOURS (Tony Martin)
5. UNNATURAL (Eddie Fisher)
6. HOT CANARY (Herman Totache)
7. HOT CANARY (Herman Totache)
8. METRO POLKA (Frankie Lane)
9. A BEGGIN' IN LOVE (Guy Mitchell)
10. MIXED EMOTIONS (Rosemary Clooney)

Ed McKenzie
WJBK—Detroit, Mich.
1. ROSE ROSE, I LOVE YOU (Buddy Morrow)
2. LIGHT IN THE WINDOW (Henry Baltimore)
3. A BEGGIN' IN LOVE (Guy Mitchell)
4. TOO YOUNG (Nat Cole)
5. UNLESS (Eddie Fisher)
6. OR, FIVE JIVES (Buddy Johnson)
7. HELLO, YOUNG LOVERS (Perry Como)
8. I'LL NEVER KNOW WHY (Harry Waterhalter)
9. HOT CANARY (Perry Como)
10. WHAT WILL I TELL MY HEART? (E. Howard)

Larry Gentile
WJBK—Detroit, Mich.
1. BE MY LOVE (Mario Lanza)
2. IF (Perry Como)
3. MY HEART CRIES FOR YOU (Guy Mitchell)
4. WOULD I LOVE YOU? (Patti Page)
5. IN YOUR ARMS (Martin-Surry)
6. ABA DABA HONEYMOON (Baldwin-Carpenter)
7. ON TOP OF OLD SMOKEY (Tony Martin)
8. YOU'RE WONDERFUL, Frankie (Tony Martin)
9. BRING BACK THE THRILL (Eddie Fisher)
10. I'LL BE AROUND (Les Brown)

Clarence Hamann
WJMB—New Orleans, La.
1. TOO YOUNG (Nat Cole)
2. HOW HIGH THE MOON (Perry Como)
3. IF (Perry Como)
4. ON TOP OF OLD SMOKEY (The Weavers)
5. ALWAYS YOU (Nat Cole)
6. LET ME IN (Bobby Wayne)
7. THE LIAR SONG (Altare-Powell)
8. SPARROW IN THE TREE TOP (Guy Mitchell)
9. METRO POLKA (Frankie Laine)
10. I LEFT MY HAT IN HAITI (Billy Eckstine)

Maurice Hart
KFWB—Los Angeles, Cal.
1. ALWAYS YOU (Nat Cole)
2. SPARROW IN THE TREE TOP (Guy Mitchell)
3. I'LL BE AROUND (Les Brown)
4. BE MY LOVE (Mario Lanza)
5. I'M YOURS TO COMMAND (Billy Eckstine)
6. A PENNY A KISS (Martin-Surry)
7. ABA DABA HONEYMOON (Baldwin-Carpenter)
8. ABA DABA HONEYMOON (Baldwin-Carpenter)
9. YOU'RE JUST IN LOVE (Perry Como)
10. BRING BACK THE THRILL (Eddie Fisher)

Brad Phillips
WINS—New York, N. Y.
1. IF (Perry Como)
2. SPARROW IN THE TREE TOP (Guy Mitchell)
3. SPARROW IN THE TREE TOP (Guy Mitchell)
4. MAMA (Vic Damone)
5. I APOLOGIZE (Billy Eckstine)
6. NO ONE BUT YOU (Dick Haymes)
7. ON MOONLIGHT BEACH (Gary & Bing Crosby)
8. WOULD I LOVE YOU (Tony Martin)
9. METRO POLKA (Frankie Laine)
10. ANDIAMO (Johnny Desmond)

Bill Smith
WSSB—Durham, N. C.
1. IF (Perry Como)
2. MOCKIN' BIRD HILL (Perry Como)
3. I WOULD LOVE YOU (Patti Page)
4. BE MY LOVE (Mario Lanza)
5. ABA DABA HONEYMOON (Narvel-Carpenter)
6. ABA DABA HONEYMOON (Narvel-Carpenter)
7. ON TOP OF OLD SMOKEY (Tony Martin)
8. BEAUTIFUL BROWN EYES (Rosemary Clooney)
9. BRING BACK THE THRILL (Eddie Fisher)
10. A PENNY A KISS (Les Brown)

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Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!
MacArthur Speech Starts Race On "Old Soldiers"

NEW YORK—No sooner had General MacArthur mentioned the tune "Old Soldiers Never Die" at the close of his speech before Congress, than several companies started a race to get it to market first.

To date, several new versions have been made, including Herb Jeffries on Coral, Leroy Holmes on Geed, Autry on Columbia, Red Foley on Decca, Vaughn Monroe on Victor, and Jimmy Wakely on Capitol.

The song is at least a century old, having originated in the English army. It's been in the public domain for several years with hardly any interest being shown in it at all. Now Remick, Carl Fisher and Southern are offering versions of it and all are being swamped with orders.

Besides a rush to record the tune, Paul Anka has said that he immediately announced the forthcoming waxing of the MacArthur speech, Columbia, Victor and Capitol have already put it on sale besides numerous independents.
NEW YORK—Buddy Morrow's closing his ears to Perry Como's tromboning is no plant for National Noise Abatement Week, but rather an esthetic reaction to Singer Como's first attempt with the horn. Morrow's new "Rose, Rose I Love You" bids fair to become his top RCA Victor disk to-date while Como is like Old Man River: he keeps on rolling along with the great ones.

Sheldon Has Religious Hit

NEW YORK—Ivan Mogull of Sheldon Music has a religious tune hit on his hands and he's spending his time inquiring how it's to be handled from firms who have had the same good fortune.

Mogull picked up a tune called "Everyone Is Welcome In The House Of The Lord" and the Mariners sang it twice on the Arthur Godfrey show. The station was immediately flooded with mail from all over the country for sheet music and records. Federal and Decca have already cut the tune with the Mariners ready to go on Columbia and several more to follow.

PLEASE SEND ME SOMEONE TO LOVE
Percy Mayfield
(Specialty 375)

I APOLOGIZE
Billy Eckstine
(MGM 10903)

HOW HIGH THE MOON
Les Paul & Mary Ford
(Capitol 1451)

BLACK NIGHT
Charles Brown
(Aladdin 3076)

WHAT WILL I TELL MY HEART?
Al Hibbler
(Cheez 1445)

TOO YOUNG
King Cole
(Capitol 1449)

GEE BABY
Johnny Otis
(Savoy 777)

BABY, LET ME HOLD YOUR HAND
Ray Charles
(Swingtime 250)

KORea Blues
bayou boys
(Cheez 1449)

TEND TO YOUR BUSINESS
James Wayne
(Sittin' In 588)

ROCKET 88
Jackie Brenston
(Cheez 1458)

DON'T TAKE YOUR LOVE FROM ME
Laurie Tate & Joe Morris
(Atlantic 921)

LET'S ROCK AWHILE
Amos Milburn
(Aladdin)
**Music!**

CHICAGO—Johnny Desmond and presidents of four chapters of Johnny's national fan club listen in as a Wurlitzer pipe setup with his latest MGM waxing of "Andiamo." It happened at the recent convention held by the vocalist's fan organization in Chicago.

**Eight Bunk Johnson Masters Found On Coast**

LOS ANGELES, Calif.—Eight previously unissued masters featuring the trumpet of the late Bunk Johnson, legendary New Orleans jazz pioneer who died in 1949, have just been discovered. The Good Time Jazz Record Co. of Los Angeles has purchased all rights to them and will release the disks.

The right sides were made during the winter of 1942-43 in San Francisco, where Johnson had been invited to give several concerts sponsored by a local hot jazz society. The sixty-year-old jazzman had been found the preceding year driving a truck in the Louisiana rice fields, and a new trumpet and false teeth had been purchased for him by the donations of jazz fans throughout the country. The San Francisco appearance was the start of a comeback tour later to lead to New York and fame, only to be followed once again by poverty and obscurity at the very end of his life.

In San Francisco, the then virtually unknown old man was unable to support himself playing jazz, and worked at various jobs in the shipyards and on the waterfront. It was during these difficult days that he made the series of records, the masters of which, for many years, were thought destroyed in a fire. They were found recently by Good Time Jazz in the files of the Allied Record Manufacturing Co., a processing and pressing plant in Hollywood, and purchased from David Rosenbaum of San Francisco, who had sponsored the recording sessions.

The first release, Ace in the Hole and 2:19 Blues, features vocals by C演艺 Hayes, well-known San Francisco composer, for many years banjoist and vocalist with the famous Lu Watters Yerba Buena Jazz Band. Other members of the Yerba Buena Jazz Band appearing on the records include: Turk Murphy, trombonist; Ellis Ho, clarinet; Burt Bales, piano; Pat Patton, banjo; Squire Gishut, bass. In addition to the vocals, Hayes also plays drums.


**CHICAGO—**Three of Capitol's top Western stars peek through a curtain of hit tunes and seem a little surprised at what they find each other. Left to right are Cliffie Stone whose waxing of "Jump Rose Boogie" is presently going the rounds; Tennessee Ernie, still up there with "Shot Gun Boogie" and proving many great things with others; and Tex Williams who's current disk is "I Lost My Gal From Memphis. This photo was taken during the recent MOA convention in Chicago when the boys gathered together to say hello to the ops.

**Conkling To Visit Every Columbia Distrib Within The Next Six Months**

NEW YORK—Jim Conkling, president of Columbia Records, returned to New York this week after a trip to the coast where he visited with distributors, inspected Columbia's new factory in Los Angeles and was present as Frankie Laine cut his first sides for the firm.

Conkling revealed that this was just the first of the constant trips he intends to make. Within the next six months, he plans to visit every Columbia distributor in the country.

Feeling that it's not enough to be in touch with his representatives merely by mail or phone, Conkling said the only way to really assess business conditions and operation was to get out into the field and observe them.

Although the spring and summer slump is beginning to set in, Conkling stated that from his observation, record distributors were in a much better position than many other types of merchandisers since their inventories were not as greatly overloaded.

Although Columbia sales have so far held up because of sales contests which the company has been conducting, the diskery nevertheless is preparing counteraction to the usual seasonal slump.

One of the methods which Conkling intends to utilize is a renewed interest in outlet management. Following the recent statements of Paul Wexler and George Hayes concerning Columbia's desire to stimulate this trade, Conkling reaffirmed the company's intention of wooing the jock box op. He stressed the need for doing a real job with ops, giving them the kind of product they want and the service they need.

While in Los Angeles, Conkling spent two weeks at Columbia's new plant. It is reputed to be the largest, most modern record factory in existence today and Conkling feels that with the facilities this and other plants give him, he is in a position to keep distributors well supplied with all the hits he expects to continue turning out.

Price Chart Filing Postponed

WASHINGTON, D. C. — Retail stores this week were granted a thirty day extension—until May 30—to put their new margin-type price control ceilings into effect by filing required charts. Until a retailer files his pricing chart, however, his ceiling prices still will be regulated under the general price control scheme which set price levels at the highest figure for which goods were sold in the base period of Dec. 15- Jan. 20.

**THE CASH BOX**

**Folk and Western Record Reviews**

- **“HOWLIN’ AT THE MOON”** (2:47)
- **“I CAN’T HELP IT”** (2:53)

**HANK WILLIAMS**

(MGM 10961; K10961)

- Hank Williams has an unusual side in a tune called "Howlin’ At The Moon" and he does it with a great deal of zest. Hank, who gets a much better break out of his disk, pours everything into this one including the howlin’. We have seen that ops who put their machines to work will do a little howlin’ with delight when they count the money. Giving a driving vocal, Hank has some wonderful lyrics to work with and a guitar backing that’s out of this world. The lower half, in contrast, is a ballad with a slow, definite rhythm beat. Hank does a crying act on this one and it sounds real good. The top deck, however, has a novelty appeal. Ops shouldn’t pass it by.

- **“LET’S GO BACK TO THE BIBLE”** (2:40)
- **“SHE’LL BE THERE”** (2:50)

**WILF CARTER**

(Imperial 8107)

- Wilf Carter has a religious ballad on the top deck which he does a good job with. Getting some fine backing, the gay story is told on this one. The lower end is a sentimental piece on which he again gives his all. Ops in the right locations will want to take a look at this.

- **“COYOTE SONG”** (2:35)
- **“FEMALE SHUFFLE”** (2:35)

**BILLY BRIGGS**

(Imperial 8107)

- Billy Briggs, who is becoming a name to reckon with in the western field, has two more numbers to offer on this platter. Both get driving vocals from Billy and some excellent guitar work as he sings out the clever lyrics. Ops definitely shouldn’t miss this disk.

- **“I’VE NEVER LIVED IN TENNESSEE”** (2:53)
- **“THERE’S A RIGHT WAY, A WRONG WAY”** (2:47)

**LEON McAULIFFE**

(Columbia 20807)

- A very swingy item is dished out on the upper level by Leon McAuliffe and his western swing band. Jimmy Hallgood comes through on the vocals in an accomplished manner and the boys provide a backing to match. Lower half is another good item set at a fast pace. This is one for ops to listen to.

- **“ROCKY ROAD BLUES”** (2:20)
- **“KENTUCKY WALTZ”** (2:38)

**BILL MONROE**

(Columbia 20013)

- A tune with a good beat and some excellent blend of vocals. Bill Monroe has practically the top half of this platter, Bill lends real hillbilly flavor to almost every item he does. The top side is the tune he wrote himself and his interpretation of this words is first rate. This is a number for ops.
Sullivan's "Toast Of The Town" Show 
Stimulates Disk Sales To Public And Ops 

NEW YORK—The ability of a TV performance to create additional disk sales for an artist has become a weekly phenomenon through Ed Sullivan's "Toast Of The Town" show.

For some time now TV has been playing a tremendous role in stimulating record sales of stars who perform via that medium not only to the general public but to operators of juke boxes as well. And Sullivan has been a pioneer in this field.

A list of singers he has had on his show would read like a "Who's Who" of the record business. Each of his programs has featured at least one recording star and often he has had as many as three. These include such top names as Frankie Laine, Patti Page, King Cole, Billy Eckstine, Dinah Shore, Gordon Jenkins, Mindy Carson, Georgia Gibbs, Vaughn Monroe, Fran Warren, Vic Damone, Teres Brewer and dozens of others.

It's been consistently observed that after they've sung one of their recorded numbers on his program, sales of their disks have taken a decided upturn. Moreover, it's almost pinpoint selling in that the exact tune which is sung receives the benefit of the sales increase.

The potency of a TV performance in sending a tune into the hit class received further verification this week when "I Like The Wide Open Spaces" was performed on the Ken Murray show and immediately caused a furor.

The song, written by Murray together with Charles Wick and Royal Foster, was sung by Laurie Andrews. It was then announced that the tune would be recorded and orders started flowing in from everywhere. To date they're hovering around the 30,000 mark before the disk is even on the market.

As a result of these advance orders, Columbia had Arthur Godfrey and Laurie Andrews rush a waxing of the tune last Friday and the diskery is planning to release it immediately.

Not only were inquiries received after the program from such juke box operators as Hirsch de la Vez, who operates hundreds of machines in the Washington area, but several independent record companies contacted "The Cash Box" asking where they could get the music in order to cut it themselves.

A recent example of a tune which caught on after being used as a theme on a TV show is "Syncopated Clock." This instrumental, now going over big in the boxes, came out of a new Leroy Anderson album.

The consistent sales increase of artists' tunes after appearing on such shows as "Toast Of The Town" now offers record companies an additional means of familiarizing both the public and ops with their artists' disks.

Cy House Goes To Specialty 

NEW YORK—Effective May 1, Cy House, veteran rhythm 'n blues man, starts his new job as eastern field rep for Specialty Records with territory covering the entire eastern seaboard and as far west as Detroit.

House will work out of the Philadelphia office. Last week he resigned from Modern Records after having been with them for two years. Saul Bihari, head of Modern, will not fill House's post but will make regular trips in from the coast to handle his former duties.

Meeting Dates Of Music Operators' Associations 

May 2—Coin Machine Operators of Harris County 
Place: Chamber of Commerce Building, Houston, Texas

3—Phonograph Merchants' Association 
Place: Hotel Hollenden, Cleveland, Ohio

3—Washington Music Guild 
Place: Hamilton Hotel, Washington, D. C.

3—Summit County Music Operators' Association 
Place: Akron Hotel, Akron, Ohio

8—Automatic Phonograph Owners' Association 
Place: Gibson Hotel, Cincinnati, Ohio

8—California Music Guild 
Place: 311 Club, Oakland, Cal.

10—Connecticut State Coin Association 
Place: Hotel Bond, Hartford, Conn.

10—Michigan Automatic Phonograph Owners' Association 
Place: Maccabee Building, Detroit, Mich.

14—Wisconsin Phonograph Operators' Association 
Place: Eagle's Club, Brodhead, Wis. 

Please mention THE CASH BOX when answering ads— it proves you're a real coin machine man!
OP SUGGESTS MANUFACTURERS
SET UP YEARLY CASH PRIZE FOR
"BEST GAME IDEA"

Will Bring Deluge of New Ideas
Predicts Al Schlesinger of Toughkeepers

CHICAGO—Reports current thru-
out the industry that the second
quarter gets under way, is that the
majority of the sales lead continues
unshaken.
Many are now of the belief that
this will be the case through the rest
of the year.
They base this belief on the fact that,
since dime play has started into
operation in many sections of the
country, more new phonos will be
sold.
General opinion is that new phonos
make it so much easier for the music
operators to start right off with
1.25c or 1.5c plays.

In the meantime, from all present
indications, music sales have taken
a very commanding lead. Music is hold-
ing this lead right into the second
quarter of the year.

The new, small, 45 rpm phonos,
which were introduced just a short
time ago, and which are now selective,
are also continuing right ahead en-
joying good sales.

In the meantime, manufacturers
report that production is much lower
than what it was during the last quar-
ter of 1950.

In some cases, according to one
report:

Production is far less than fifty per
cent of what was produced in the
last quarter of 1950.

This statement was made by one of
the leading manufacturers of auto-
matic phonographs.

In the meantime, tho, there seems
to be a demand on automatic phonos.
Some distributors report that sales
seem to come in bunches.

They state, "We get bad days when
we don’t sell a single phonograph
and then, all of a sudden, we’re jammed
up with orders for dozen.

This, of course, doesn’t effect the
manufacturer, nor the general sales
picture. The fact remains that phonos
are being sold in very good quantity
and that they are continuing un-
affected.

One distributor reported, “In our case,
we are making sales of phonographs
to many eyes here who have been
forced to retire other types of equip-
ment.

Yet,” he reports, “to hold onto the
locations, and to continue in this
business, they are buying the only
thing that they can operate at this
time—phonographs.

This same distributor also states, “It
is surprising to note that most of
these people have started right off
with dime play. They report that the
collections are lots better than what
most of them had been with other types
of machines, or what they believed
they would be able to enjoy.

Reports like the above have come	hith from other distributors.

Others are interested in getting into
dime play action. Purchases of new
machines are their concern.

They also claim, “One type of equip-
ment is being sold in very large
quantities at all times, come what
may, or as much as they could safely
handle, at this time.

Mfrs. Continue Drive
For More War Work

CHICAGO—Most noticeable in all
the manufacturers in this area
related to this industry is the fact that
former salesmen are now traveling
about the nation in an effort to obtain sub-
contracts for the manufacture of
various items.

Where salesmen formerly confined
themselves to visiting with the firms
contracting for the manufacture of
various items, they are now acting as
procurement agents for obtaining war
work sub-contracts for their factories.

Some of these salesmen have proved
themselves very successful in this
regard. Others, new to this type of work,
haven’t as yet got going, but it is
expected that as they travel about,
visiting with the large prime con-
tactors, they will soon get the hang of
the work and will be bringing more
sub-contracts into their factories.

Manufacturers are reported to re-
alize that the three basic metals: cop-
er, steel and aluminum, will prove
much scarcer after July 1, when
NPA’s CMP (Controlled Materials
Plan) goes into effect.

They are, therefore, of the belief
that they had best protect themselves
with whatever sub-contract war work
they can obtain at this time.

Some of the factories here are well
under way, as far as war work is con-
cerned. Others are still searching.
Some have quoted on various parts
and are waiting on their quotations.

Generally, tho, there isn’t as much
war work going on as the manufac-
turers would like to have, or as much
as they could safely handle, at this
time.
OPS Issues Ceiling Price Regulation For Manufacturers

Ruling Effective May 28

WASHINGTON, D. C.—The Office of Price Stabilization this week issued its general manufacturers' order, establishing new ceiling prices for industrial firms throughout the country. The order is known as the "General Manufacturers' Regulation" (CPR 22 Ceiling Prices for Certain Manufactured Products.)

This regulation is intended to set ceiling prices at a pre-korean base plus actual increases in materials costs thru 1950 and increases in factory payroll costs thru March 15, 1951. The ruling is effective May 28, 1951. Manufacturers must notify OPS by registered mail as to proposed ceiling prices higher than those under General Ceiling Price Regulation and must wait 15 days after OPS receives notification before setting at the new figures. Notification may be given to OPS before May 28.

CPI applies to sales by all manufacturers in the continental United States, with the exception of several types of manufacturer, who have already been placed under regulation, or those specifically mentioned in this order. Coin Machine manufacturers are not mentioned as exempted.

The pricing standards are that the level of price ceilings for an industry shall be considered generally fair and equitable if they represent 85 percent of the industry's average for the first three years during the period 1946-49 inclusive. Briefly, the new regulation allows manufacturers to add overhead and administrative expenses, sales promotion, advertising or overtime pay.

Any manufacturer may appeal to the Office of Price Stabilization for an upward price adjustment if ceiling prices result in operating losses. Application will be acted upon within 60 days. If a manufacturer believes he cannot price under any of the provisions of the regulation, he may appeal to the Director of Price Stabilization for a ceiling price. Petitions for amending this regulation may be filed in accordance with the provisions of Price Procedure Regulation No. 1.

Ceiling prices for new commodities deriving only by reason of minor changes in design or construction which does not reduce unit manufacturing materials costs or prevent its offering a fairly equivalent service, shall be the ceiling price for the previous commodity established under this regulation.

On new commodities differing from any sold between July 1, 1949 and June 1950, the ceiling price is the same as for the most closely competitive product. Before any sale can be made under this provision, the manufacturer must file a report with the Director of Price Stabilization, Washington 25, D. C., and then can sell after 15 days unless notified the price has been disapproved or further information is requested.

Every manufacturer should have a copy of this regulation. It's lengthy and many points are clarified by examples. Write for "Manufacturers' General Ceiling Price Regulation 22," and address your request to Office of Price Stabilization, Washington 25, D. C.

Bally Shipping New "Baseball" Shuffle Game

CHICAGO—Bally Manufacturing Company, this city, commenced shipments this week of "Bally Baseball," described as a new type shuffle-game with baseball action by George Jenkins, vice president and director of sales, who announced the new game to the trade.

"Bally Baseball" is not merely another bowling game dressed up to look like baseball," stated Jenkins. "It is the first really new shuffle-game since the introduction of shuffle-bowling, and introduces a revolutionary new play-principle, a new style of puck action, a new skill challenge, a new, a fast fascinating score system."

"Bally Baseball" features two sets of targets on a slanting play-field at the end of a regulation polished shuffle-board. One set of targets consists of four cups arranged in diamond formation on a turntable that revolves when roll-overs are hit, the roll-overs being the second set of targets. Player first shoots to put "men" on bases by shooting pucks into the cups. He then shoots to advance "men" on bases by shooting pucks across roll-overs. If a roll-over is hit before "men" are on bases, inning ends without a run, as runs are scored only when "men" advance from third base to home plate, when puck is automatically kicked out of cup. For this reason the player must aim to miss the roll-overs while shooting to put "men" on base.

"Bally Baseball" may be played by one player for one coin or two players for two coins. Standard coin-mechanism is diem-operated.

Half Of Exhibit Space Sold For NAMA Convention in Nov.

69 Firms Already Signed

CHICAGO—Altho the 1951 NAMA Convention is more than seven months away, 69 manufacturers and suppliers of the merchandise machinery industry have signed contracts for over half the available exhibit space at the forthcoming show, to be held at the Cleveland Auditorium, Cleveland, O., November 12 to 15, according to an announcement by Dave J. Davidson, exhibit sales committee chairman.

Davidson reported that old established firms, as well as firms new to the field of automatic merchandising, will be represented. He said this will give complete industry representation and tie in with a convention program geared to meet the needs of operators.

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The Standard

The standard guide to success in music operating is contained in the letters A-M-I. You don't have to read a book—just operate "C's" or "B's" or "A's." Sensible First Cost, Negligible Depreciation, Location Acceptance, Minified Servicing, maximum Intake are all chapters you'll breeze through with little effort and great joy!

AMI Incorporated

GENERAL OFFICE AND FACTORY: 1500 UNION AVENUE S. E., GRAND RAPIDS 2, MICHIGAN

"It's What's in THE CASH BOX That Counts"
WASHINGTON, D. C.—Business firms which were in operation in 1950 need NOT make reports of quarterly quotas to NPA on materials used for maintenance, repair and operating supplies (MRO Regulation 4), the National Production Authority emphasized this week.

NPA made the clarification explanation because some firms, apparently misunderstanding Section 4 of Regulation 4, have gone to the unnecessary expense and bother of continuing to make reports. This is the regulation that permits the use of defense order (DO-97) for procurement of MRO supplies.

Only new companies which were not in operation last year, or were only in partial operation, need make these MRO reports, NPA emphasized.

The procedure for new firms is this:
(1) If the organization was in partial operation in 1950, it shall compute the amount it would have spent for MRO for the entire year had it continued at the rate it used the materials during the time it was in operation, making reasonable compensations to establish a fairly representative quota.

(2) If a firm was not in operation at all last year, its quarterly MRO quota shall be the minimum amount of MRO which it determines to be reasonably necessary for its operation, but not to exceed $5,000 a quarter. If that is insufficient, the organization may make application for an increase.

(3) If the quarterly MRO quota is in excess of $1,000, a new firm or one in partial operation in 1950 must, within 30 days after its first use of a DO-97 rating, notify the NPA of the quota it established, the base period used, the method by which the quota was figured and any corrections made for seasonal or other factors.
AMI Reports Earnings For 1st Quarter Greater Than '50

John Haddock Reelected President; Same Directors Reelected

Grand Rapids, Mich.—AMI Inc., manufacturers of the current Model "C" phonograph, Wall Boxes, and accessories, reported earnings before taxes for the quarter ended March 31 of $185,664, or the equivalent of $1.21 a share on the 158,156 shares of common stock outstanding.

John W. Haddock, president, said that pending clarification of certain tax rulings, it was impossible to estimate Federal taxes at this time.

AMI reported earnings after taxes for the corresponding period last year of $185,664, or the equivalent of $1.21 a share on the 158,156 shares of common stock outstanding.

Haddock said that net sales for the first quarter this year rose 10 per cent over those for the like period in 1950.

Because of production cutbacks made necessary by government orders limiting the use of critical materials, taxes for the half year should be approximately the same. He added that the company hopes to be able to produce civilian products during the third quarter at about the same rate as during the second quarter, pending issuance of government regulations.

AMI officials, Haddock said, have every reason to anticipate that by the end of the year the company will be running at capacity on a combination civilian and defense work, for which the company's electronic manufacturing and assembling facilities are excellently suited.

Haddock also announced that at the company's annual meeting it had been decided that all authorized but unissued shares of preferred stock would be eliminated. At the same time, John Haddock was reelected president and the following directors reelected: Frank J. Quinn, New York City; H. J. Dowd, New York City; S. J. Allie, Chicago; and E. R. Farny, New York City.
Richmond Ops View Wurlitzer Phono

RALEIGH, N.C.—Wade Marr, Jr., who is making great progress in his efforts to create a sound music operators’ association in North and South Carolina, will bring together the music operators of both states for a meeting in Charlotte, N.C. on Monday, May 13.

Operating at present under the North Carolina Amusement and Recreation Association, Inc., the organization claims over seventy members and hope to add many more.

Hirth de la Vie, Washington, D.C. colonel, has promised to be on hand to address the gathering.

"THE CASH BOX" IS A MUST!

FOR ALL IN THE COIN MACHINE INDUSTRY

- OPERATORS
- JOBBERS
- DISTRIBUTORS
- MANUFACTURERS
- ALLIED INDUSTRIES

Weekly Features:
- Confidential Price Lists Of All Equipment as Quoted For Sale
- Real Live. Pertinent. Educational Editorial
- News
- Advertisements of Leading Firms
- Music Charts and Reviews
- Breasy Intimate Chatter Columns

ALL FOR ONLY $15. PER YEAR

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Please enter our subscription for 1 year ($2 issues) at $15. Enclosed Our Check □ Please Send Us A Bill □

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ADDRESS

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

MADIBURUGER

Gentlemen:

The family of Oscar Wurlitzer are still in business present.

"Bit coming Pleas proves.

Charlotte, Bob

Enclosed Gordon May. sound $25

1951 both meeting Breezy.

DISTRIBUTORS

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THE ADDRESS

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CHICAGO CHATTER

Most important thing for all coin is to realize that XPAs CMP (Controlled Materials Plan) will, most definitely, cut deep into the normal production of coin operators. This means, with a scramble forthcoming for what ever steel, copper, aluminum (and, without doubt, as time goes on, other important metals) which will be left, after the priority users get their share, that the manufacturers in this industry will be scraping the bottom of the barrel to get whatever they can of those three necessary and vital metals to continue to produce their normal equipment. This means that any coin man, who is today selling machines without replacing with new machines (while he can), will find himself caught plenty short. . . . Don’t for a moment believe that “war is far in the background”. If the word of experts is to be taken, “The situation is more serious right now than it has ever before been”. Those are the words of Gen. George Marshall. And General Marshall, if anyone, should be in the position to know. This, then, is the time for all coin men, large and small, to get whatever they can. While they can. And while the getting is good. It can, indeed, have been leading in sales since the last quarter of 1950. The lead is continuing unshaken into this second quarter of 1951. It is believed, by many, that this lead will continue all thru 1951.

J. A. “Art” Weinand, Rock-Ola Manufacturing Corp., in addition to his other duties, which probably make him one of the busiest of execs in this trade, took some time to make a hurried trip to Omaha and Des Moines . . . Paul Huesch, newly appointed general sales manager over at J. H. Keene & Co., getting acquainted with the coin trade, states “I’m getting along great, meeting the people, just love working in this industry”. The factory is busier than ever, with reports that their television is going over tremendously.

Over at the plant of United Manufacturing Co., Bill Desolvi reports that the factory is busier than several of its machines, and that they are now starting to ship samples of its new five game “ABC”. Reaction to this new and interesting type machine is most won’ted. Desolvi states DeSales is making “a real attempt to climb out of the doldrums”. Visitors at the United plant this week were Bud Parr of Los Angeles, Calif., and Lou Casola of Rockford.

Ed Levin, Chicago Coin Machine Co., is back in town sporting a somewhat fresher appearance, having returned from Florida. He stopped off at New Orleans, La., Birmingham, Ala., and Nashville, Tenn. . . . Everybody was quoted Ed, “the reaction to ‘Hit Parade’, the 45 rpm selective phonograph, was magnificent. . . .” Maurice Weiler, Bally Coin, is back in town, and reported working hard to catch up with the many items on his desk. . . . Sam Ginsburg, also of ChCoin, expected to go back to Florida very shortly.

Ed was quoted as saying that Cleland Distributing Co., is back handling the Rock-Ola line in Eastern Iowa. Ed recently bought out the stock of his partner in the Des Moines branch and is now conducting his firm as sole owner.

Bill Marmer, Sicking, Inc., Cincinnati, O., visiting at the Bally plant.

Jack Nelson of Bally still out of town. . . . Art Garvey of Bally seeing the radio shows. . . . Bill Haldeman, head of production control at Rock-Ola, handling out those securities in celebration of the arrival of a new son, James Warren.

C. H. Sandeval, Cuban distributor for Rock-Ola, reported to be doing great with equipment arriving regularly each week.

Sam Stern, Williams Manufacturing Corp., kept glued to his desk, seeing various distributors and kept continually busy answering the telephone from points throughout the country. Report to Stern that the firms “Music Mite” 45 rpm record machine, and the new annum machine, “Super Wurlitzer” Series 1000, is in great demand. . . . Frank Muncia, Exhibit sales manager, still on the road. The rush at this factory is keeping all on the edge, with demands for immediate deliveries so that the equipment can be set and ready for the next baseball season. . . . Bally Manufacturing announces its new “Bally Baseball” machines.

Weber reports that those who dare to play “shuffle games” stated one of the firm’s officials, “It will inject new life into this field, and start off a new boom. Our location tests showed amazing collections. It’s a fascinating game for one player, and there’s the competitive angle for two players. All who have seen the game in action predict it will play at the shuffle games field what the Bally Bumper did for the pin games many years back.”

Over at Cleland Distributing Co., Ben Coven reports that phonos are busy engrossing in playing their music machines to 1 play 1¢, 3 plays 2¢, and that his mechanical staff is supplying the Wurlitzer conversion kits. Ben also reports that the Wurlitzer 1000 model is going great. . . . Veteran hospitals can use unlimited quantities of current records—so if you music operators have any knock off your routes get in touch with the nearest vet hospital and ask if they won’t care to send or deliver them. Some of these hospitals have plenty of music on the shelf. They have no old phonos to donate, we can assure you they’ll be very heartily appreciated. There are many boys returning from Korea who have given up their jobs and are in need of amusement and relaxation. The music trade can be of great assistance—and it’s really so little of a sacrifice. Individual donators as individuals, are great, but the many music associations throughout the country, thru its better facilities, should immediately set the ball rolling. The boys will never forget this gesture, and the entire automatic phonos industry will accomplish a good-will measure.

J. W. Henderson of Safe Way Music, reported this past week that play for 1¢, 3 plays for 2¢, was working out very nicely for him. Henderson says, “So far the play is working out very nicely, I feel sure that it is going to work out extremely well here. The public seems to get accustomed to the play, they don’t hesitate at 1 play for 1¢ and 3 plays for 2¢.“ . . . Bally announces that its “Weekly Service School” will hold sessions during the month of May, starting on Monday, May 14. The school runs for three days, ending on Wednesday, May 16. Sessions start at 10 A.M., sharp, and are conducted by a mechanical staff headed by Bob Brathe. Bob asks that those who intend to attend please drop him a line, stating names of people coming and which day they will attend.
BRAND NEW-RED HOT-WHIRLWIND ACTION!

HAPPY GO LUCKY

with

CYCLONIC BUMPERS!

D. GOTTIEB & CO.
1140-50 N. Kostner Ave.
Chicago 51, Ill.

SEE YOUR DISTRIBUTOR NOW!

"There is no substitute for Quality!"

CALIFORNIA CLIPPINGS

Seems the vending bin is cooking up steam. Distributors and ops handling vendors appear to be in for some of the best sailing they've had in a long time.

Buckley's, for one, is Al Silberman over at Badger Sales, where it's a problem these days to hold a vendor in stock. Al reports that the Mills Coffee machine is doing well on military and industrial locations as cold drink vendors, and this in fairly warm weather, at that. In addition to increased consumer and operator demand causing a shortage in all vending equipment, Al also notes that the mfrs. have had to curtail their production. . . W. R. Happey, Jr., of Badger was just back from a Las Vegas jaunt and able to grin about his boings, which should indicate that he came close to breaking even.

. . . Hottest things on the Badger floor these days are Keeney's 4-way conversion unit and the United 5 Player Shuffle Alley. . . There's also a batch of beauties in the former Keeney TV set, which has been rechristened the Delmont especially for Badger distribution under Ray Powers expert handling and which looks mighty good in all its varied cabinet styles and screen sizes.

Selling new Rock-Olas as fast as they come in at Bud Parr's General Music Company, Fred Gaunt tells us he's still waiting on that new game to really perk things up. Fred was just about to take off for a hard-earned few days rest at 29-Palms when we dropped by. . . . It reached us second hand, in fact several second hands, but understand that Automatic Games' well ballyhooed game auction up in Las Vegas didn't move quite as much merchandise as Dannie Jackson and George Warner had hoped for. . . A busy lad these days is Lyn Brown, with United's 5-Player Shuffle Alley bringing 'em in. . . Back from a Vegas trip at Sicking Distributors was Jack Simon, who reported that business was holding its own. Looking extra sharp in a well tailored suit was Sicking's own, Cele Padwa (we'll have to find out who's her tailor).

Music ops are pitching in to help introduce Capitol's "Don't Kindle the Flame," written by Leuenhagen's Mary Selle, and Mary got a big kick out of one of the well-intentioned lads coming back for a reorder a few days later with the remark, "Say, Mary, you know this thing's really bringing in the nickels," . . . It happens to be a fine tune, as cut by Bucky Tibbs and Dennis Spriagins. . . . Leuenhagen's is certainly keeping the boys in close touch with the record artists these days, with Russ Morgan, George Cates, Kay Brown and April Stevens among those putting in time across Mary's busy counters within the past few weeks . . . Al Bettelman just back to C. A. Robinson's after a Northern trip, which Al credits with stirring up a little action and a whole lot of goodwill, that stuff you can't ring up on the register but which you can't buy for all the loot in the Bank of America. . . On the Row: J. Torres of L. A. . . SanBerdo's T. R. Nicolay. . . J. G. Delado from Oxnard. . . Roy Barton of Coalinga. . . El Monte's William J. Denning. . . C. F. Hartman from Bakersfield. . . Oldeale's Niles Smith.

MINNEAPOLIS, MINN.

With better weather and receding waters in the flooded areas, the operators are looking for increased and better business. . . Gen Bischell of Chiappe Falls, Wis., reports that things are picking up on his route. . . . In from St. Cloud were Charles Bohren and Charles Sersen. Charley is still trying to catch up after taking some time off for a brief trip to Florida. . . Gabby Clase of Grand Rapids made a quick trip into town to pick up some supplies. . . In town for a couple of days was Don Culver of Glendive, Montana. . . Some of the other operators who were in town to pick up supplies were: Egin McDaniel of Wadena; Hank Krueger of Fairfax; John Galep of Menominee, Wis.; Frank Mager of Grand Rapids; and Vic Hendel of Worthington.

Pete Warnson of Mankato was in and we learned he was very fortunate in that his home was not in the area that was flooded. . . R. E. Athern of Lomoure, N.D., and his wife were in town for a few days and they took in the Ice Follies. . . . Also in town with them were Mr. and Mrs. R. Embertson of Lomoure. . . Don Hazelwood of Atikton, has just returned from a trip to Mexico. Mrs. Hazelwood was all set to go with him but due to the children having the mumps, she was unable to make the trip. . . . Also seen in and around town was Jack Backus of Jamestown, N. D.; Phil Stang of Jordon; and Walt Schmidt of Red Wing. The Lieberman Music Company reports that the Gottlieb "Happy-Go-Lucky" is making a hit with the operators. The gang at the Lieberman Music Company received word from Mr. and Mrs. Harold Lieberman who are in Paris and they state they are having a nice time.
FLASH!

THE SMARTEST PICKERS in the industry...who have seen and played BALLY BASEBALL...all agree that BALLY BASEBALL will do for shuffle-amusement game operators what Bally Bumper did for pinball operators way back when. Namely, inject new life into shuffle-game locations and start a new shuffle-game boom that will get you well in a hurry. Because BALLY BASEBALL is the first really new shuffle-game idea since the introduction of shuffle-bowling. A fast, fascinating game for one player...a truly competitive game for two players...BALLY BASEBALL on test locations is turning in cash-box records that are hard to believe. Get in on the ground floor of the new shuffle-game boom. Get BALLY BASEBALL now.

IMMEDIATE DELIVERY

Bally MANUFACTURING COMPANY
DIVISION OF LION MANUFACTURING CORPORATION
2640 BELMONT AVENUE, CHICAGO 18, ILLINOIS

FOR SALE—Complete line of used equipment on hand: Ping Pong; Shuffle Games; Juke Boxes; Wurlitzer Shuffle-Baseball, games. STAN- SHUFFLE, $375; COMMER- CIAL, every Tel.: Exhibit all JAKES PROREA W3L56 25 EAIPIE 100. ALA. Tel: Holly, Bally your 1946 Wurlitzer Pace Brand FOR 4131. Equipment and YOUNGSTOWN, I.LL.

FOR SALE—1950's $145; 1946 $125, $189.50. Boxes 14, 320, 115; 1015 $109.50; 1500 $150; and 125 Wall Boxes $25 ea.; M & L Bubble soccer, Bally, Wurlitzer, cash. CENTRAL MUSIC DISTRIBUTING CO., 1523 GRAND AVE., PHILADELPHIA, PA. 19140.

FOR SALE—Wurlitzer 3031 Boxes $150; 4100's $150; 611a Strikes, like new, $165 ea.; Exhibit Bowl Lane $195; Bally Champions $450; 1946's $425; and 125 Wall Boxes $25 ea.; M & L Bubble soccer, Bally, Wurlitzer, cash. CENTRAL MUSIC DISTRIBUTING CO., 1523 GRAND AVE., PHILADELPHIA, PA. 19140.

FOR SALE—Complete reconditioned with used parts replaced by new: 4 147 Seeburg $325 ea.; 20 New 3rd Seeburg $125 ea.; 6 Wurlitzer $150 ea.; 6 Wurlitzer $125 ea.; 5 Wurlitzer $125 ea.; 10 Wurlitzer $125 ea.; used $23 ea. MUSIC DISTRIBUTORS, INC., 213 FRANKLIN ST., MINNEAPOLIS, MINN. 55401.

FORM SALE—Call or write Davis Distributing Corp. for photographs with the Davis Six Point Guarantee: *prompt deliveries* all machinery replaced *amplifier reconditioned *speakers inspected *new cabinet professionally refinished. DAVIS DISTRIBUTING COMPANY, 435 E. 86 ST., SYRACUSE, N. Y. Tel: 5-7519.

FOR SALE—8 Brand New Dual Columb Kalmen Vendors with stands $50 ea. 5 Wurlitzer $59 ea. Arcade Equipment: Batting Pitches, Cops and Robbers, Williams Coin Hockey $95; Goleau $125; Heavy Hitter $65; Kneey Air Raider $125; Pausano $25; Pushers & Rattom $225; Quizzers with Film $125; Recordos $125; Bally $125; Eldeo Pool Table $75; Exhibit Dale Gun $125; Exhibit Dale Hogg $125; Atomic Bomber $150; Silver Ballers $195; Voice-Off Graph $395; Stand- alone $295 ea., $525 Full Set. COIN, 2021 PROSPECT, CLEVE- LAND, OHIO.


FOR SALE—Or Will Trade: 1 Hally, crates used twice $150, or will trade for one 3000c. Photographs: MODERN MUSIC CO., BOX 481, RICHMOND, VA. Tel: DETROIT 4, MICH. Tel: TYLER 4-1380.

FOR SALE—New South's Largest Store: Records, phonographs, and service department. Exclusive distributors of all leading phonograph equipment. Located in PENNSYLVANIA BLVD," RICHMOND, VA. Tel: 2-3900.


FOR SALE—New England's Largest Store: Records, phonographs, and service department. Wurlitzer's, Seeburg's, and all leading phonograph equipment. Located in PENNSYLVANIA BLVD," RICHMOND, VA. Tel: 2-3900.

FOR SALE—Black Glasses for Jockey Special and Special Entry $8.95 ea.; Black Glasses for Victory Special, Victory Special Entry, Jockey Special and others $4.95 ea.; Personal Music Glasses (like new) $1 ea. JACK R. MACHIGAN 6260 W. 61ST STREET, PORTLAND, ORE.

FOR SALE—Needles, All type needles for juke boxes and home machines. Every needle a perfect metal potential, and every box will be reconditioned to become the distributor for your area. Write: ELDER MUSIC MACHINERY CO., 621 WEST NATIONAL AVE., MILWAUKEE, WIS. 53203.

FOR SALE—Business Opportunities in Music, Amusement and Gaming Routes: Several coin machine routes available to new and experienced dealers. Most of them situated in recrea- tion areas of your state. Take the time to see our man's Paradise, with far better than average year round climatic conditions — ranging in values from $15,750 to $60,000. Fee paid when you order equipment in operating, consisting of all post-war machines, nothing on any route other than 1946 models, with major locations on all routes filled with 1950 and 1951 models. All machines are clean and mechanically right. Cash down payments ranging from $7,500 to $33,000. Balance on terms that can easily be handled through opera- tions. Write for information. First letter route $15,750. Write for complete letter. We are able to furnish all cash available for down payment. Curios, and nosey window shop- pers are kept at bay. For a chance, your business status must be considered before any deal can be made. Rea- son for selling: Owner is retiring from business. BOX 102, C. H. EMPIRE, DOWNTOWN BLDG., NEW YORK 1, N. Y.

FOR SALE—We can supply all your record needs—on all labels. Shipments done every Wednesday. Order of 30 or over wholesale per cent. Write: RICHARD D. BOYD, DISTRIBU- TOR CORP., 752 TENTH AVE., NEW YORK, N. Y. Tel: PL4-2680.

FOR SALE—7 Amusement Equipment Skins $100 ea.; 3" Midget Auto Race like new $79; 1 Boizelle "52" miniature Pooltable with accessories. Status good; NOVETY SALES CO., 16 TURN- PIKE RD., SHREWSBURY, MASS. Tel: WORCESTER 3-6663.

FOR SALE—Or Will Trade: 1 Hobby, used twice $150, or will trade for one 3000c. Photography: MODERN MUSIC CO., BOX 481, RICHMOND, VA. Tel: DETROIT 4, MICH. Tel: TYLER 4-1380.

FOR SALE—Special—Chicago Coin Majors '39 $42.50; Gottlieb Jokers $35; Chicago Coin Majors '39 $165.50; Geneva Tri-Scores, brand new in original crates $153; Geneva Tri-Scores, used $80. Write for information. Photo Finishes, guaranteed to be work. Photo Finish, 1105 S. Kings, write; United Team Hocks, floor samples. 100. NEW ORLEANS DISTRIBUTING CO., 136 MACHIN- E ST., NEW ORLEANS, LA. Tel: Chas 3306.

FOR SALE—We are making a splendi- d 3½ x 7 coin-operated or plain Pool Table, complete with instructions and information. Distributed under SPARKS SPECIALTY COMPANY, PERTH, GA. Tel: 43.

FOR SALE—Empire's; Thrones; 39 and 40 Standards and Distributions: Classics; W3L56 Wall Boxes; 600's; Complete supply for all machines. Sales: Arcade Equipment; Misc. Pleachers, 600, 750, 1000 and 1500; TRADE CASH, 308 N. Sycamore ST., PETERS- BURG, VA. Tel: 349.

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**Manufacturers and date of game's release listed. Code: (D) Bally; (CC) Chicago Coin Co; (Ex) Exhibit; (Ge) Genco; (G) Gottlieb; (Un) United; (W) Williams.**

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### Manufacturers New Equipment

#### AMI, INC.
- **Model "C" Phonograph** $79.50
- **Model HS-55 Hillway** $79.50
- **5c-10c Wall Box (40 Selections)** $59.50
- **5c Wall Box (40 Selections)** $35.50
- **Amvox Speaker** $25.00

#### BALLY MANUFACTURING CO.
- **Turf King** $69.50
- **Gun Prompter** $129.50

#### BUCKLEY MANUFACTURING CO.
- **Buckley Wall & Bar Box** $24.50

#### CHICAGO Coin MACHINE CO.
- **Band Box** (All)
- **Hit Parade Phonograph** $469.50
- **Genoa** $146.00

#### THE EXHIBIT SUPPLY CO.
- **Two Player Hockey** $184.50
- **Big Bronze** $146.00

#### GENCO MFG. & SALES CO.
- **Stop and Go** $279.50

#### D. GOTTLIEB & CO.
- **Minitrel Man** $284.50

#### J. H. KEENEY & CO., INC.
- **League Bowler, 91/2 ft.** $419.50
- **League Bowler, 8 ft.** $409.50
- **All-Electric Cigarette Vendor** $399.50
- **American Coin Cigarette Vendor with Changer** $119.50
- **Penny Inserter** $119.50
- **Four Way Bowler Conversion** $300.00
- **Harry Allen Conversion** $119.50
- **Dividend** $69.50

#### ROCK-OLA MFG. CORP.
- **"Rocket "51-50" Phonograph** $798.40
- **Model 1500 5c-10c-25c Wall Box** $39.50
- **Model 1536 6c Wall Box, 28 Wire** $39.50
- **Model 1424 Playmaster** $440.00

#### UNITED MANUFACTURING CO.
- **Team Hockey** $185.00
- **Five Player Shuffle Valley** $339.00
- **Twin Shuffle-Cade** $430.00
- **Skee Alley** $395.00
- **Two Player Shuffle Alley Rebound** $75.00
- **Four Player Shuffle Alley Rebound** $395.00
- **Super Shuffle Alley De Luxe Conversion** $79.50
- **Double Shuffle Alley De Luxe Conversion** $89.50

#### UNIVERSAL INDUSTRIES, INC.
- **High Speed Bowler** $375.00
- **De Luxe Twin Bowler** $375.00

#### WILLIAMS MANUFACTURING CO.
- **Music Mite Phonograph**
- **Control Tower**

#### THE RUDOLPH WURLITZER CO.
- **Model 1400 "Phonograph"** $495.40
- **Model "1450" Phonograph** $945.10
- **Model 4551 5c-10c-25c Wall Box (48 Selections)** $945.10
- **Model 5110 12" De Luxe Speaker** $375.00

### Notice

In view of the national inactivity of Bells, Consoles and Automatics, price lists of this type equipment have been removed.

---

**COCONUTS**

If you are at present converting older machines into later type models, please notify The Cash Box immediately. The new names of your machines will be listed here along with the names of the original machines from which they were converted.
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SHUFFLE-CADE

NOW TWO CAN PLAY
ONE PLAYER 10c ... TWO PLAYERS 20c

GREATER COMPETITIVE APPEAL

QUIET, SMOOTH OPERATION

SPEEDY MOTOR-DRIVEN PUCK RETURN

BEAUTIFUL STREAMLINED CABINET DESIGN

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BY 2 FEET
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SEE YOUR DISTRIBUTOR

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3401 N. CALIFORNIA AVENUE, CHICAGO 15, ILLINOIS
Bally TURF KING has been doing a big job for a long time. For 10 solid months TURF KING has been entertaining the public. And for 10 solid months operators have been doing a booming business. Made by the makers of the most successful pin games ever produced, TURF KING is the No. 1 hit in the pinball field today. Order from your Bally distributor now.