Eli Oberstein, head of King Records' pop department, and Mary Small both seem to like Mary's latest disk "I Like It, I Like It." This tune and another which the songstress has recorded for King, "If I Could Love You In The Morning," were both written by Mary's husband, Vic Mizzy, who also conducted the orchestra at the session. Still another side that Mary's cut, and which looks like a standout, is "Domino."

These disks kick King's new pop effort off in a big way.
To help you make more money—all phonographs are set at the factory for 1 play for 10¢—3 plays for 25¢—Easily changed for other combinations desired.
Showmanship

Today, more than ever, the trade requires showmanship. This is the one basic element which caused this industry to rise to new and greater heights in the entertainment world.

Away back in the late '20's and the early '30's, showmanship was the essence of all operation of coin operated entertainments.

In those days the men who first introduced their coin operated entertainments to the nation's retailers, and showed them how to stimulate business, as well as pay much of their overhead expense with these machines, used showmanship as naturally as a man breathing.

Since the '40's showmanship has gradually declined. Then they entered into this coin operated entertainment business at that time, and since that time, seem to have been more concerned with finding the electric outlet into which they could plug their equipment.

There are still some few men, here and there throughout the nation, who are using showmanship in almost the same fashion as it was used years ago by the men who introduced the first pinball games and other products of the coin operated entertainments industry.

Intelligent use of showmanship when introducing a new machine to any retail location instantly booms play action. Continued use of good showmanship maintains that boom play.

It means more profit for the operator and, at the same time, more profit and more popularity for the location itself.

This latter fact, as all operators will agree, is extremely important.

Operators realize today that they are actually engaged in a chain store business. Each location is considered but one store in the chain. Each location must bring some profit or, like any big merchandising chain would do, that location must be discarded.

Therefore, when the operator, by intelligent use of showmanship, promotes the play in that location, and makes the spot more popular with the general public so doing, he has gained for himself a profitable link in his chain store set-up.

Showmanship can be many different attraction-getting ideas of every form and nature.

One operator has used menus, coasters, signs, displays in the location as well as newspaper and radio advertising to attract customers to various stores as he stepped into them with his coin operated entertainments.

Other operators use different ideas. But, they all amount to the very same thing, good use of intelligent showmanship to build up the popularity of the location.

In this fashion the average from the public traffic that enters the place will become so much greater in the number of people who play his coin operated entertainments.

Like in any business, dependent upon a certain average of the number of persons who patronize any location, the operator must, at all times, try to attract more and more of the people who come into any of his locations, to use his product — his coin operated entertainments.

With good use of showmanship, like ads on menus and coasters, as well as displays, signs, cards, in addition to newspaper and radio advertising, he gets more and more of the people who come into his locations to use his products. In that way he and the location owner enjoy better profit.

It certainly is necessary that the location enjoy good profit if the operator is to profit and if he is also to maintain that location for any period of time.

There is nothing that equals intelligent showmanship in this regard.

In fact, one operator advises that he even furnishes live entertainment to some locations. Like experts to play his games. These men and women show how to play the games skillfully and more enjoyably.

He claims that this pays off in the long run for, he says, the average player likes to be just as skillful as the better players he brings into the locations to demonstrate their skill.

These are but a few of the many hundreds of showmanship methods and ideas which have been used, and are still being used by intelligent operators, to stimulate play and to bring better profits to themselves and their locations.

The fact remains that this is a definite division of show business. It is the coin operated entertainments division. And, as such, requires just as intelligent use of showmanship to attract customers as does, any other theatre, movie house, night club, or any other business which is part and parcel of the nation's entertainment field.
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 all, we could go on to the bottom of the page and still not stop. But just a few are the operator, the local music publisher, 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.

A current phase of the music business is that 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 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 in his home. Moreover, the tune which 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, is already 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 that out of somewhere else on the map or on 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 a thousand to 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 is directly dependent upon that coin for current and future income. The flow or lack of it is an indispensable barometer of what can be expected.

A juke box coin, we must repeat, is one of the most widely distributed coins there is.

What do people do with it? Where does it go?

If you're in the music business, you know the answer. Part of it goes to you.
Sherm Feller has left the Copa Lounge in New York from which he broadcast the nightly show over WMGM. Cal Ross has taken over the spot. Cal formerly did the night show from Monte's over WOR, "Ranger Jack" is back on the air. John McKnight (WVNJ-Newark) is doing the hillbilly show on which he uses a number of different voices... Don Tibbetts (WKXL-Concord, N. H.) and wife Jane are the proud parents of a little disk jockey born November 11 and named Donald Joseph... Lou Golson, formerly of WFXF, Falls Church, Virginia, is now at WAN, Annapolis, Maryland... Mert Nushbaum (WHAM-Rochester, N. Y.) will be in New York on the Saturday and Sunday of Thanksgiving weekend... Alan Curtis (WFGM-Fitchburg, Mass.) doing a jazz show on Saturday mornings.

* * *

Ed Carter, chief announcer at WACE, Springfield, Mass., reports that his station's hooper is putting WACE above all competition in western New England as a result of a bagful of national accounts... Ed Penney (WTOA-Cambridge, Mass) now doing a newspaper column as well as his several shows... Ernie Petrault (WRGV-TV, Schenectady, N. Y.) is looking for visual gimmicks for his TV disk show... Jack Mills (KSB-Creston, Iowa) wants autographed pictures for his gallery of stars... Chuck Thompson (WFOR-Hattiesburg, Miss.) has an unusual co-star on his show—a chicken, called Elmer. Elmer, a trained bantam rooster and veteran of hundreds of broadcasts, is reported to be the only rooster in radio with a daily sponsored show. Chuck acts as his interpreter on their morning stint... Don Kimel, former DJ now in the army, is on his way to Germany. Don has been transferred to Armed Forces Radio and also recently married an Indiana University co-ed... WNEW, Boston, has a new daily three hour show featuring Ray Whitley of the Gene Autry Rodeo. It's half western, half pops.

* * *

Harvey Humphrey, record librarian of WPAT in Yonkers, N. Y., is using "The Cash Box" in the radio course he teaches at Pace-Leigh-Dickinson College. "The Cash Box" illustrates to his students how a trade journal may be used as an aid in programming music shows... Virginia Murphy, record librarian of WXJR, Newark, N. J., is ill with pneumonia and Pat Hilda has temporarily replaced her... Don Otis (KFWB-Los Angeles, Cal) in New York combining business with pleasure... Bert Knapp (WVNJ-Newark, N. J.) has gone straight with a weekly pops concert on Mondays 11:35 P.M. to 1:00 A.M. Willis Conover (WWDC-Washington, D. C.) will reserve a one-and-a-half hour segment of his "1260 Club" each Wednesday for high school students in the Washington area. Students are being invited on masse to come up to the studios to share the microphone chores with Conover... Sandy Taylor (WFTL-Albany, N. Y.) did the first broadcast of the Stan Kenton concert when it played the RPI Field House in Troy on October 30.

This week's
New Releases
... on RCA Victor
RELEASE #1547

POPULAR

APRIL STEVENS with Henri Rene and his Orchestra
Put Me In Your Pocket
The Tricks Of The Trade
#20-4381 (47-4381) *

THE FONTANE SISTERS with Mitchell Ayers and his Orchestra
Grand Central Station
Alabama Jubilee
#20-4387 (47-4387) *

JUNE VALLI with Hugo Winterhalter and his Orchestra
Cry
The Three Bells
#20-4388 (47-4388) *

COUNTRY - WESTERN

JOHNNIE & JACK
The Tennessee Mountain Boys
You Tried To Ruin My Name
Ashes Of Love
#20-4389 (47-4389) *

MILT HERTH TRIO
Dixie
Oh, She's Gone, Gone, Gone
#20-4390 (47-4390) *

SACRED

THE HARMONEERS QUARTET
Weapon Of Prayer
What Could I Do
#20-4391 (47-4391) *

BLUES - RHYTHM

LITTLE RICHARD
Taxi Blues
Every Hour
#20-4392 (47-4392) *

THE CATS AND THE FIDDLE
I Miss You
Another Day
#20-4393 (47-4393) *

* 45 rpm catalog nos.

RCA Victor Records

* Indicates records which, according to actual sale, are recognized hits. The trade is urged to keep ample stocks of these records on hand, to reorder promptly when current stocks begin to approach the "out-of-print" stage.
YOUR VOTES DECIDE THE WINNERS

IN THE 6th ANNUAL POLL OF THE AUTOMATIC MUSIC INDUSTRY OF AMERICA TO CHOOSE THE BEST RECORDS AND RECORDING ARTISTS OF 1951

VOTE TODAY—FILL OUT AND MAIL PREPAID POSTCARD IN THIS ISSUE

Sponsored and Conducted Exclusively by

THE CASH BOX

"The Official Publication of the Automatic Music Industry of America"
**Best Record of 1951**

- "Cold, Cold Heart" — Hank Williams
- "I Wanna Play House With You" — Eddy Arnold
- "Shotgun Boogie" — Tennessee Ernie Ford
- "If You've Got The Money, Baby" — Lefty Frizzell
- "Kentucky Waltz" — Eddy Arnold
- "Tennessee Waltz" — Patti Page
- "The Letter" — Roy Acuff
- "There's Been A Change In Me" — Eddy Arnold
- "I Love You A Thousand Ways" — Lefty Frizzell
- "Golden Rocker" — Hank Snow
- "Hey, Good Lookin'" — Hank Williams
- "Always Late" — Lefty Frizzell
- "Look What Thoughts Will Do" — Lefty Frizzell
- "Let's Live A Little" — Carl Smith
- "I'm Movin' On" — Hank Snow
- "Cryin' Heart Blues" — Johnnie & Jack
- "Cherokee Polka" — Moon Mullican
- "Poison Love" — Johnnie & Jack

**Best Folk Record of 1951**

- "Sixty Minute Man" — Dominos
- "Black Night" — Charles Brown
- "Bad, Bad Whiskey" — Amos Milburn
- "That's A Plenty" — Johnnie & Jack
- "Tennessee Waltz" — Patti Page
- "Be My Love" — Mario Lanza
- "I'm Waiting Just For You" — Lefty Frizzell
- "Glory Of Love" — Five Keys
- "I'll Be High The Moon" — Lefty Frizzell
- "Please Send Me Someone To Love" — Percy Mayfield
- "Don't You Know I Love You" — Clovers
- "Little Red Rooster" — Margie Day
- "Don't You Wanna Come Away With Me" — Laurie Tate & Joe Morris
- "I Apologize" — Billy Eckstine
- "Got Loaded" — Pee Wee King
- "I Will Wait" — Four Buddies
- "Chains Of Love" — Joe Turner
- "I've Got Ideas" — Louis Jordan
- "Teardrops From My Eyes" — Ruth Brown
- "Rocket '42" — Lefty Frizzell
- "Do Something For Me" — Dominos
- "Lost Love" — Percy Mayfield
- "Once There Lived A Fool" — Jimmy Grissom

**Best Jazz N ' Blues Record of 1951**

- "Dominoes" — Charles Brown
- "Little Esther" — Little Esther
- "Griffin Brothers" — Griffin Brothers
- "Johnny Otis" — Johnny Otis
- "Lowell Fulson" — Lowell Fulson
- "Four Buddies" — Four Buddies
- "Joe Morris" — Joe Morris
- "Bette McCharn" — Bette McCharn
- "James Wayne" — James Wayne
- "Jimmie Grissom" — Jimmy Grissom
- "Tab Smith" — Tab Smith
- "Laurel Tate" — Laurel Tate

**Best Folk Artist of 1951**

- Ernest Tubb
- Johnnie & Jack
- Moon Mullican
- Hank Williams
- Hank Snow
- Stuart Hamblen
- Little Jimmie Dickens

**Best Jazz N' Blues Artist of 1951**

- Five Keys
- Margie Day
- Griffin Brothers
- Johnny Otis
- Lowell Fulson
- Four Buddies
- Joe Morris
- Bette McCharn
- James Wayne
- Jimmy Grissom
- Tab Smith
- Laurel Tate

**Best Small Instrumental Group of 1951**

- Les Paul & Mary Ford
- "King" Cole Trio
- George Shearing Quintet
- Three Suns
- Irving Fields Trio
- Frank Petty Trio
- Louis Jordan & His Tympany Five
- Del Wood
- Benny Goodman Sextet
- Owen Bradley Quintet
“CHARMAINE” (2:34)  
“SLOW POKE” (2:28)  
RALPH FLANAGAN ORCHESTRA (RCA Victor 20-4373, 47-4373)  
A lovely oldie that’s getting another go is a workout on the top side by Ralph Flanagan and his crew. Ralph lends his great style to this beautiful tune as he1 is given out with the vocal. On the flip the Singing Winds take over a western ditty and do ok with it. The top deck gets the nod.

“ONCE” (2:30)  
“CHARMAINE” (2:28)  
VAUGHN MONROE ORCHESTRA (RCA Victor 20-4375; 47-4375)  
A couple of highly listenable sides are turned out by Vaughn Monroe. The top deck is a beautiful ballad which gets one of its most potent renditions here. This one could very easily send it over the top. The second side is another version of a tune that’s been recorded all over the place. The top half looks good.

“I DIDN’T SLEEP A WINK LAST NIGHT” (3:16)  
“A MAN AIN’T SUPPOSED TO CRY” (3:13)  
ARTHUR PRYSOCK (Decca 2787; 9-2787)  
• His chart numbers are being offered here by Arthur Prysock. Prysock adds a down home touch to his vocalizing which puts lots of feeling into the tune. With Sy Oliver’s orchestra providing a fine backbone, this deck should get some play.

“SOLITAIRE” (2:52)  
“AND SO TO SLEEP AGAIN” (2:43)  
BERNIE MANN BAND (King 15132)  
• Two current hits which are riding high get new arrangements from Bernie Mann and his crew. Tommy Hughes lends his vocalizing to the lovely ballad on the upper end while the Yankee Doodelers provide the harmony on the second side. Ops will do ok with this.

“LET ME CALL YOU SWEETHEART” (2:10)  
“CHICAGO” (2:23)  
MURRAY ARNOLD (King 15139)  
• Murray Arnold, who strikes out on his own with these sides, comes up with a couple of classy up-tempo numbers which make for grand listening. Each half gets Arnold’s signature working over and each is worthy of ops’ attention. This is a young man to watch.

“The CLOSER YOU ARE” (3:04)  
“The LEGEND OF TIABI” (2:42)  
BERNIE MANN BAND  
• Bernie Mann continues his good work with a couple of new sides. The top end is a new ballad called “Two Tickets To Broadway” which Tommy Hughes delivers vocally. The reverse is an Indian sounding tune on which Tommy also does the lyrics but which is less commercial than the first side.

“MY FIRST AND MY LAST LOVE” (3:16)  
“YASOVIANA” (3:02)  
MURRAY ARNOLD (King 15133)  
• Murray Arnold shows up again here. Displaying his versatility, he1 time takes the vocal on a ballad with an old theme and turns in a creditable performance as Russ Case and the orchestra back him up. On the other side, he goes back to playing the piano giving his interpretation of another old melody.

“He SAYS ‘MM-HMM’” (2:56)  
“The GIRL WITH THE TAMBOURINE” (2:22)  
ROSS BAGDASARIAN (Coral 60597; 9-60597)  
• A first rate novelty that could very well break out shows up done by Ross Bagdasarian. With the same flavor as “Come On-A My House” and the same Armenian background, this item could get a ride. Lower half is also Armenian sounding but lacks appeal of first half. George Cates does the backing.

“LOOK-A THERE, AIN’T SHE PRETTY?” (1:54)  
“THESE PRECIOUS THINGS ARE MINE” (2:09)  
CHAMP BUTLER (Columbia 39604; 4-39604)  
• Champ Butler continues on his dynamic way with a tune which he really pushes around on the disc. Doing it in stepped up manner, Champ seems to get more from Paul Weston and the orchestra. The lower end is a pretty ballad which also gets good handling from the singer. Ops oughta take a look.

“CHRISTMAS IN KILLARNEY” (2:55)  
“When YOUR LOVER HAS GONE” (2:20)  
RALPH MARTERIE (Mercury 75714; 9-75714)  
• A Christmas entry from Ralph Marterie and his orchestra turns out to be grand listening material on the upper half. The Richard Page Chorus sings the lyrics quite nicely. Another side, the orchestra comes along in an unusual rhythm for this song. Bottom half is an instrumental oldie which also comes out well. Ops should listen in.

“SLOW POKE” (2:25)  
“KEEP ON THE SUNNYSIDE” (2:25)  
ART MOONEY ORCHESTRA (MGM 11115; K11115)  
A current hit which made its way into pop from the western field gets a treatment over from Art Mooney and the orchestra. With Tony Alamo handling the lyrics in soft, easy fashion, this side is a potenti one. The second half is a fast novelty which finds Jack Day singing the lyrics. The top half is very good.

“SWEET BUNCH OF DAISIES” (2:50)  
“NO HARD FEELINGS” (2:44)  
LARRY FOTINE  
• Larry Fotine and the orchestra offer a couple of different type numbers here. The upper one is a novelty sung by Guy Ross and the Teens while the second one is a ballad done by Cathy Conofran. Ops will want to take a listen to each of these sides.

“The PAL THAT I LOVE STOLE THE GALT THAT I LOVED” (3:01)  
“My ONE AND ONLY LOVE” (2:54)  
JACK HASKELL (Coral 60596; 9-60596)  
• Jack Haskell who has a voice which promises great things, gives out with a couple of ballads which should enhance his reputation. Each side gets a backing from Lew Douglas and his orchestra and each is a listenable effort. This will make a good filler item.

“SIN” (2:57)  
“And SO TO SLEEP AGAIN” (2:56)  
COLEMAN HAWKINS ORCHESTRA (Decca 2783; 9-2783)  
• Coleman Hawkins takes two ballads which are currently riding high and gives them a sax solo which is soars. The top half is a strong ballad which easily breaks out and the instrumentals which are bound to draw attention to them. Ops will do well to tune in.

“WITH A ‘NO’ THAT SOUNDS LIKE ‘YES’” (2:30)  
“LIFE IS A BEAUTIFUL THING” (2:24)  
EVELYN KNIGHT (Decca 2787; 9-2787)  
• Evelyn Knight has two ingratiating sides that are right up her alley. Both have a light, airy backing from Percy Faith and the Rhythmaires and both get Evy’s accomplished vocalizing. Each one has plenty of offer and ops will want to listen in.

“When THE ONE YOU LOVE LOVES YOU” (2:58)  
“ARE YOU GOING TO PLAY THE GAME WITH ME” (2:56)  
DICK TORD (Rainbow 1479)  
• Dick Todd comes up with a couple of sides which are gonna do ok in the house. The top half is a strong ballad which could easily break out with the kind of treatment Dick gives it. The bottom end is another likely piece on which Dick also does a good job. The top deck looks strong.
NEW YORK:

The showing of Frank Sinatra's new film "Meet Danny Wilson" at the Park Avenue Theater last Tuesday night brought most of the music people about town. Sinatra was host to the crowd of people who saw a really fine film. It was produced for less than $500,000, and it should send Sinatra's acting stock skyrocketing. Another showing for local DJs this week was that of Tony Martin's latest "Two Tickets To Broadway." Tony is in top voice in this one.

Dell Wood, the "Down Yonder" girl in New York, sent her manager, Reynolds Bubliss, to finalize a booking contract with MCA.

Hank Williams making the rounds of N.Y. spots following his appearance on the Perry Como TV show...From New Zealand comes that country's #1 tune "Blue Smoke" with a host of recording on its way. Pala Record proxy Dave Miller had his clothes stolen from his automobile while in N.Y. visiting DJs. Charlie Wilmes, formerly of the Dominoes, has signed a management contract with Lou Kretfetz, manager of the Clovers.

Johnny O'Connor getting good reaction to his tune "The Monastery Bell's" recorded on Decca by Fred Waring and on King by Frances Teard. Dot Records reports close ties to date on the sensational Griffin Brothers' recording of "Weepin' and Cryin'"...Eddie Heller of Rainbow back in action on the basis of Dick Todd's recording of "When The One You Love Loves You." Eileen Barton sent out 5,000 handkerchiefers with the imprint of "Cry" on them...Guy Mitchell into the Oriental in Chicago for two weeks beginning Nov. 29...Buddy Morrow at the Paramount in New York on Wednesday, Nov. 21 playing the same bill as Tony Martin's "Two Tickets To Broadway."...Peggy Lee due in Gotham in the next few days to start her big CBS deal on radio and TV...Mary Wells was a smash at her first out of town engagement at Chubby's in Camden, N.J. Philly press and radio went all out in their approval. Larry Spier pleasantly surprised with the Russ Morgan recording of "Put Your Little Foot Right Out" which was written by Spier in 1939 and is now published by him...Johnny Crawford getting bids from disc jockeys after demonstration record on tune "Mistaken." Songwriter Joe Shuster will manage him.

CHICAGO:

Telegram early Monday a.m. from our Miami office: "Sid Nathan, Proxy King, Records again vacationing Miami Beach stopping at Sea Gull Hotel."...Jack Shore (brother of comic Willie Shore) dropped in to let us listen to a most beautiful ballad he had written sometime ago. Jack's been writing 'em as a hobby..."I'm In A Trance," also has a French title, "Je Suis En Trance," and has all the earmarks of a classic for the nation's boldest airs! Come, Crosby, Sinatra, Bennett, Desmond, Farrel, etc., etc. What's more, it's unpublished...Dick La Palm drops in to yell that he's back in business and "in demand" since her latest cutterings...Caught by the storm here were Pee Wee King, Gene Autry and Tennessee Ernie. But, quickly folded camp and over to United Broadcasting to get TV pictures set up. Pee Wee happy to get a train back to Louisville and Ernie more than elated when they told him he could sleep in a chair on the 20th Century to NYC...I'll Del Ward tells us this way: "Went down to Louisville t'meet mahn folks an' 'specially 'chaves mah manny bring me one o' her just gran' ole black walnut cakes." (Djitja boys over at WGN enjoy that black walnut spread)...Boy Pearl hopping about our offices telling how he cut "On My Mind" with gorgeous Lois Custard via. Cutting the tune, Couldn't imitate Lois! "But," he huffed, "wherever we've played it, people say it's a honey!"...Joe Whalen pops in to advise that he's plugging "Rudolph" all over again. And that results are bigger and better than...David Le Winter, The Pump Room's one, and one of the sweetest guys "round town, tremendously impressed with the way the people have been buying his album, "An Evening At The Pump Room."

LOS ANGELES:

It's a first European trip for Leo Nesner, with the Aladdin exec taking off from New York within a few weeks and frankly excited about the experience before him...In addition to visiting the bright spots in Gay Paree, art lover Leo will do a fair share of viewing the world's art treasures in Paris, Milan, Rome, and other cities...Fact that he's going primarily on business would indicate the Brothers Nesner are seriously entering the classic field via some fine European masters...Leo is also scheduled some trade deals for their current hits blues & spirituals on Aladdin and folk music on Intero...He'll be gone six weeks, during which time brother Eddie will be out a busy lad holding down the home front...Over at Modern, Nana Bhari was just in from New York and ready to return, and had ballads and "some stuff written in the Big City."...All the boys were on deck except for Eastern rep Leo, with Joe reporting on his recent Southern jamboree as yielding a couple more potentials hits in freshly released Memphis cuttin's of "Three O'Clock Blues" by B. B. King and "Crying at Daybreak" by Howling Wolf.

THE AMES BROS.

(that's the man's name)

Lennie Salden of Rosslyn Music Center, about to take off on a befitting San Francisco honeymoon, gave us a gentle nudge about quickly registering in print that he was married a few months back to Della Breith, who used to work for Jimmy Warren at Central Records. Had us a call from Leon Rene, former Executive chief and songwriter of note, who appears headed for a real bone-ache hit in a tune written and published by him and recorded on his new Class A label by Chuck Cabot. It's titled "Rag, Rag, Raggedy Man," and Mary Solle of Leamington's is among the folks telling us that it's a jukebox natural if ever there was one...Among the famous personalities visiting behind Mary's record bar of late have been Cornell's Ames Bros. and Columbia's Rossmeyer Clooney, with an appearance scheduled this week for Penny (Blondie) Singleton, who's just out on Al Plantado's Society label with "Daddy's Coming Home."
"THE NICKELODEON RAG" (2:33)
"IF I COULD ONLY SEE YOU AGAIN" (2:45)
ART FALLAN
(Decca 78665; 9-78665)

A new novelty with a terrific amount of potential shows up on the top deck done by Art Pallan with the Satisfiers and Dick Jacobs orchestra. All combine to add a lot of zest to this side and make it one which could easily break out. Bottom half is a ballad done by the same crew with equally good results. This is a disk to watch.

"SAN ANTONIO ROSE" (2:17)
"BOW WOW BOOGIE" (2:30)
EDDIE SMITH & THE CHIEF
(King 1002)

Eddie Smith, aided by The Chief, goes to town on a tune that's making some noise now. This instrumental interpretation has a grand honky tonk flair and makes the side a forerunnable one. Bottom half is another piano effort by Eddie, this one with a boogie beat. Ops might take a look.

"NEVER STOP SINGIN'" (2:52)
"YOU BETTER STOP TELLIN' LIES ABOUT ME" (2:49)
THE HONKY-TONKS
(RCA Victor 20-4341; 47-4341)

The Honky-Tonks come up with a couple of sides which should attract attention. The first one gets a vocal solo from Danny School which makes this a dynamic side to hear. The bottom half is a new novelty with a twinkling piano and a small instrumental group. This should do ok in the boxes.

"CHRISTMAS CHOPSTICKS" (2:52)
"HELL'LL BE COMING DOWN THE CHIMNEY" (2:54)
GUY LOMBARDO ORCH.
(Decca 78202; 9-78202)

Two cute Christmas items are offered here by Guy Lombardo. Both ends are based on familiar themes and both have new lyrics to enliven them. These sides should get a great deal of play during the coming weeks and ops would do well to tune in.

"IT'S ALL OVER BUT THE MEMORIES" (2:25)
"TAKE ME HOME" (2:59)
THE MARINERS
(Columbia 35607; 4-35607)

The first half features the Mariners with an extremely pretty ballad that the boys turn out in fine style. Archie Bleyer offers the musical setting on both sides. The second level is a slow ballad on which the group does another fine job. The top deck gets our nod.

"SLEEPER OF THE WEEK"

"IF YOU CATCH A LITTLE COLD" (3:14)
"YOU SAY THE NICEST THINGS" (2:32)
ETHEL MERMAN & JIMMY DURANTE

- Ethel Merman and Jimmy Durante team up to turn out a disk which should be drawing those coins into the machines in no time at all. Doing a couple of numbers entitled "If You Catch A Little Cold" and "You Say The Nicest Things" the duo really adds listenability to the sides, makes both workout and each should be a drawing card. The top half is a novelty which has been attracting attention and this version should be enough to send it over the top. The bottom half is a new one, also very cute and with plenty of potential. Ops have a good bet on this and those who are wise will take a look real soon. This could very easily be a big one.

"SAMSON'S BOOGIE" (2:35)
"HELPLESS" (2:56)
LIONEL HAMPTON ORCH.
(MGM 11108; K11108)

- Lionel Hampton and his crew take off on a slow blues number that features some fine instrumental solos. The top deck makes for pleasurable listening. Flip is another blues item that offers Sonny Parker on the lyrics. Both levels are done in the typical jazz and blues manner and ops in the right location oughta watch this disk.

"THE CLOSER YOU ARE" (2:43)
"TOO MANY DREAMS" (2:39)
BUDDY DE FRANCO ORCH.
(MGM 11107; K11107)

- A strong side is also turned out by the Buddy De Franco orchestra with vocal assists from Pat Collins and the Dave Lombert Singers. It's a pretty ballad that deserves the attention of ops. The bottom lid is a ballad featuring the same artists, and this disk too comes out as a listenable number. We like the first side.

"BELLE OF THE BALL" (2:33)
"BLUE TANGO" (2:52)
LEROU ANDERSON ORCH.
(Decca 78755; 9-78755)

- Leroy Anderson makes use of his musical trickery and comes up with a fascinating instrumental on the upper level. The whole orchestra sounds in the groove on this half as well as the under side which is a good tango number that should prove to be interesting listening. Ops oughta tune in.

"BLUE SKIES" (2:46)
"I CAN'T GET STARTED" (2:59)
ARTHUR LUND
(MGM 11106; K11106)

- Two wonderful oldies are treated to terrific renditions by Art Lund and the LeRoy Holmes orchestra. The upper end is fast moving number done in a relaxed manner that's reminiscent of Art's waxing with Benny Goodman. The lower deck is a wonderful ballad that'll also assure ops of lots of play.

"I GET A WARM FEELING" (2:47)
"CHARLIE CHANGED HIS MIND" (2:21)
MARION MORGAN
(MGM 11105; K11105)

- Marion Morgan glides through a warm and soft ballad on the top half. The tune is pretty and Marion's vocal makes this a likely lid. The bottom dish is an unusual sounding novelty that's done in a slow tempo and this too can prove interesting, Ops might take a peak.

"CRY" (2:43)
"LOVER COME BACK TO ME" (2:29)
WALTER McLAURIN
(Decca 78756; 9-78756)

- Here's an excellent ballad that's sure to go and Betty McLauren's vocal rendition is sure to give it a push in the right direction. Betty continues her pretty chirping on the lower lid, which is a wonderful oldie, Eddie Wilcox offers a fine musical backdrop for both sides and makes this a disk to watch.

"RAG RAGGEDY MOON" (2:43)
"IT'S MADNESS TO BEGIN WITH" (2:59)
CHUCK CABOT ORCHESTRA
(Class 400)

- Chuck Cabot's orchestra, with Eddie Robertson handling the lyrics, belts home a honky tonky piano playing number that's complete with a chorus. This end has sleeper qualities. The under deck is a pleasant ballad that is done in a pleasant manner by George Ann Garner. We like the first side.

"JINGLE BELLS" (1:34)
"SILENT NIGHT" (1:58)
LES PAUL-MARY FORD
(Capitol 1881; F-1881)

- The upper level finds Les Paul treating a Xmas classic to a novel and extremely interesting rendition. Flip offers Les and Mary Ford with another Xmas number which is one of his favorites. This duo makes all material attractive jule box fare.

"CRY" (2:52)
"CHARMAINE" (2:40)
FOUR KNIGHTS
(Capitol 1875; F-1875)

- Another waxing of a tune that's already causing lots of excitement is turned out by the Four Knights. This version is easy going and pleasant to the ear and should get its share. The bottom level is an oldie that is currently being revived and again the group come up with a good end. Ops can choose from either lid.

"DOORS THAT LEAD TO YOU" (2:56)
"CHRISTMAS CHOPSTICKS" (2:41)
MINDY CARSON
(RCA Victor 20-4316; 47-4316)

- The upper lid offers Mindy Carson with a slow number that's done in a pleasant way. Mindy does the beginning as a recitation and then goes on, with the aid of a choral group, and delivers the rest. The lower side is a novelty Xmas tune that carries more listening appeal. Our nod goes to the second end.

"LAY SOMETHIN' ON THE BAR" (2:30)
"I LOVE GIRLS" (2:45)
JERRY LEWIS
(Capitol 1866; F-1866)

- A couple of novelty ditties are given a thorough going over in the usual style of Jerry Lewis. Jerry makes the first level sound good and ops oughta keep an eye on it. The under dish is another one of Jerry's specialties that should get some play. Ops know the tremendous drawing power of this comedian.
Teresa Brewer Sings, Sings, Sings

NEW YORK—Teresa Brewer, who recently signed a recording contract with Coral Records, pictured at her first session with Jimmy Hilliard, A & R chief of the diskery, Teresa's initial Coral release "Sing, Sing, Sing" and "I Don't Care" has both sides making a splash with juke box and disk jockey play mounting. Coral is going all out on the public and artist.

The HALE You Say

It's always interesting to note the development and progress of certain industries and the effect they bear on all aspects of our way of life. We get a terrific wallop out of the special sections in the papers devoted to new models in automobiles, industry, and so on. Now, being so close to our hearts, never fails to fill us with an unalterable sense of pride and accomplishment, even though our personal role may have been so insignificant. Nevertheless, in the back of our minds we observe a subconscious montage taking place which carries us back to the period of some eighteen or twenty years ago. The panorama which follows seems to be worthy of recounting.

The old-fashioned nickelodeon box was generally considered to be the corner ice-cream parlour. The machine, in itself, appeared to be an abortive attempt to house a piano, and the music which emanated therefrom frequently aroused the primitive beast in man. Vocals were out of the question, since the source of talent was the old piano roll. At any rate, some of the frontispieces on the board presented scenic views of one sort or another, and we can recall some seventeen visits to one particular candy emporium where the music-box featured a reclining Cleopatra in an alarming state of undress.

This contraption gave way, in time, to the first of what could be considered our present-day juke boxes, and the utilization of records became the sparkplug to the re-awakening of the disc industry. For the first time, phonograph records became a major consideration in the entertainment field for other than home use. The box itself, was purely and simply an instrument designed to play records with amplification, and it was another year or two before manufacturers decided to embellish the appearance by designating them to certain periods. About the only form of classic furniture left untouched was Louis XIV, and we still expect to see that one in time. But Chippendale and Georgian were much in evidence. And therein begins the tale of the great Juke Box Design Contest.

In recent years, we've been enthralled to note the new wave of garishness which has become so prevalent in the juke industry... To top it off, the colors and whirling dervishes employed in the designs fill us with a sadistic frenzy, exceeded only by the masterminding of the mechanical aspects. All of which leads us to picture the juke-box of 2001 A.D.

This will be a titan, super-colossal structure, containing some 3,000 selections. All the records will be given the impetus to play strictly by thought control, and each number will have a visual background effect (e.g., "Stormy Weather" will release the hidden mechanism to cause a virtual deluge, drenching you completely and causing you to go home and change your clothes). The box will be outfitted with a blanket of multi-colored fluorescent lights, about 194 in all, except when "The Blues" is played—then the entire machine will undergo a vast transformation and the room will be bathed in opalescence. Should a patriotic number, i.e., "God Bless America" be played, the owner of the spot would simply have to look for a new location. Such a juggling would be accompanied by swarms of drum majorettes, the machine would be equipped with waving flags, beautiful girls on floats, roman candles shooting in every direction, and the Statue of Liberty outlined in fireworks.

That's just a hint of things to come in the juke-box of 2001 A.D. It could even be that we might be ultra-conservative in our prediction. In any event, we hope we're still around to see it.
In a Class
by Itself...

“Solitaire”

Tony Bennett
(Columbia 39555)

Tommy Edwards
(MGM 11077)

Tommy Dorsey
(Decca 27843)

Dean Martin
(Capitol 1811)

Bernie Mann
(King 13134)

Julie Stearns, Gen. Prof. Manager
New York
Harold Wald
George Furness
Chicago
Jimmie Cairns
Hollywood
Eddie Janes
Billy Walters
Nov. 24-17

21—Unforgettable
10.4 6.8
CA-1808 (F-1809)—NAT "KING" COLE My First And Last Love
MG-11060 (K10863)—RENEKE One of These Days

22—Too Young
9.6 7.3
CA-1469 (F-1469)—"KING" COLE That's My Girl
CR-39721 (4-39721)—TONI Too Late Now
CR-60593 (4-60593)—TOMMY VAUGHAN Tell Me Why It's Beginning to Rain Again
DE-27569 (9-27569)—PATTY ANDERSON Give Me Somebody to Love
DE-27546 (9-27546)—VICTOR YOUNG, Be My Love
ME-5599 (559945)—RICHARD HAYES Shanghaied Wife
MG-10920 (K10920)—JOHNNY DESMOND I Fell in Love
VI-20-4105 (47-4105)—FRANK ALLISON I'm in Love
VI-20-4209 (47-4209)—EPKIE JONES It's Gonna Be Fine
VI-23-5480 (51-5480)—LUIS ARCUE O. Because of Rhythm

23—I Run All the Way Home
8.9 8.7
CA-1817 (F-1817)—DEAN MARTIN Satin Pill
CO-39576 (4-39576)—SARAH VAUGHAN Just A Moment More
CR-60573 (4-60573)—BUD GREENO Glory Of Love
DE-27762 (9-27762)—MILLS BROTHERS Tell Me Off My Mind
VI-20-4254 (47-4254)—JOHNNY HARTMAN Let Me Go

24—Bela Bimba
8.1 6.1
CA-1811 (F-1811)—DEAN MARTIN Meanheartin'
DA-2093—PAULETTE SISTERS Clementine Polly
DE-27799 (9-27799)—RONNIE GILBERT Calla Calla
VI-20-4255 (47-4255)—PATRICE MUESEL Look Me Over Once

25—Castle Rock
6.7 9.7
CA-1716 (F-1716)—BARBOUR Le Bateau
CR-39527 (4-39527)—SINATRA & JAMES DEEP Night
CR-60561 (4-60561)—DEEP TONE DEEP
DE-27711 (9-27711)—O. OLIVER But She's My Buddy's Girl
ME-8946—JUDY HODGES You're My Blue
ME-5638 (563845)—MARTISER September Song
VI-20-4213 (47-4213)—TIMMY SISTERS Makin' Like A Train

26—Jazz Me Blues
6.5 6.2
CA-1825 (F-1825)—LES PAUL & MARY JORDAN Just One More Chance
LO-1086 (4-1086)—Teresa Lowin For You

Nov. 24-Nov. 17

27—Rollin' Stone
6.2 9.4
DE-27793 (9-27793)—TERREY GILKISON Stay Away
VI-20-4259 (47-4259)—PERCY COMO With All My Heart

28—Out In The Cold Again
5.9 5.3
ME-5724 (572445)—RICHARD HAYES Once
ME-11073 (K11073)—SILLY EKSTINE Once
VI-20-4259 (47-4259)—MINDY CARSON Hangin' Around With You

29—Charmaine
5.8 9.1
LO-1029—MANTOVANI Just For A While

30—The Old Soft Shoe
5.1 5.1
ME-5700 (570045)—KATTY KALLEN I Wish I Had A Daddy In The White House
VI-20-4208 (47-4208)—STONE MARTIN Be Mine Tonight

31—Detour
5.3 9.5
ME-5682 (568245)—FATTI PAGE Who Will Shoe My Precious Feet

32—Sweet Violets
5.2 6.0
CO-39488 (4-39488)—JANETTE DAVIES My Darling
CR-60543 (4-60543)—CLIFF STUART What You Do To Me
DE-27668 (9-27668)—JANE TURBY Lonesome Little Ruby
ME-5673 (567345)—DORIS DEW Thrum Thrum
VI-20-4714 (47-4714)—DIANA If You Turn Me Down

33—A Kiss To Build A Dream On
4.5 8.9
CA-1759 (F-1759)—BOB ELLERY Be My Love Again
CO-39526 (4-39526)—JIMMY DORSEY, SHIRLEY & ABBOTT Cherry Pink & Apple Blossom
CR-60534 (9-60534)—JACK HAYKEL Wedding Invitation
DE-27792 (9-27792)—LOU ARMSTRONG I Get Ideas
ME-5710 (571045)—KAY BROWN Dancing In Out Of My Life
MG-11060 (K11060)—MELISSA LEWIS Le Bateau

34—Shangai
4.5 2.9
CA-1525 (F-1525)—BOB CROSBY The Naughty Waltz
CO-39423 (4-39423)—DONALD THOMAS DAY
CR-60521 (9-60521)—HARLEY BARTSTAD My Life's Drivin'
DE-27643 (9-27643)—EARL HINES I've Got To Tell In In
ME-10998 (K10998)—BILLY WILLIAMS, Jr. Wanda Bay Wind
VI-20-4192 (47-4192)—BUD MOORE ORCHESTRA Good Morning, Mr. B."
Deny Change In
Victor's A & R Dept

NEW YORK — Despite trade rumors that were making the rounds this week concerning a change in RCA Victor's A & R structure, all reports were denied by authoritative spokesmen of the company. Specifically a story was published in a New York newspaper which had Dave Rapp going to the daisery.

Ever since Rapp terminated his contract with Decca several months ago, there have been rumors to that effect. But from every side this week came the statement that no agreement had been reached.

Honolulu Honeymoon

INDIANAPOLIS, IND. — Stuart Hamblen, Columbia recording star in the folk field, has been nominated for Presidential candidate of the Prohibition party for 1960. Hamblen received more than enough votes for nomination on the first ballot. He was a surprise entry whose support snowballed when his popular song "It Is No Secret" was played from the choir loft of the First Baptist Church in this city where the convention was held.

Kardale Joins Martin Black Music

NEW YORK — The announcement was made this week that Chick Kardale had joined Martin Black's music firm as contact man. Kardale was formerly with Leeds in Chicago. The first tune he will work on for Black is the current "My Concerto."

Release New Arnold Album

NEW YORK—RCA Victor has just released Eddy Arnold's latest album "All Time Hits From The Hills," Volume II. Arnold's first album in this series was a smash, having sold over 200,000 copies. It is expected at Victor that this one will also reach major success proportions.

Hamblen Named Presidential Candidate On Dry Ticket

HONOLULU—Irving Fields (right), RCA Victor recording star, and his bride check over an "Hawaii Calls" radio script with producer Wesley Edwards, before broadcast time at the Banyon Court of the Moana Hotel at Waikiki. The high spot of the broadcast was the world premiere of Field's new song "Honolulu Honeymoon," written by him during his own honeymoon stay at the Royal Hawaiian at Waikiki.

A MESSAGE FROM RUDOLPH -
"I want to thank every Artist, Disc Jockey and Juke Box Operator who for the past 2 years has acclaimed my adventure with Santa Claus and hope you will continue to do so."

RUDOLPH
The Red Nosed Reindeer

By Johnny Marks

Featured in a MAX FLEISCHER TECHNOCOLOR SHORT

Recorded by

GENE AUTRY (Columbia)
SAMMY KAYE (Columbia)
KEN GRANTIN (Columbia)
RAY HEATHERTON (Columbia)
SPIKE JONES (Victor)
MONTANA SLIM (Victor)
EDDY HOWARD (Mercury)
SUGAR CHILE ROBINSON (Capitol)
SMILEY BURNETTE (Capitol)
MITCHELL MILLER & SANDPIPPERS (Golden)
PRIMO SCALA (London)
KORN KOBBLERS (MGM)

Transcribed by

LAWRENCE WALK (Standard)
Eddy Howard (World)
Henry Jerome (Lang-Worth)
Glen Osseo (Muzak)

WHEN SANTA CLAUS GETS YOUR LETTER

GENE AUTRY (Columbia)

HAPPY NEW YEAR, DARLING
TED BLACK (Dana)

ST. NICHOLAS MUSIC, INC.
1619 Broadway
New York, N. Y.

Bernie Scherer, Prof. Mgr. (N. Y.)
Joe Whalen (Chicago)
Danny Cameron (Hollywood)

FRAKIE Laine sings
Merry Christmas Everybody!!

A Great MERCURY Record

M-G-M RECORDS

BIL FARRELL
SHRIMP BOATS CRY

Arranged by 2 Record Speeds 78 RPM - 45 RPM
MGM 31115 MGM 31112

THE GREATEST NAME IN ENTERTAINMENT

"It's What's in THE CASH BOX That Counts"
... in tribute to a columnist

CHICAGO—It is rare indeed when an editor sits down at his typewriter to pay tribute to one of his columnists. And this is one editor who is sitting here at his typewriter very happy and thankful to be able to pay a columnist such tribute.

That columnist is Sam Evans, whose every move, whose every word, is designed to improve interracial relationship between his people and that of all the peoples of the world.

From his very first column which appeared in The Cash Box, Sam has received compliment after compliment.

Not only are the people who comprise this publication exceedingly proud of Sam and all of his works, but, readers from all over the nation have written, phoned, wired Sam, to tell him how much they admire his work.

When Sam first walked into this office he told us he simply wanted to write a column all about rhythm and blues.

But, as we talked with Sam, he told us exactly what was in his heart and in his mind.

He wanted to write a column which would, eventually, lead to a better understanding of his people.

His people, this year and for many, many past years, brought music from their souls and their hearts.

This is the music of America. This is the music beloved by one and all everywhere in this nation.

And this music, as Sam told us, was actually being taken away from great artists. Artists who couldn't and wouldn't cry out to the heavens or to the people.

"All I want to be able to do for these great artists," Sam told us, "is to stop some recording firms from giving them a ten dollar bill and a bottle of liquor in gratuitous payment for their great efforts and their true genius for recording their own outstanding American music."

And—that's what thrilled us—right to the core.

Here, we sincerely believed, was one man, a people's champion, who recognized the factual side of artistic fancy.

Who realized that great music was born in the heart and soul of a people.

So Sam wrote his columns.

And, on the night of Tuesday, November 13, 1951, a very memorable evening, Sam Evans, on the stage of the Chicago Opera House, was awarded with a plaque from Billy Eckstine and George Shearing (whose concert played there that same evening) "for his great efforts in behalf of better interracial relations in the field of music."

To Sam Evans—and to all peoples like him—everywhere in the world—this editor—and all who comprise this publication—pay solemn tribute.

(And, aside to Sam: It is very grand to be associated with you, Sam. We're all very, very proud of you and very proud to work with you each week.)
United Records Signs Tiny Grimes

CHICAGO—Lew Simpkins of United Records advised this past week that the firm had signed the well known Tiny Grimes, famed swing guitarist, and His Rockin' Highlanders, to an exclusive recording contract.

First release is expected very soon and, according to Simpkins, "It will prove one of the most outstanding disks ever cut."

Tiny is at present appearing at the Club Silhouette, famed swing spot on the north side of this city.

Can You TOP THESE?

"ELEVEN TILL TWO"

Lynn Hope

"FISH-TAIL"

Calvin Boze

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.

1. SMOOTH SAILING
   Ella Fitzgerald (Decca 27693)
   BECAUSE OF YOU
   Tab Smith (United 104)
   ALL OVER AGAIN
   Tommy Edwards (MG)

2. FOOL, FOOL, FOOL
   Clovers (Atlantic)
   FOOL, FOOL, FOOL
   Clovers (Atlantic)
   COLD, COLD HEART
   Dinah Washington (M)

3. BECAUSE OF YOU
   Tab Smith (United)
   SMOOTH SAILING
   Ella Fitzgerald (Decca 27693)
   BECAUSE OF YOU
   Tab Smith (United)
   WEEPIN' AND CRYIN'
   Griffin Brothers (Dot)
   I TRIED
   Chuck Willis (Oke)
   I'M IN THE MOOD
   John Lee Hooker (Mod 835)
   ROCKIN' CHAIR
   Fats Domino (Imp)

4. GLORY OF LOVE
   Five Keys (Aladdin 3099)
   COLD, COLD HEART
   Dinah Washington (Mercury)
   I'M IN THE MOOD
   John Lee Hooker (Mod 835)
   BEST WISHES
   Ray Milton (Spe)
   I'M IN THE MOOD
   John Lee Hooker (Mod 835)

5. DON'T TELL HER WHAT HAPPENED TO ME
   Orioles (Jubilee)
   I RAN ALL THE WAY HOME
   Sarah Vaughan (Columbia 39576)
   I'M WAITING JUST FOR YOU
   Lucky Millinder (King)
   ROCKIN' CHAIR
   Fats Domino (Imp)
   BEST WISHES
   Ray Milton (Spe)
   WORRY, WORRY, WORRY
   Joe Houston (Mercury)

6. IT'S ALL IN THE GAME
   Tommy Edwards (M)
   BEST WISHES
   Ray Milton (Spe)
   I'M WAITING JUST FOR YOU
   Lucky Millinder (King)
   BEST WISHES
   Ray Milton (Spe)

7. I'M WAITING JUST FOR YOU
   Lucky Millinder (King)
   I'LL ALWAYS REMEMBER YOU
   King Cole (Cap)
   COLD, COLD HEART
   Dinah Washington (M)
   SEVEN LONG DAYS
   Charles Brown (Aladdin)
   BEST WISHES
   Ray Milton (Spe)

8. I GOT LOADED
   Peppermint Harris (Aladdin)
   THE MASQUERADE IS OVER
   Bette McLauren & Eddie Wilcox Orch. (Derby)
   GLORY OF LOVE
   Five Keys (Aladdin 3099)
   WORRY, WORRY, WORRY
   Joe Houston (Mercury)

9. COLD, COLD HEART
   Dinah Washington (M)
   SEVEN LONG DAYS
   Charles Brown (Aladdin)
   THE MASQUERADE IS OVER
   Bette McLauren & Eddie Wilcox Orch. (Derby)
   BEST WISHES
   Ray Milton (Spe)

10. IT'S ALL IN THE GAME
    Tommy Edwards (M)
    BEST WISHES
    Ray Milton (Spe)
    THE MASQUERADE IS OVER
    Bette McLauren & Eddie Wilcox Orch. (Derby)
    BEST WISHES
    Ray Milton (Spe)

* * *

"It's What's in THE CASH BOX That Counts!"
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. HOW MANY MORE YEARS?
   The Howling Wolf
   (Chess)

2. I'M IN THE MOOD
   John Lee Hooker
   (Modern)

3. BEST WISHES
   Roy Milton
   (Specialty)

4. FOOL, FOOL, FOOL
   Clovers
   (Atlantic)

5. WEEPIN' AND CRYIN'
   Griffin Brothers
   (Dot)

6. SEVEN LONG DAYS
   Charles Brown
   (Aladdin)

7. ROCKIN' CHAIR
   Fats Domino
   (Imperial)

8. SMOOTH SAILING
   Ella Fitzgerald
   (Decca)

9. SO ALONE
   Joe Liggins
   (Specialty)

10. T-99 BLUES
    Jimmy Nelson
    (R. P. M.)

BECAUSE OF YOU
Tab Smith
(United)

I GOT LOADED
Peppermint Harris
(Aladdin)

FLAMINGO
Earl Bostic
(King)

I'M IN THE MOOD
John Lee Hooker
(Modern)

THE MASQUERADE IS OVER
Bette McFlauren & Eddie Wilcox Orch.
(Dorothy)

THE GLORY OF LOVE
The Five Keys
(Aladdin)

JUNCO PARTNER
James Wayne
(Sittin' In)

BEST WISHES
Ray Milton
(Specialty)

SMOOTH SAILING
Ella Fitzgerald
(Decca)

SO ALONE
Joe Liggins
(Specialty)

SAVANNAH, GA.
1. Smooth Sailing
   (Ella Fitzgerald)
2. The Glory Of Love
   (Joe Liggins)
3. Fool, Fool, Fool
   (Clovers)
4. I'm Waiting Just For You
   (Hughie Milliner)
5. Blues In My Throat
   (Wynonie Harris)
6. I Got Loaded
   (Peppermint Harris)
7. I'm In The Mood
   (John Lee Hooker)
8. Big Fats
   (Roy Brown)
9. T-99 Blues
   (Jimmy Nelson)
10. Chains Of Love
    (Joe Turner)

OPLEOUSAS, LA.
1. Please, Baby, Please
   (Clintino Womack)
2. Rockin' Chair Blues
   (Fats Domino)
3. Good Rockin' Men
   (Roy Brown)
4. I Got Loaded
   (Peppermint Harris)
5. Pretty Sally Blues
   (Merle Day-Griffin Bros.)
6. I'm In The Mood
   (John Lee Hooker)
7. Fool, Fool, Fool
   (Clovers)
8. Cold, Cold Heart
   (Dinah Washington)
9. Weeping Willow Blues
   (Doc Williams)
10. How Many Tears
    (Howlin' Wolf)

NEWARK, N. J.
1. I Got Loaded
   (Peppermint Harris)
2. Fool, Fool, Fool
   (Clovers)
3. The Glory Of Love
   (Joe Liggins)
4. Smooth Sailing
   (Ella Fitzgerald)
5. Please, Please, Please
   (Percy Mayfield)
6. Just One More Drink
   (Amos Milburn)
7. Because Of You
   (Tab Smith)
8. I'm In The Mood
   (John Lee Hooker)
9. Seven Long Days
   (Charles Brown)
10. Don't You Know I Love You
    (Clovers)

OAKLAND, CAL.
1. Best Wishes
   (Roy Milton)
2. Cold, Cold Heart
   (Dinah Washington)
3. Beatin' Off
   (Tab Smith)
4. Limp In My Throat
   (Lil' Willie)
5. She's Gone
   (Amos Milburn)
6. Now I Lay Me Down To
   Sleep (All Night)
7. Fool, Fool, Fool
   (Clovers)
8. Getting Sentimental
   Over You
   (Erae Bostic)
9. Howlin' Winds
   (Joe Turner)
10. Hopeless
    (Percy Mayfield)

ATLANTA, GA.
1. I'm In The Mood
   (John Lee Hooker)
2. Seven Long Days
   (Charles Brown)
3. Fool, Fool, Fool
   (Clovers)
4. Smooth Sailing
   (Ella Fitzgerald)
5. Rockin' Chair Blues
   (Doc Williams)
6. T-99 Blues
   (Jimmy Nelson)
7. Glory Of Love
   (Fats, Kees)
8. How Many More Years
   (The Howlin' Wolf)
9. Chains Of Love
   (Joe Turner)
10. New Rocket BZ
    (Jesse Breston)

**Who Me?**

LOS ANGELES—Hunter Hancock, the happy disk-jockey, puts the finger on Gene "Who Me" Forest as coming up with the record of the week on the Records In Hollywood label with "It Was You." Platter has got off to a fast start locally and seems heading for hit status across the country.

**GET WITH PRESTIGE R&B MONEY MAKERS**

<table>
<thead>
<tr>
<th>Prestige Record Co.</th>
<th>754 10th Ave., Pl. 7-7426</th>
</tr>
</thead>
</table>

**FROM THE PENTHOUSE OF PLENTY TO THE ACRES OF HEAVEN**

Great Blues Record
Of The Year

"WEEPIN' AND CRYIN'"
by Griffin Bros. featuring Tommie Brown vocal
Dot 21071

DOROTHEA RECORDS, INC.
Galilee, Tennessee
Phone: 880-881

Joe "Pappoose" Fritz
"MAKE HER SEE THINGS MY WAY"
Peacock 21591

Smiling "Smookey" Lynn
"LEAVE MY GIRL ALONE"
Peacock 21579

Wilson & Watson Singers
"AFTER A WHILE"
Peacock 21592

Peacock Records, Inc.
4104 Lyons Ave.
Houston, Texas

**FOR THE FIRST TIME IN A LONG TIME**

A NEW SENSATIONAL RELEASE

**"SUN"**

**B/W "I CAN'T TAKE A CHANCE BY**

**TAB SMITH**

(WORLD'S GREATEST ACTORS)

WATCH FOR

**TINY GRIMES**

(WORLD'S FAMOUS SWING GUITARIST)

And His Rockin' Highlanders

United Record Co.
5052 Cottage Grove Ave., Chicago 15, Ill.

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!
THE CASH BOX  
Blues Reviews  
Awards of the Week

"THE CHILL IS ON" (2:48)
"BUMP MISS SUSIE" (2:40)

JOE TURNER  
(Atlantic 494)

Here's one that's gonna go. The top deck is loaded with all the essentials of a money-making tune. The number, labeled "The Chill Is On" is a slow but powerful blues that is belted out by the forceful and heartfelt Joe Turner. Joe takes hold of these lyrics and makes it fit the mood and melody in a wonderful manner. In addition, Van Piano Man" Walls and his orchestra draw a fitting musical picture to round out this potent disk. Ops have a big one here. The lower end in a change of pace in the form of a wild and real gone jump tune in which Joe shows versatility by dispensing with another grand vocal. The boys supplying the music offer a solid backdrop for Joe's piping. It's the upper half of this gem, now and ops are urged to get it.

"EVERY TIME" (2:55)
"I'VE GOT THAT FEELING" (2:56)
LIL GREEN  
(Atlantic 951)

Lil Green comes up with a low down blues number on the first side. Together with the Howard Biggs orchestra this half comes out ok. The under level is a slow but forceful blues item on which Lil is shown to a greater advantage. The lower lid is the one ops should take note of.

"MR. SANTA'S BOOGIE" (2:48)
"WHO'LL BE THE FOOL FROM NOW ON?" (2:40)
THE MARSHALL BROTHERS  
(Atlantic 949)

A strong contender is turned out by the Marshall Brothers, on the top deck. A solid and fast moving jump tune that this group handles in a wonderful style. Flip is a soft and soothing ballad that sounds great as sung by the vocal soloist. Both sides look like naturals for the boxes.

"WALK SOFTLY" (2:34)
"COLD, COLD HEART" (2:45)
EDDIE JOHNSON ORCHESTRA  
(Chess 1488)

Eddie Johnson and his musical crew go steppin' with a likely jump tune. The entire orchestra is featured and the boys make this a listenable side. The second disc is an instrumental of a current pop and folk hit and again the orchestra turns in a pleasant job. Ops have a choice of either half.

"I LOVE YOU" (2:56)
"MY LITTLE BROWN BOOK" (2:43)
AL Hibbler  
(Chess 1481)

A strange sounding ballad is dished up by Al Hibbler on the top end. It's done slowly with some echo effects and the result is a grand ear sounding half. The lower side is a wonderful sentimental tune that receives a fine vocal from Al as he turns in a feelingful interpretation. Both sides look good.

"SIN" (2:43)
"LET'S TAKE A CHANCE" (2:36)
TAB SMITH  
(United)

Filling up where he left off on his current hit, Tab Smith again demonstrates what can be done to a tune with a sax. The upper end is a lovely ballad that's going strong as of the moment and Tab makes it sound even better. The bottom level is another sweet number that this saxophonist handles easily. Ops oughta get with this disk.

On a much different note is a blues that's very well featured by Percy Mayfield and his orchestra. The blues being played is a real fine side and is done in a very forceful manner. The vocal by the singer is handled in a smooth manner and comes through in fine style.

"HOPELESS" (2:59)
"CRY BABY" (2:49)
PERCY MAYFIELD ORCHESTRA  
(Specialty 416)

Percy Mayfield and his orchestra play Percy himself handling the lyrics, belt home an easy going blues number. The bottom half is a similar sounding item that Percy takes care of in a fine manner. Each lid is set in the proper mood musically by the orchestra. Ops have a toss up here.
April Stevens Makes New York Rounds

NEW YORK—April Stevens, RCA Victor recording star, made a whirlwind tour of New York last week accompanied by Leo Levine, her disk promotion rep. In the top photo, April is shown rehearsing with Percy Como for her guest spot on his show. Next came a hop to Newark to say hello to Paul Brenner and his WAAT listeners. A quick change of costume and April was set for a shot with Martin Block, WNEW’s leading platter spinner. Finally back at her hotel, April pictured with Leo Levine, takes time out to rest.

Pat Valando Dies Suddenly

NEW YORK—Patricia Valando, wife of Tommy Valando of Laurel Music, died suddenly as a result of an asthma attack at the New York Hospital, Monday night, November 12. Long a figure in the music and record business, Pat had been active in record promotion activities for Mercury Records and outstanding recording artists. Up to a few weeks prior to her death, she was associated with the Valando firm in the business department.

Now It’s A Glockenspiel

NEW YORK—Following the use of French Horn and a Harpsichord, Mitch Miller now has a new sound, a Glockenspiel. Mitch’s is the only such instrument in the country and he’s keeping it under lock and key so stumies would beimitated. His first disk with it is “Green Sleeves.”

Louis Prima Signs Columbia Contract

Cleveland, O.—Cleveland Pioneograph Merchants Association held a general meeting on Thursday, November 5th with Jack Cohen, President presiding. An Executive Board Luncheon was held in the Hollenden Hotel on November 13th. Burt Taylor, rising young Columbia Recording artist, whose first release “Long Ago” is fast becoming a best seller and Tony Alamo of MGM label “Slow Poke” fame were guests at the luncheon. In attendance were CPMA Executive Board Members and Cleveland newspaper and radio personalities.

Taylor, Alamo Attend Cleveland Ops’ Meet

CLEVELAND, O.—Cleveland Pioneograph Merchants Association held a general meeting on Thursday, November 5th with Jack Cohen, President presiding. An Executive Board Luncheon was held in the Hollenden Hotel on November 13th. Burt Taylor, rising young Columbia Recording artist, whose first release “Long Ago” is fast becoming a best seller and Tony Alamo of MGM label “Slow Poke” fame were guests at the luncheon. In attendance were CPMA Executive Board Members and Cleveland newspaper and radio personalities.

THE CASH BOX

THE NATION’S BIG 10

HILLBILLY, FOLK & WESTERN JUKE BOX TUNES

SLOW POKE
Pee Wee King
(RCA Victor 21-0489; 45-0489)

ALWAYS LATE
Lefty Frizzell
(Columbia 20837; 4-20837)

MOM’S AND DAD’S WALTZ
Lefty Frizzell
(Columbia 20837; 4-20837)

SOMEBODY’S BEEN BEATING MY TIME
Eddy Arnold
(RCA Victor 20-4273; 47-4273)

CRAZY HEART
Hank Williams
(MGM 11054; K11054)

HEY, GOOD LOOKIN’
Hank Williams
(MGM 11000; K11000)

DOWN YONDER
Dol Wood
(Tennessee 775; 45-775)

COLD, COLD HEART
Hank Williams
(MGM 10904; K10904)

LET OLD MOTHER NATURE HAVE HER WAY
Carl Smith
(Columbia 20862; 4-20862)

ALABAMA JUBILEE
Red Foley
(Decca 27810; 9-27810)

FAITHFUL FOOL
b/w
“DONE ROVIN’”

by

MERE TRAVIS

AMERICAN MUSIC, INC.

“FAITHFUL FOOL”

“DONE ROVIN’”

MERE TRAVIS

Capped 1800

AMERICAN MUSIC, INC.

“The Cash Box, Music

Page 21

November 24, 1951

“FAITHFUL FOOL”

b/w

“DONE ROVIN’”

by

MERE TRAVIS

AMERICAN MUSIC, INC.

“FAITHFUL FOOL”

“DONE ROVIN’”

MERE TRAVIS

Capped 1800

AMERICAN MUSIC, INC.

“THE CASH BOX That Counts”

“THE CASH BOX That Counts”

THE CASH BOX

THE NATION’S BIG 10

HILLBILLY, FOLK & WESTERN JUKE BOX TUNES

SLOW POKE
Pee Wee King
(RCA Victor 21-0489; 45-0489)

ALWAYS LATE
Lefty Frizzell
(Columbia 20837; 4-20837)

MOM’S AND DAD’S WALTZ
Lefty Frizzell
(Columbia 20837; 4-20837)

SOMEBODY’S BEEN BEATING MY TIME
Eddy Arnold
(RCA Victor 20-4273; 47-4273)

CRAZY HEART
Hank Williams
(MGM 11054; K11054)

HEY, GOOD LOOKIN’
Hank Williams
(MGM 11000; K11000)

DOWN YONDER
Dol Wood
(Tennessee 775; 45-775)

COLD, COLD HEART
Hank Williams
(MGM 10904; K10904)

LET OLD MOTHER NATURE HAVE HER WAY
Carl Smith
(Columbia 20862; 4-20862)

ALABAMA JUBILEE
Red Foley
(Decca 27810; 9-27810)
"MUSIC MAKIN' MAMA FROM MEMPHIS" (2:25)

"THE HIGHEST BIDDER" (2:35)

HANK SNOW

HANK SNOW has himself another winner. Almost anything Hank lends his vocal talents to is sure to go and here he has a wonderful tune that'll assure ops lots of play. The number is a fast moving thing that has a pretty melody to which Hank adds a tremendous vocal. The diry is called "Music Makin' Mama From Memphis" and it's carried along at a fast clip by Hank and the Rainbow Ranch Boys. The musical setting and tertude are really something to hear and they add immeasurably to the success of this disk. The under level is a lovely ballad done slowly and warmly by Hank and this side too carries enough appeal to warrant the attention of ops. Operators who have never heard the past on this artist's waxings won't wanna be late in getting with his latest.

"THERE'S A MOON TO LOVE BY" (2:40)
"I'VE GOT THE BLUES FOR TEXAS" (2:43)

JERRY IRBY

JERRY IRBY wends his way through a pleasant ballad on the top deck. With the Texas Ranchers adding their musical talents, this end comes out ok. The lower level is another slow number that the same artists handle in a listenable manner. Ops have strong filler items here.

"THE HIGH COST OF LIVING" (2:43)
"I CAN'T ESCAPE FROM YOU" (2:39)

RUSTY GABBARD

Rusty Gabbard offers a beautiful melody number of the upper lid. Rusty does a good job on the vocals, but the material sounds forced. The bottom half is a lovely ballad that's done slowly and here Jimmy's vocalizing really stands out. It's the under deck that carries much more listening appeal.

"HEARTBREAK RIDGE" (2:48)
"KENTUCKY MOUNTAINS" (2:36)

DELMORE BROTHERS

The Delmore Brothers pay a sentimental tribute to the fighting men in Korea. It's a slow number that the boys put over well enough to get some attention. The bottom lid is a typical western tune that's treated nicely by the vocal group. Ops have their choice of either end.

"TREMBLIN'" (2:43)
"CHICKEN BLUES" (2:34)

YORK BROTHERS

A pair of blue items are worked over on this disk by the York Brothers. The first one is a slow and forceful thing in which the boys' harmony stands out well. On the second level the group belts out a driving number that comes out as a fair half. Our nod goes to the top deck.

"THE VOICE OF FREE AMERICA" (2:55)
"IT'S JUST A HABIT WITH YOU" (2:29)

JIMMIE OSBORNE

Jimmie Osborne offers a patriotic number of the upper lid. Jimmie does a good job on the vocal, but the material sounds forced. The bottom half is a lovely ballad that's done slowly and here Jimmy's vocalizing really stands out. It's the under deck that carries much more listening appeal.

"E-STRING RAG" (2:31)
"HILLBILLY EXPRESS" (2:08)

HANK GARLAND

A wonderful jump tune is given a fast ride around the wax via western style by Hank Garland. Vocal and backing makes it a first rate filler. Flip is another number incorporating a train effect and this instrumental comes out grand side too. Here's a two sided money-maker.

"PEACE IN THE VALLEY" (2:45)
"AN EVENING PRAYER" (2:40)

BILL AND DORIE POST

The combined vocalizing of Bill and Doree Post are put to good use on the top end. The pair ease through the pretty tune with the help of an accompanying organ. The lower half is a sad hymn-like number that the duo present in a soft and soothing manner. Ops oughta look at both sides.

"SANTA CLAUS SHUFFLE" (2:47)
"IT'S YOU" (2:37)

TOMMY SCOTT

TOMMY SCOTT throws another tune into the Xmas derby and comes up with a wumpy ditty. The lyrics and melody help make this a strong number for the machines for the coming holiday. The lower end is a pleasant tune with a bounce and again Tommy makes it sound good. We think it's the top level.

"It's What's in THE CASH BOX That Counts"
New York, N. Y.
1. SIN (Four Accs)
2. BECAUSE OF YOU (Tony Bennett)
3. COLD, COLD HEART (Tony Bennett)
4. DOWN YONDER (Del Wood)
5. I GET IDEAS (Tony Martin)
6. THE WORLD IS WAITING FOR THE SUNRISE
7. AND SO TO SLEEP AGAIN (Patti Page)
8. UNDECIDED (Ames Bros.-Les Brown)
9. TURN BACK THE HANDS OF TIME (E. Fisher)
10. ДОМІНІО (Tony Martin)

Savannah, Ga.
1. UNDECIDED (Ames Bros.-Les Brown)
2. I GET IDEAS (Tony Martin)
3. THE STORY OF MY LIFE (Patti Page)
4. WAITING (Patti Page)
5. I GET IDEAS (Tony Martin)
6. AND SO TO SLEEP AGAIN (Patti Page)
7. VINTAGE (Tony Martin)
8. DOWN YONDER (Del Wood)
9. LOVELIEST NIGHT OF THE YEAR (M. Lanza)
10. WHISPERING (Paul-Ford)

Phoenix, Ariz.
1. BECAUSE OF YOU (Tony Bennett)
2. COLD, COLD HEART (Tony Bennett)
3. I GET IDEAS (Tony Martin)
4. SIN (Four Accs)
5. THE WORLD IS WAITING FOR THE SUNRISE
6. DOWN YONDER (Del Wood)
7. WHISPERING (Les Paul & Mary Ford)
8. AND SO TO SLEEP AGAIN (Patti Page)
9. CO ME ON-A MY HOUSE (Rosemary Clooney)
10. LOVELIEST NIGHT OF THE YEAR (M. Lanza)

Minneapolis, Minn.
1. BECAUSE OF YOU (Tony Bennett)
2. COLD, COLD HEART (Tony Bennett)
3. I GET IDEAS (Tony Martin)
4. СIN (Four Accs)
5. THE WORLD IS WAITING FOR THE SUNRISE
6. DOWN YONDER (Del Wood)
7. WHISPERING (Les Paul & Mary Ford)
8. AND SO TO SLEEP AGAIN (Patti Page)
9. ВОМ Е О Н -А М Y HOUSE (Rosemary Clooney)
10. LOVELIEST NIGHT OF THE Year (M. Lanza)

Norfolk, Va.
1. BECAUSE OF YOU (Tony Bennett)
2. COLD, COLD HEART (Tony Bennett)
3. I GET IDEAS (Tony Martin)
4. SIN (Four Accs)
5. THE WORLD IS WAITING FOR THE SUNRISE
6. WHISPERING (Les Paul)
7. ВОМ Е О Н -А М Y HOUSE (Rosemary Clooney)
8. LOVELIEST NIGHT OF THE YEAR (M. Lanza)
9. AND SO TO SLEEP AGAIN (Patti Page)

Kansas City, Mo.
1. I GET IDEAS (Tony Martin)
2. COME ON-A MY HOUSE (Rosemary Clooney)
3. COLD, COLD HEART (Tony Bennett)
4. SIN (Four Accs)
5. TOO YOUNG (Not "King" Cole)
6. THE WORLD IS WAITING FOR THE SUNRISE
7. AND SO TO SLEEP AGAIN (Patti Page)
8. WHISPERING (Les Paul)
9. SWEET VIOLETS (Dinah Shore)
10. AND SO TO SLEEP AGAIN (Patti Page)

Chicago, Ill.
1. SIN (Eddy Howard)
2. UNDECIDED (Ames Bros.-Les Brown)
3. DOWN YONDER (Del Wood)
4. TURN BACK THE HANDS OF TIME (E. Fisher)
5. HEY, GOOD LOOKIN' (Laine-Strofford)
6. BECAUSE OF YOU (Tony Bennett)
7. GAMBELLA (Laine-Strofford)
8. I GET IDEAS (Tony Martin)
9. COLD, COLD HEART (Tony Bennett)
10. AND SO TO SLEEP AGAIN (Patti Page)

Los Angeles, Cal.
1. SIN (Eddy Howard)
2. BECAUSE OF YOU (Tony Bennett)
3. COLD, COLD HEART (Tony Bennett)
4. TURN BACK THE HANDS OF TIME (E. Fisher)
5. HEY, GOOD LOOKIN' (Laine-Strofford)
6. BECAUSE OF YOU (Tony Bennett)
7. GAMBELLA (Laine-Strofford)
8. I GET IDEAS (Tony Martin)
9. COLD, COLD HEART (Tony Bennett)
10. AND SO TO SLEEP AGAIN (Patti Page)

Shoals, Ind.
1. SIN (Eddy Howard)
2. COLD, COLD HEART (Tony Bennett)
3. DOWN YONDER (Freddy Martin)
4. BECAUSE OF YOU (Tony Bennett)
5. I GET IDEAS (Tony Martin)
6. AND SO TO SLEEP AGAIN (Patti Page)
7. THE WORLD IS WAITING FOR THE SUNRISE
8. UNDECIDED (Ames Bros.-Les Brown)
9. LOVELIEST NIGHT OF THE YEAR (M. Lanza)
10. WHISPERING (Paul-Ford)

Albuquerque, N. M.
1. BECAUSE OF YOU (Tony Bennett)
2. COLD, COLD HEART (Tony Bennett)
3. I GET IDEAS (Tony Martin)
4. COME ON-A MY HOUSE (Rosemary Clooney)
5. THE WORLD IS WAITING FOR THE SUNRISE
6. WHILE YOU DANCED, DANCED, DANCED
7. SWEET VIOLETS (Dinah Shore)
8. AND SO TO SLEEP AGAIN (Patti Page)
9. CO ME ON-A MY HOUSE (Rosemary Clooney)
10. LOVELIEST NIGHT OF THE YEAR (M. Lanza)

Reno, Nev.
1. SIN (Eddy Howard)
2. COLD, COLD HEART (Tony Bennett)
3. I GET IDEAS (Tony Martin)
4. TURN BACK THE HANDS OF TIME (E. Fisher)
5. DOWN YONDER (Del Wood)
6. AND SO TO SLEEP AGAIN (Patti Page)
7. THE WORLD IS WAITING FOR THE SUNRISE
8. UNDECIDED (Ames Bros.-Les Brown)
9. WHISPERING (Les Paul)
10. LOVELIEST NIGHT OF THE YEAR (M. Lanza)

Indianapolis, Ind.
1. COLD, COLD HEART (Tony Bennett)
2. BECAUSE OF YOU (Tony Bennett)
3. COLD, COLD HEART (Tony Bennett)
4. SIN (Four Accs)
5. AND SO TO SLEEP AGAIN (Patti Page)
6. DOWN YONDER (Freddy Martin)
7. TOO YOUNG (King Cole)
8. CO ME ON-A MY HOUSE (Rosemary Clooney)
9. LOVELIEST NIGHT OF THE YEAR (M. Lanza)
10. WHISPERING (Les Paul & Mary Ford)

Des Moines, Iowa.
1. SIN (Eddy Howard)
2. UNDECIDED (Ames Bros.-Les Brown)
3. COLD, COLD HEART (Tony Bennett)
4. THE WORLD IS WAITING FOR THE SUNRISE
5. I GET IDEAS (Tony Martin)
6. AND SO TO SLEEP AGAIN (Patti Page)
7. THE WORLD IS WAITING FOR THE SUNRISE
8. UNDECIDED (Ames Bros.-Les Brown)
9. GOOD LOOKIN' (Laine-Strofford)
10. GAMBELLA (Laine-Strofford)

Cleveland, Ohio.
1. BECAUSE OF YOU (Tony Bennett)
2. UNDECIDED (Ames Bros.-Les Brown)
3. TOO YOUNG (King Cole)
4. COLD, COLD HEART (Tony Bennett)
5. AND SO TO SLEEP AGAIN (Dick Haymes)
6. VINTAGE (Tony Martin)
7. WHISPERING (Paul-Ford)
8. AND SO TO SLEEP AGAIN (Patti Page)
9. THE WORLD IS WAITING FOR THE SUNRISE
10. LOVELIEST NIGHT OF THE YEAR (M. Lanza)

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

Materials Big Problem As Allotments Keep Shrinking.

Machine Tools Frozen For Consumers Durable Goods—Orders Already Placed, And Which Can Be Shipped By Feb. 1, Okay

CHICAGO—On November 19 the amusement machine manufacturers will meet with NPA (National Production Authority) in Washington, D.C.

This will be the very first meet between these manufacturers and the National Production Authority.

Calamitous clouds overhang the meeting since the announcement by the National Automatic amusement that a further tool for new model automobile and consumer durable goods manufacturers were frozen as of November 1, there is now every indication, it is claimed, that the military and civilian demand will be greater than ever before, with the full intention of obtaining a greater share of machine tools in all industries.

Many industries are expected to be very much shorted in supplies of metals and other materials in the first quarter of 1952.

Few machine tools are required by the average amusement manufacturer and that they have gone, whatever changes come about, are of minor tool requirement.

Many of the manufacturers from the standpoint of using machine tools in large quantities, the amusement machine manufacturers are not worried.

They are, indeed, worried about continuing to receive a fair share of the critical metals which go into the manufacture of the average amusement machine.

Most of, all, copper wire, which is the rare requirement of the games today, Copper scrapers are well known to be slim pickings.

That is why many look anxiously forward to the meeting with NPA to determine whether they will get the manufacture of new coin operated amusement equipment for the industry.

WASHINGTON, D.C.—The Coin-Operated Phonograph Industry Advisory Committee of the National Production Authority (NPA) last week (Nov. 8) to discuss for the first time ever they can fit their future plans into the current NPA allotments.

The Coin-Operated Phonograph Industry Advisory Committee who attended the meeting were: Uncle Sam who heads 'AMI, Rex Shriver, H. C. Evans & Company; David C. Rockola, Rock-Ola Manufacturing Company; C. T. McKeel, J. F. Seeburg Corporation; and The Rudolph Wurlitzer Company.

The industry members were informed that they can receive only a fraction of the materials which they received for the first quarter of 1952 (The Cash Box has been so informing the trade for many weeks now of this fact).

NPA told the committee just how many pounds, tons, etc., of scarce materials have been allotted to them for the first quarter of 1952, which compared to the last quarter of 1951, was a drastic cut.

Additional first quarter allotments may be made for the fabrication of repair parts, NPA said. Also firms which can redesign their products to substitute for collected copper and aluminum may apply for supplementary steel allotments. NPA informed the committee.

The meeting ended on somewhat of a happy note when the manufacturers were informed they were being granted small allotments of copper and aluminum for the first quarter in order to enable them to maintain some degree of employment until the third and fourth quarters, when more aluminum is expected to be available from new and expanded facilities.

Whatever materials will be available for the manufacture of juke boxes in 1952 (and as a result of this) most of the most necessary metals to go into juke boxes, and which is the most critical today) The industry can anticipate only a trickle of machines coming forth from the factories.

AMUSEMENT MACHINE MFRS TO MEET WITH NPA ON NOV. 19

PHONOGRAPH MFRS ATTENDED NPA MEETING ON NOV. 8

NAMA “Slow Show”

New Jam Attendance, Ops Pay $10; Dists $25

Admission Fee. Mostly Merchandise Displayed.

CLEVELAND—Many coinmen from out of town, as well as local members of the trade, were anything but plighted with the NAMA (National Automatic Merchandising Assn) show held here this past week at the Auditorium.

In the first place many local people stayed away from the NAMA show because they were either not invited or were asked $10 and distributors were being asked for $25 as admission fee to the show.

Those who did attend reported that the crowds were very slim, to say the least and that, furthermore, the largest number of displays were concerned with candy, cigarettes, and other types of merchandise.

Cigarette, candy and soft drink machine were on hand, alright, these men stated, but, they were the products of the old line manufacturers and the many of the machines were very attractive and outstanding, there was nothing of such a new or revolutionarily different nature among the equipment shown that any went away with the hopes or dreams of instant possession.

It is claimed that they have attended many showings and conventions at their famous Auditorium meeting, and that they have seen the real packed with displays.

The NAMA show did not pack the place they report, but all in all the show was well sold out.

Perhaps the best description came from a local op who had a few well known out of town operators, with him when he stated, “This is a slow show.”

CIGARETTE, CANDY AND SOFT DRINK MACHINE WERE ON HAND, ALRIGHT, THESE MEN STATED, BUT, THEY WERE THE PRODUCTS OF THE OLD LINE MANUFACTURERS AND THE MANY OF THE MACHINES WERE VERY ATTRACTION AND OUTSTANDING, THERE WAS NOTHING OF SUCH A NEW OR REVOLUTIONARILY DIFFERENT NATURE AMONG THE EQUIPMENT SHOWN THAT ANY WENT AWAY WITH THE HOPES OR DREAMS OF INSTANT POSSESSION.

CHICAGO—For many weeks now The Cash Box has been advising juke box operators and distributors, as well as the manufacturers, that first quarter allotments of materials in all critical materials under the CMP (Controlled Materials Plan) was on a slow roll.

Some considered these statements by this publication in the light of “alarmism”.

But, now that the juke box manufacturers have met with NPA (National Production Authority) and have been advised that they would receive only a fraction of the materials which they received for the first quarter of 1952 (October, November, December, 1951) to which they were entitled, one must come to the fact that this automatic music industry, too, must cooperate to the fullest extent with NPA, or they will be shorted.

W. E. Shriver, owner of Juke Box Co. in Chicago, admitted to the fact that this automatic music industry, too, must cooperate to the fullest extent with NPA, or they will be shorted.

To the credit of the juke box manufacturers we are present at the meeting with NPA let it be known that they immediately offered their cooperation to NPA and made every effort to assist the Committee to help solve their problem.

Further, by offering the use of their outstanding skilled labor and facilities, the manufacturers have made every effort to assist NPA.

But, in the meantime the trade itself, was not asleep. From the moment that news of the new quota cuts came out, prices of used machines started to climb.

It is believed that this will be the beginning of the price climb. The machines are higher in price at this moment than they have been in past months.

With tighter materials restrictions and less than 100% on the C. M. P. (Controlled Materials Plan), supply and demand is bound to increase. Prices will be higher than ever before, and the industry can anticipate only a trickle of machines coming forth from the factories.

PHONOGRAPH MFRS ATTENDED NPA MEETING ON NOV. 8

Used Phonos Prices Climbing

It is believed that this will be the beginning of the price climb. The machines are higher in price at this moment than they have been in past months.

With tighter materials restrictions and less than 100% on the C. M. P. (Controlled Materials Plan), supply and demand is bound to increase. Prices will be higher than ever before, and the industry can anticipate only a trickle of machines coming forth from the factories.

Some who rushed out circles and other advertising material quoting low prices and, as a result of this, all materials, were in an effort to inform their trade that prices are going up.

NOTICE!

All subscribers are urged to carefully check “The Confidential Price Lists” which are an integral part of every week’s issue of The Cash Box.

Prices of all equipment, especially used machines, are changing rapidly.

Careful checking of prices may mean a saving of hundreds of dollars when buying, selling or trading.
picture-window visibility!

more "Sell"...more Play...more Profit

AMI Incorporated

"It's What's in THE CASH BOX That Counts"
URGED TO WRITE THEIR CONGRESSMEN AND GET THEIR LOCATIONS AND FRIENDS TO DO THE SAME TO HALT THE BRYSON BILL (H. R. 5473) FROM EVER GETTING OUT OF SUB-COMMITTEE

NEW YORK—The first public hearing before the Sub-Committee of the Committee on Commerce of the House of Representatives held December 20, 1952, was held to consider the bill (H. R. 5473) introduced by Congressman Blum (D. N.C.) for the purpose of preventing the use of juke boxes for the purpose of distributing records.
AMI Production Equal To ¼ Of All New Phonos

GRAND RAPIDS, Mich.—John W. Haddock, president of AMI Incorporated, reported this week that production figures for the first ten months of 1951 indicate that the company is accounting for 25 per cent of the juke box industry’s total output, estimated to run this year to about 30,000 units.

He pointed out that both the industry’s volume and the proportion of it available to AMI are presently curtailed by limitations imposed by the National Production Authority on the consumption of critical materials, such as copper, steel and aluminum.

Otherwise, under normal business conditions, Haddock declared, AMI could supply 40 per cent of the industry’s volume because of the high market acceptance of its product and the scope of its distribution. Over the last five and a half years, he explained, sales outlets have been established in Europe, Canada, Cuba, Mexico and Central and South America, as well as throughout the United States, thereby developing complete and effective sales coverage in all important markets.

As far as future production schedules are concerned, Haddock said, AMI will continue to build as many juke boxes as possible, consistent with the availability of materials which pass the company’s quality inspection standards for engineering and production.

Meeting Dates Of Music Operators’ Associations


26—Central State Phonograph Operators’ Association, Place: 805 Main St., Peoria, Ill.

26—Phonograph Owners’ Association, Place: Broadway Hotel, East St. Louis, Ill.


28—Music Merchants’ Guild, Place: Narragansett Hotel, Providence, R. I.

Dec. 3—Illinois Amusement Assoc., Place: Broadway Hotel, East St. Louis, Ill.

6—Phonograph Merchants’ Assoc., Place: Hollenden Hotel, Cleveland, Ohio

6—Summit County Music Operators’ Assoc., Place: Akron Hotel, Akron, Ohio

NAMA Elects Goldman President

CLEVELAND, O.—Officers elected at the annual meeting of NAMA held in this city this past week were: Aaron Goldman of The G. H. Macke Corp., Washington, D. C., president; L. H. Houston, Sparcab, Inc., Stamford, Conn., first vice president; John T. Pierson, The Vendo Co., Kansas City, Mo., second vice president; and William S. Fishman, Automatic Merchandising Co., Chicago, Ill., treasurer.


NEW ORLEANS, La.—Louis Boasberg and Ray Bosworth of New Orleans Novelty Company, this city are two men who use every bit of publicity and showmanship possible to promote the continual betterment of their business. Pictured above is an attractive location soliciting advertisement, which the firm runs twice a week on the night-club page of the various daily newspapers in their city.

Prepared with the assistance of Irving B. Ackerman, attorney for the association, and signed by Morris Goldman, the petition reads as follows:

Comes now applicant above named in the capacity of President of the Michigan Automatic Phonograph Owners Association, a non-profit association, and respectfully requests that the business, or service of rendering musical entertainment by coin operated phonographs in the United States be excepted from the Price Stabilization Act of 1951, in support of such application petitioner makes the following allegations:

1. That he is the president of the Michigan Automatic Phonograph Owners Association, a non-profit association.

2. That this application to have services excepted from the Act is based upon the fact that the services of the members of this organization in rendering musical entertainment by coin operated phonographs are, within the intent and purview of said Price Stabilization Act of 1951, services which have a minor significance and slight effect upon the cost of living and that the subjecting of these services to price control could not possibly save any appreciable effect upon the program of price stabilization, and because of the large number of these phonographs throughout the country, such control would impose an unnecessary administrative and enforcement burden upon the Office of Price Stabilization.

We respectfully submit, Michigan Automatic Phonograph Owners Association, by:

Morris Goldman,
President.

On October 8, Ackerman, Goldman and the board of directors of the association met with officials of the Detroit office. Following the meeting, Ackerman submitted the following letter:

The petition taken by the music operators, sometimes known and referred to as juke box operators, is as follows:

The common practice covering the majority of music operators is the following procedure: The music operators purchase the records, the phonograph, the automatic music box, and services the same, changes records upon request. The revenue is entirely from the sale of entertainment by way of coin operated phonographs, which are in different locations, commonly known as taverns, restaurants, confectioneries and commercial establishments, either on a cash basis, or for rental of the va, which is covered in the tavern, etc., in which the operation of the machine is utilized for the benefit of both the tavern, the pleasures of the customer and the music operator. The proceeds resulting from the injection of the 5c coin in the chute, or whatever the coin may be, is usually made, and creating the machine to dispense the music, is collected sometimes by the owner of the location, who rents the space to the operator. The division of money is usually on an agreement, either oral or in writing, and is made before the installation of the machine.

The music operator's relationship is confined entirely with the owner of the location. The position taken by the operators is that if and when a machine is operated between the periods covered by CPR 34, specifically December 19, 1950 and January 25, 1951, the operators are entitled to be charged to the public for the dispensing of the music, and by that we mean whatever the coin chute called for in any dispensing of music.

Respectfully submitted,
NEW METALS CUT-BACK PLAN
BASED ON ESSENTIALITY

Coin Operated Phonographs Allotted 10% Of Copper, 20% Of Aluminum Used Before Korean War. Amusement Division, Meeting NPA On Nov. 19, Will Probably Receive Same Allotment

WASHINGTON, D. C. — Manly Fleischmann, head of NPA, disclosed that a new method of allocating scarce metals (copper, aluminum and steel) will go into effect starting with the first quarter of 1952.

Producers of consumer goods requiring these scarce metals will share in the available supplies, BUT THE QUANTITY ALLOTTED EACH MANUFACTURER WILL DEPEND UPON THE ESSENTIALITY OF HIS PRODUCT.

Fleischmann stated that manufacturers of less essential items would be limited to 10 per cent of the copper and 20 per cent of the aluminum they used before the outbreak of the Korean War.

Producers of essential items will get up to 35 per cent of metals they used at that time. Both producers of non-essential and essential products will get an average allocation of 50 per cent of the steel they previously used. These allocations, steel, copper and aluminum are subject to variations depending upon particular cases. Coin operated phonographs were listed among the products, and their allocation was specified as 10 per cent for Brass Mill Copper; 20% for Wire Mill Copper; and 20 per cent for aluminum.

Amusement machines weren't listed at all, but probably will be given some classification after the representatives of the industry meet with NPA on November 19. However, it hardly seems likely that this division will be given any higher allotment than that given the manufacturers of coin operated phonographs.

By granting some part of the average producer's metal needs, Fleischmann explained, his agency has avoided the so-called "death sentence" techniques of World War II, under which production of certain products was prohibited entirely.

Fleischmann stated some time ago that rising military demands for steel, copper and aluminum would necessitate sharp cutbacks in the use of these metals at the beginning of 1952. (The Cash Box has been reporting these warnings over a long period of time). He said this week that the "pinch" on allocations will probably last thru the first six months of the year. By midsummer, he added, increased production of both steel and aluminum should enable his agency to ease up on the strictness of its metal allocations.
Operators’ Hottest Play Stimulator
HAS DOUBLED AND TRIPLED COLLECTIONS!!
SENACK CLOCK-RADIO COMBINATION

READ WHAT YOU GET!
Not just “another” clock-radio, but instead, “America’s Finest Clock-Radio Combination”! An actual 5 take super-heterodyne circuit radio with rectifiers; fail-safe protection; Extraordinary sensitivity and selectivity; Pedestal Cabinet in blond mahogany; Push-pull tuning dial; Power chassis; and Dynamic Speaker; street value $143.90. 30 Days TRIAL PERIOD; 1/3 Deposit accepted by R.C.A. Make Waukegan Alarm plus Manual Acceptance RUSH 13 599.50 A.M. Mail Order Accepted. C.O.D. RUSH YOUR ORDER TODAY!

ONLY ... $18.95

THRU THE COIN UNITE

NOVEMBER 24, 1951

Buck Moore of Alexandria, taking full advantage of the duck season.

The Cash Box  Page 30
GILT EDGE VALUES
JUST OFF LOCATION

CHICAGO CHATTER


eer, for every jke box op is to get off a letter to his Congressman, and to also get all his location owners and friends to write your Congressman, and deal with these men. Bill 5473, introduced by Rep. Joseph Bryan (D., S. C.) from ever leaving the Sub-Committee of the Committee On The Judiciary. This bill would completely ruin the box business. Write that letter today. Get all letters in immediately. Read the four pages of editorial that appeared in the Nov. 10 issue of The Cash Box for material for your letters.

Amusement mfrs alloting 10c, as a result of the new law, are Already 5c already for the first 10c and 15c in the meantime, fees for leave with N.Y.C. in Washington, Nov. 19, fearing that their clients may already be 20c too many at this point. This also apply to jke boxes which have raised prices from 9c to 10c per play?

With the announcement that PA severely cut materials quota for jke box extra prices of used phones started to climb—and are still climbing.

HAPPY BIRTHDAY TO: Roy Johnson—way down in San Antonio, Nov. 13 . . . to Jack Sloan, one of the old timers, Nov. 19 . . . to George Jenkins of Bally, who won't tell his age, except to say, "Just reached 89," Nov. 21 . . . and to Miss Shagon now with Allis-McCord, Nov. 22.

The amusement parks convention at the Sherman Hotel is not attracting the attention of Amusement as it did in former years . . . Joe Abraham phones in from Cleveland and says, "Things going great . . . Locations being check on free play action. Some now forced to pay $500 license . . . Jack Nelson out on the roadmen . . . and many war work plants . . . Herb Gettler around the office all by his lonesome one morning last week and much too busy to even know who's around . . . Johnny Casola dashes down to Nashville on a real mercy errand, takes sick again and going back into hospital. Johnny will help out while he's away. Orchids to Johnny (Casola).

Those who returned from Cleveland's NAMA show plenty hot over that $10 operator and $25 distributor admission fee. Most claim show was anything but big. Bill DeOsin out celebrating Armistice Day . . . Lyn Durant so busy between United's factory and experimental plant almost impossible to get a word with him . . . Wally Finke and Joe Kling very much impressed with their seamless merchandise display at their popular headquarters. Like Wally says, "You get the Christmas spirit the moment you enter. . . . Co. heroes to the city: Ben and his very charming wife, Trudy Coven, at an in town at the Ambassador East for some days to enjoy city life. Far from their Highland Park residence . . . Ralph Sheffield has something to say. . . . He's the most "big" and may prove one of the most sensational items in many . . . and many a moon. . . . Dan Moloney dashs on to Baltimore and comes home by way of Nashville. . . . Herb Perkins of Purveyor(s) has some of the finest shuffling boys ever seen in all the industry.

Three roadmen whose ops praise to the skies: Mac Briar, Curt Christiansen and Harold Saal. For whom Ben Coven should take a deep bow. . . . Bill O'Donnell of Bally one of the busy boys round town. Tied right down to his desk with long distance phone calls popping at the rate of one a second . . . Bill Ryan over at Williams is getting ready to be busier than ever, very soon. . . . West Coast dispatcher Nate Gottlieb—just to tell a joke—via long distance time charges . . . What was Harry Brown doing at the Cleveland NAMA show? . . . Joe Cohen of Ristaucrest advises firm is shipping everywhere in the world with the help of his agents from Central and South America . . . The big five recent mfrs are working very closely with jke box ops to kill the Bryson Bill (H.R. 5473) . . . Rainy days kept many boys home early this past week. . . . Oscar Schuster doing too well and will have to make that one vacation hotel trip he believes . . . Few snowstorms should probably send Roy McGinnis down to visit his old pal Bally Boys, Miami. . . . Many already reserved rooms round town for the CM show.

It has been extremely gratifying to the members of this industry these past weeks to read this column and learn that many who are active in this field have been honored with high degrees from outstanding educational institutions. The law's, doctors, lawyers, professors, engineers, public accountants, and many other professional men, who are top-grade and parcel of this industry. Surely, then, such organizations as ASCAP (American Society of Composers, Authors & Publishers) who issued a booklet calling members of this field "racketeers" must think twice before labeling these people in this classification. Especially when they read the following: That of a young man who is considered one of the leading distributors in this industry, and who, at the same time, holds three high degrees from Loyola University, Chicago. Only those in public life who have reached the very pinnacle can ever expect to hold the degrees of LL.B. (Bachelor of Laws), B.S. (Bachelor of Science), J.D. (Doctor of Jurisprudence). Yet, this young man, who studied at Loyola University, attained all three of these great honors. And attained them, between his own intellectual achievements, and the three honors at Loyola University, he practised law for a couple of years. And then was saddened by that great bow which saddens all men—the troublesome dictator, who broke into our local and went into his father's business because his Dad was so broke. His father one of the largest tobacco and candy manufacturers. John is the partner of the late William Wrigley, Jr. of gum fame. He recalls Bill Wrigley having dinner at their home many times. His Dad was also the first to introduce the "self-defeating box" to the public. Seeking to instil new ideas and make life into the business, now that he headed his Dad's firm, this young man found that the candy manufacturer, who had his own division of candy wholesaling. He became intensely interested in automatic merchandising. From there he gradually drifted into other coin operated fields. Today he is a leading factor distributor for two of the largest manufacturers in the coin operated entertainment industry. He has built up a successful and thriving business. And he

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

Every juke box operator in America has something to say about the records he plays and that bring coins into his machine. This is his way, in the annual poll conducted exclusively for the Automatic Music Industry of America by The Cash Box that he can tell everyone of the artists, orchestras, bands, publishers, and all others engaged in the business of producing music for him on records, what he needs and wants and what will help make him more money.

Your Vote Counts is not an idle remark. Six years ago The Cash Box foresaw that the time would come when the music industry would want to know just what type of records earn profit for the nation's juke box operators. It was at that time that The Cash Box originated and started the first juke box operators' poll to decide the best money making records in all classifications.

Your Vote Counts with every single member of the entire music industry, but especially, it counts with you, Mr. Juke Box Operator for, by voting in the Annual Poll conducted by The Cash Box you are helping yourself. You are telling the people who record, and who make the recordings for you, just what you need to help you earn profit with your automatic music equipment.

Don't hesitate. Right this minute—fill out the prepaid postage card enclosed with this issue. Fill it out to the best of your ability. THINK HARD. Be sure that the records and artists you vote for are YOUR BEST MONEY MAKERS FOR 1951. Your vote counts.

(Every instrument you have where you have a title strip, whether it is a juke box, wall box, floor shell, or any other unit where a title strip is featured, counts for one vote.)

No fairer method has ever yet been evolved. In short, if you have 50 juke boxes, 200 wall and bar boxes and 10 floor shells, you have 260 votes. Your votes may decide the winner of the poll.

This annual poll is for your benefit. In the past all of you juke box operators have come thru with your votes with remarkable speed. You have been praised for your astute and correct voting. This time, in this Sixth Annual Poll of the Automatic Music Industry of America, conducted exclusively by The Cash Box, you are again coming thru with your votes in a remarkable and speedy fashion.

But, to the few who haven't yet voted, take these few minutes to fill out the prepaid enclosed postcard and drop it in the mailbox today.

YOUR VOTE COUNTS. YOUR VOTE may make a star and win an outstanding award (paid for and awarded publicly by The Cash Box) for some great artist, great orchestra, publisher, music combo.

All because you took time out to cast your vote (the vote that counts) in this sixth annual poll of the automatic music industry of America. Conducted exclusively for the juke box operators of America by their own publication—THE CASH BOX.)
IMPORTANT SPECIAL NOTICE

During 1952 the used machines market will be most important. In fact, it will become absolutely vital in helping this industry to maintain itself, as well as to continue on ahead during the all-out defense, and probable war, period.

If you will buy, sell or exchange equipment, it will most definitely pay you to take immediate advantage of:

THE CASH BOX
“Special Advertising Subscription”

IT’S AMERICA’S GREATEST ADVERTISING BUY!

Here’s What You Get:

FULL YEAR (52 Weeks’ Issues) Free Classified Ad Of 40 Words Each Week’s Ad Worth $3.20 - OR - For A Total Of 52 Weeks Worth $166.40 In Free Classified Advertising Space - PLUS - Regular $15.00 Per Year Subscription — A GRAND TOTAL VALUE OF $181.40 . . . ONLY $48

HALF YEAR (26 Weeks’ Issues) Free Classified Ad Of 40 Words Each Week For 26 Weeks - PLUS - A Half-Year’s Subscription To “The Cash Box” — A TOTAL VALUE OF $90.70 . . . . . . . . . . . . . . . ONLY $26

QUARTER YEAR (13 Weeks’ Issues) Free Classified Ad Of 40 Words Each Week For 13 Weeks - PLUS - A Quarter Year’s Subscription To “The Cash Box” — A TOTAL VALUE OF $45.35 . . . . . . . . . . . . . . . ONLY $15

Choose whichever of the above you feel best suited to your requirements. Enclose your check along with your first 40 Word Free Classified Ad and Mail Today TO:

THE CASH BOX, Empire State Building, New York 1, N. Y.

CHICAGO - 32 W. RANDOLPH ST., CHICAGO 1, ILL.

LOS ANGELES - 6363 WILSHIRE BLVD., LOS ANGELES 48, CAL.
FOR SALE—Seeburg 149ML $349; Seeburg 147M $229; Seeburg 146M $179; Williams $859. All equipment reconditioned and refurbished and sold with six point service. 28,000 available. 5 WURLITZER $279, 5 WURLITZER 2140 Bar Boxes $159.50 each. Send deposit for delivery. Add $87.95 for delivery. FURNI- CATION, SAVAGE NOVELTY CO., 625 THIRD ST, BELLEVUE, W. NEW YORK N.T.

FOR SALE—Buy your finest reconditioned Wurlitzer phonographs from the World's Largest Wurlitzer Distributor. Genuine parts, factory trained mechanics. Competitively priced. Do not purchase second hand machines. We will return your money before you buy. YOUNG DISTRIBUTING, 59 TENTH AVE, NEW YORK, N.Y. Tel.: Chlickering 4-5050.

FOR SALE—Louisiana Operators; Factory rebuilt and new Slot, Wat- ter Books, Arrow Bells, Clover Bells, Seaburgs, Datas, and more. Cash for prices. LOUISIANA COIN MACH- INE CO., BOX 861, LAFAY- ETTE, LA. Tel.: 2441.

FOR SALE—United Double Ex- press Shuffle Alley $115., 2 Display Bells $55.; etc.: 1 Nation Wide 2 player, shuffle alley, $175.00; 1 Chicago Coin Pistol Pete $145.00; 1 Chicago Coin Gun $120.00. AUTOMATIC AMUSEMENT CO. 1000 PENNSYLVANIA ST, EVANSVILLE 16, IND.


FOR SALE—New and used Turf Kings, write. Bally Champions and Citi- zions—Write for prices. Mail- ing, Penny and 5c vendors. Five Bally Machines—name it, we have it. Single Slot stands $12.50. Two Way Safe stands with neon lights $69.50. Write: Bally Coin, 920 TITUS AVE., Des Moines, Ia. or 49192 Savannah, Georgia. Shipping points: Cleveland, O.; Des Moines, Ia.; Denver, Colo.; and DIXIE AMUSEMENT CO., 237 PRICE ST, SAVANNAH, GA.

FOR SALE—The finest recondi- tioned phonographs in the country. Every single one guaranteed reconditioned. If not 100% reconditioned, buy our quotation first, COMMER- CIAL MUSIC CO., 1301 DRAGON ST, DALLAS, Tex. Tel.: Riverside 4131.

FOR SALE—Reconditioned Wurlitz- ers: 1290’s $500.; 1100’s $350.; 1015’s $225.; 1000’s $225.; 750’s $195.; 600’s $125.; 500’s $125.; Rock-Ola’s; $250.; 600’s $95.; 500’s $75.; 400’s $60.; Rock-Ola’s $40.; Rock-Ola’s $225.; 1515’s $225.; Rock-Ola’s $125.; You can’t tell from bought new. 1425’s $75.; Rock-Ola’s $150.; T. D. BUTCHER, 408 NO. OAKLAND, CARBONDALE, ILL.

FOR SALE—5 South Pacifics, as new, one lot sale $200 or 5 each. 5 five South Pacifics, lot $25 each. SYSTEM AMUSEMENT CO., W. 810 SECOND AVENUE, SPOKAN, WASH.

FOR SALE—Chicago Coin, United and Kneely 6 Player Shuffle Alleys, new, with 4 year free service. 5 WURLITZER phonographs, all "McCan- nized," CENTURY MUSIC DISTRIBUTORS, 1221-23 MAIN ST, BUFFALO 9, N. Y. Tel.: Summer 4938.

FOR SALE—Chicago Coin, United and Kneely 6 Player Shuffle Alleys, new, with four year free service. 5 WURLITZER phonographs, all "McCan- nized," CENTURY MUSIC DISTRIBUTORS, 1221-23 MAIN ST, BUFFALO 9, N. Y. Tel.: Summer 4938.

FOR SALE—Chicago Coin, United and Kneely 6 Player Shuffle Alleys, new, with four year free service. 5 WURLITZER phonographs, all "McCan- nized," CENTURY MUSIC DISTRIBUTORS, 1221-23 MAIN ST, BUFFALO 9, N. Y. Tel.: Summer 4938.

FOR SALE—Chicago Coin, United and Kneely 6 Player Shuffle Alleys, new, with four year free service. 5 WURLITZER phonographs, all "McCan- nized," CENTURY MUSIC DISTRIBUTORS, 1221-23 MAIN ST, BUFFALO 9, N. Y. Tel.: Summer 4938.

FOR SALE—Chicago Coin, United and Kneely 6 Player Shuffle Alleys, new, with four year free service. 5 WURLITZER phonographs, all "McCan- nized," CENTURY MUSIC DISTRIBUTORS, 1221-23 MAIN ST, BUFFALO 9, N. Y. Tel.: Summer 4938.

FOR SALE—Universal Photo Finish Machines in excellent condition $75.; Bally Citation Machines $60.; Close-out prices on parts for all one- ball machines. JACK R. MOORE & SONS, 915 S. W. 14TH AVE., PORT- LAND, OREGON, Tel.: AWater 6521.

PFOR SALE—Chicago Coin Pistol $90.; United Shuffle Alley $100; Seeburg Classic perfect $60.; Shuffle Boller $50. MAIN ST., BRIDGEPORT, OHIO. Tel.: Bridgeport 750.

Would You go to a drugstore for information regarding a serious stomach ailment? Or would you, instead, go to a "specialist" in stomach ailments? The coin operated entertainment in- dustry is one of the most highly spe- cialized industries in the world.

Why direct your advertising to: corner pitmen, country fairs, burlesk strippers, vaudeville acrobats, clowns, numbers, radio soap operas, etc. etc. Advertise where your goods will be read by the people you want to reach!

Spend your hard-earned advertising money in the one publication that "specializes" in reaching those very people.

The Cash Box is the one and only weekly publication in the country in which you are most interested.

You wouldn't stand for money to be wasted in your business! Why stand for wasting your hard-earned advertising money by specially advertising where you do not reach your complete market?

Think! Advertise in The Cash Box—your only logical advertising medium! For the cost of this, and other ads, write today to: The Cash Box, Empire State Building, New York 1, N. Y.

(Continued on next page)
For Sale—Special Closeouts: Turf, Kings, all other Four Balls, Shuffle Ball, Five Balls, Distributors, Wire, Write or Call; REDD DIS., Box 900, CRESCENT, La., 219 E. PERSHING RD., OMAHA, NEB. 40-4040.

For Sale—America's finest reconditioned phonographs and music accessories, Everyone of our reconditioned machines guaranteed, lowest condition regardless of price. Tell us what you need. Get our prices before you buy, ANGOTT DECO, 220 East 45th St., New York, N. Y. 6-4077.

For Sale—Empresses, Thrones, '39 and '40 standards and Hi-Tone Classics; WL5 600 Wall Boxes; 600' Counter Models; Wurlitzer 1000 Stems. Arcade Equipments—Miss. Pinball, SOUTISIDE VENDING, 308 N. YACOMORE ST., PETERSBURG, W. Va. Tel.: 4-349.

For Sale—the famous lightweight Jacobson Tele Arm for all automatic phonographs. Get it from your nearest distributor. JACOBS TELE-CO., STEVENS POINT, WIS.


For Sale—Williams Double Header 8/3, 3000, Spectro Express $30; Speed Bowler (9 ft.) $45; Buddy Hook Bowler (9 ft.) $25; C. C. Trophy Bowl, BW50, Universal, Super-Twin Bowler $100; United Twin Shuffle Cars—Single S., a Bohemian $165. MOHAWK SKILL GAMES CO., 67 SWAGGERTOWN ROAD, CRESENTIA, 2, N. Y.

Miscellaneous

Miscellaneous: Operators! Machines! What do you get mislaid? We have a foolproof system in operation. Let you know from any point in storage, all types, without missing a key. Negligible. Construction of spare parts: Plans $1.00. CRESTON & KEMPE, 42003, ANN. CITY, IOWA.

Notice—These 3 telephone numbers are important to you: The Cash Box, New York City, Longme 4-5521; The Cash Box, Chicago, Ill., Dearborn 2-0045; The Cash Box, Los Angeles, Calif., Western 3-0478.

Notice—Louisiana & Mississippi Operators—your authorized AM radio and TV sets, SWAGGERTOWN, 22003, CO., 4126, N. ROBERT V. CO., 122 NO. BROAD ST., NEW ORLEANS, LA. Tel.: Magnolia 3991.

Notice—Change to dime play. Hawley Convexor Kit for old style and new style Packard boxes. Lots of 25 $1.00. Samples $1.25. Contains new glass, direct parts for rejector. Kits also available for other styles. $1.25 and up. Box needs. J. H. HAWLEY DISTRIBUTING CO., 2720 W. PICO BLVD., LOS ANGELES, CALIF.

Notice—Attention operators in Chi-, Cir-, and Cigar Trades, have your bells and calls and only the finest factory trained mechanics answer your calls, MERT INDUSTRIES, 542 W. 63rd STREET, CHICAGO 11, I1. Tel.: Englewood 4-9202, 4-9204.

Sure, This Week

And it all cost was
92c
A Week

President Roosevelt's

That 92c a week allows me to use a 40 word classified ad in each and every week's issue of The Cash Box for a full year of 52 weeks—plus, giving me a full $15 per year subscription free of charge. What a bargain that is—a total value of $181.40 for only $48.

But, that isn't all. The fact is that my first classified ad in The Cash Box brought me back more than my entire total investment of $48 and, I still have 51 ads more to use in the biggest and most outstanding classified advertising department in the entire industry. Remember The Cash Box publishes more classified ads each week than all the other magazines publish in a month.

Brother, that's where I want to spend my money—where everyone reads my ads—for whatever they want to buy or want to sell. And, when I can get a bargain of such a history-making nature, I'm going to invest my 48 bucks, which actually amounts to only 92c a week, to let the entire industry know that I'm in business.

Take my advice, friend, and start making yourself some real money while getting your self-recognition from everyone in the industry—send your check for $48 along with your first 40 word classified ad today to: THE CASH BOX, EMPIRE STATE BLDG., NEW YORK 1, N. Y.
<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. A.B.C.</td>
<td>265.00</td>
</tr>
<tr>
<td>2. All Bets</td>
<td>285.00</td>
</tr>
<tr>
<td>3. Alice</td>
<td>295.00</td>
</tr>
<tr>
<td>4. Annoy</td>
<td>315.00</td>
</tr>
<tr>
<td>5. Annoy</td>
<td>335.00</td>
</tr>
<tr>
<td>6. Baby Face</td>
<td>355.00</td>
</tr>
<tr>
<td>7. Bally</td>
<td>375.00</td>
</tr>
<tr>
<td>8. Banjo</td>
<td>395.00</td>
</tr>
<tr>
<td>9. Back-A-Ball</td>
<td>415.00</td>
</tr>
<tr>
<td>10. Back-C-Back</td>
<td>435.00</td>
</tr>
<tr>
<td>11. Be Hop</td>
<td>455.00</td>
</tr>
<tr>
<td>12. Bermuda</td>
<td>475.00</td>
</tr>
<tr>
<td>13. Big Face</td>
<td>495.00</td>
</tr>
<tr>
<td>14. Big Face</td>
<td>515.00</td>
</tr>
<tr>
<td>15. Big Pick</td>
<td>535.00</td>
</tr>
<tr>
<td>16. Black Gold</td>
<td>555.00</td>
</tr>
<tr>
<td>17. Blue Face</td>
<td>575.00</td>
</tr>
<tr>
<td>18. Bob Ben</td>
<td>595.00</td>
</tr>
<tr>
<td>19. Boy</td>
<td>615.00</td>
</tr>
<tr>
<td>20. Bowling Champ</td>
<td>635.00</td>
</tr>
</tbody>
</table>

**Buckley**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Wall &amp; Bar Box O.S.</td>
<td>3.00</td>
</tr>
<tr>
<td>2. Wall &amp; Bar N.S.</td>
<td>7.00</td>
</tr>
</tbody>
</table>

**MISCELLANEOUS**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Chicago Coin Bit</td>
<td>195.00</td>
</tr>
<tr>
<td>2. Fragment</td>
<td>215.00</td>
</tr>
<tr>
<td>3. Fragment</td>
<td>235.00</td>
</tr>
<tr>
<td>4. Fragment</td>
<td>255.00</td>
</tr>
</tbody>
</table>

**Manufacturers and game's of date's game released. Code: (B) Bally; (C) Chicago Coin; (Ex) Exhibit; (G) Genco; (Got) Gottlieb; (Un) United; (Wm) Williams.**

**COPRIGHT 1951. REPRODUCTION OR QUOTATION NOT PERMITTED.**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. A.B.C.</td>
<td>265.00</td>
</tr>
<tr>
<td>2. All Bets</td>
<td>285.00</td>
</tr>
<tr>
<td>3. Alice</td>
<td>295.00</td>
</tr>
<tr>
<td>4. Annoy</td>
<td>315.00</td>
</tr>
<tr>
<td>5. Annoy</td>
<td>335.00</td>
</tr>
<tr>
<td>6. Baby Face</td>
<td>355.00</td>
</tr>
<tr>
<td>7. Bally</td>
<td>375.00</td>
</tr>
<tr>
<td>8. Banjo</td>
<td>395.00</td>
</tr>
<tr>
<td>9. Back-A-Ball</td>
<td>415.00</td>
</tr>
<tr>
<td>10. Back-C-Back</td>
<td>435.00</td>
</tr>
<tr>
<td>11. Be Hop</td>
<td>455.00</td>
</tr>
<tr>
<td>12. Bermuda</td>
<td>475.00</td>
</tr>
<tr>
<td>13. Big Face</td>
<td>495.00</td>
</tr>
<tr>
<td>14. Big Face</td>
<td>515.00</td>
</tr>
<tr>
<td>15. Big Pick</td>
<td>535.00</td>
</tr>
<tr>
<td>16. Black Gold</td>
<td>555.00</td>
</tr>
<tr>
<td>17. Blue Face</td>
<td>575.00</td>
</tr>
<tr>
<td>18. Bob Ben</td>
<td>595.00</td>
</tr>
<tr>
<td>19. Boy</td>
<td>615.00</td>
</tr>
<tr>
<td>20. Bowling Champ</td>
<td>635.00</td>
</tr>
</tbody>
</table>

**Buckley**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Wall &amp; Bar Box O.S.</td>
<td>3.00</td>
</tr>
<tr>
<td>2. Wall &amp; Bar N.S.</td>
<td>7.00</td>
</tr>
</tbody>
</table>

**MISCELLANEOUS**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Chicago Coin Bit</td>
<td>195.00</td>
</tr>
<tr>
<td>2. Fragment</td>
<td>215.00</td>
</tr>
<tr>
<td>3. Fragment</td>
<td>235.00</td>
</tr>
<tr>
<td>4. Fragment</td>
<td>255.00</td>
</tr>
</tbody>
</table>

**Manufacturers and game's of date's game released. Code: (B) Bally; (C) Chicago Coin; (Ex) Exhibit; (G) Genco; (Got) Gottlieb; (Un) United; (Wm) Williams.**

**COPRIGHT 1951. REPRODUCTION OR QUOTATION NOT PERMITTED.**
This Week's Used Market

The market in the used machine field showed tendencies of leveling off after prices had dropped a bit last week. The higher prices that had climaxd a strong buying and selling spree that had developed over the past few months, however, this week's buying had caused prices to reach a more solid foundation. The fluctuations in the price range were almost negligible, and all dealers had held fast to quotations that seem to represent a more normal market. The trading conditions are a bit more settled than they were a few weeks ago, and noticably the past few weeks, but the volume is not equal the amount established during the height of the rush created during the past few months.

Music equipment carried the lightest amount of trading, but as usual the popular machines continued to be very active. The most noticeable feature in this division was the fact that nearly all machines remained in constant price with only the popular pieces showing fluctuation—and this was in general upward. The pin games showed up as it has recently as the most active division of the used machine field. All the big sellers were bringing the same price they brought last week and again only a few pieces showed up with slight increases or decreases. This week too introduced a few new pieces that were being quoted for the first time in the used machine field.

The dormant equipment that came to life the previous weeks again showed up in trade. Shuffles and arcades reacted in the same manner as the other machines. The shuffles showed up with the big items in this week's buying and selling. The popular and less popular equipment showed action, but in either case were there very sharp fluctuations up or down. In general the vast majority of pieces held their own, as established by last week's bargaining, and only a few items varied in price, and this too was upwards.

The following was the most active equipment in this week's used market:

### Most Active Used Pin Games

| Hold-Champion | $69.50-$175.00 |
|-
| Up-Station | 40.00-$134.50 |
| Up-Gold Digger | 41.00-$96.50 |
| Down-Hot Rods | 60.00-$109.50 |
| Up-Ju-21 | 75.00-$129.50 |
| Down-Jockey Special | 34.50-$64.50 |
| Holding-Photo Finish | 75.00-$139.50 |
| Holding-Alley | 80.00-$102.50 |
| Down-Special Emergency | 24.50-$54.50 |
| Up-Trade Winds | 34.50-$49.50 |
| Down-Durl Krank | 75.00-$109.50 |
| Down-Durl | 215.00-$245.00 |
| Down-Winner | 114.00-$275.00 |

#### Products listed here are currently in production. Prices are manufacturers’ list prices, F.O.B. factory.

- **AMF, INC.**
  - Model D-40 Photophone **$795.00**
  - Model HD-42 Shadow Box **$950.00**
  - Model M-50 World’s Fair **$1250.00**
  - Model M-60 World’s Fair **$1250.00**
  - Model M-70 World’s Fair **$1250.00**
  - Model M-80 World’s Fair **$1250.00**
  - Model M-90 World’s Fair **$1250.00**
  - Model M-100 World’s Fair **$1250.00**
  - Model M-110 World’s Fair **$1250.00**

- **BUCKLEY MFG. CO.**
  - Shuffle Line **$430.00**
  - Futurist **$750.00**
  - Sport **$545.00**

- **ROCK-OLO MFG. CORP.**
  - Super Rocket *50* Photophone **$850.00**
  - Model 1516 **$875.00**
  - Model 1538, 5c-10c-25c Wall Box **$95.00**
  - Model 1536, 5c Wall Box, **$85.00**
  - Model 1424 Playmaster **$440.00**

- **RISTRAUT, INC.**
  - 5c-10c-25c Wall Box **$895.00**

- **UNITED MFG. CO.**
  - 6 Player Shuffle Alley **$645.00**
  - Chicago Shuttle **$150.00**
  - 6 Player DeLuxe Shuffle Alley **$165.00**

- **WILLIAMS MFG. CO.**
  - Spark Plug **$425.00**

- **THE V. H. KEENEE & CO., INC.**
  - Model "S" Photophone **$600.00**
  - Model "1450" Photophone **$900.00**
  - Model "1501" 5c-10c-25c Wall Box **$85.00**
  - Model "1500" 5c-10c-25c Wall Box, **$85.00**
  - Model "1500" 5c-10c-25c Wall Box, **$85.00**
  - Model "1500" 5c-10c-25c Wall Box, **$85.00**
  - Model "1500" 5c-10c-25c Wall Box, **$85.00**

- **Genco MFG. & SALES CO.**
  - 5 Player Shuffle **$1200.00**

- **G. GOTTLEIEB & CO.**
  - Globo Disc **$500.00**

- **W. R. LUTHER MFG. CO.**
  - Model "1400" Photophone **$1000.00**
  - Model "1450" Photophone **$900.00**
  - Model 4851 5c-10c-25c Wall Box **$85.00**
  - Model 5000 5c-10c-25c Wall Box **$85.00**
  - Model 5000 5c-10c-25c Wall Box, **$85.00**
  - Model 5000 5c-10c-25c Wall Box, **$85.00**
  - Model 5000 5c-10c-25c Wall Box, **$85.00**

- **H. J. KEENEY & CO., INC.**
  - 6 Player League Bowling **$645.00**
  - All-Electric Cigarette Vender **$265.00**
  - All-Electric Cigarette Vender with Changemaker **$287.00**
  - Model 1128 **$119.00**

- **HIGGINS CO.**
  - 6 Player Shuffle Alley **$645.00**
  - Chicago Shuffle **$150.00**
  - 6 Player DeLuxe Shuffle Alley **$165.00**

- **WILLIAMS MFG. CO.**
  - Spark Plug **$425.00**
United's
Six Player Deluxe Shuffle-Alley

One to six can play (10¢ per game each player)

New Formica Playboard
Adds beauty and durability

New Hi-Score for the week feature
Player writes name on back-glass

New Jumbo Disappearing Pins

Fast rebound action
20-30 scoring
Easy to service

Sizes
8 ft. by 2 ft.
9 ft. by 2 ft.

United Manufacturing Company
3401 N. California Avenue, Chicago 18, Illinois

See your distributor
BRIGHT SPOT combines all the 6-card, 6-coin play-appeal of BRIGHT LIGHTS with the ever-popular "spottem" feature...

3-in-line, 4-in-line, 5-in-line scoring, plus the powerful attraction of "spotted" numbers. At mystery intervals the center number of one of the 6 cards lights up, when first ball is shot, "spotting" that number only on the card in which number is lit. The tantalizing appearance of the "spotted" number on a card that was not played emphasizes the advantage of playing several cards and stimulates multi-coin play.

NEW WIDE-OPEN BACK-BOX
The serviceman's dream! Opens front and back. Every part is within easy reach.

NATIONAL SLUG REJECTOR
Identical to coin-mechanism on famous Bally jumbo pinball games.

The Jumbo Pinball Game that is bringing Prosperity to Operators Everywhere

ORDER FROM YOUR BALLY DISTRIBUTOR TODAY