Appropriately enough for Valentine's Day, Danny Davis sings his way through "Crazy Heart" on his first MGM disk. Danny, acclaimed by the disk firm as an important new find, is currently playing night clubs and hotels.

The wide public acceptance he and his record have been receiving is an indication of the great things ahead for this young singer.
Designed with the operator in mind — to make more money!

Rock-Ola Super Rocket Phonograph

- Time-tested and proven trouble-free record changer. Fewer operating parts. Floating mechanism control. Plays both sides of 25 records—offering 50 selections. Easily adapted to 33 1/3 or 45 R.P.M. by means of inexpensive conversion kits. Dual motors for increased efficiency featuring new twin reversible turntable motor for longer life.
- Sturdy wood cabinet—steel door frame—lavish plastics—bright trimmed base—new sparkling lighting effects.
- Dual matched cartridge tone arm. Cartridges not affected by high temperatures or humidity. Operating pressure of 1/5 ounce for 78 R.P.M., 6 grams for 33 1/3 or 45 R.P.M. Needles are easily removed for replacement.
- Model 1434

- Model 1542

- One three-wire cable carries power for both selections and lights.
- Program pages snap into position lining up title strips with large fingertip selector buttons for simple, positive, single button selection.
- Accumulator... electrically operated—positive action. Can easily be adjusted from conventional play to one play for 10c, three plays for 25c, or several other combinations as the operator desires.
- Dual title strips simplify servicing by providing a single card for each record. Entire program assembly snaps out for easy title strip change.
- Accumulates a maximum of 33 Credits.
- Multi-Selective—choice made after credits are registered.
- Oversize cash box holds up to $50.00.
- Full capacity of 33 Credits.
- Brilliantly illuminated program.
- Height 14 1/2 inches, width 11 inches, depth 7 inches.

ROCK-OLA Manufacturing Corporation
800 North Kedzie Avenue • Chicago 51, Illinois

Both—NOW AT YOUR ROCK-OLA DISTRIBUTORS
The Months Ahead

Well, the party’s over. The gang’s gone home.

But, there’ll be lots of hard thinking. And much discussion. Especially among those who attended the convention in Chicago.

There’ll be those who’ll call it “a flop”. And just as many who will call it “a success”.

But, that’s good. That’s the grand American privilege to be able to state your case, your opinion, openly, and without fear.

The months ahead are going to see many, many changes.

Some of the men who attended the convention will recall prophetic statements made to them which will prove true.

All in all, there will be days of worry. There will be days of happiness.

There will be days when everything’ll look black enough to make a man want to give up. Just Quit.

Election year or not, Uncle Sam can’t wait. He’s got to have strong sinews. He’s got to have the guns and the ammunition and the planes and the millions of myriad other items it takes to prepare for modern warfare.

People will find themselves out of jobs as small factories and small businesses are hard hit by the surge to defense. These small businessmen will find they can’t get defense work as speedily as they thought they would be able to and, at the same time, can’t get sufficient materials to keep themselves going in their own fields.

This is one lucky, lucky, lucky industry.

The men engaged in this business have a portable entertainment that can be placed here, there and everywhere. They can move with the labor tide. They can set up wherever the mass accumulates.

They can, because they offer the most satisfying economical entertainment in all the history of the world’s entertainments industries, be assured a definite share of whatever monies the public will spend for relaxation and escape.

The steel balls will continue to zoom up the playing fields, and come down again with buzzes, clicks, clacks, rings and satisfying appeal.

Pucks will be zipped along highly polished, wax covered surfaces with a zing and a ring and a ding, ding, ding, and scores will go up, and men and women will smile, and feel happy again.

Coins will be dropped into juke boxes. The lights will flash on. Turntables will start turning. The music will go ‘round and ‘round and ‘round again and again and again. People will dance. People will tap their feet. Others will jig. Some will just listen and smile.

Here, there, everywhere throughout the world, coins will drop into chutes and candy, gum, cigarettes, soft drinks, hot drinks, sandwiches, and almost anything and everything vendable will be vended.

Fat men and women, skinny men and women, will still step on scales. Still polish their shoes. Still buy insurance. Still do a myriad other things offered by the service equipment of the industry.

So, regardless of what lies ahead in the months to come, this industry is assured that it will continue on, just as strong, if not stronger and greater and more progressively, than ever before.
In these days, when a course in almost anything you can think of is taught in our nation's colleges, it is not surprising—as a matter of fact it is quite heartening—to find that Farleigh Dickinson College in New Jersey is now giving instruction in the music programming aspect of broadcasting.

What is even more interesting to us here at The Cash Box, something which confirms what we've been saying all along—that this magazine is one of the most important aids which the disk jockey and program director can possibly have—is pointed up by that fact that it is used in the course as an example of the way in which a trade magazine can keep this nation's radio stations aware of musical trends.

Harvey Humphrey, the instructor, who is also a practicing disk jockey over station WPAT in Paterson, New Jersey, explains that The Cash Box is used as a "reliable and accurate barometer of public preference in popular music."

In order that the students in the course may have first hand knowledge of the magazine, copies of The Cash Box are distributed to all members and they are instructed to examine them carefully. Mr. Humphrey points out to the class that through The Cash Box, the disk jockey and program director have a most effective tool for keeping abreast of the times, musically speaking. The listings of the nation's top 50 best selling records together with the indication of which artist's version is most popular are pointed up as an invaluable aid in creating well balanced programs. It is also shown how a number of succeeding issues of The Cash Box can indicate a definite trend in certain types of music.

Moreover, says Mr. Humphrey "Through the reading of the advertisements, the disk jockey can determine the major promotion items in the catalogs of the music publishers and recording companies and through the many lively items concerning the doings of hands and singers can add to the fund of ready knowledge that he should have in order to give timeliness and interest to his program."

We at The Cash Box take pride in the fact that our magazine is used in this course—yet we also know that it is logical and right that it should be used. For, over the last several years, The Cash Box has built its reputation on the fact that it is of definite, important and vital use to its subscribers.

We have made certain that we report reliable facts, not hearsay or rumor. Our charts have universally been accepted as the most accurate in the industry. Our editorials are written not to show how clever we can be or how we can twist words and thoughts around to make them seem what they are not, but rather they are written to be of help to those who make their living in this business.

The one purpose of The Cash Box is to help its subscribers for quite obviously we help ourselves by helping our readers.

Once more we say we are proud that The Cash Box is used in Mr. Humphrey's course at Farleigh Dickinson College. And we know along with Mr. Humphrey—and the great majority of other disk jockeys in this country—that it is the most "reliable and accurate barometer of public preference in popular music".

We at The Cash Box are dedicated to the goal of keeping it so and in the years to come of strengthening it and improving it in every way possible.
THE TEN RECORDS

DISK JOCKEYS PLAYED MOST THIS WEEK

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

1. CRY .......................... Johnnie Ray (Columbia)
2. TELL ME WHY .................. Four Aces (Decca)
3. LITTLE WHITE CLOUD ........ Johnnie Ray (Columbia)
4. TIGER RAG .................... Les Paul & Mary Ford (Capitol)
5. SLOW POKE .................... Pee Wee King (RCA Victor)
6. ANYTIME ....................... Eddie Fisher (RCA Victor)
7. BERMUDA ....................... Bell Sisters (RCA Victor)
8. SHRIMP BOATS ............... Jo Stafford (Columbia)
9. PLEASE MR. SUN ............. Johnnie Ray (Columbia)
10. CHARMAINE .................... Montovani (London)

Norm Prescott (WORL—Boston, Mass.) announced "Counter-Spy" coast to coast over the NBC network last week. . . . Bob Swan, also of WORL, has formed his own dance band. . . . Current gripe dept: Al Sanders (KTMS—Santa Barbara, Cal.) says getting releases from Decca and Victor is like pulling teeth. He hopes this can be remedied. . . . Jim Aylward (WLNY—Lynn, Mass.) sharing his new show with Art Hume. . . . Ward Maryand took over from Chuck Phillips at WAAK in Rogers City, Mich. . . . Martin Block (WNED—New York) completed his yearly poll last week and the results are as follows: Most Popular Male Singer—Perry Como; Most Popular Female Singer—Patti Page; Most Popular Orchestra—Ralph Flanagan.

Gary Lesters (WVNI—Newark, N. J.) who plays the twenty-five top tunes of the week, as reported by The Cash Box, on his Sunday night show, is excited about his new discovery Dick Wayne who is all set to cut a couple of sides next week. The record company is withholding its name until the big surprise release and the tunes are being kept under lock and key too. . . . Dottie Crecchi (WMEX—Boston) back at work after a two month absence because of illness. For the time being she can only work a few hours a day but she says those few hours are wonderful therapy for her. All the people who used to correspond with Dottie can resume penning letters to her at the station. . . . Benny Davis is covering practically every disk jockey in Columbus during his stay at the Neil House there. Among those with whom he's visited are Bart Stille at WHKC, John Michaels at WYKO, and Erwin Johnson at WBSN. . . . Don Estes (WSM—Nashville, Tenn.) who has made the switch to singer with his new RCA Victor contract is out with his first disk "A Man And A Mountain" backed with "Nothing More, Nothing Less".

GARY LESTERS
(WVNI—Newark, N. J.)

Johnny Drake has moved from WHHC to WAVZ, both in New Haven, Conn. . . . Osie Waters, well known cowboy singer, has joined the staff of WLS in Chicago. . . . Complete music library of KDSJ in Deadwood, South Dakota, was recently gutted by fire. Librarian Bob Cone is appealing to record companies for old and new releases to replace the loss. . . . Art Brown (WWDC—Washington, D. C.) who for the past seventeen years on the air, has contributed a portion of his salary to the upkeep of horses via the $5 window at the tracks, has finally decided to support just one horse, the five year old mare "Pass Me Not", which he has purchased. Brown will not race his first acquisition of horse-flesh, but will breed "Pass Me Not" in the spring to "Talislip". In the meantime, Brown has boarded his horse on a Maryland farm where the mare is living the life of luxury eating oats and products advertised on Brown's morning show that it can digest.
“WARM HEARTED WOMAN” (3:16)
“MARSHMALLOW MOON” (3:05)
DIANA SHORE
(BCA Victor 20-4491; 47-4493)
● Diana Shore proves her versatility by handling a slow blues number on the upper side, and a pretty love song on the lower end. Their Henri orchestra does the musical mood setting. Flip is a slow, sort of tune that Diana helps carry to a listenable end. The first side has move to offer.

“YOU'RE NOT WORTH MY TEARS” (3:04)
“THERE'S A BLUE SKY WAY OUT YONDER” (2:03)
JACK RICHARDS & THE MARKSMEN (K)
● The top end offers a slow pretty tune that Jack Richards and the Marksmen dole out with much ease. Their warm tenor is a bit too warm and could be a little tighter. The second dish is a western sounding thing that the same artist does out easily. This half needs the proper spots to be effective. Top deck should do a lot better.

“BABY DOLL” (5:15)
“WITH NO ONE TO LOVE TONIGHT” (3:09)
TOMMY TUCKER ORCHESTRA
(MGM 11162; K11162)
● Karen Rich, backed by the Tommy Tucker crew and vocal ensemble, offers a slow, soft version of a simple sounding number on the upper side. The lower side of the orchestra supplies the setting for Peter Hanley as he wends his way through a pleasant ballad. Ops have fair juke box material here.

“AM I LOVING” (2:39)
“BAREFOOT DAYS” (2:46)
THE KEYS
(MGM 11160; K11168)
● Two similar ends are turned out by the harmonizing Keys. Both decks are jump items that are propelled by the boys in an interesting fashion. The lead vocalist, carries a lot of meaning in the melody of the number while the group and instrumental backing offer able assistance. Ops might look in.

“CINDY LOU” (2:54)
“THE KING” (2:46)
SONNY CALELO
(King 15158)
● A fast moving ditty with a light air is belted out on the upper portion by Sonny Calleo. The Don Costa orchestra offers a top flight backing with French horns and all and makes this a listenable half. The flip end is a dynamic number that Sonny handles royally. Ops oughta get in.

“ONLY FOOLS” (2:55)
“TILL YOU'LL SEE YOU” (2:32)
JIMMY YOUNG
(Commodore 10000)
● A pretty ballad, recorded in England, is taken for a pleasant ride by Jimmy Young and the Ron Goodwin orchestra. Both decks are jump items that are propelled by a dramatic ballad that comes out strong. Both decks offer fine listening and ops oughta check.

“GOODBYE MARIA” (2:32)
“AM I BLUE” (2:25)
VINCE MONDI
(Jubilee 6000)
● Vince Mondi the one man band takes a tune out of the western field and gives it a honky arrangement via pop style. The homey number comes out ok. The lower deck is a similar tune in which Vince displays all his musical talents. Ops with the right spots might take a peek.

“The Sweetheart Serenade” (3:05)
“HONEY LIPS” (2:26)
FREDDY MARTIN ORCHESTRA
(BCA Victor 20-4362; 47-4362)
● Freddy Martin, his sax, orchestra, Martin Men and featured vocalist Merv Griffin spins through a flowing number that comes out as fair listen- ing. The lower dish carries a nice bounce and the boys work their way through the lyrics in a more appealing manner. Ops should take a gander.

“The Sweetheart Serenade” (3:05)
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FREDDY MARTIN ORCHESTRA
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“YOU'RE MY EVERYTHING” (2:56)
“YOU ARE MY SUNSHINE” (2:40)
LES BROWN ORCHESTRA
(Coral 60605; 9-60605)
● The Les Brown orchestra has a coupling of grand instrumentals on this new release. The first one is a slow jump number that displays the entire band to fine advantage. The bottom dish is a fast moving arrange- ment of an oldie and again the boys have listenable material. Ops should check here.

“Goodbye Sweetheart” (2:41)
“Wishin’” (2:58)
CINDY LORD
(MGM 11172; K11173)
● Cindy Lord makes good use of the multiple voice trick and works her way through a leveler that is destined to kick off. The LeRoy Holmes orchestra supplies the backing just as they do in the lower portion which is another pretty tune that Cindy does well. Ops oughta watch both.

“Bright Eyes” (2:51)
“I Love You Oh! So Much!” (2:36)
THE NIGHTINGALES & DICK BALDWIN
(Skylark 532)
● The Nightingales and Dick Baldwin, featuring Les Healdon and the Dick Taylor orchestra work their way through a backing that's complete with bells and a hurdy gurdy effect. The second side is a simple ballad that comes out ok. The top dish carries appeal and ops oughta act accordingly.

“I Want You! I Love You!” (2:45)
“I Always Be Following You” (2:52)
SONNY BURKE ORCHESTRA
(Decca 27970; 9-27970)
● The Sonny Burke orchestra, fea- turing Les Healdon and Russ Hubbie, jumps through a current comer in an interesting manner. Both orchestra and vocalist do top flight jobs. The under side is a slow num- ber that the same artists handle easi- ly. Ops oughta take a look.

“The Blacksmith Blues” (3:17)
“Any Time” (3:14)
SY OLIVER ORCHESTRA AND TRUDY RICHARDS
(Decca 27972; 9-27972)
● A strong tune is given a grand going over by the Sy Oliver orchestra and Trudy Richards. This num- ber is driven by a good rendition and carries an infectious beat. The lower half is a current biggie that's placed to a jump version and the result is a listenable half. The first lid may share in the coin.

“Poor Whop-Poor-Will” (3:07)
“Wondering” (2:54)
ANDREW SISTERS
(Decca 27975; 9-27979)
● A slow, easy going tune is worked over in a fine fashion by the Andrew Sisters on the first half. The Richard Gall orchestra helps immeasurably in bringing this pretty tune in. The lower level is another slow ditty that lacks the appeal of the first deck. Our nod goes to the top dish.

“Wishin’” (2:54)
“Goodbye Sweetheart” (2:47)
RUSS MORGAN ORCHESTRA
(Decca 27975; 2-27975)
● A pair of strong tunes that are sure to make lots of noise are given thorough treatments by the Russ Morgan group. Russ handles the lyrics on both levels with the help of the Morgan Boys which show a nice, adequate job. With the orchestra offering off key backings both halves should prove interesting.
NEW YORK:

Toni Arden getting raves at the Copa in New York. Operators in this area report excellent response on her recording of "Never." And rightfully so since it is just about the most beautiful she's ever made—and Toni's made plenty of beautiful sides... Dave Miller, back from Cleveland, excited about the reaction to Marty Drake's recording of "Oh How My Heart Is Yearning" which comes out on the Essex label. A concert package combining the talents of Frankie Laine, Pati Page and the Billy May band is due to hit the road April 15. Janita Hall, who starred in "South Pacific" has signed a recording pact with Tuxedo Records. Jack Bergman of Tempo in N. Y. reports big doings on "Bright Eyes" on the Skylark label. Skylark has picked up 15 distributors within a few weeks. Sorry to hear about Johnny Desmond's illness earlier this week which confined him to a Chicago hospital on account of a chest ailment. Johnny's ok now though and due in N. Y. for another Coral session February 15. Talking about illness, we wonder what progress Buddy Basie is making getting rid of, of all things, MEASLES... Guy Lombardo starts a nationwide 80 day concert tour Feb. 14 during which he will not play a single dance date. The band will broadcast its "Hit Parade" shows from 18 service installations... The big day is getting closer for Tony Bennett, Feb. 12. Johnnie Ray opens at the Copa in April. The Four Lads, who until now have been backing up Johnnie Ray on his discs, have been signed to a contract by Okeh whereby they record on their own. Harry Belafonte, who scored a sensational success during his 12 week engagement at the Village Vanguard, opens next at the Blue Angel. In its review of "The Magic Garden," the Daily News said that the theme music, which London has recorded by Willard Cile, might become as popular as that from "The Third Man."

CHICAGO:

Nicest thing that happened to us this crowded convention week was the marvelous invitation extended to us by that very wonderful vocally, Connee Boswell, to come on down and visit with her at the Oriental Theatre where she's just pleasin' the crowds every performance... And the Ames Brothers, Ed, Joe, Vic (Gene was absent enjoying an old fashioned beach dinner that just knocked them right on their ears. They still can't get over it. And, as Vic said, "If I'll linger on and on on."

Then to top the evening, someone turned on TV and the boys watched an "imitation of the Ames Bros. doing 'Rag Mere'" at the Chex Post. Her memory was terrific greeting Benny Strong as he walked into the bar and stating, "I remember that 'Red Heads and Yellow Tail' which was one of Benny's cakewalks.

Benny Strong telling us that his Maude now in Detroit. Her mother very ill... Eddie and Jackie Holbrow have our most sincere thanks and appreciation for that very swell plug for The Cash Box on their grand show from Shangri-La when they explained to their great listening audience how important The Cash Box is to the music biz... Leonard Chess just back from his southern trip advises that he just "loves the South." Len should. The south's been awfully good to Chess Records (by the thousands)... With all the many events here in the music biz, biggest topic of conversation was the Bryn Rice in Washington and, as those who still meet and greet on Clif's Rialto asked, "What's doing in Washington?" From last reports the jule box ops presented a strong case to the listening committee and, regardless of the statements made by Sen. Estes Kefauver, the committee realized that they had been much, much misinformed regarding the automatic music industry.

Connee visiting about the convention at the Sherman Hotel and being warmly greeted by many, many of the boys. Cee's a favorite with the coin machine business. And that causes us to still wonder why his grand orch isn't being highly touted with great discs!

LOS ANGELES:

Further indication of Capitol's long range plans for Dean Martin comes with his signing of a new long term contract. Although Dean and partner Jerry Lewis have never recorded together on the Capitol label, plans call for several sides by the pair. Martin has recently teamed with Margie Whiting and Helen O'Connell. Call from Franklin K. Fitz of Swingtime informs us that this label is about to release its first LP album via Lloyd Glenn on "All Time Favorites." Kert tells us they've got two hot running single discs in Ray Charles' "E easy Me Baby" and Lowell Fulson's "Let's Live Right."

Received a little note from Danny Keeler, who now bears the title of Director Rhythm & Blues for Columbia Records and who rightfully is credited by the boys in the trade with having "discovered" the fabulously successful Johnny Ray. Danny notes that he's due out for another visit to the coast in a few weeks and hopes to split a bagel and lox with us. He asked us a call from Morris Diamond, top record promotion man from New York who gave us a personal regards from Bob Austin and Sid Parson. Diamond also been doing a fine job with Robert Q. Lewis and signed the Andrews Sisters and Martha Tilton to deals while out here. He's a real hustling lad and has been making the rounds like mad of the local record stores, most of which he commends as being most cooperative. Morris's been plugging Abbey Records' "Goodbye Sweetheart," with vocal by June Brevard.

And over at Modern district, Mike Kurlan tells us what we already know: That Lawrence Welk, thanks to his TV show, has assumed the Aragon Ballroom at Ocean Park, is now the hottest band in this area. He brought five thousand people into the "Sears" Jam in Long Beach to have them autograph his latest Coral record, "Swingin' Down The Lane." And "You're Somebody's Sweetheart." Mike has several more big ones, also on Coral, in Eileen Barton's "Wishing," Teresa Brewer's "Lovin' Machine," Pearl Bailey's "Birth Of The Blues," Jimmy Scott's "Wheel Of Fortune" and the Ames Bros. in their follow-up to "Undecided," "I Wanna Love You" and "I'll Still Love You."

TONI ARDEN

CHICAGO:

CONNIE BOSWELL

LOIS COHEN

ROBERT Q. LEWIS

Ray ANTHONY

and his ORCHESTRA

featuring TOMMY MERCER and the Anthony Choir

CITIZONETE RECORD # 1912 (F-12-45 RPM)

- written by Mack Gordon and Harry Warren from "Orchestra Wives of 1942"

"... Real Outstanding ... Ops Shouldn't
Miss It ...."
**THE CASH BOX**

**SLEEPER OF THE WEEK**

**"WHISHIN'" (2:00)**

**"WHEN YOU'RE NEAR ME"**

ELILEN BARTON

(Cord 6951; 7-6551)

- Eileen Barton has one of her more likely sides in some time working on the top lid. This musician has proven ability and on this new waxing she also has the material that can give her his biggest disk since "Babe A Cake." The new ditty is titled "Whishin'" and it contains the necessary ingredients of a top seller. A bouncy beat, a pretty melody and a snappy arrangement go into the making of the tune. Eileen delivers it with plenty of zest and feeling and makes a happy sounding tune sound even happier. Further credits must be given to Paul Nelson who provides the lid with a solid musical backing. The lower deck is a slow ballad that comes out as a pleasant half as done by Eileen and the orchestra. The top end is the side that's gonna go on and ops who wanna be counting lots of loot will find that "Whishin'" makes it so.

Ops are also advised not to overlook the strong possibilities of the Teddy Phillips version of "Whishin'."

---

**"A LOVER'S WALTZ" (2:57)**

**"MY BUCK, MY LOVE AND I"**

GISELE MacKENZIE & GORDON MacRAE

(Capitol 1959; F-1959)

- A sweet sounding tune and some pleasant harmony as dished up by Giselle MacKenzie and Gordon MacRae, add up to a delightful side. The same combo blend again on the other half and show what they can do with a bouncy number. Bill Lowe makes both halves complete with his musical backdrop.

---

**"THAT'S ALL FOLKS!" (2:32)**

**"WON'T YOU EVER GET TOGETHER WITH ME?"**

MEL BLANC

(Capitol 1948; F-1948)

- Mel Blanc does his "Porkie the Pig" on the top level together with Bonnie Baker and the Bill May orchestra and winds up with a cute level. The under side finds Mel doing a duet with himself and making use of a couple of his character portrayals. Both lids fall under the novelty heading and ops might be interested.

---

**"CALL ME A DREAMER" (2:39)**

**"I WAS LUCKY" (2:39)**

NORMAN KAYE

(Capitol 1945; F-1945)

- A pretty new ballad receives the soft touch of a Norman Kaye vocal and the smooth backing of the Sid Felker orchestra. The result is good listen- ing. The under side is a simple ballad that’s handled tastefully by both vocalist and orchestra. Here is a pair ops should latch on to.

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**"MAGGIE" (2:10)**

**"TELE-VEE-SHUN" (3:08)**

STAN FREBERG

(Capitol 1962, F-1962)

- Stan Freberg has another pair of his sight gag novelties. The first is a take off on an oldie in which Stan makes comical use of the hiccup. The second side is an exciting tune with calypso beat and clever lyrics that Stan sends home stylishly. Ops ought check in here.

---

**"WHISHIN'" (2:50)**

**"GOODBYE SWEETHEART"**

GISELE MacKENZIE

(Capitol 1983; F-1983)

- A current sleeper is given another whirl around the wax by Giselle MacKenzie. With Buddy Cole and the orchestra and the Male Trio offering support the lid comes out satisfactorily. The second disc has already made some noise and Giselle and the group help send it on its way. Ops have a couple of big songs here.

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**"ALL FOR A PIZZA PIE" (2:25)**

**"DON'T KNOW ITS NAME" (2:45)**

MONTE CAESAR & TRIO

(Pyramid 400)

- Two novelty items get an airing here. The first side presents Monte Caesar and Trios with a rousing thing that carries an Italian flavor. The under side is more subdued as the artists work their way through a slow and pleasant number. Ops might find some play in either deck.

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**"NOODLIN' RAG" (2:26)**

**"BENDLE OF SOUTHERN SMOKE"**

GUY LOMBARDO ORCHESTRA

(Decca 27973; 9-27971)

- The Guy Lombardo group, featuring Kenny Gardner with the vocal, spins through a bonny number that has the qualities of kickin' up a fuss. The lower level is a snappy version of a western ditty that’s given the distinctive Lombardo touch. Ops have a good pair with the accent on the first lid.

---

**"WOULD YOU" (2:44)**

**"IF I FORGET YOU"**

LEOY HOLMES

(MGM 11616; K11169)

- An ok tune is given a flowing rendition by the LeRoy Holmes orchestra on the top end. The vocal group blends in with the instrumental arrangement to make this a pleasurable half. The under side is an oddity that is done handily and randomly by the entire crew. Ops should take a peek.

---

**"SWING LOW, SWEET CLARINET" (2:33)**

**"WILL YOU STILL BE MINE"**

BUDDY DE FRANCO

(MGM 11164; K11164)

- The Dave Lambert Singers present a soft vocal backing for the clarinet exhibit of Buddy De Franco. Again the vocal staff is done with Buddy is featured with his clarinet as he jumps through an ok tune in a pleasant style. The orchestra shows up strongly on this instrumental. Ops can choose from either lid.

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**"INVITATION" (2:45)**

**"LYGIA" (2:42)**

JOHNNY GREEN ORCHESTRA

(MGM 9526; K30526)

- An appealing instrumental arrangement is concocted on the first side by the Johnny Green orchestra. This mystic sounding tune makes for unusual listening. The flip disc is some music from "Qoo Vaddie." Ops might want a peek.

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**"IT'S A LONESOME OLD TOWN" (2:22)**

**"I WANNA GO ROUND ON A MERRY GO ROUND"**

JIMMY PALMER ORCHESTRA

(Mercury 5778; 577845)

- The Jimmy Palmer orchestra together with Ray Cours spin through a light tune on the top level. The vocal and instrumental treatment make this a pleasant half. The lower lid finds the vocal ensemble riding delightfully through a happy sounding ditty. Ops should check both halves.
WE WON'T TELL YOU ANY LIES
ABOUT HOW MANY HUNDREDS OF THOUSANDS
WE'VE SOLD—WE WON'T GIVE YOU ANY
FRANTIC STORIES—WHO IN THE HECK
NEEDS PROPAGANDA
WHEN YOU HAVE A
NUMBER LIKE.....

"OH! HOW MY HEART IS YEARNING"

AL LOMBARDY'S ORCH.
Vocal by MARTY DRAKE
AL LOMBARDY'S ORCH.

Recorded by...
with the GREAT NECKERS CHORUS
b/w with MICKEY DEAN & BOB FRANCO . . .

"UH-UH SONG"

ESSEX RECORD 301

ESSEX RECORDS CO.

8406 LYONS AVE.
PHONE BE 2-6250—BE 2-6251
PHILADELPHIA, PENNA.

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!
OPS SHOW ASCAP BILL WOULD REDUCE AUTHORS’ & PUBS’ INCOMES BY DESTROYING JUKE BOX INDUSTRY

WASHINGTON, D. C.—A Congressional Subcommittee headed by Rep. William H. Harman (D-Botany, Tex.) last week heard a clearly effective argument against the proposed ASCAP anyone ever want to song and the song manufacturers. For the first time, the committee received a factual picture of the juke box operation which some of the misconceptions it had had about the industry and how it works.

The operators’ Opposition to the bill was based on the following points:

**PERFORMANCE RIGHTS**

No one denies that authors should be paid for their works or that publishers should be compensated for their part in the music business. The juke box industry which last year purchased $50,000,000 records paid directly to the authors and publishers receive from record royalties and the sale of sheet music which records stimulate is, for the most part, the greatest percentage of their incomes. Diminish the sale of records and you diminish the largest segment of their income and therefore what ASCAP might distribute, the amount could never make up the difference.

A perfect example of this is Bob Merrill’s testimony before the Sub-Committee when proponents of the bill were being heard. He claimed that for the past two years, he received from ASCAP $459.07. This was the only figure he saw fit to supply the committee with. Yet no rational person could accept the fact that after writing and recording and performing the hit song “Top,” “My Truly, Truly Fair,” “Belle, Belle, My Liberty Belle” and other smashers, Bob Merrill made only $459.07. If that was so, why would anyone want to be in the music business? But of course it isn’t so because on royalties from records alone Mr. Merrill made tens of thousands of dollars which he obviously thought best not to mention to the committee.

It would seem clear from these figures that the juke box operators who before the present day through Mr. Merrill’s records gave him directly a much greater amount of money than his own performance rights agency ASCAP.

**UNWORKABILITY OF BILL**

A survey conducted by Price Waterhouse & Co., one of the oldest and most respected accounting firms in the country, revealed the following facts: 64% of the nation’s 10,000 juke box operators own 50 machines or less. 1.4% own more than 500. The average income on a machine is less than $1 a week. Real expenses are deducted from the operators’ own salaries and these, as well as reports from other operators, indicate that the major record companies have been on record as unequivocally opposed to the bill.

ASCAP’S DEMANDS

What ASCAP is asking here is one cent per side per week for every record in a machine. This seems like a small amount when it’s put that way but added up it comes to more than $12,000,000 a year. This is the total which ASCAP is currently receiving from all sources including the radio industry, the television industry, night clubs, theaters, restaurants, wired music and the entire huge motion picture industry. It’s been pointed out that ASCAP is being paid $2,000,000 a year from its radio membership and that the entire bill of the ASCAP business was only $100,000,000. It’s also been pointed out that ASCAP is 99% of the juke box operators in this country are honest, hardworking small businessmen. Sidney H. Levine, attorney for the N. Y. Automatic Manufacturers’ Assn, testified as follows “I have represented this association since its inception, some 15 years ago. It seems to me that the understanding with the members of any similar organization in the nation with an enrollment of upwards of 170 members. During this entire 15 year period, there has not been one instance, let alone a conviction, of any member of this association arising out of the operation and conduct of his juke box business, and as a challenge to any other trade association, organization or industry across the length and breadth of the country, the Association is blinded to present a better, cleaner record.”

The charges of gangster control, it must be said, have been very unfounded. They have been made on the basis of the occasional person who goes wrong—and that person is every walk of life in the world—and the police is similarly wide to an entire industry.

Moreover it has been pointed out that if an industry is being run by gangsters, there is a police in, you don’t tax it in favor of a private organization.

But one of the reasons why this is not a gangster-controlled industry is that there isn’t enough money in it for gangsters—as was forefively brought out by the Price Waterhouse & Co. investigation that there is made up of small business men, honest men working men—men who are going to have no business at all if this bill is passed. And the ruin of their business is going to reflect disastrously upon the rest of the music business.

**IN SUMMARY**

The clearest summation of this bill is that it would accomplish exactly the opposite of what it purports to do. It seeks to increase the revenue for song writers and publishers and yet by its passage it would decrease materially the record business on which the entire music business now depends. Income for both writers and publishers, without record royalties, would be substantially diminished and the effects on all but top ASCAP members would be ruinous. If this bill were law, an operator—and there would be mighty few of them, operating a fraction of the total number of machines they now have—would for his own protection have to restrict himself to ASCAP tunes and limit his records to smash hits, thus leaving out in the cold the newer writer, the younger publishing firm, the aspiring creative artists.

The bill would be a disaster not only for the juke box business but in turn for the record and music businesses as we know them today.
World's Largest Juke Box Op

CHICAGO, I1L.—Tom Sherfick, the world's largest juke box operator, is pictured at the CMI show in Chicago last week with his wife. Sherfick has 1,300 machines located throughout the state of Indiana.

Mitch Miller Supports Juke Box Ops' Stand With Statement At Hearings

WASHINGTON, D. C.—Mitch Miller, Director of A & R at Columbia Records, today went on record in support of juke box operators in their fight against the ASCAP bill by sending a statement to the Subcommittee hearings last week.

Miller said in part:

"Music publishers and writers all recognize the importance of the phonograph record to them. It brings them royalties which are paid by the record manufacturer on each record and are then by common practice divided evenly between the publisher and writer. Perhaps even more important financially, record sales boost the sales of sheet music, from which both composer and publisher reap large benefits if the sale is at all sizable. The composers get at least 3c a copy or sheet music sales, and in some cases the share of the composer may go up to 5c or 6c a copy. Publishers do not mind trumpeting how much they make on sheet music—obviously, the writers would be out for a bigger cut if they had accurate figures—but a publisher's sheet music revenue is generally accepted as anywhere from 6c to 10c or 11c per copy."

"Without record sales publishers and composers can expect only small sheet music sales. A good illustration of this is found in the songs from two immensely successful Broadway musical shows, 'The King and I' and 'Guys and Dolls.' The songs from these shows have not caught on well on individual records. And in spite of the success of the shows themselves and the size of the audiences that nightly hear them, these songs, taken individually, are not what could be called big sellers on sheet music."

"The writers also recognize that without the phonograph record they cannot hope to make any money from their music. Many popular music writers, including some of the most successful, do not even go to a publisher with their songs at first. They begin their efforts to place their music by going to the record companies. They know that if they can obtain a recording commitment, then any publisher will take their song, and they can also demand a bigger advance from the publisher."

"There are two principal ways of promoting the sale of phonograph records: through the coin machines and through the disk jockeys, who play records on the radio. As whether the coin machines are more effective than the disk jockeys in promoting the sale of records, or vice versa, no one can say. We know that both are important, and we do know that there are so many more developments have come entirely from the coin machine."

"Music publishers themselves recognize the importance of the coin machine in the exploitation of songs. The phonograph records are distributed on a regional basis, but the coin machines are national. Many of the largest publishers have a certain number of records and either give them to selected machine operators or sell to them at reduced prices in order to obtain promotion for the songs and create a demand for records by other machine operators."

"There is a striking illustration of the power of the coin machine in selling phonograph records and putting over a song in the history of 'Because of You.' The Columbia recording of this song, arranged by Columbia for Tony Bennett, one of its artists who until then was relatively unknown and unheralded, was one of the foremost hits of 1951, and to the very best of our knowledge at Columbia, this song reached the top entirely through the promotion it got from the coin machines."

"I have taken 'Because of You' as an illustration simply because this is a song where it is possible to single out the promotional power of the coin machine. But there are other songs which have been promoted chiefly by the machines. The Pee Wee King recording of 'Slow Poke,' which was put out by one of our competitors, became a big seller only after it went over on the machines. 'Sm' is another such song, and so is 'Dawn Yonder.'"

"The coin machine is important both as a purchaser of phonograph records and as a promoter of the sale of the phonograph records and of the sale of sheet music. I can think of no other single group which purchases as many records as the machine operators. And for every record they buy, both the publisher and the composer are paid a royalty by the record manufacturer."

"It's What's in THE CASH BOX That Counts"
Howard Miller

**WIND—Chicago, Ill.**

1. CRY (Johnny Ray)
2. BE MY LIFE'S COMPANION
3. WHEEL OF FORTUNE (Bobby Wayne)
4. ANTIME (Eddie Fisher)
5. LITTLE WHITE CLOUD THAT CRIED
6. SINCE MY LOVE HAS GONE (Tommy Edwards)
7. AT LAST (Ray Andrews)
8. PLEASE MR. SUN (Johnny Ray)

Earle Padney

**WGT—Schenectady, N. Y.**

1. TELL ME WHY (Four Accents)
2. BERMUDA (Bill Sisters)
3. BE MY LIFE'S COMPANION (Mills Brothers)
4. I WANNA LOVE YOU (Ams Brothers)
5. BABY DRILL (Doris Day)
6. TULIPS AND HEATHER (Patty Conn)
7. IT'S A LONELY OLD TOWN (Las Paul & Mary Ford)
8. TIGER RAG (Las Paul & Mary Ford)
9. OH, LITTLE DOWNTOWN (Johnny Ray)
10. THESE PRECIOUS THINGS ARE MINE (Champ Butler)

Norm Prescott

**WORL—Boston, Mass.**

1. CRY (Johnny Ray)
2. BERMUDA (Bill Sisters)
3. WHEEL OF FORTUNE (Bobby Wayne)
4. TELL ME WHY (Four Accents)
5. LITTLE BLUE SKY (Las Paul & Mary Ford)
6. TIGER RAG (Las Paul & Mary Ford)
7. BLUE TANGO (Tony Bennett)

Bud Wendell

**WJMO—Cleveland, Ohio**

1. BLUE TANGO (Tony Bennett)
2. ANTIME (Eddie Fisher)
3. BERMUDA (Bill Sisters)
4. BROKEN HEARTED (Johnny Ray)
5. SLOW POKE (Pee Wee King)
6. CHINATOWN MY CHINATOWN (Jardis Holmes)
7. CRY (Johnny Ray)
8. TELL ME WHY (Four Accents)
9. GARDEN IN THE RAIN (Four Accents)
10. CHARMING (Montevans)

Bud Phillips

**WINS—New York, N. Y.**

1. SLOW POKE (Ralph Flanagan)
2. UNFORGETTABLE (Not "King" Cole)
3. PLEASE MR. SUN (Ferry Cozy)
4. SINCE MY LOVE HAS GONE (Tony Bennett)
5. SHIPBOATS (Deborah Gray)
6. TELL ME WHY (Eddie Fisher)
7. HERE'S TO MY LADY (Dick Hyman)
8. IF YOU GO (Vera Lynn)
9. BE MY LIFE'S COMPANION (Mills Brothers)
10. CHARMING (Billy May)

Bud Broo

**WPN—Philadelphia, Pa.**

1. ANTIME (Eddie Fisher)
2. TELL ME WHY (Four Accents)
3. AT LAST AT LAST (Ring Crusade)
4. THE LITTLE WHITE CLOUD THAT CRIED (Johnny Ray)
5. SHIPBOATS (Jo Stafford)
6. BE MY LIFE'S COMPANION (Georgia Gibbs)
7. SIN (Bill Ray)
8. SUGAR TO TEA (Billy May)
9. RIVER IN THE MOONLIGHT (Farrer Sisters)
10. PARADISE (Viv Schumann)

Harry Boum

**WSB—Durham, N. C.**

1. CRY (Johnny Ray)
2. SIN (Four Accents)
3. LITTLE WHITE CLOUD THAT CRIED (Johnny Ray)
4. IT'S ALL IN THE GAME (Tommy Edwards)
5. I LIKE IT (June Tarus)
6. CHARMING (Montoyan)
7. BEAUTIFUL (Frankie Laine)
8. BEAUTIE (Frankie Laine)
9. BECAUSE OF YOU (Tony Bennett)

Joe Rich

**WTSA—Brantford, Vt.**

1. CRY (Johnny Ray)
2. TELL ME WHY (Four Accents)
3. CHARMING (Paul Watson)
4. NEVER (Tom Arnold)
5. BE MY LIFE'S COMPANION (Mills Brothers)
6. UNDECIDED (Ray Andrews)
7. I WANNA LOVE YOU (Ams Brothers)
8. THREE BELLS (June Valli)
9. ANTIME (Eddie Fisher)
10. SHIPBOATS (Jo Stafford)

Don Bell

**KRTN—Des Moines, Iowa**

1. CRY (Johnny Ray)
2. TELL ME WHY (Four Accents)
3. ANTIME (Eddie Fisher)
4. LITTLE WHITE CLOUD THAT CRIED (Johnny Ray)
5. TIGER RAG (Las Paul & Mary Ford)
6. TELL ME WHY (Eddie Fisher)
7. SIN (Eddy Howard)
8. I WANNA SAY HELLO (Sir Hubert Pinn)
9. UNDECIDED (Ams Brothers-Les Brown)
10. WINDOW (Weavers)

Bob Larsen

**WEMP—Milwaukee, Wisc.**

1. TRUST IN ME (Eddie Fisher)
2. LITTLE WHITE CLOUD THAT CRIED (Johnny Ray)
3. TELL ME WHY (Four Accents)
4. TIGER RAG (Las Paul & Mary Ford)
5. I WANNA LOVE YOU (Ams) (Bessie Yearns)
6. UNFORGETTABLE (Not "King" Cole)
7. I'LL SEE YOU IN MY DREAMS (Easy Day)
8. BERMUDA (Bill Sisters)
9. COLD COLD HEART (Tony Bennett)

Arty Kay

**WKIX—Lexington, Ky.**

1. CRY (Johnny Ray)
2. TELL ME WHY (Four Accents)
3. BE MY LIFE'S COMPANION (Rosemary Clooney)
4. SLOWPOKE (Pee Wee King)
5. BLUE TANGO (Lesley Anderson)
6. BERMUDA (Bill Sisters)
7. BROKEN HEARTED (Johnny Ray)
8. I WANNA LOVE YOU (Ams) (Bessie Yearns)
9. TIGER RAG (Las Paul & Mary Ford)
10. UNDECIDED (Les Brown)

Ross Smitherman

**WHMS—Huntsville, Ala.**

1. CRY (Johnny Ray)
2. TELL ME WHY (Four Accents)
3. BERMUDA (Bill Sisters)
4. BROKEN HEARTED (Ams Brothers-Les Brown)
5. SHIPBOATS (Bill Farrell)
6. UNFORGETTABLE (Not "King" Cole)
7. TEARS (Billy Tribute)
8. SLOW POKE (Pee Wee King)
9. ANTIME (Eddie Fisher)
10. BROKEN HEARTED (Johnny Ray)

Lee Ellis

**WSPE—Longmeadow, Mass.**

1. SLOW POKE (Four Accents)
2. UNFORGETTABLE (Not "King" Cole)
3. PLEASE MR. SUN (Ferry Cozy)
4. SINCE MY LOVE HAS GONE (Tony Bennett)
5. SHIPBOATS (Deborah Gray)
6. TELL ME WHY (Eddie Fisher)
7. HERE'S TO MY LADY (Dick Hyman)
8. IF YOU GO (Vera Lynn)
9. BE MY LIFE'S COMPANION (Mills Brothers)
10. CHARMING (Billy May)

Frank White

**KMYR—Denver, Colo.**

1. TELL ME WHY (Four Accents)
2. PLEASE MR. SUN (Ferry Cozy)
3. ANTIME (Eddie Fisher)
4. GREENEVE (Moines)
5. CRY (Bill Farrell)
6. AT LAST (Ray Andrew)
7. READOUSS (Luis Alcarras)
8. LITTLE WHITE CLOUD THAT CRIED (Johnny Ray)
9. BLACKSMITH BLUES (Ella Mae Morse)
10. DIZZY FINGERS (Bill Smith)

Dick Outlaw

**WILM—Wilmington, Del.**

1. CRY (Johnny Ray)
2. SLOW POKE (Pee Wee King)
3. WHEEL OF FORTUNE (Suny Gallo)
4. DANCE ME LOOSE (Arthur Godfrey)
5. ALL OVER AGAIN (Ray Andrews)
6. SHIPBOATS (Deborah Gray)
7. READOUSS (Frankie Laine)
8. SIN (Four Accents)
9. AT LAST (Ray Andrew)
10. WALK'N (Not "King" Cole)

Eddie Gallaher

**WTOP—Washington, D. C.**

1. SLOW POKE (Pee Wee King)
2. TELL ME WHY (Four Accents)
3. CRY (Johnny Ray)
4. SLOWPOKE (Jo Stafford)
5. SIN (Eddy Howard)
6. SHIPBOATS (Jo Stafford)
7. DOWN YONDER (Del Woody)
8. CHARMING (Montoyan)
9. DOOMED (Tommy Morning)
10. UNDECIDED (Ams Brothers)

**THE CASH BOX**

**Disk Jockeys**

**REGIONAL RECORD REPORTS**

**Jack Richards**

**hits the mark with**

**The Marksmen**

and Ralph Stevens' Orchestra

15161

and 45-15161

"There's A Blue Sky Way Out Yonder"

BACKED BY "You're Not Worth My Tears"

distributed by **King RECORDS INC.**

1540 BRESTER AVE., CINCINNATI 7, OHIO

"It's What's in THE CASH BOX That Counts"
Listings below are reprinted exactly as submitted by leading disk jockeys throughout the nation for the week ending February 9 without any changes on the part of THE CASH BOX.

Bob Watson
WBZ—Atlanta, Ga.
1. PLEASE MR. SUN (Tommy Edwards)
2. I'M A BELIEVER (Sly and the Family Stone)
3. CHARMAINE (Billy May)
4. CHINATOWN (My Chinatown) (Bobby Maxwell)
5. STOLEN LOVE (Edie Haskell)
6. WINDWICH (Weaver)
7. LIFE’S COMPANION (Mills Brothers)
8. BROKEN HEARTED (Johnnie Ray)
9. A KISS TO BUILD A DREAM ON (Hugo Winterhalter)
10. BERNAUDA (Ray Anthony)

Ray Perkins
KFEL—Denver, Colo.
1. TELL ME WHY (Johnnie Ray)
2. LITTLE WHITE CLOTHES THAT CRIED (Johnnie Ray)
3. CRY (Georgia Gibbs)
4. SHIP BOATS (Jo Stafford)
5. SLOW POKE (Pino King)
6. CHARMAINE (Gordon Jenkins)
7. CRY (Johnnie Ray)
8. A KISS TO BUILD A DREAM ON (Hugo Winterhalter)
9. DOWN TENDER (Freddy Martin)
10. ANYTIME (Eddie Fisher)

Art Tacker
WHEE—Boston, Mass.
1. RETREAT (Patti Page)
2. TIGER RAG (Les Paul & Mary Ford)
3. NEVER (Toni Arden)
4. GET ALL THE RAIN (Four Aces)
5. AM I IN THE RAIN (Larry Angstrom)
6. LITTLE WHITE CLOTHES THAT CRIED (Johnnie Ray)
7. REGULAR MAN (Francis Wayne)
8. I WILL STILL LOVE YOU (Airloop Wayne)
9. HEART OF A CLOWN (Booby Wayne)
10. RIVER IN THE MOONLIGHT (Freddy Martin)

Lee Morris
WIS—Atlanta, Ga.
1. SLOW POKE (Nellie O’Connell)
2. A BELIEVER (Gordon Jenkins)
3. THE LITTLE WHITE CLOTHES THAT CRIED (Johnnie Ray)
4. I ONLY SAW HIM ONCE (Rosemary Clooney)
5. IT’S ALL IN THE GAME (Retti Clooney)
6. PLEASE MR. SUN (Perry Como)
7. SHIP BOATS (Jo Stafford)
8. GRAND CENTRAL STATION (Fontanne Sisters)
9. A KISS TO BUILD A DREAM ON (Hugo Winterhalter)
10. JEALOUSY (Frankie Laine)

Bob Hildreth
WVOC—Coral Gables, Fla.
1. TELL ME WHY (Nancy Kwan)
2. WEAVER OF DREAMS (Billy Eckstine)
3. WHERE HAS THE TIME GONE (Patti Page)
4. A KISS TO BUILD A DREAM ON (Johnnie Ray)
5. CRY (Johnnie Ray)
6. LITTLE WHITE CLOTHES THAT CRIED (Johnnie Ray)
7. ANYTIME (Nelce O’Connell)
8. SLOW POKE (Rosal Flanagan)
9. BE LIFES COMPANION (Rosamary Clooney)
10. WHEN I TASTE MY SUGAR TO TEA (Billy May)

Clarence Hamann
WJMR—New Orleans, La.
1. TIGER RAG (Les Paul & Mary Ford)
2. LITTLE WHITE CLOTHES THAT CRIED (Johnnie Ray)
3. TELL ME WHY (Four Aces)
4. A BELL (Sisters)
5. PLEASE MR. SUN (Tommy Edwards)
6. A KISS TO BUILD A DREAM ON (Hugo Winterhalter)
7. NEVER BEFORE (Dean Martin)
8. DANCE ME DARLING (Buddy Egan)
9. CRY (Johnnie Ray)
10. MY FIRST AND MY LAST LOVE (Nat “King” Cole)

Chuck Thompson
WJOF—Hattiesburg, Miss.
1. WHEN I TAKE MY SUGAR TO TEA (Billy May)
2. I WANNA SAY HELLO (Sir Hubert Pinn)
3. A KISS TO BUILD A DREAM ON (Johnnie Ray)
4. I WANNA LOVE YOU (Amos Brothers)
5. CRY (Johnnie Ray)
6. LOVE ME OR LEAVE ME (Elsie Mae Monroe)
7. GOOD HEAVEN (Patti Page)
8. CRY, MY DARLING (Les Paul & Mary Ford)
9. MAKE WITH THE MUSIC (Tony Martin)
10. BROKEN HEARTED (Johnnie Ray)

Art Pallan
WJFM—Pittsburgh, Pa.
1. CRY (Johnnie Ray)
2. LITTLE WHITE CLOTHES THAT CRIED (Bobby Wayne)
3. ANYTIME (Eddie Fisher)
4. TELL ME WHY (Four Aces)
5. BELL (Sisters)
6. BLUE TANGO (Lorey Anderson)
7. CRY, MY DARLING (Les Paul & Mary Ford)
8. I WANNA SAY HELLO (Sir Hubert Pinn)
9. UNFORGETTABLE (Nat “King” Cole)
10. LITTLE WHITE CLOTHES THAT CRIED (Frankie Laine)

Bill Silbert
WWJ—Detroit, Mich.
1. TELL ME WHY (Eddie Fisher)
2. PLEASE MR. SUN (Les Paul & Mary Ford)
3. I WANNA LOVE YOU (Ames Brothers)
4. WEAVER OF DREAMS (Billy Eckstine)
5. THE BLACKSMITH BLUES (Elia Mae Morris)
6. WHEEL OF FORTUNE (Sunny Gale)
7. HERE IS MY HEART (Misty Lord)
8. RETREAT (Barbara Ruick)
9. TAKE ME BACK (Buddy Green)
10. UNFORGETTABLE (Nat “King” Cole)

Buddy Deane
WITH—Baltimore, Md.
1. CRY (Samantha Ray)
2. TELL ME WHY (Four Aces)
3. A KISS TO BUILD A DREAM ON (Hugo Winterhalter)
4. TRUST IN ME (Eddie Fisher)
5. BROKEN HEARTED (Johnnie Ray)
6. ANYTIME (Eddie Fisher)
7. SLOW POKE (Ralph Flanagan)
8. UNFORGETTABLE (Nat “King” Cole)
9. BLACKSMITH BLUES (Elia Mae Morris)

Stephen Paul
WMBC—Richmond, Va.
1. JEALOUSY (Larry Laine)
2. CRY (Johnnie Ray)
3. IT’S ALL OVER (Fran Warren)
4. UNFORGETTABLE (Nat “King” Cole)
5. CHARMAINE (Gordon Jenkins)
6. UNCONQUERED (Les Brown)
7. ALL OVER AGAIN (Tommy Edwards)
8. SLOW POKE (Ralph Flanagan)
9. ENMARCHED (Frankie Laine)
10. BECAUSE OF YOU (Tony Bennett)

Hal Fredericks
KXOK—St. Louis, Mo.
1. TIGER RAG (Les Paul & Mary Ford)
2. LITTLE WHITE CLOTHES THAT CRIED (Johnnie Ray)
3. TRUST IN ME (Moose Jackson)
4. MOTHER AT YOUR FOOT IS HUNGRY (Booby Wayne)
5. TULIPS AND HEATHER (Perry Como)
6. WHEEL OF FORTUNE (Sunny Gale)
7. PLEASE MR. SUN (Johnnie Ray)
8. SILLY DREAMER (Tony Bennett)
9. CHINMATON MY CHINATOWN (Bobby Maxwell)
10. I WANNA LOVE YOU (Amos Brothers)

Walter Phillips
WCPD—Cincinnati, Ohio
1. TELL ME WHY (Four Aces)
2. TIGER RAG (Les Paul & Mary Ford)
3. CRY (Johnnie Ray)
4. BE ME LIFE’S COMPANION (Mills Brothers)
5. CHINATOWN MY CHINATOWN (Bobby Maxwell)
6. COME WHAT MAY (Patti Page)
7. ANYTIME (Eddie Fisher)
8. DON’T LEAVE MY HEART BREAKING (Eliot Lawrence)
9. WHEEL OF FORTUNE (Booby Wayne)
10. BLUE TANGO (Les Ray Anderson)

Sid Dickler
WHOD-WMCK—Pittsburgh, Pa.
1. WHEEL OF FORTUNE (Sunny Gale)
2. I WANNA SAY HELLO (Sir Hubert Pinn)
3. WEAVER OF DREAMS (Billy Eckstine)
4. I’M HUNGRY (Nat “King” Cole)
5. BE ME LIFE’S COMPANION (Rosamary Clooney)
6. EERNUDA (The Bell Sisters)
7. BLUE TANGO (Lorey Anderson)
8. GODDIE SWEETHEART (June Ward)
9. WISHIN’ (Teddy Phillips)
10. RETREAT (Patti Page)

John Wilsley
WFAG—Fitchburg, Mass.
1. CRY (Johnnie Ray)
2. BERNUDA (Bill Sisters)
3. TIGER RAG (Les Paul & Mary Ford)
4. RETREAT (Patti Page)
5. LITTLE WHITE CLOTHES THAT CRIED (Johnnie Ray)
6. DANCE ME LOOSE (Arthur Godfrey)
7. ALLIENGER (Mochy Carolan)
8. JEALOUSY (Frankie Laine)
9. I TALK TO THE TREES (Tony Baxter)
10. UNFORGETTABLE (Nat “King” Cole)

Please mention THE CASH BOX when answering ads—it proves you’re a real coin machine man!
Like any normal mortal, we find our ego being constantly inflated when we note that the weekly mailbag seems to increase each seven-day period, with comments, pro and con, regarding this epistle. 

These reactions turn the giving of compliments and praise into a dark alley in the dead of night with no fear of a record industry Mafia testing (always testing) a vendetta.

One letter in last week's mail did cause us to contemplate a bit. The epistle arrived via Special Delivery-Airmail and was Registered! Knowing, therefore, that the writer would be given "proof of delivery," we made sure to dig into the context. (Actually, we were really curious to learn who, of our acquaintance, could possibly afford forty-two-cents to send a letter!) 

To the recent record buyers mentioned hereafter took another leap some 2000 points, when we recognized the name of one of the country's foremost recording artists and show business personalities. The tone read, in part:

"While I appreciate the fact that you are writing a musical and humorous series on the record business in general, you still appear to be quite biased and prejudiced in favor of your own career and avocation in the music business."

"Nowhere in your articles have I found where you, and others of your ilk, have been held up to the ridicule and scorn which the dance bands have received from the critics, A. & R. directors, disc jockeys, song writers, etc."

"Can it be that you can find no fault whatever with promotion men, flacks, record contact men, etc.?"

"Please think it over, Nat, and see if you don't come to the conclusion that some people do lead a pretty woe-begone existence, merely because the hundreds of Nat Hales are so much on the beam that everything else in our lives must, of necessity, suffer."

"I'm sure you can come up with an article where you can look at yourself in retrospect and point out the trials and tribulations (to borrow one of your own pet phrases) to which people like I am subjected because of people like you."

"The initial reaction to this flagrant fragrant was one of what we assumed was righteous indignation. After all, who were we beating our brains out for, if not for these very artists to make their discjays grow into legends?"

"Then we figured that it might have been an expression of inner jealousy. After all, what did this performer ever accomplish? Other than having made a photo of you recently which is now being sold to the public as the Busy Beaver?"

"After pondering over the issue we came to the conclusion that the gripe was well-founded. And could make for an interesting and controversial dissertation. Besides, we were finding it increasingly difficult to come up with a new source of contamination each week, anyway."

"We have been preparing a well-manicured finger of scorn to appear in this space next week. Wherein we can take an unhinged looksee at the operations of the flack. The record promotion man. That unsung hero of the industry. The forgotten man!"

"That stalwart, tactful, blond of personality, fact and friendliness, whose completion of a self-appointed task drives him on to the accomplishment of the objective so vital to his success, and the revenge by reviewing his successful attainment, and reflecting on a job well done."

"But this—will be a fair and square analysis, with no holds barred. Can't you see it now?"

Watch for next week's column of "THE HALE You Say!" to read Nat Hales'treatise on 'Record Promotion Men.'

Hill & Range Acquires Rights
To New Tune From Kanner Frankie Laine Recording Set

NEW YORK—Jerry (Doc) Kanner, veteran music man and president of Top Music Publishers, Inc., has consummated a deal this week with Jean Abercrombie of Hill and Range Songs whereby Hill and Range becomes the sole agents of the new tune "Snow In June," which has been sold through Hill and Range's attorney Ben Starr with the copyright remaining with Mr. Kanner.

The tune was written last October by Fred and Frank Wexler, brother of motion picture star Gene Kelly, and Doc Kanner. It made the rounds of the recording companies, but the Wexler brothers had never seen its possibilities. He took it out to the coast a few weeks ago and had it recorded by Frankie Laine, with its release due shortly.

Hill and Range has high hopes for the tune as attested to by the substantial advance given Top Music. It is reported that besides the Frankie Laine recording, other top artists are set to do it.


Columbia & Armstrong Win Court Action to Stop Pirating

NEW YORK — Columbia Records and Louis Armstrong have obtained a sweeping injunction from the New York Supreme Court stopping the pirating of records by Paradox Industries and its president, Dante Bolton, owners of the Jolly Roger label, according to an announcement by James B. Conkling, President of Columbia.

The judgment, issued by consent, contains a perpetual injunction against the "dubbing" or duplication of any Armstrong records or records made by any other artist for the Columbia label or any label now owned by Columbia. It also prohibits the advertising and sale of the pirated records and awards Armstrong damages of $1,000.

"We hope this judgment will serve notice to all those engaged in pirating Columbia's records that the company intends to use a stop to a pirating policy," Conkling stated. "If the company is obliged to bring any further actions of this kind, we will insist on damages for Columbia Records as well as for the performing artists."

Conkling declared today that Columbia had waived its claim to damages because this was the first case which had been brought and the defendants had admittedly made their wrongdoing, agreeing to a sweeping injunction. In addition to restraining all duplication of Armstrong and Columbia recordings in the future, the judgment requires Paradox Industries, Inc. and its president Dante Bolton to surrender to Columbia for destruction all the records which they have on hand, as well as all the masters and tapes from which further records could be made. More than 6,000 pirated records were delivered to be destroyed by Columbia to comply with the injunction.

The judgment also prohibits the use of Armstrong's name and picture in connection with the sale of any phonograph records made without his authority.

Mr. Justice Thomas L. J. Corcoran of the New York Supreme Court signed the judgment which was submitted by Ambrose Douglas, a member of the law firm of Rosenman Goldman Colin & Kay, attorneys for Columbia and Armstrong.

The Columbia-Armstrong Complaint, the recording industry's first major court action to stop pirating, was based on proof that six Jolly Roger records were taken from recordings made by Armstrong between 1925 and 1929. In their complaint filed last week, Columbia and Arm- strong had served notice that they would ask the court for a temporary injunction pending trial. The defendants, however, consented to an immediate final judgment.

LIST OF ISSUES

**S&M**

- 6.2 Get Trust
- 7.2 Goldie
- 8.2 You
- 7.8 The Garden
- 6.1 Love
- 6.3 The Wedding
- 6.2 The Garden
- 6.3 The Wedding

**OR**

- 5.1 Love
- 5.1 Love
- 5.1 Love
- 5.1 Love

**JOLLY ROGER**

- 2.4 You
- 2.4 You
- 2.4 You
- 2.4 You

**LEEDS**

- 1.2 Stay
- 1.2 Stay
- 1.2 Stay
- 1.2 Stay

**PIRATING**

- 3.4 Silly Dreamers
- 3.4 Silly Dreamers
- 3.4 Silly Dreamers
- 3.4 Silly Dreamers

**SILLY DREAMERS**

- 7.5 Bennett
- 7.5 Bennett
- 7.5 Bennett
- 7.5 Bennett

**IN THE BOX**

- 3.4 Jolly Roger
- 3.4 Jolly Roger
- 3.4 Jolly Roger
- 3.4 Jolly Roger

**JOLLY ROGER**

- 6.3 The Garden
- 6.3 The Garden
- 6.3 The Garden
- 6.3 The Garden

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- 7.5 Bennett
Announcing "The Cash Box"

**MOA SPECIAL**
(MUSIC OPERATORS OF AMERICA)

issue

YOUR ADVERTISING MESSAGE

WILL REACH ALL OF THE NATION'S

**JUKE BOX OPERATORS**

Dated: MARCH 8

GOES TO PRESS: THURS. FEB. 28

SEND IN YOUR AD NOW!

This Most Important Issue of "The Cash Box" Will Be Distributed To Music Operators Thruout The Nation.

"It's What's in THE CASH BOX That Counts"
James Martin, Chi distributor of MGM and Atlantic, is rumored to be getting the hot Specialty line for the Midwest. Label has some of the best in Blues. What with Roy Milton to mention only one. Camille Howard, long a Specialty product, is another steady seller on the company's roster of top artists. With Martin doing the selling and promotion Art Rupe can expect new profits heading his way; profits which will be needed now that there is a "Miss." in the company. Talk in the Windy City concerns nothing other than the huge 1952 International Coin Machine Exhibition held at the Hotel Sherman last week. It was a wild rush of events from coast to coast caused by train, plane and car. The exhibits were well placed and planned. The Cash Box had one of the most popular booths at the show. Marian Johnson of the Chicago area was the genuine hit. Placed many coins on the Crescent City. As a day job he owes his popularity to his real sincerity in producing and announcing his shows. An audience is a funny thing. You can't see them and they can't see you (we're talking about radio) but they have a way of sensing your true intent and purpose. For Vernon, his wife Iris and their two little children, it's paying off with additional shows.

A very personable and great guy named Vernon Winslow, deserted these shores some years back to try his hand in New Orleans. Aided by some clever people at a major advertising agency, Vernon was soon being known throughout the gulf area as Dr. Daddy-O. Today, commanding a major segment of the New Orleans Jazz audience, Vernon is branching onto two new shows in the Crescent City. As a day job he owes his popularity to his real sincerity in producing and announcing his shows. An audience is a funny thing. You can't see them and they can't see you (we're talking about radio) but they have a way of sensing your true intent and purpose. For Vernon, his wife Iris and their two little children, it's paying off with additional shows.

The fast growing trend toward broadcasting from store windows is being done by Bill Green in Fort Worth (I think that's in Texas). Bill has a three hour slot shot six days a week and from the mail it's a great way to sell records and draw a crowd into your store. A major record manufacturer recently returned from a trip through the South says: "Hy Davis, the 'Jukebox Man,' Miss., is sizzling hot. The boy has a dual personality and doesn't depend on requests to make up his show."

Our hand was called a few days ago because we seemingly have overlooked some of our Chicago deejays. This is thefastest from our mind. There is no time to even begin to mention half of the boys working here in the Big Windy. A few who come to mind (and we will cover the whole field) include Bill McKee and Al Benson on WGES. There is that old lover of brew and soft bluesy tunes called Bill Wells. He's on WBBM right after this writer goes off the air. Eddie Hubbard spins like mad on WIND. He's the most "aggressive" after the 10th hour. The Cronkites, of WGN, is a classic type deejay. He does not go in for new tunes, but rather for the true jazz classics of all times. His show is a great favorite.

On WENR, there is a youngster named Peter Lucas, who thinks nothing of mixing a Gershwin with a Lionel Hampton. And this is to good effect for Peter is really handling two off two good musicians. At WIND, Larry Berrill is sending pop music onto the ether waves all night long; and is now on edge about his pending move to the sunny part of California. Bob McKee and Del Ward, take turns on WBBM midnight to 6 in the A.M. with both pop's and jazz music. On a recent nite they tallied over 200 phone calls from out of town. Oregon on the West and Maine on the East. Bill Oliver, a WGN mainstay, doing many of the top assignments, plus a beautiful "man on the street." A very popular nite for a big chair, couch and bed man. Jim Lounsberry, at WIND, a former Chicagoan, now doing his stunts in much sought after-morning hours. Now that Dave Garroway comes this way on TV in the early morning, nothing is sacred anymore."

This is the Jazz and Rhythm expert hand nightly on WGN, Chicago's Mutual outlet and on WBBE-TV.

A Great Rhythm & Blues Novelty

"CHICKEN SALAD"

Recording Mgrs: Perfect for your R&B Artists

JOE SCHUSTER MUSIC PUBLISHERS
1 BENNETT AVE., N.Y., N.Y.

A HIT!!

To Bring You Happiness

"This Is Hanniness"

by JOE HOLIDAY

Prestige 762

Get On The Bandwagon

PRESTIGE RECORD CO.
754 10th Ave. Cl 6-0847 - N.Y.

CHICAGO, ILL. — Jimmy Martin is pictured in his booth at the CMI show in Chicago last week with a gallery of stars whose records he distributes in the background. Martin, Chicago's MGM distributor as well as distributor for several independent labels, is president of his own firm, Sharp Records.
Earl Bostic has been sent home from the Hospital For Joint Diseases where he had been confined after his serious automobile accident. The great popularity of his "Flamingo" should be a stimulus for Earl to get real well soon and start turning out some more of these terrific sides. . . . Wini Brown has just inked a contract with Mercury. . . . The Little Esther-Johnny Otsu troupe along with singers Mel Walker and Redd Lyte, appearing now at the Club Alabam in Los Angeles. . . . Joe Turner back in N. Y. last week for the first time since "Chains Of Love" made such a noise. He reports he played 126 one-nighters in 1951's last 150 days—a new record for this record hit maker.

Trash Gordon has resigned as dj over WOW in New York in a dispute with the radio station. He objected to having two complete 15 minute segments in his show which were all commercial. Since he only had an hour and a half show, taking one half hour of it all for commercials without any music would, he felt, lose his listeners and in the long run lose the station advertisers. . . . Willis Jackson moves into Birdland on February 26 for a couple of weeks. This top sax player, who hails from Miami, Florida, is often associated with Ruth Brown.

Ella Fitzgerald, who penned her latest Decca release "Rough Riding" herself, opens a two week date at the Bandbox in Chicago, February 15. . . . Derby Records whose disking of "Wheel Of Fortune" with Sunny Gale and Eddie Wilcox, has taken the charts by storm, has consummated a deal with Gordon V. Thompson, for producing the record in Canada. . . . "Piano Parade" starring Art Tatum, Errol Garner, Horace Lovett and Pete Johnson hits the concert halls for a three month tour starting in April. . . . Did you know that Jimmy Rush, leader and bass singer of the Ravens, is an accomplished composer?

Plans for Atlantic's gospel subsidiary are going full steam. Forthcoming gospel discs will appear on a special label and already inked to contracts are the Rosettes and the Gospel Harmoniques of Richmond. Atlantic is currently negotiating with some of gospeldom's more important names to add to the roster. . . . The Billy Eckstein-Count Basie tour gets started in Oklahoma City on February 8. It will last for 40 to 90 days. . . . Cootie Williams, former featured trumpet player with Benny Goodman, is currently touring with Dinah Washington. . . . James Moody recently returned from a European tour.

Tell Me Why
Dinah Washington

WHEEL OF FORTUNE
Dinah Washington

NO MAIL BLUES
Memphis Slim

OOPY DOO
Johnny Otis

WAGON WHEELS
The Ravens

COLD COLD HEART
Dinah Washington

SERENADE IN BLUE
James Moody

RANDLE'S ISLAND
Ben Webster

WINNIE BLUES
Big Bill Broonzy

HEY, GOOD LOOKING
Dinah Washington and The Ravens

Cry
Johnnie Ray

LITTLE WHITE CLOUD THAT CRIED
Johnnie Ray

WHEEL OF FORTUNE
Sunny Gale & Eddie Wilcox

DIANE
Buddy Lucas

BABY, PLEASE DON'T GO
Orioles (Jubilee)

SLEEPY TIME DOWN SOUTH
Louis Armstrong (Decca)

THIS IS HAPPINESS
Joe Holiday (Prestige)

I GOT LOADED
Penoeonmit Harris (Aladdin)

MANHATTAN
Georgie Auld (Coral)

NIGHT TRAIN
J. Forest (United)

BABY, PLEASE DON'T GO
Orioles (Jubilee)

FLAMINGO
Earl Bostic (King)

WAGON WHEELS
Ravens (Mercury)

MELLOW BLUES
Sonny Thompson (King)

HOT ICE
Freddie Mitchell (Derby)

THE CASH BOX Rhythm & Blues Ramblings

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.
WASHINGTON, D. C.—The question of whether or not disk jockeys can make the late hour transition from radio to television has been successfully answered in the nation's capital. There, two of the most popular platter whirlers are spinning disks at hours when their contemporaries are either sleepily doing all-nite shows from their studios or commenting on every conceivable subject with just an occasional break for music from the bistro belt. Willis Conover and Gene Klaven, in TV shows that start at 11:30 p.m. and end at two in the morning are playing records to listeners and watchers at the same time. They show action pictures of the artists, clown themselves, pretend to sing or do any of a hundred other gimmicks to keep audience attention in the hours when TV in the Metropolitan area is all on film.

And it works! Both Conover and Klaven enjoy big followings and have amazed everyone, including themselves, with the strength of their shows. Conover is formal, does his show while seated and is pretty much on the reserved side. His psychology seems to be one of plenty of soothing music and talk so as not to jar the tender nerves of the insomnia set catching the show.

Klaven is a madcap character with an “anything goes” approach and a Garroway-like zaniness that pays off in a big plus for him and for the records that he spins. Klaven follows no format and usually kids his records and commercials with grimaces, cackling and insane comments on the wax he whirls.

Paul Dixon's afternoon TV show in which he plays records in conjunction with a pantomime or freestyle sketch of the action described in the lyric was picked up from Cincinnati and beamed Coast-to-Coast. While the Dixon show contains a great deal more "video" than either of these programs it is to be remembered that he is on at an earlier time. However, both Conover and Klaven are sponsored and are major music plugs in and around the Washington area.

Klaven, in particular, is a great natural talent. With Paul Brenner doing a marvelous job on WATV, Newark, in the evening and disk jockey all over the country scoring heavily on local television stations it looks as though the fears that video would hurt the music business from the standpoint of cutting into the jockey are unfounded. As Klaven and Conover are proving in Washington and Dave Garroway is demonstrating in New York on his "Today" show: the disk jockey has a definite place in television all around the clock just as he does in radio.

Washington Disk Jockeys Go Out for All Night TV Shows

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WNPT, a Tuscaloosa, Alabama independent, is using 90% of its air time for country music. J. A. Thompson, Jr., who is program director, reports top area attention to the live and record shows on WNPT which feature country music.

Mercury has recently acquired rights to masters cut by Boots Woodall of WAGA-TV in Atlanta. Two of the sides are already being pressed for imme-

Jim Lipsky is carrying the country record chores at KYCM in Mobley, Missouri. KYCM is a full time inde-

Don Law, Columbia’s country and western top man, spending a week in Nashville with producers set with Columbia’s Nashville artists.

A new Nashville comedy duo, their slow openings, having an affair with country music, is seen on record. Their latest side is a novelty platinum number. Personally, they have watched these developments with country music.

Carolmas, who has been working with the Carlisle group at WNOX in Knox-

Fred Rose, vet country song writer and publisher, spending ten days vacation in the San Antonio area with friends.

February 16, 1952

STOP COWHORN JUKE BOX OPERATORS
SS LET US SAVE YOU MONEY SS
ALL LABELS
AVAILABLE AT 5¢ WHOLESALE
HARLEM RIVER RECORDS
RECORD WHOLESALE
54 MACMURDO PLACE NEW YORK 3, N.Y.
CMI SHOW SURPRISES


CHICAGO — Because of the terrible weather Sunday few showed up at the Sherman Hotel and this caused many who were already on hand to believe that the CMI Convention would prove a dismal flop.

But, as the weather cleared late Sunday evening, and planes and trains began to come thru, by Monday noon the convention began to perk up.

By late afternoon Monday, with lines still waiting for rooms and others just registering, the exhibit floor became crowded and business began to flow all about the booths at the show.

Many scoffers were much surprised at the crowd. They are still surprised. What surprised others was that the scoffers themselves attended and that they even brought friends along with them.

It was not an old time convention, like those held in the early '40's with thousands registering the first day and hundreds continuing to register almost right to the last minute, jamming the hotels and the exhibits, but, it was one of the best crowds that has been seen by leaders in the field in a long time.

It certainly brought together a lot more coinmen than anyone ever expected. The result was that the greater majority of the exhibitors were plenty pleased with the business they did and the future leads which they received.

The trade having become accustomed to small conventions of a highly specialized nature, this sudden wide open show, was a surprise to all concerned.

Factories not showing at the Sherman stated that they were very well visited and that they enjoyed the traffic thru their showrooms, offices and entertainment centers.

There were many booths of horses and these garnered the major share of attention from all who were present.

But regardless of the large number of horses being shown there were very fine games of all kinds. These did a very fine business at the show.

The new phono being shown by H. C. Evans & Company at the Morrison Hotel also pulled big crowds beginning Sunday and continuing right thru the three official days of the convention.

Coverage of the majority of exhibitors revealed that they were very well pleased with the business they had received and also the many, many leads they had for their sales forces.

Some exhibitors claimed that it was the best business they had done so far this year. Others stated that tho they didn't do as much actual business as they had hoped to do they did receive a great number of leads which were sure to result in good business throuout the rest of the year.

The premium men were out in force and showed their wares right and left. Even distrubis displaying games came thru with exhibits of premiums and this business kept going at a merry clip thru the show.

The jokes regarding "the stock show of '42," and "this should have been held out at the stockyards International Amphitheatre where they really judge the horses" and "who's gonna judge the mares" and "where can we get the rights to the hay and the straw" and "we're selling scratch sheets showing the best of the besta", etc., etc., ad infinitum, brought a humorous touch to the show which, in the long run, helped carry the fun out to the surrounding factories and into the nighttime suites.

All in all it proved that if all the various organizations would get together on The Cash Box" suggestion of "All Shows Same Week" that the industry would, most definitely, see the largest crowds in all history in this city for the BIG SHOW.

LEFT—TOP TO BOTTOM
1) Frank Menurri, sales manager of Exhibit Supply, F. H. King, King Vending, Newark, O., and Moe Fine, Roxy Specialty, Montreal, Canada, with Exhibit's "Big Bronco."
2) A. M. Fleshmann and S. M. Sparks of Sopertron, Ga.
3) Mr. and Mrs. Culp, Culp Distributing Co., Tulsa, Okla.
5) Alvin Gottlieb of D. Gottlieb & Co., stands under the year designating the year the firm started in biz—and incidently the year Alvin arrived at the home of the David Gottliebs.

RIGHT—TOP TO BOTTOM
1) Samuel Wolberg, Chicago Coin Machine Company; Jean Parradine, one of the model horse jockeys; Harold Lieberman, Lieberman Music Co., Minneapolis, Minn.; and Herman Paster, Paster Distributing Co., St. Paul, Minn.
3) Henry Levert (without hat), Beauty Horse Sales, River Edge, N. J., talks with an operator.
5) Sam Kohn, Merry-Go-Round Sales, takes a ride on his "Thunderbolt."

More Pictures Next Week's Issue

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!
looking from the inside (of the "D")
out on a world of happy people

AMI Incorporated

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!
Music Machine Industry Presents Strong Case At Bryson Bill Hearings

OPS STRONGLY URGED TO CONTINUE TO WRITE CONGRESSMEN

WASHINGTON, D. C.—The nation's music operators and juke box manufacturers converged upon Wash-
ington, D. C. to testify before a subcommittee of the Judiciary committee on the Judiciary how de-
structive to the industry the proposed Bryson Bill would be and to correct the erroneous impressions about juke box operation which the Subcommittee had.

Under the leadership of Hammond E. Chaffets, attorney for the manu-
facturers, and Sidney B. Levine, counsel for the Music Operators of Amer-
ica, a forceful, effective and clear case was put forth in opposition to the bill.

Answering Senator Kefauver, who testified at the opening of the hear-
ings—since he was out of town when proponents of the bill were being heard—that the industry was con-
trolled by gangsters, Chaffets said that such hearsay testimony without any facts was a terrible wrong to im-
pose upon the 99% of honest, hard working small businessmen who com-
pose this industry. He pointed out that these men and their families live in communities where they have to deal with their neighbors and friends and to characterize them as gangsters without any evidence in fact is plac-
ing a most unfair and unwarranted burden upon them. In refutation of this accusation, one music operator after another—all respected and highly thought of men in their com-
unities—appeared before the Congressmen to impress upon them the ridiculousness of the charge.

The operators then took up the im-
practicality of the bill in relation to their income and when all the figures were in, Congressmen Banfield clearly said that he was amazed since he and the rest of the Subcommittee had been under the impression that an entirely different situation existed.

Most effective in the operators' cause was a survey made by Price Waterhouse and Co., one of the oldest certified public accounting firms in the country, which showed that the average operator with about fifty ma-
chines had an income after all exp-
enses of about $5,000—this both salar-
y to himself and return on his in-
vestment.

It was clearly demonstrated more-
over that the costs involved in the pro-
posed bill would completely destroy the industry and at the same time accom-
plish just the opposite of what it intends to do—increase the income of the songwriter.

Samuel Penney, a Brooklyn opera-
tor, who has 60 machines, testified that in 1950 his sworn net income from his route was $3,798. The cost to him for one year under the bill would be $1,801.23 for royalties, at least $2,600.00 for a bookkeeper and at the minimum $300 for mailing. This is a total of $4,637.28. As since he reported he made $5,798 last year, obviously the passage of this bill would put him out of business.

Operators from all over the nation, such men as J. V. Stone of Dallas, Texas; Earle P. Gore of New Orleans; George Herdon of North Carolina; Al Denver of New York; George Miller of California; C. S. Pierce of Brod-
head, Wis.; and numerous other op-

erators testified that the passage of this bill would destroy the juke box industry.

The manufacturers, too, were strongly represented. Such leaders in the field as R. C. Rolphing, President of Wurlitzer, David Rockola, Presi-
dent of Rock-Ola Manufacturing and C. T. Mckelvey of Seeburg, spoke against the bill.

At the end of the hearings it was generally agreed that the operators and manufacturers had made a strong impression upon the Congressmen both in the sincerity of their argument and in its logic.

In summation, the operators' case consists of the following arguments:

1) Authors, composers and publish-
ers are now being paid $2,000,000 a year directly from the sale of records to operators, for it is estimated that 50,000,000 records are bought for juke boxes alone and a royalty of four cents is paid on everyone of them.

2) Compliance with the bookkeep-
ing aspects of the proposed bill would be so costly and time consuming that its effect would be to put the operator out of business, thus severely dimin-
ishing the sale of the 50,000,000 rec-
ords which operators buy. The end re-
sult of this would be to considerably decrease songwriters' incomes rather than increase them as the bill pur-
ports to do.

3) The allegation that this bill would control a gangster ridden indus-
try is completely without founda-
tion since first of all this industry, far from being composed of gangsters, consists of hardworking small busi-
nessmen trying desperately to make a living in the face of rising costs and fixed charges, and second of all even if the industry were gangster ridden, the way to control it would not be to tax it in favor of another private organization.

4) The argument which ASCAP has been trying to foster that when the original copyright law was passed, which specifically exempted juke boxes from royalty payments, there were practically no machines and those that did exist were of the earphone type is totally erroneous for it has been shown that the juke box industry was flourishing way before 1909 and that it was exempted from the original copyright law after due and deliber-
ate consideration.

These arguments, which are as logical as any can be, were presented to the Congressmen for the first time at the hearings last week. They are now in a position to understand why operators have been fighting a life and death fight against the bill.

But now it is important that every single operator in this country follow up the excellent work which his rep-
resentatives started. In the Washing-
ton hearings, it is absolutely neces-
sary to write to the members of the committee, let them know how this bill affects you, let them know how de-
structive and unfair it is.

When the whole truth is known, it is inconceivable that any elected rep-
resentative of a free people would de-
liberately pass a bill to put about 10,000 honest hardworking, small businessmen out of business.

THESE ARE THE CONGRESSMEN who are the members of the Sub-
Committee No. 3 of the Committee of The Judiciary who conducted the hearings on February 4:

Joseph Bryson, S. C.; Robert L. Ramsay, W. Va.; Edwin E. Willis, La.;
Byran G. Rogers, Colo.; Chauncey W. Reed, Ill.; J. Caleb Boggs, Del.;
Shepard J. Crumpacker, Jr., Ind.; Claude I. Bakewell, Mo.; and E. L.
Forrester, Ga.

These are the members of the Full Committee of the Judiciary, who will hear the findings of the Sub-Committee:

Emanuel Celler, N. Y., Chairman.

Francis E. Walter, Pa.; William T. Byrne, N. Y.; Thomas J. Lane, Mass.; Michael A. Feighan, O.; Frank L. Cheff, Ky.; J. Frank Wilson, Tex.; Peter W. Rodino, Jr., N. J.; Woodrow W. Jones, N. C.; Thomas
Picket, Tex.; Harold D. Donahue, Mass.; Lewis E. Graham, Pa.; Clifford
P. Case, N. J.; William M. McColloch, O.; Angier L. Goodwin, Mass.;
Edgar A. Jonas, Ill.; Ruth Thompson, Mich.; Patrick J. Billings, Calif.;
and William E. Miller, N. Y.

Write to the Congressman from your area. Tell him who and why the Bryson Bill will ruin your business that you worked so hard to build up—
and which is the means of support for yourself and your family. WRITE
THAT LETTER NOW!
Every Statement We've Ever Made About

"BIG BRONCO"

BACKED BY 14 YEARS OF DEVELOPMENT AND 51 YEARS OF EXPERIENCE MANUFACTURING QUALITY MACHINES

WAS PROVED AT THE CMI SHOW
There's Still Only ONE

"BIG BRONCO"

THE EXHIBIT SUPPLY CO.

4218-30 W. Lake St.

It Trot's!
PULL THE REINS
It Gallops!

"It's What's in THE CASH BOX That Counts"
Wurlitzer Consolidated Operations
Net $253,710.31 for 3rd Quarter

Production of Civilian Items Cut As
Defense Contracts Keep Increasing.
Now Have Over $18,000,000 on Defense

CHICAGO—R. C. Rolfin, president
of The Rudolph Wurlitzer Company,
released a financial report from the
Chicago office showing that consoli-
dated operations of the firm for the
third quarter (October, November
and December) resulted in a net profit
of $25,710.31, or 86c per share, after
all reserves and provision for taxes
as provided in the Revenue Act of
1951, as compared with a profit of
$801,229.40 for the same period last
year.

Sales for the third quarter were
$8,692,780.32 as compared with $7,-
983,169.61 for the same period a year
ago.

"The production of pianos, ac-
cordions, electronic organs and coin-
operated phonographs has been dra-
tedly reduced since last fall," stated
Rolfin, "because of government
limitation orders. To date we have
experienced no difficulty in selling all
of the civilian products we are per-
mitted to make, and we expect no such
difficulty in the foreseeable future.
Also, there is no indication that the
Government will permit us to in-
crease production schedules this year."=
Rolfin stated that production of
defense items increased very substan-
tially during January and indications
are that there will be a steady in-
crease in production each and every
month during the balance of 1952.
Unfilled orders for defense items at
the end of January were in excess of
$18,000,000. He expects to receive ad-
ditional defense orders amounting to
several million dollars during the next
few months.

Baltimore Ops Ass'n
Receives Thanks for
Christmas Baskets

BALTIMORE, MD.—One of
the public relations moves by the Amuse-
ment Machine Operators Association
of Greater Baltimore is the distri-
bution of baskets to the needy at Christ-
mas thru the local police depart-
ment.

Irvin Golden, president of the as-
sociation, received a letter of thanks
from Lieutenant William L. Hartung,
who heads the Police Boys' Cub.

The letter expressed the deepest
gratitude of all concerned and the
sincere thanks and appreciation
which was made possible to distribute
baskets to 130 needy families. "I as-
sure you," wrote Hartung, "the re-
cipients of the baskets were really in
distress circumstances and it is heart-
warming to know that the Christmas
Holiday was made brighter for these
families through your cooperation and
thoughtfulness."

Atlas Seeburg Service
School Set for Feb. 14

DES MOINES, IA.—Atlas Music
Company, this city, will have its Seeb-
berg service school for all juke box
ops in this territory on February 14
at the Ft. Des Moines Hotel here.

Phil Moss who heads the firm here
reported that the school will start
promptly at 9:30 A.M. on February 14.

He therefore, urges all ops and
service and repair men to be cer-
tain that they set this date aside.

"Lunchbox will be served," Moss
stated, 'right after the morning ses-
tion.

"We believe that the information
regarding our Seeburg Selectometric
Model E, which we have ready," he
continued "will prove extremely
valuable to every Seeburg operator."

Camera Clix at CMI Show

LEFT STRIP—TOP TO BOTTOM
1) Hal Shifrin and Ralph Sheffield, Ace Premium Sales, amidst their display
of premium merchandise.
2) Ed Wurzler, sales manager of The Rudolph Wurlitzer Co.; "Rosco" Rosen-
berg, Wurlitzer San Francisco distrib.; and Clarence Camp of Memphis,
Tenn., in a huddle.
3) Dan Stewart of Salt Lake City, Utah and Los Angeles, Calif.; Phil
Robison of Los Angeles; and Al Simon of New York at the ChicoIn booth
with the new "4 Player Derby."
Island, Neb., surround Irv Sandler as they look over the American Bank
Shot game.
5) Jerry Solomon and Izz Edelman, of Edelco Mfg. & Sales Co., Detroit,
Mich., and T. S. Diehm of Formica at the Edelco booth.

RIGHT STRIP—TOP TO BOTTOM
1) Herb Klein, International Mutoscope Corp., and Ed Denister, Crosman
Arms Co. (extreme right corner), watch crowds play its new shooting
gallery.
2) Art Lipton, mgr Siegel Distributing Co. Toronto office, seems to have
something very interesting to say to model Terry Massey.
3) Sam Schwartz, of the Montreal office of Siegel Distributing Co., with
the same Terry Massey, who has him in quite an embarrassing spot.
4) Judge Jacob M. Braude plays ChicoIn's "4 Player Derby" while Dudley
G. Ruttenberg of CMI looks on.
5) Stanley Levin and Vince Shay of Empire Coin Machine Co. with the
new Evans phono displayed at their booth.

MANY MORE CMI PICTURES NEXT ISSUE

"It's What's in THE CASH BOX That Counts"
Camera Clix At CMI Show

LEFT STRIPE—TOP TO BOTTOM
1) The expected Texas hospitality takes place when Phil Weinberg of Dallas stops off to chat with model Terry Massey.
2) Canadian coinmen talk it over. Art Lipton, mgr Siegel Distributing Co., Toronto, chats with Cliff Davie, Davie Amusement Co., Orillia.
3) Sam Robinowitz, New Jersey, and the "Gold Dust Twins" Max and Harry Hurvich of Birmingham, Ala.

RIGHT STRIPE—TOP TO BOTTOM
1) C. R. McKee, Hymie Zolinasky, H. Z. Vending & Sales, Omaha, Neb., and Max Foster at the Williams booth, leaning on the firm's latest game "Horsefeathers."
2) Harry Berger and Milty Green of New York City at Berger's booth displaying premium merchandise.
3) Howard Pretzel and Harry Binnie, Ft. Wayne, Ind., relax on a nice soft sofa.

D. Gottlieb & Co.
1140-50 N. Kostner Ave.
Chicago '51, Illinois

"There is no substitute for Quality!"

ASIA ANY OP WHO WAS AT THE SHOW ABOUT THIS BIG HIT GAME

EDELCO'S
CROSS-A-LINE
ROLL DOWN TYPE BINGO GAME
70 in. long, 23 in. wide—SPECIAL RESERVE FEATURE
Test’d at Location & Months—Available in Two Models

EDELCO MFG. & SALES CO.
1431 Franklin St.
(Detroit, Mich.)

REPLACEMENT PLASTICS and BUBBLER TUBES
For Wurlitzer and Seeburg Phonographs
WRITE FOR LIST OF MANY ITEMS! ALL PRICED EXTREMELY LOW!
SPECIAL: Bullet Domes For Wurlitzer 1100 . . . . . . . . . $16.00 ea.
KOEPEL DISTRIBUTING CO.
629 Tenth Ave., New York 19, N. Y.

CMI Show's TOP Attraction!
AMAZING NEW PHOTOMAT
(Trade Mark)
Radically different coin-operated photography

*Patented
INTERNATIONAL MUTOSCOPE CORPORATION
Win. Rehoboth, Hous., Conn.
44-06 11th St., Long Island City 1, N.Y.
(Phone: Stillwell 4-3800)

Infra Red BROILER

2 Heat Control.
Stainless Steel Cabinet.
Heat Indicator.
Two Level Broiling.
INDIVIDUAL CARTON.

ACE PREMIUM SALES CO.
1155 Milwaukee Ave., Chicago, Ill.
(Tel: Skokie 6-4262)

"It's What's in THE CASH BOX That Counts"
Camera Clix
At CMI Show

TOP TO BOTTOM
1) Bill Fitzgerald, advertising and sales promotion manager of AMI, Inc., chats with model Cindy Jewel in front of “The Cash Box” booth.

2) Another visiting couple at “The Cash Box” booth was Nancy and Avron Gensburg of ChiCoin.

3) Willie (Little Napoleon) Blatt of Miami takes a horseback ride.

4) Nate Gottlieb of D. Gottlieb & Co. and Jane Casey smile prettily for the camera.

Please mention THE CASH BOX when answering ads—it proves you’re a real coin machine man!
**IF YOU WERE AT THE CMI SHOW YOU ORDERED IT!**
**IF YOU DID NOT ATTEND THE SHOW—SEE YOUR DISTRIBUTOR**

---

**Chicago Coin’s**

**4 PLAYER DERBY**

**NOT 1 GAME—BUT 4 GAMES**
**IN ONE—TERRIFIC PLAYER APPEAL**

- **4 TIMES THE EARNING POWER**
  4 Persons can play at one time.

- **THRILLING COMPETITION**
  Your skill against opponents in same game.

- **TAKES LESS TIME TO PLAY**
  Average playing time 1.1 minutes regardless if 1 player or 4 players are playing.

- **ANIMATED FOR PLAY-APPEAL**
  There’s real action from the starting gate to the finish line.

---

**3 DIMENSIONAL HORSES AND JOCKEYS MOVE AS GAME IS PLAYED**

---

**Camera Clix At CMI Show**

TOP—(Left): E. L. Fischer, Fischer Sales Co., Tipton, Mo., alongside his “Cue-Ett” Pool Table. (Right): Terry Massey, model, sitting on Capitol’s “Bright Eyes” horse, while Moe Fine of Montreal, Canada, and Leo Willens of Capitol look on.

BOTTOM—(Left): Joanne Jones, cowgirl model on Exhibit’s “Big Bronco” with Joe Kline of First Distributors. (Right): Stanley Allen, Ron’s Allen, Inc., looks on while Harry Pearl sits on one of the saddles the firm manufactures.

---

**We Take Great Pride And Pleasure In Announcing**

**OUR APPOINTMENT as Exclusive Distributors for CHICAGO COIN MACHINE CO.**

**★ 4 PLAYER DERBY ★ KING PIN ★ 6 PLAYER BOWLING ALLEY ★ BAND BOX**

---

**MONROE COIN MACHINE EXCH. INC.**

2423 PAYNE AVENUE, CLEVELAND 14, OHIO

(All Phones: SUperior 1-4600)

“**It’s What’s in THE CASH BOX That Counts”**
COME ONE – COME ALL!!

You Are Invited on...

SUNDAY and MONDAY, FEBRUARY 17 and 18, 1952

TO THE BIGGEST GRAND OPENING IN ALL THE HISTORY OF THE MIDWEST'S COIN MACHINE INDUSTRY BY THE . . . WORLD'S LARGEST DISTRIBUTING ORGANIZATION

FREE DOOR PRIZES
From All The Leading Manufacturers—Walk Home With A Prize Worth Big Money—February 17 And 18.

"WE WANT TO MEET YOU IN PERSON" carl hoelzel and irvin weiler

FOOD — DRINKS ENTERTAINMENT
Like You've Never Seen Before! Be Sure To Be Present On February 17 and 18.

PHONE US TODAY FOR YOUR HOTEL ROOM VA-3925

uni-con distributing co.
(formerly: united amusement co.—consolidated distributing co.)
3410 main street, kansas city 2, mo.

"dealer" and "operator" of "gambling devices"

minute entry
January 17th, 1952
christenberry, j:

united states of america
versus
200 gambling devices

this cause was this day called for trial without the intervention of a jury:

present: John n. mckay, esq., thomas c. wicker, jr., esq., attorneys for united states:

ford reese, esq., attorney for claimant;

counsel for the respective parties offered various documents;

george e. clark, sworn by clerk
harry meyer, sworn by clerk
joe stagg, sworn by clerk

and, after hearing evidence and testimony on behalf of the claimant, counsel for claimant announced that he would rest;

after hearing argument of counsel for the respective parties, the court finds in favor of claimant.

it is ordered that the libel be, and the same is hereby, dismissed. counsel for claimant to prepare and present findings of fact and conclusions of law.

united states district court
eastern district of louisiana
new orleans division

united states of america
versus
200 gambling devices

findings of fact and conclusions of law
findings of fact

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

1. on april 17, 1950, the port arthur novelty company of port arthur, texas, a partnership, composed of earl cooper, g. b. mcalpine and a. b. hamilton, was purchased by george e. clark and h. m. rosen for the sum of fifty ($50,000.00) thousand dollars. the sale provided for the sale of the business composed of all merchandise, parts, slot machines, marble tables, pinball machines, automobiles, fixtures and equipment used in the business of the port arthur novelty company, located at 424 proctor street, port arthur, texas, and provided for the use of the trade name port arthur novelty company.

2. on april 1, 1951, mr. clark, the managing owner of port arthur novelty company was made aware of the fact that the operation of slot machines in the state of texas was to be banned by the legislature.

3. the port arthur novelty company, during the period april 17, 1950 until april 11, 1951, sold no slot machines, marble tables or pinball machines at all.

4. prior to its purchase by mr. clark, the predecessor operators and owner of the port arthur novelty company had been engaged in the same type of business as the port arthur novelty company continued to be engaged in after mr. clark's purchase.

5. the port arthur novelty company was engaged up until april 11 or thereabouts in the year 1951 exclusively in the operation of coin machine devices. these devices were on location at various points outside of the offices of the port arthur novelty company.

6. the total revenue received during the first year of operation of the port arthur novelty company under mr. clark's supervision was a gross of $192,249.45, of which $98,977.20 was received from slot machines, and of which $93,272.25 was received from a marble machine.

7. there was no other revenue received by the port arthur novelty company during its first year of operation by mr. clark which covered the period april 17, 1950 to march 31, 1951.

8. on april 11, 1951, on which date mr. clark became aware of the probability of the legislature of the state of texas banning slot machines, he decided after conference with his manager and others to liquidate the affairs of the port arthur novelty company.

9. from april 11 until august 29, 1951, at which time the port arthur novelty company had disposed of its last piece of gaming equipment, mr. clark was constantly in the process of liquidating the entire business known as port arthur novelty company.

10. the gaming devices, slot machines and other coin machine devices were...
Your Future is Insured with

LUN-A-RIDE

"Rocket Patrol"

We're Now In Production on the Fabulous

BUY THUNDERBOLT AND LUN-A-RIDE FROM ANY OF THESE AUTHORIZED DISTRIBUTORS. If no distributor is listed in your territory, write for complete information and prices.

NEW YORK
703 Hine Dr., S.W., Atlanta, Ga.

Ammunition
Cincinnati, Ohio

Rogers Ammunition
1400 M Street, N.W., Washington, D.C.

Dean, Kansas

BISSELL

Worcester: Mass.

Roc-A-Ride Sales
1507 N. 33d St.

PLEASE MENTION THE CASH BOX WHEN ANSWERING ADS — IT PROVES YOU'RE A REAL COIN MACHINE MAN! 

The property of the Port Arthur Novelty Company. They constituted the fixed assets of the Port Arthur Novelty Company and from April 11 until August 29, 1951, the Port Arthur Novelty Company was in the process of realizing upon these fixed assets.

11. At no time during the period when Mr. Clark was the managing owner of the Port Arthur Novelty Company, nor at any time when his predecessor operated the Port Arthur Novelty Company was that company engaged in the business of buying slot machines or other gaming devices for the purpose of reselling them in the ordinary course and trade of their business, the machines represented the fixed assets of the company and as such the Bureau of Internal Revenue had approved depreciation claimed on those fixed assets.

CONCLUSIONS OF LAW

On September 10, 1951, U. S. Government Agents served a seizure warrant on Mr. M. E. Webre, United Fruit Company Wharf, Poydras Street and the River in the City of New Orleans. Custody and control of these machines were maintained by the Government Agents until the 200 slot machines, which was the property seized, were delivered on September 11 to the Dupay Warehouse. This seizure is predicated pursuant to the provisions of Public Law 908 of the 81 Congress, 64 Statutes 1134 and the sole cause to be determined by this Court is whether or not the Port Arthur Novelty Company, owner of these 200 slot machines, was a manufacturer of or dealer in gaming devices as set forth in Section 3 of Public Law 908 of the 81st Congress, as reads, as follows:

"Upon first engaging in business, and thereafter an or before, the 1st day of July each year, every manufacturer of and dealer in gambling devices shall register with the Attorney General his name or trade name, the address of his principal place of business, and the addresses of his places of business in each district. On or before the last day of each month every manufacturer of and dealer in gambling devices shall file with the Attorney General an inventory and record of all sales and deliveries of gambling devices as of the close of the preceding calendar month for the place or places of business in the district. The monthly record of sales and deliveries of such

The ORIGINAL
DIRECT DRIVE MONEY-MAKING
MECHANICAL LEISURE

You know about Thunderbolt! The action is right where it counts. You know about its exclusive mechanical features. Here's a new thought: It's important! Thunderbolt has been inspected by the Gaming Control Commission of the state. You can get published statements of the inspection. Thunderbolt's presence on your table is proof that you are not gaming. Furthermore, we're backing you up with a $500,000 manufacturer's product insurance policy.
NEW!
It's KEENEY'S GREAT NEW DELUXE LEAGUE BOWLER
WITH THE SMARTEST MYSTERY HANDICAP PLAY-INCITING COME-ON OF ALL TIME!
"AVERAGE BOWLER" LIT-UP ON 1-2-3 OR 4 ON FIRST COIN INSERTED...

FULLY METERED TO RECORD AWARDS

* Plastic EVER-SLICK Silent Playfield
* Up to 4 Players Each Game
* 20-30 Automatic Scoring
* KEENEY LITE-UP PINS
"AVERAGE SCORE" POPS UP ON MYSTERY BASIS AFTER LAST SHOT IS MADE

Install KEENEY'S DELUXE LEAGUE BOWLER TODAY!

Remember "AVERAGE SCORE" TAKES IN MORE!

Order FROM YOUR KEENEY DISTRIBUTOR
J. H. KEENEY & CO. INC.
1204 E. Aquarium Street, Chicago 33, Illinois

CLOSING OUT!
Seeburg Hideaway Units, Metal, H 246M
Seeburg Wireless Wall Boxes, 5c—W1-L-56
Solotone Entertainer Units
Solotone Entertainer Boxes
30-Conductor Cable
Write For Special Prices!

Wurlitzer Phono At "California Days" Celebration

CHICAGO—Ben Coven, Coven Distributing Company, Wurlitzer distributor here, pictured with a Wurlitzer Model 1400 phonograph taken at the American Airlines during the celebration of "California Days." This Wurlitzer phono was on display, playing continuously. In the foreground is the actual "Rose Bowl."
We're back from the Chicago CMI Convention, and as noted in the feature story in this issue, the attendance, while not approaching that of the "old days," was more than healthy. Some of the names of our friends we were most happy to meet up with once again, and if thru an oversight we omit any, we apologize. Right from the start,

We were at lovejoy airfield until we returned home. On the plane leaving, the Convention bound cohen included Abe Green, bunyon Soos Company; Jack Mitznik, A.M. region manager, distrib.; Distrib., Inc., of the All, Al Bobkin; and Bob Luttmann. All engaged in several contests of skills, and with Dave Sterle, our Chicago rep, who had a flight out at 4 P.M., tried to get on the plane with those mentioned above, but didn't make it. He just had to wait for the next plane for about 20 minutes, and then we left. The flight from Chicago was around 6:30, and when we landed, there were no problem, and we were in Chicago on Sunday afternoon. The Philadelphia bunch were among those who arrived on Monday by train, and of course, we were in New York to be with our friends.

EASTERN FLAVES

The way I see it, the coin machine industry began with games of chance. Even tho they were accepted by the public they were eventually banned from most locations due to a combinatiation of politics and greed.

The next step in the evolution of novelty coin machines was the intro-
duction of penny machines. They lasted for a while and to a certain ex-
tent are being used today.

Next came the pinball machine. For a number of years they continued to amuse the public. However, they had to be rotaded from time to time in order to keep the player interested.

Later on the One Ball played around on the horizon. The game gave the player a chance to get free plays for certain scores. This kept the average player happy for some time. Then free plays were outlawed by many states.

About two years ago the coin game machine industry produced a new game; shuffle all. Like all types of enter-
tainment such as movies, shows and songs, the novelty wars off very quickly. If you can't follow with something new stagnation eventually sets in.

That brings us to the present time and this article. After giving the situ-
aton a lot of thought I came to the conclusion that if you can't give the player a payout or free play, or switch machines, then the game is really out of date. There is only one thing left. That is competition amongst players. Then lies the reason for coin shuffleboards and shuffle alleys have had in the past two years.

I then went a step further. I rea-

What's Doing?—Read "The Cash Box"

Johnny (Beanbag) Casola, United Manufacturing Company's deman sales executive, sits at his desk at the factory digesting the contents of "The Cash Box." (Ed Comment: With all due modesty, how else could he keep abreast of fast moving events in our business?)

Johnny (Beanbag) Casola, United Manufacturing Company's deman sales executive, sits at his desk at the factory digesting the contents of "The Cash Box." (Ed Comment: With all due modesty, how else could he keep abreast of fast moving events in our business?)

remain in New York, while Meyer takes a vacation . . . George Harrison of Darlingtion, S. C., got switched off so many planes on the way into Chicago, he practically lost his way—and still doesn't know where it is . . . Ben Axelrod of St. Louis, Mo., tells me he's back in the wholesale biz again but is taking it easy . . . Hymie Zorinsky stops off to pass the time of day, but doesn't even take the seagull out of his mouth . . . Clarence Camp, Memphis, Tenn., tells me how he got into and then out of the record distributing biz some years ago—a good story . . . Joe Mangone, Miami, makes himself a deal, we understand. Joe is doing a great job with Gottlieb's games in his territory. . . . Art Weindam, popular sales manager of Rock-Ola Mfg. Corp., busy doing a thousand things, rushed through the exhibit hall greeting many of his friends.

The Flash News Wire from our music editor who was in Washington, D. C., for the Bryson Bill hearings when displayed at The Cash Box booth on Tuesday, brought crowds of music ops, distribs and factory execs over the. The bulletin was considered by all to be cheerful news, and now everyone is wait-
ing to see what happens during the following days, (See news story this issue).
EVANS' CENTURY 100 SELECTION PHONOGRAPH and EVANS' JUBILEE 40 Selection Models

THE SERVICE MAN'S DREAM COME TRUE! SEE YOUR EVANS DISTRIBUTOR NOW OR WRITE FACTORY DIRECT!

H. C. EVANS & CO.
1556 W. CARROLL AVE., CHICAGO 7, ILLINOIS

Monroe Coin Machine Exchange Named Distribrs For Chicago Coin

CHICAGO—Ed Levin, sales manager of Chicago Coin Machine Company, this city, named Monroe Coin Machine Exchange, Inc., Cleveland, Ohio, the firm's distributors for the Cleveland area, opening day of the CMI convention (Monday, February 4, 1932).

Both George George and Roy Monroe of Monroe Coin, were present at the time and were tremendously elated to hear of their appointment. The four products which ChiCoin showed at the convention, "4 Player Derby", "King Pin", "76 Player Bowling Alley" and "Band Box", have already been shipped to their headquarners in Cleveland, O.

Both Geo. George and Roy Monroe stated, "We believe that one of the most outstanding lines in the industry is that of Chicago Coin Machine Company and, naturally, we are very proud to have been appointed exclusive distributors in the Cleveland area by this manufacturer."

Both Roy and George also stated that, "We are getting into immediate action and have notified our offices to instantly mail announcement of this appointment to all in our area."

This town, Los Angeles that is, is really going to the horses, or so it would seem from all the conversation generated along Coin Row by the showing of a dozen or so mechanical mags at the show in Chicago. . . . Among those traveling East were Jack Simon and Abe Chapman, who were stationed in Los Angeles, in letting ops from coast to coast know what a thoroughbreds they have in "Buccaro". . . . Phil Robinson of Chicago Coin also made the trip with wife. . . . The head folks of Royal "Mustang" showed their horse in Chicago. . . . Lyn Brown, who's done a fine job as Exhibit's local distributor and who has made the whole town horse conscious, also made the show after visiting his brother in Philadelphia. Lyn told us he wasn't going back to see what the L. A. horse breeders were doing, that he could view right on Pico Blvd. But he was curious about all the rumors of new horses entering the race wearing colors of other national manufacturers.

Speaking of "Buccaro," over at Jack Simon's, right hand gal Celie Padua says local ops are really looking it over with great interest and she's told that it's a great ride, even side saddle. . . . With so many other jobbers concentrating on the horses, Al Bettelman reports that business is good at C. A. Robinson's, where the United "6" Player is still going strong and other games are holding commanding their share of interests. . . . Fred Gaunt, who moved over there this week from Bud Parr's General Music brought a load of his good friends and customers with him. . . . Music Collections are also reported as holding up pretty well, with sales steadily on Waylin's of Paul Laymon's Rock-Olas at Dan Stewart's and the AMI at Nick Carter's Nickskab.

At Paul Laymon's, where floor space is being reserved for the winning horse as reported out of the Chicago show, new and used music are coming merribly along, as is Bally's "Spot-Lite." . . . The several 5-balls currently drawing op interest are Williams' "Horseshoes" Chicago Coin's "King Pin," which stacks up as a combination 5-ball and bowling game, and Genco's "Double Action." . . . Big news at Laymon's is the remodeling of their Palisades home by Paul and Lucelle, featuring a glassed in lanai-patio overlooking the Pacific Ocean. . . . Charlie Daniels reports he's trying to keep pace with the folks by knocking out a couple of walls from an outside room of his home and putting in sliding glass doors, so that in a clear day he can have a good view of the empty lot across the road.

Back from Mexico City, Acapulco and assorted beauty spots were Mr. and Mrs. Otis Anderson who stopped off with the Laymons for a day before returning to Portland. They were loaded down with a handsome tan and trophies of their hunting and fishing. Left up Mexico way for another week of sunning and funning were Mr. and Mrs. Al Sleight, who made the trip with the Andersons. . . . On the Row: A. G. Pendergast of Ontario. . . . G. M. Buckman and Walt Schinkel of San Diego . . . Oceanide's Lloyd Dindinger . . . Roy Smith and Ceece Ellison from Lancaster . . . Frank Johnson of Lynwood . . . Harold Pendergast's boy, Bob Reek of Palm Springs . . . Interesting news received here was that Ernie and Bob Sheriff, music ops in Bishop and ham ops on the side, for one week were the only communication for their entire city via their own ham and police short wave during the big snow storm that isolated the town. Ernie and Bob won the gratitude of their fellow citizens by radiating out for necessary medical supplies and food.

Ed Levin, ChiCoin's salesmanager flanked by (L.) Geo. George and (r.) Roy Monroe of Monroe Coin Machine Exchange, all smiling happily as they announce the deal consummated a short while previous. The men are leaning against the factory's new game "4 Player Derby."

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!
The pictures tell the story of the CMI convention. The old time crowds weren't present, over 65% of the exhibitors claim that they did a great deal of business. Most of the new showmen exhibited that good old spirit of business. All in all the show can be termed "successful from a business standpoint." The next issue of Coin Machine Industry will be brought to you only after publication of this publication to urge the three organizations now current in the coin game to get together on "ALL SHOWS SAME WEEK" and really enjoy big business. And yes, all the "jocks" and "guy" phonos have been the lights of what happened around the Sherman, the Chef Paree, in various suites and rooms, and here and there in the big factories about town. The manufacturer of "light" was Harry (Beanbag) Casola, Ray Riehl.

One of the movies of Casola was big. Not only at the factory but also at the Bally suite at the Sherman. Jack Nelson, Bill D'Olland, George Jenkins, Tom Callaghan, George Huesman, Ben Becker, and that one grand guy who can hardly wait to get out of the business and living to have fun, Ray Meloney, in action all during the show. Dick Hood, Dick Hood, Jr., Les Rieck, Fred Morris and the other guys from Evans, busier than busy bees over at the Morrison Hotel, which was jammed which even more crowded than the Westin Puszyn, and the 100 and 40 selection phonos and taking flatfells from casheroo deposits.

The kind of thing we like to hear told by Ed Scott of the S.D. phon ops staff. Teddy Salveson of Huron, S. D., is probably the youngest up in the northwest. Started to operate when he wasn't 18, then just a short while ago, Uncle Sam drafted him and he said to Teddy that he bought the Bally.

Wonder if Joe Cohen will ever hear those wedding bells in Appleton, Wis.?... The magic of Geo. of George of Montreal, C. M. Club, Cleveland, two very happy men when they were named ChicCoin's distributes during the show.

Judge J. M. Hitchcock, also made Chicago jurtis at the ChicCoin booths playing 4 Player Derby... Ed Podner still talkin' that Tampa talk... Art Lipton in from Toronto. (There were simply so many of our good Canadian friends present it became almost impossible to talk them into either the Blumenfeld and Harry Hoffman of Baltimore on their way back with millions of sales' phonos dancing in their minds."

K. F. Fischer of Philadelphia and Alan Carey of Jersey City closed their coin pool tables that was really something."

Harry Pearl of Elizabeth, N. J., just come back from telling Stanley, in his office. The, the Bena-Allen saddles made him feel like a million...

Herman Paster and Harold Lieberman, both of the Twin Cities, in a tense conversation.

Sandie of Montreal (fell in love, but) for horse riding...

Iz Edelman of Edelco and Moe A. Fine of Montreal in one of the big deals of the show. With Moe Fine of the belief (like many others were) that Iz Edelman would pick up a winner in his tough game. missile of the Formica Co. being all over the place as he looked over the Formica backs. "Neither of us," concluded Iz, "can afford to have his arm around you (or) will Miss Hurvich, "the Goldust twins from Buhinham..."

Mr. and Mrs. Cupa of Tulsa a marvelous couple...

Sweetest two couples (proving marriage does pay): Aye, and Sam Ginsburg and Myer Ginsburg, a handsome couple at the show.

Howard Pretzel and Harry Binnie of Pl. Wayne in deep conversation.

With George of Montreal and Harry (of Montreal) for horse riding.

With Moe of Montreal (fell in love, but) for horse riding...

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With George of Montreal (fell in love, but) for horse riding.

With Moe of Montreal (fell in love, but) for horse riding...
WANT

WANT—All late model phonographs for exchange. Address, Atlantic Record Co., 333 W. 42nd St., New York 18, N. Y.

WANT—Will buy phonograph records made before 1940; any quantity or dollar value. Will pay anything up to $150,000; will make trip to inspect if required. Some of labels wanted are King, Victor, Brunswick, Paramount, Gemtex, Bluebird, Champion, etc. JACOB S. SCHNEIDER, 1321 E. 17th St., New York City, N. Y.

WANT—all types Arcade Equipment, Seeburg Bear Guns, Seeburg M100's. Quotes on old and new. Trade in of trade in New Turks in original crates. Write, Wire, Phone: C. A. ROBINSON CO., 2301 W. PICO BLVD., LOS ANGELES, CALIF. (Tel: ROsco 2-3501).

WANT—Close Outs: Late model phonographs. ACTIVATIVE AMUSEMENT CO., 921 FIRST AVENUE, ANDERSON, S. C. Tel: SCH 3-2131.

WANT—Will burlizer Model 1250', 1100's, 1015's, Seeburg M-100's. Will pay cash or trade late pin games in any condition. Write, Wire, or phone. BUSH DIST. CO., 216 M. W. 29TH ST., MIAMI, FLA. Tel: 3-4623.

WANT—Now, surplus stock of new major labels, Mail us offer of quantities and prices. Will ship by ground or air. Reasonable. We will mail you top quotation on your stock. CALGANO DISPLAY CORP., 2400 N. LINCOLN AVE., CHICAGO, ILL. Tel: 3-5111.

WANT—Will burlizer 1100, 1250, 1400, 1017, 1217, Seeburg M-100, AMI C & D, Post-Wars Games, Wall Balls, Pin Games. Write, Wire, Phone, Steppers, etc. Write stating condition and prices. ST. THOMAS CHELLEK, 382-49-50, THOMAS, CAY. ADA. Tel: 2648.

WANT—Your used or surplus records. We buy all your round and pop records, 20 or more. No top price. Must be in good condition. BEACON SHOPPES, 821 NO. MAIN ST., PROVIDENCE R. I., Tel: 9-8400.

WANT—all types of post-war flip five games, in any quantity. Give names, condition they are in, prices you will accept, and when ready to ship. INTERNATIONAL AMUSEMENT CO., 2500 PARK ST., NEWARK 2, N. J.

WANT—Used Records from 500 to 50,000, we buy them all. Special mentions, from Wax, 78's, 45's, 78 rpm outright in quantities. We purchase freight, State price to save time. C. A. ROBINSON CO., 2301 W. PICO BLVD., LOS ANGELES, CALIF. (Tel: ROsco 2-3501).

WANT—Will pay highest prices for records of Coney Islands, Bright Spots, and Bright Lights. Also late five pin balls and record books. Address, MONROE COIN MACHINE INC., 2237 NO. LINCOLN AVE., CHICAGO 14, ILL. Tel: Lincoln 9-3996.

WANT—Will pay highest dollar for Coney Islands; Bright Spots; and Bright Lights. Also late five pin balls and record books. Address, MONROE COIN MACHINE INC., 2237 NO. LINCOLN AVE., CHICAGO 14, ILL. Tel: Lincoln 9-3996.

WANT—Will buy tubes small or large quantities of all types. Will pay highest prices for Western Trans. ELECTRONICS, 3449 NO. ELAINE PLACE, CHICAGO 13, ILL.

WANT—New and used records, all speeds. Attention 45 RPM Juke Box Operators, highest prices paid for your used 45 records. We need used records 42 weeks a year. Entire stocks purchased. S. E. E. M. O. R. STATION RECORD CO., 119 JUAREZ ST., PHILA., PA. Tel: M 7-7217.

WANT—Music Operators—to send us their list of top ten tunes, each week. Records purchased on exchange. Write: BOX # 119, c/o THE CASINO BOX, 26 W. 42nd St., New York 26, N. Y.

WANT—Used Bright Lights. Coney Islands: Bright Spots & Light; Monroe; and all types. Also 100 record Seeburgs and bears. Best prices paid. WESTERN DIS. TRIBUTORS. 3126 ELLIOTT AVE., UTAPEE, SEATTLE 1, WASHINGTON.


WANT—for sale—2 Seeburg Model $350 ca.; 1 United Twin Rebound Alley $210; 1 Chico Ace Bowler, F. C. R. To Rebound, AUTOMATIC AMUSEMENT CO., 1000 PENNSYLVANIA ST., PHILADELPHIA 40, PA.

FOR SALE—Citation $25; Champions $25; Bally Shuffle Champ $40; United Super Shuffle $225; Bally Free Play $25; Coin-Operated late pin games or for Futurity one ball. AUTOMATIC MUSIC CO., 703 MAIN ST., BRIDGEPORT, OHIO. Tel.: 750.

FOR SALE—2 Turf Kings, very clean @ $235 ea.; 3 Star Series, very high grade @ $95 ea.; Imperial Coin Vending 25¢ play, 3 Star, in good condition. All complete. New Coin Meters for Washing Machines, etc. 10c for 20 minutes or 1 hour @ $21.25. SAM SOLOMENS, UNIVERSITY COIN MACHINE EXCHANGE, 854 NORTH AVE., COLUMBUS, OHIO. Tel.: Uniu 6000.

FOR SALE—Your choice, reconditioned: Turf King $250; Champion $285; Bally Hogg $250; Jockey Special $35; Special Entry $30; Winner $125; Photo Finish $75 (New); $150. ROSENFIELD COMPANY, 3220 OLIVE ST., ST. LOUIS, MO. Tel: 3-5111.

FOR SALE—1 Brand new Turf King 8000 series $350; 3 late model Turf Kings @ $225; 2 Champions @ $95 each; 2 Bally Hogg $150; 2 Imperial Shuffle $100; 2 Bally Shuffle $125; 2 Coin-Operated Automatics, 108 E. CHURCH ST., ELUMIA, N. Y. Tel.: 2-7467.

FOR SALE—For all your new and used machines see us first. All our equipment is ready for immediate delivery. Every machine priced right. Write, Wire or Phone today: DAVID ROSENRIN, 1830 S. 4TH ST., FERROANE VENDING MACHINE EXCHANGE, 118 WASHINGTON, ST. CHARLES, W. VA. Tel: 3-0011.

FOR SALE—Bally Hot Rods $69; Chicago Coin Coin The Thing $69; High Grade $169; All other types of pinball machines. J. D. ROYAL, 231 W. 37TH ST., NEW YORK 1, N. Y. Tel: RICHMOND 5-2564.

FOR SALE—Universal Super-Twin Bowler $95; C. C. Trophy Bowl $85; Geneo Shuffle Target $125; Bally Shuffle Twin $200; United Five Pin Machines $125; Bally Shuffle $50. MOHAWK SKILL GAMES CO, 67 SWAGGERTON RD., SCHENECTADY, N. Y.

FOR SALE—Reconditioned Wurlitzers 1250$, $350; 1000's $350; 1015's $225; 1000's $200. See Phones: 21, 3-4242; 21-154M; $325; Wall Boxes 3W2- L56 $185; W1-L56 $185. A. R. & L. P. E. M. 1521, W. 16TH ST., NEW YORK 1, N. Y. Tel. O'CONNOR DISTRIBUTORS, INC. 20 W. MAIN ST., RICHMOND 2, VA.

FOR SALE—50 Bally One Balls, special price. Will trade what have you. Display Plants Special for Punch Bowler $150. Write: phone or wire: FRENCHY & CO., 160 E. AVE., MIAMI, FLA. Tel.: 72767.


FOR SALE—Bally, Coin, Chippens, Turf Kings all reconditioned and used Consoles and slots. We now have in stock Bally's Future, Future 800, Future 810, Bally's West Virginia Bally Distributors, ALLAN SIEK, INC., 675 530 MARKET ST., W L L E Y, PA. Inquire e-mail: 5472.
"What's in THE CASH BOX That Counts"
If you plan to use but one classified ad every so often. Let's say only one classified ad per month. Just 12 ads during the 36 months' issues 6 times of 40 words. (40 words has been found to be the size of the average classified ad.) These 12 classified ads would cost you $48.

Each classified ad of 40 words, at the regular rate of $3.50 per word, would cost you $140. Multiply the $4.00 by 12 such ads during the year, and you arrive at a $48 difference.

For this very same $48 you can get an additional 40 classified ads, also of 40 words each, absolutely FREE! In short, by taking immediate advantage today of The Cash Box "Special Classified Advertising Subscription" you can get 52 ads of 40 words each (one ad for each week's issue of The Cash Box for the full year of 52 weeks' issues) for the very special price of $48. You are actually getting a $228.00 value for only $48. A tremendous savings to you of $175.00 if you act quick.

Here's how you save that $175.00: You get 52 classified ads of 40 words each (regularly at the rate of $3.50 per word or $140.00 total per year of 10c per word.) This gives you a 40 word ad each during the full year of 52 weeks (or $4,200). But, that's not all, you also receive absolutely FREE the Cash Box each week (just a tear sheet or a proof showing your ad only) which is worth $12.00, the regular full year's subscription rate. A grand total value of $232.00--All for only $48. You save $175.00 and, in addition, you get the very special classified ads of 40 words each absolutely FREE--all for the price of $48! This would cost you at regular rate. Take advantage of The Cash Box "Special Classified Advertising Subscription" today! (Remember: The Cash Box publishes more classified ads each week than all the other magazines in the industry combined in a month.)

Think! As materials grow shorter in supply. As merchandise and machines grow more and more scarce. You will want to buy merchandise and equipment you will need to continue profitably in your business. Likewise, you will want to turn dead merchandise that is gathering dust and rust and rust into cash. The Cash Box "Special Classified Advertising Subscription" plan gives you the opportunity to both buy and sell each and every week for the full year of 52 weeks' issues.**

** Enroll your first 10 word classified ad with your check for $18 and mail right now to:

THE CASH BOX
26 W. 47th STREET
NEW YORK 19, N. Y.

CLASSIFIED ADVERTISING SECTION

HOW TO USE "THE CLASSIFIED PRICE LIST" FORMERLY:
"The Classified Price List." This newspaper style feature has been here for many years. It has many different aspects and has been a valuable resource for many years. While the price list has been a valuable tool, it has become clear that the price list is no longer the best way to determine the market value of a piece of equipment. The "The Classified Price List" no longer includes a list of prices for every piece of equipment. Instead, it has been replaced with a "Market Price" section, which provides a more accurate representation of the current market value of a piece of equipment. This section includes a comprehensive list of current market prices for a variety of equipment types, and is updated regularly to ensure that the information is as current as possible. The "The Classified Price List" now also includes a "Buying Guide" section, which provides information on how to buy equipment, and a "Selling Guide" section, which provides information on how to sell equipment. In addition, the "The Classified Price List" now includes a "Classifieds" section, which provides information on classified advertisements, and a "Directory" section, which provides information on classified advertisement services. The "The Classified Price List" is a valuable resource for anyone looking for equipment, or looking for a way to sell equipment. It is updated regularly to ensure that the information is as current as possible, and it provides a comprehensive list of resources to help you find the equipment you need.
The Cash Box, Page 42

February 16, 1952

This Week's Used Market

Greater activity and higher quotations were noticeable features of this week's trading in the used machine market. All divisions showed increased activity, and it seems likely that the trend will continue in the future. Now that inventory clearing seems to be a finished item, the prices are rising accordingly. Another factor that should continue this pattern is the dropping of many of the super games and a resulting demand for the used equipment.

The pin games showed marked increases in interest (and prices) over last week's activity remaining at a quite constant level. The proposed changes in the new games proved to be strong again. The older and more dormant machines were surprisingly strong in values after the decline of the previous week's trading.

Music has been the big surprise during the last few weeks with activity reaching levels that has almost tripled activity of last year. The important feature here is the fact that if the present pace continues it is likely that the used pinball market will show a sharp increase in interest.

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

**Most Active Used Music**

- Held—Wurlitzer 750E $79.50—$100.00
- Held—Wurlitzer 1100 $150.00—$165.00
- Held—Wurlitzer 110 $350.00—$450.00
- Up—Wurlitzer 1050 $175.00—$225.00
- Down—Seeburg 165M $115-00—$195.00
- Held—Seeburg 147B $115-00—$225.00
- Down—Seeburg 148M $250-00—$350.00
- Up—Seeburg 3SW $200-00—$490.00

**Most Active Used Shuffles**

- Held—Bally Shuffle Line $165-00—$225.00
- Held—Shuffle-Bowling $24-00—$50-00
- Held—Speed Shuffle $39-50—$65-00
- Held—Bowling Alley $34-50—$65-00
- Held—Shuffle Trophy $50-00—$100-00

Products listed here are currently in production. Prices are manufacturers’ list price.

Manufacturers New Equipment

- **AMI, INC.**
  - Model D-40 Photograph $795.00
  - Model D-44 Photograph $975.00
  - 410c Wall Box (40 Selections) $59.50
  - 55c Wall Box (50 Selections) $52.50

- **BALLY MFG. CO.**
  - Shuffle-Line $69.00
  - Fly Box (B/48) $30.00
  - Spot-Line $69.25

- **CHICAGO COIN**
  - King Pin Ball $399.50
  - Band Box (New Model) $299.50
  - 4 Player Derby $325.00

- **D. GOTTLEBERG & CO.**
  - $129.50

- **INTERNATIONAL MUTU. CORP.**
  - Photofax $179.50
  - Big Bronze $987.00
  - Diamond $425-00
  - Silver Salesman (Card Vend) $925.00

- **J. KEENLY & CO., INC.**
  - Deluxe League Bowler $469.50
  - 4 Way Bowler (conv.) $199-00

6-Player Bowler (conv.) $409.50
All-Electric Cigarette Vendor $269.00
Rogers Equipment with Changer $287.00

ROC-A-RIDE SALES

- **ROCK-Ola MFG. CORP.**
  - Super Rocket '55-50 Photograph $945.00
  - Model 1538 5c-10c-25c Wall Box $95.50
  - 5c Wall Box (23 Wire) $105.00
  - Model 1534 Player $40.00
  - 5c Photofax $259.50

- **UNITED MFG. CO.**
  - Skyline—No Levee Shuffle $485.00
  - Star Box $425-00
  - Horse Shoes $205.00
  - 6-Ball $205.00
NEW FAST, REPLAY GAME

6 Galloping Horses Animated Action
RIGHT UP TO FINISH LINE, EVERY GAME
EXCITING! THRILLING!
TERRIFIC SUSPENSE!
IDEAL FOR COMPETITIVE PLAY

MULTIPLE COIN PLAY
1 TO 6 COINS PER GAME

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WITH NEW PROGRESSIVE SUSPENSE IDEA

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Words cannot describe the powerful play-appeal of SPOT-LITE. You must see SPOT-LITE. You'll see the great combination of "in-line" scoring and famous Bally button-play features. You'll see why SPOT-LITE is the greatest money-maker ever built in the 5-ball class. See SPOT-LITE at your Bally distributor today.

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PLUS NEW

**FUTURE-PLAY**

**SHUFFLE-LINE**

SHUFFLE-BOWLING ACTION
PLUS "IN-LINE" SCORING

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