Ed Wurgler, Wurlitzer sales manager, with an assist from the Chez Ami girls, proudly displays the new Wurlitzer 1500. Picture was taken during factory meeting when new line was presented to Wurlitzer distributors. New phono, described as the “Topper” and presented with a tophat theme, offers 104 selections from 45 and 78 RPM records played intermixed, automatically. Line bowed to operators on National Wurlitzer Days—April 6th and 7th.
Designed with the operator in mind — to make more money!

Rock-Ola Super Rocket Phonograph

Rock-Ola Universal
50 Selection Wall Box

Model 1434

- Time-tested and proven trouble-free record changer. Fewer operating parts. Floating mechanism chassis. Plays both sides of 75 records—offering 50 selections. Easily adapted to 33⅓ or 45 R.P.M. by means of inexpensive converters kits. Dual Motors to increase 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.

- Super Rocket amplifier has recep-tacle wired for remote volume control plugin. A 500 ohm line output for auxiliary speakers. Bass compensated volume control—individual three point stable control and three point bass control. Speaker in large 15" high fidelity audiorium type.

- 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 matched-cartridge tone arm. Cartridges not affected by high temperatures or humidity. Operating pressure 1⅛ ounce for 78 R.P.M., 6 grams for 33⅓ or 45 R.P.M. Needles are easily removed for replacement.

- One three-wire cable carries power for both selections and lights.

- Program pages snap into position. Lining-up titles strips with large finger-tip selector buttons for simple, positive, single button selection.

- Accumulator . . . electrically operated positive action. Can easily be adjusted 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. Total box operating wattage . . . 40 watts, 24 volts. A. C.

- Brilliantly illuminated program.

- Height 14½ inches, width 11 inches, depth 7 inches.

Both — NOW AT YOUR ROCK-OLA DISTRIBUTORS

ROCK-OLA Manufacturing Corporation
800 North Kedzie Avenue • Chicago 51, Illinois
WUROITZER Lifts the Lid on OPERATOR PROFITS

WITH THE Most Magical PHONOGRAPh EVER BUILT
Wurlitzer presents its phenomenal new Fifteen Hundred, confident that you will acclaim it the most beautiful, colorful, versatile, magical phonograph ever built. That it will prove the most profitable on location is equally obvious for it is literally alive with money-making features.

First off—it tops them all in number of records—plays 104 selections—the greatest array of tunes to tempt all musical tastes in the history of this business—the greatest money-making feature ever offered you as an operator. But, that isn’t all—

Think what it means to you. One phonograph that plays 45 and 78 RPM records mixed! Never in history has it been possible. Now it is, thanks to still another sensational example of Wurlitzer leadership—the WurliMagic Brain. By sheer mechanical magic it enables you to mix up any combination of fifty-two 45 and 78 RPM records throughout the twin tray stacks.

Whichever record is selected will play. What’s more, with a simple change of the idler wheel, this wondrous Wurlitzer Fifteen Hundred will play 33⅓ RPM records—can give you 26 hours of continuous play. Unheard of versatility, yet, no extra kits—no extra cost. The WurliMagic Brain is a built-in feature of the Wurlitzer Fifteen Hundred included in its base price.

Cabinet available as Model Fifteen Fifty, covered with scuff-proof, water-proof, alcohol-proof Textileather in blonde, blue or mahogany finishes shown here.
FEATURES THE SENSATIONAL

WurliMagic Brain

1 Twin Tray Stacks—each holds 26 intermixed 45 and 78 RPM records in any combination desired. All you do is place the records on the trays. Fifty-two positioning spacers for 45 RPM records are provided. Freedom from warping and chipping assured.

2 WurliMagic Brain, the mechanical miracle that enables the fabulous Wurlitzer Fifteen Hundred to play 45 and 78 RPM records automatically and interchangeably. You place the records on the trays. Leave the rest to the WurliMagic Brain. Activated by the size of the hole in the record, it not only properly positions the tone arm, but in a genius manner, it automatically chooses the correct turntable speed. No kits to buy. No adjustments to make. The built-in, fool-proof Wurlitzer WurliMagic Brain does its own thinking — and it thinks in terms of MORE MONEY FOR YOU.

3 Twin Low-Inertia Tone Arms with Zenith Cobra Stylus — another Wurlitzer exclusive. They reduce surface noise to an amazing low level — bring out the full brilliance of the new microgroove records. Separately suspended from each side of the chassis frame, each stylus follows with the record — doesn’t juggle it. Better tracking assures truer fidelity, less skipping on warped records and longer record life.

4 Twin Playmeters serve the twin stacks. Each register up to 60 selections per record, is read from the front, enables you to program your phonographs for maximum play and profit.

5 Cast Chassis Base, precision machined, won’t warp or bend. Assures permanent alignment and ready interchangeability of parts.

6 Vibration Absorbing Turntable Motor Mount. The dual reversible turntable motors are suspended in free floating rubber shock mounts. Scientifically designed to eliminate the wows and rumbles caused by turntable vibration.
Record selection on the Wurlitzer Series Fifteen Hundred reaches a new peak of perfection. The 104 selections are divided into four dual sections of 26 tunes each. Sections are classified alphabetically A, B, C, D. Tunes are numbered 1 to 26 in each panel. Patron selects by depressing one letter and one number for each tune desired. No selection errors are possible. Each button locks down until selection is registered by the phonograph mechanism. All buttons are grouped on center panel, making it easy for the patron to read—easy for you to service. By removing four screws and pulling four plugs, the entire selector assembly lifts out in one unit.

The Series Fifteen Hundred’s four dual program sections can be divided into 8 program classifications, giving you the greatest program flexibility ever offered on any phonograph—a wider opportunity to tailor your music to the location’s needs—a bigger opportunity to land more locations—an outstanding opportunity to make more money in every location on your route.

**A Check to Program, too**

Translucent plastic program holders snap into doors, hinged at bottom, that automatically unlock when the dome is lifted.

Frame holding 26 program slips lifts out. Top and bottom tune on each record contained on a single line of the program holder.

When changing a record, you remove only the slips for that record. You can change records one at a time without disturbing other program slips.
It's the Topper for Service-Saving, Play-Stimulating, Money-Making Features

**HIGH-SPEED ACCESSIBILITY**

The Fifteen Hundred Series puts the accent on service accessibility. Dome lifts up and latches to make record changing a cinch. Record slip replacement is easier, faster than ever. Selector mechanism and wiring lifts out as a unit. Access to the cabinet is through the large, removable rear panel with four hand holes, plus a removable front section of the record changer shelf. The chassis slides out from the back of the cabinet for high-speed service with Wurlitzer's time-saving Quick-as-a-Flash replacement units.

Three-point caster suspension compensates for uneven floors. Coin banking mechanism permits use of any number of coins up to 20 plays, with selections made after coins are deposited. It eliminates non-registration complaints—is adjustable to 3-for-25c or 6-for-25c or other combination play.

Super-size coin box, largest in the industry, holds over $200 in assorted coins—reduces frequency of collection calls on those top spots.

Combination amplifier and junction box saves space, is equipped with fader and matching transformer for connecting auxiliary speakers, provides socket for installation of famous Wurlitzer Volume Level Control.

**SERIES Fifteen Hundred SPECIFICATIONS**

- **HEIGHT:** 59¾”; **WIDTH:** 38½”; **DEPTH:** 27¼”.
- **WEIGHT:** 470 lbs. Packed for shipment 540 lbs.
- **COIN EQUIPMENT:** Single coin entry—5-10-25c—three-in-one magnetic slug rejector—Wurlitzer coin register mechanism—on-off automatic coin return.
- **RECORD CHANGER:** Provides 104 selections from fifty-two ten-inch 78 RPM and seven-inch 45 RPM records intermixed. Playmeter included.
- **SOUND SYSTEM:** New Model 516 Amplifier includes pre-amp., volume, dual tone and fader controls.
- **TONE ARMS:** Two low pressure tone arms with Zenith Cobra Stylus cartridge.
- **WATTAGE:** Standby lighting 93 watts. Operating wattage of complete phonograph 275.
- **LIGHTING:** One 25-watt, two 20-watt and two 14-watt standard fluorescent tubes.
- **NUMBER OF SELECTIONS:** One hundred and four.
- **TYPE RECORDS PLAYED:** 78 RPM and 45 RPM or, with conversion kit, 33⅓ RPM 10” records.
- **CABINET FINISH:** Choice of polished walnut or optional colors of Texileather.
- **REMOTE:** New one hundred and four selection wall box. Model 5204 available. Will use any Wurlitzer 3 or 4 wire, 24 or 48 selection wall box with an adapter.
- **SPEAKERS:** Will use any present Wurlitzer speakers.
- **TUBE COMPLEMENT:** 1 type 6J5, 1 type 5U4G, 2 type 6L6G, 2 type 6SL7, 1 type 6SN7/GT.

Specifications and trim subject to change without notice.
with Rotating Pages for Easy Selection of Complete Program — Single Button Selection

Ideal companion for Wurlitzer’s Series Fifteen Hundred phonographs is this magnificent, new 5-10-25c Model 5204 Wall Box. Customer flips four rotating program panels like the pages in a book. Each panel is lettered A, B, C or D to correspond with selector panels on the phonograph. Each panel lists 13 tunes per side that line up with single push buttons which automatically make the proper contact.

The famous Wurlitzer Wall Box mechanism is readily accessible and easily removable. The gorgeous metal and iridescent powder blue and silver plexiglass case has “see deep” decorations and red tenite push buttons. An ensemble of mechanical perfection and play attracting beauty.

COIN EQUIPMENT: Single 5-10-25c coin entry with magnetic slug rejector and accumulator—convertible to 1 play for 10c, 3 plays for 25c or 6 plays for 25c.

SIZE: 59½" high, 38½" wide, 27½" deep.

WALL BOX MAY BE USED ALONE OR IN CONJUNCTION WITH SPEAKERS 5100 OR 5110 BY USE OF ADJUSTABLE WALL PLAQUE

For separate rooms requiring a completely selective music unit, you can assemble your own wall box-speaker combination by joining Model 5204 Wall Box with either Wurlitzer Model 5100 eight-inch Speaker or Model 5110 twelve inch Speaker with a Wurlitzer Adjustable Wall Plaque.

Attractively finished with bright beaded molding and powder blue plastic background with decorative red musical notes, this plaque, with two rubbed walnut mountings for the wall box and speaker, is all you need to assemble this colorful combination into a single, strikingly beautiful unit.

ELECTRONIC VOLUME LEVEL CONTROL

Another Wurlitzer exclusive. Installation of this electronic unit maintains an even sound level for all records whether they are high or low volume. No sacrifice of record brilliance. No necessity for manual volume control. Amplifier socket provided for easy plug-in.
Continued as companion Models to the brilliant 1500 Series

The Forty-Eight Selection WURLITZER MODELS 1400 - 1450

The sensational acceptance of the 24-record, 48-selection All-Speed Wurlitzer Models 1400 and 1450 has proved that they fill a broad, definite need. That need continues to exist and, by popular demand, production of these models will be maintained.

The Fourteen Hundred Specifications

WEIGHT: 350 lbs.—425 lbs. approx. for shipment.
RECORD CHANGER: Provides 48 selections from ten-inch or seven-inch records with quick change feature. Adaptable to any speed now in use. Playmeter available.
SOUND SYSTEM: Model 514 Amplifier includes junction box components, pre-amp., volume, dual tone and fader controls.
TONE ARMS: Two low pressure tone arms with Zenith Cobra Stylus cartridge.
LIGHTING: Four 20-Watt fluorescent tubes.
NUMBER OF SELECTIONS: Forty-eight.
TYPE RECORDS PLAYED: 78 or 45 or 33⅓ RPM.
CONSTRUCTION: Rugged metal and wood combined for long life.
REMOTE: 48-selection wall boxes. Previous wall boxes will play 24 selections.
AUXILIARY SPEAKERS: Will use any present Wurlitzer speakers.
TUBE COMPLEMENT: 1 type 5U4G, 2 type 6L6G, 1 type 6SN7/GT, 1 type 6J5, 2 type 6SJ7.

THE RUDOLPH WURLITZER COMPANY, NORTH TONAWANDA, N.Y.
One of the big problems facing the amusement games division of the industry is not only a lower priced product to bring about a tremendous revival in the field, but even more important, origination of a "new type amusement" which will meet with the approval of those communities as to what they believe can be called "pure coin operated entertainment."

This problem has caused many and many an inventive mind to almost crack with consistent concentration, as well as with continual experimentation, seeking such a product, as well as attempt, so doing, to bring the manufacturing cost of such a new product down to a point where the average operator would be more than happy to purchase in large quantity, while new blood could also be brought into the business in greater numbers, because of the lower price.

Many are in the process of experimenting with one type of new equipment or another in an effort to bring about a solution to this problem.

All will agree that there is a definite trend to what is called the "athletic-type" amusement. This was brought into the overall picture of the coin operated entertainments industry by the shuffle games.

In short, players today like the thrill of actually extending themselves physically, as well as demonstrating their skill, in playing any product. As was reported here some weeks ago, the shuffle games just keep right on shuffling along, because the public likes this sort of amusement.

Perhaps the biggest of all the problems facing the inventive engineering minds in the amusement field is to somehow create a game which will not look like any other game now on the market.

It is a well known fact that, in a great many large communities, such as New York, Cleveland, Detroit, Atlanta, and many, many others, everywhere in the nation, any game which features a plunger with which to propel the ball around the playing field, is bound to be looked upon disfavorably by the licensing authorities.

This is an extremely difficult problem to overcome. Yet, a suggestion is made here in this editorial in The Cash Box which may help to bring about an entirely new trend of thought in this direction.

It may help some inventive mind in the industry bring to the field an entirely new type amusement which could be used in those territories where the sight of the plunger alone seems to condemn a product whether that product, is or is not, pure amusement in every fashion.

Why not then remove the plunger? Why not allow the ball to come up and show part of it sticking out from a hole in the cabinet? Then use a small hammer, or mallet, to hit the ball up the playing field, which actually allows the player to propel the ball in the very same fashion that he now propels it with a plunger?

"Hammer Away," might even be the name of such a game.

Using not only the steel balls popular now, but, maybe larger sized cabinets featuring larger sized wood balls and have a larger sized wooden or hard rubber mallet to hammer the ball up the playing field?

The skill enters into how hard, or bow easy, the player hits the ball with the mallet to get it going up the playing field, off the rebound and back down the board again.

Almost everyone has seen those little steel hammers hanging off fire boxes and have read, "break glass with hammer," etc. This small sized hammer would probably work in the case of a steel ball. This hammer, too, would be chained to the cabinet.

In short, "Hammer Away." Have lots of fun so doing. But, what's most important, eliminate the very thing which seems to hold back some city licensing authorities from approving certain type amusement products: the plunger.

In short, there's the same game, but, without the plunger.

With the "feel" of the ball left to the player's skill with a small hammer or mallet. Allowing him to, manually, hit the ball itself with this hammer (hammer away) and send the ball up the playing field to rebound down onto the board itself and, by his control of the hammer, arrange for higher or lower scores, as the case may be.
Rootin’ Tootin’ Shootin’
45s Lead The Way

Ops Switch To Longer Lasting, Easier Storing, Quicker Servicing 45 RPM Disks

As far as single pop records are concerned, the future belongs to 45 RPM.

Last week, in a widely circulated interview, John W. Haddock, president of AMI, said that in his opinion, the 45 RPM disk would ultimately be used exclusively for the recording of popular music and supplant the 78 RPM disks which now dominate the record field.

This week, throughout The Cash Box, you will notice a number of announcements introducing the new Wurlitzer machine, which has taken one step forward in the use of the 45 speed by permitting operators to mix 45s and 78s in the same juke box.

Almost every week the announcement comes of another radio station that has converted to a complete 45 system.

Everywhere the picture is becoming clearer. 45s are shooting their way to the top.

The juke box operator throughout the nation is accepting the 45 speed with open arms, for it meets his requirements in far better fashion than the 78 ever could. A 45 disk is made of some vinyl material and therefore lasts longer. The records are smaller and so are more easily stored and handled, and make for quicker servicing.

But most importantly, the 45 will stand up under an amount of play a 78 could not possibly take. As Mr. Haddock stated, “78s must be replaced after a couple of hundred plays because of wear, whereas 45s are in good condition after even a thousand or more plays.”

And to add the final touch to the picture, 45s cost no more than 78s.

Perhaps the greatest stimulant to the acceptance of the new speed in the juke boxes of the nation, has been the trend to the larger machine. As they grew from a capacity of 12 to 24 to 36 to 50 and now to 52 records, it became evident that no smaller, lighter, longer playing disk would have to be used. The 45, in its development, has met all of these requirements.

A few years back, when the 45 and 33 speeds were introduced practically the same time, the entire record industry was in turmoil, wondering how these new factors would affect record merchandising, wondering where each one would fit in.

Now the problem has been solved. 33s lend themselves best to classical records, show albums etc., while 45s have taken the lead in the pop field.

From here on in, we can expect to see the switch to 45 come even faster than before. It’s unlikely that any new phonograph will henceforth be manufactured without at least some provision for the new speed. We can expect to see one radio station after another announce its conversion to 45. And it’s certain that all record companies, even the smallest which serve only specialized markets, will from now on be putting out 45s as well as 78s.

The record market has examined the new factor of 45 RPM, tested it, found it useful and now has accepted it.

In a few years, we can expect the 45 speed to completely envelop the pop record market.
THE TEN RECORDS

DISK JOCKEYS PLAYED MOST THIS WEEK

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

1. WHEEL OF FORTUNE Kay Starr (Capitol)
2. BLUE TANGO Leroy Anderson (Decca)
3. AT LAST Ray Anthony (Capitol)
4. BLACKSMITH BLUES Ella Mae Morse (Capitol)
5. A LADY IS A LADY Doris Day (Columbia)
6. PITTSBURGH, PENNSYLVANIA Guy Mitchell (Columbia)
7. PERFIDIA Four Aces (Decca)
8. PLEASE, MR. SUN Johnnie Ray (Columbia)
9. ANYTIME Eddie Fisher (RCA Victor)
10. TELL ME WHY Four Aces (Decca)

Bob Watson (WSB-Atlanta) veteran 25 year old "Platter Party" jock, last week presented the 55th guest of his twice weekly series "DJ-USA" which promotes DJs in general as show business factors. To salute spinners, he presents a different one each Tuesday and Thursday on tape. Five of his guests thus far have been invited from ranks of Army DJs of the AFRS who, Watson says, are "DJs USA" in the keenest sense. Jim Grohman, formerly with WCAU, Philadelphia, where he caused quite a controversy as to whether his voice was that of Arthur Godfrey, under a new name, or actually his own, has returned to his home town. He will deejay at WBYL, Atlantic City. Grohman will also continue as commentator on CBS-TV network show, The Big Top, emanating from Camden, N. J., each Saturday at noon. Murray Jordan is announcing the Bea Kalma TV Show at WPIX, New York City, on Wednesdays at 5 P.M. . . . Sandy Taylor, (WROW-Albany) leaves for the Army April 4th and writes "I'll meet again—probably in 1954."

Ray Starr (KWWL-Waterloo, Iowa) is running a three month promotion to find a Queen Of The Drive-In Markets in Iowa. Newspapers and radio tie-ins will be arranged for artists and companies who will supply prize for contestants. Karen Rich, whose M.G.M. recording of "Baby Doll" is making people sit up and take notice, stopped in to visit Dick Webb on his "Housewife's Serenade" (WIVY-Jacksonville). . . . Dick Booth, formerly program director of WDAS, Philadelphia, is now General Manager of WNNR, Beacon, N. Y., Wayne Harris (WPB-Roanoke Rapids, N. C.) would like to have records from MGM and Columbia. . . . Buddy Deane (WTHH-Baltimore) has just celebrated his first anniversary with that station. For one whole year he had been doing the early morning show. Since he had to get up at ungodly early morning hours in order to be on the air in time, Buddy arranged with the station biggies for him to stay in bed late on the morning of his anniversary. Deane got the ok, but the show had to go on. The engineering staff moved into his home lock, stock and phonomograph needles. The show went on with the good fraud serving the celebration breakfast to Buddy in bed complete with interruptions from the milkman, paper boy, and the neighbors. Everyone had lots of fun and the novelty attracted plenty of attention.

Bob Murphy (WJBK-Detroit) filling in the old "Jack The Bellboy" spot at the station. . . . Chuck Thompson (WFGR-Hattiesburg, Miss.) adds to his chere a gag column hitting the newstands this month in a national fan magazine (Country Song Roundup). Chuck is heard six days a week on his "Chuck N' Elmer" early morning show featuring Elmer, the only real live chicken on a daily sponsored radio show. . . . Leigh Kamann, 1280 Club Bandmaster, broadcasts at a new time in the eastern zone—9 to 10:30 P.M. Monday through Friday and 9 to 11 P.M. Saturdays. The tone of the show leans to jazz, traditional to progressive. Brownie Belts (KSTA-Coleman, Texas) does a three hour stint, one and one-half hours pop and the balance is folk tune requests. His mail runs from 700 to 1000 pieces a week. Brownie says "thankis for a mag which gives a straight look at the record biz. It helps a lot. Your editorialers are of interest to jocks as well as juke operators. The "Daily Hit Parade" deejayed by Nelson King (WCKY-Cincinnati), was selected by local authorities as one of the programs suitable for children. King can also be heard from 7:30 to midnight on the recorded hillbilly jambox. . . . Big Joe's Happiness Exchange returned to the ether on March 31st. Broadcast will take place six times a week over WVNJ from the New Amsterdam Theatre, New York City. Big Joe will be heard from midnight to 6 A.M.

"It's What's in THE CASH BOX That Counts"
**DISK OF THE WEEK**

**“KISS OF FIRE” (2:40)**

**“A LAST THING” (2:35)**

**GEORGIA GIBBS**

(Mercury 5822; 5823 45)

- Georgia Gibbs comes up with a waxing that appears to be sure fire. The vocalist takes hold of an old favorite tango and delivers a set of novelty lyrics that could make the hit itself a side a top seller. The melody has long legs. Distinguish it to be of fine class caliber and with the orchestral treatment send it off from the Glenn Oser crew and the wonderful chirping of Miss Gibbs, the side is headin' for the high spots. The tune is named in "KISS OF FIRE" and it contains all the necessary essentials of a success. Opa oughta start acting now. The lower portion of the disc is a good ballad that fans may look up some noise. The listener is given the lid to watch and ops can’t afford to miss it.

**“TAKE ME” (2:40)**

**“CHIMNEY SMOKE” (2:02)**

STUART FOSTER (Abbey 15065)

- An extremely attractive ballad is given a first rate send off via the expressive chanting of Stuart Foster. A choral accompaniment and the Dick Jacobs orchestra add to the side and make it a half that could kick off. The lower disc is an interesting number that contains a folk flavor. The top one is the lid to get with.

**“SEPTEMBER SONG” (2:50)**

**“DIANE” (2:45)**

BILLY DANIELS

(Mercury 5806; 5806 45)

- Stylist Billy Daniels takes hold of a wonderful oddie and belts out a dynamic vocal on the upper siding. His exciting reading should get this end plenty of sports. The lower portion is another oddie that’s given the band’s rendition and the result is a pleasantful half. Opa oughta check with the first end.

**BEST BES**

- **“CORNERS TO CORNER”**
  - Sarah Vaughan
  - Columbia 39719; 4-39719

- **“HALF AS MUCH”**
  - Rosemary Clooney
  - Columbia 39710; 4-39710

- **“TAKE ME”**
  - Stuart Foster

- **“WATER UNDER THE BRIDGE”**
  - Tony Mango
  - Rainbow 3041

- **“WASHINGTON AND LEE SWING”**
  - Jerry Sharda
  - Capitol 2021; F-2021

- **“I’LL SING TO YOU”**
  - Tony Bavaro
  - RCA Victor 20-4625; 47-4625

**“OH! HOW MY HEART IS YEARNING” (2:48)**

**“BEER BOTTLE SYMPHONY”**

**GEORGE’S TAVERN BAND**

(Decca 28046; 9-28046)

- A cause that kicked up some noise a short time back is given a pleasant airing by George’s Tavern Band. This waltz tempo number is given added impetus by the vocalizing of Lee Sweetland. Flip is a novelty fox trot that gets a happy going over from the group. Opa might be interested.

**“WALK RIGHT IN” (2:55)**

**“FOR CAT” (3:35)**

LOLA AMECHE

(Mercury 5812; 5812 45)

- A feminine presence presents one of her typical spirited vocals on the first half with a loud, fast ditty that’s made to sound lively via the chirping of Connie and the backing set up by the Owen Bradley orchestra. The second lid is a contrasting ballad that’s carried softly and smoothly by Connie with another assonance from the band. Ops should give a look.

**“GOODBYE, LITTLE GIRL” (3:00)**

*“I WISH I WAS SINGLE AGAIN” (2:16)*

**THE BALLADERS**

(RCA Victor 47-4612; 47-4612)

- The Balladers handle a lifting tune on the top deck with lots of ease. Their band is divided to the side with the orchestra, glide through the number in a pleasing fashion. The lower siding is a faster ditty that had its origin in the western field and here too the result is a listenable end.

**“WASHINGTON AND LEE SWING”**

**“YES SIR, THAT’S MY BABY” (2:21)**

**JERRY SHARD**

(Capitol 2021; F-2021)

- Jerry Sherd shows what he can do by coming up with an exciting instrumental which could easily catch on. Giving it a real lively going over. Jerry may have himself a winner here. Bottom half is an oldie done in same style. Ops shouldn’t miss first half.

**“I’M DANCING WITH TEARS IN MY EYES” (3:07)**

**“I’M SINGING TO YOU” (3:18)**

**TONY BAVAR**

(RCA Victor 20-4625; 47-4625)

- A current tune has the sound of a soft and convincing reading by Tony Bavaro. Tony, who starred in "Paint Your Wagon" does a commendable job with the lyrics. The under portion is a slow, sentimental sort of number. Tony has an easy time with. With the proper backing on both decks Tony brings two good sides.

- **“SLOW” (2:58)**
  - DICK HAYMES

  (Decca 28307; 9-28307)

  - Dick Haymes has one of his better hits on the first half. The singer has the talent and with the pretty tune he has here he could make a go of it. Under disc is a slow item that Haymes once again handles creditably. Al Lerner and his orchestra plus the Four Hits and a Miss add to the appeal.

- **“BE ANYTHING (BUT BE MINE)” (2:39)**
  - **“COME BACK” (2:52)**

  JACK ASKEL (Coral 65866; 9-65866)

- A current plug tune is given ok coverage on the first disc by Jack Askell and the Richard Malby orchestra. The tune is sure to click and this might get a piece. The second level is a slow ballad with a wait tempo and here too Jack delivers the sentimental lyrics meaningfully. Opa oughta check with the first one.

- **“EASY ON ME” (2:46)**

**“WAITIN’ FOR THE EVENIN’ MALL” (2:30)**

**ROBBIE LEE**

(Decca 28080; 9-28080)

- A current moving, novelty number with train effects and all is boused through in a spirited manner by Jane Turzy. Remo Bolandi adds zest to the side with his musical accompaniment - the lower level is a sounding number that’s done with a rousing rendition and here too the artist comes out head. Opa oughta take a good look.

- **“THERE IS NO LONE” (2:24)**

**“DANCING BOYS”**

(JIM 1220; 1212)

- A slow, sentimental ballad is given the stylized going over of the Ink Spots. As usual Bill Renny is featured with the lead and he turns in a fine performance to make this lid a potent one. The lower level is a slow and dramatic number with a gypsy strain and here too the boys come through easily. By Oliver gets orchestral credits for both ends.

- **“MEAN TO ME” (2:34)**

**“JEALOUS” (2:14)**

**KAY ARMEN**

(King 15169)

- Kay Armen offers a strong voiced rendering of a wonderful oldie on the top portion. The orchestra under Larry Clinton sets the musical mood and gives the number a lift. The flip lid is another oddie that receives a mellow voice going over from Kay and the band. Opa oughta take a gander.
NEW YORK:

Marvin Kane, Vic Damone's manager, left for Nuremberg last week to cut several sides with Vic. Interesting technical aspect is fact that arrangements and backings were done here and Vic will merely tape the vocals. Next such session is scheduled for July. . . . Tony Havana's name went up in lights on the marquee of "Paint Your Wagon" last week, several him to stardom. At the same time his option was picked up by Victor. A good week's work we'd say . . . . Fran Warren does the Easter show at the Paramount beginning April 9 starring with Billy Eckstine, who's back for the fourth Easter show in a row . . . . Chris Forde, proxy of Tuxedo Records, will relinquish the Juanita Hall contract as she doesn't fit into his recording plans at this time . . . . Billy May is bringing his entire group into New York for the Perry Como Show on April 9th, to be followed by the "Sandy Dancers Ball" at Manhattan Center on April 11th . . . . Dave Miller of Flash and Essex Records, who has returned from Mexico, has announced that he contracted with Musart for the release of select tangos, mamboes, rancheras, etc., on Miller's labels . . . . Georgia Gibbs' Mercury recording of "Kiss Of Fire" really on fire. 60,000 have already been shipped, and back orders of 60,000 are on for . . . . The Four Aces are adding production numbers to "Two Little Kisses" which was released on the Flash label, to be featured in clubs and theatres . . . . Ben Blaine of Coast Distributors has been taking Hit Parader Smokey Lane around to the DJs to help kick off his first record on Tennessee label . . . . Chick Kardale joins forces with Goldie Goldmark as professional manager of Sheldon Music. Kardale had been with Martin Block Music Pub. Co. Chicago. . . . Carol Lee has been signed by RCA Victor . . . . George Pincus off to Florida for vacation . . . . Cleveland's Studio Films, Inc. newest of the TV outlets producing 3 minute singing films, announced it's ready to begin direct filming of a 30 minute year's production. Already 60 singing stars have been picked by Studio Films . . . . Gloria De Haven heads for Europe April 9th for an eight week vacation. Before leaving she will cut some sides for Decca and NBC-Ffolders . . . . Stuart Foster, formerly with T. Ray Hutton, just back from a trip to Boston with his Mgr. Morris Diamond. He visited DJs to push his new Abbey record "Chimney Smoke" and "Take Me."

CHICAGO:

One of the greatest showmen in all showbiz, in our humble estimation, is one of the very sweetest guys in this field. One guy whose intelligence, coupled with his daring pioneering of many great ideas, plus the fact that he has the courage of his convictions to go on ahead and chance the ideas he has produced and introduced to benefit so many, many others in the trade, is none other than Spike Jones. Spike not only laid 'em in the aisles at his Civic Opera House appearance here, but, the guy's so great, he's simply jamming 'em in with shoe horns on all the one side stands he appears at, in such towns as Zanesville, O., Saginaw, Mich., etc. We had a chance, this past week, to get a group of words over the phone with the ward, working, fast traveling showman when he reached his suite, for only a few minutes, at the Ambassador East and, from that discussion, we can only state that here is the one man who should be seriously considered to head the field when the time comes that a 'lander' is considered for the disk biz. . . . Never before saw anyone click like young Buddy DeFranco at the Preview. Talking to one of the top guys of this spot we learned that Buddy is simply jamming 'em in. The kid has proved himself one of the top attractions. The time he clicked on his latest MGM's has, in addition, to his appearance here, started plenty joke boxes to grining the tune. . . . Nicest visit of the week: Harold and Clyde Moon of Canada. With the biggest broadcasters convention in town, Harold had the chance to drop in and tell us what The Cash Box "really meant to the Canadian market." (For which, Harold, we most sincerely thank you from the bottom of our heart) . . . David LeWinter of "Pump Room" in whose "Pump Room Juke Box" is selling terrifically, dropped in to visit us with matt hale in tow. David on his way to enjoy some time with his wife in sunny, glorious Florida . . . . Never before heard so many, many guys mention they all want to see Guy when he arrives. The guy's Guy Lombardo. Dozens of Chicagoans all hopped up at his return to the spot where he made himself so famous. And what a very, very grand guy is this Guy Lombardo.

LOS ANGELES:

That personal liaison we've always preferred with the Capitol publicity office (and this is with respect to all the fine literature and booklets put out by the Capitol branch) was primitively established this week in the person of Margie Ofoson, a bright and able gal formerly with CBS here in Hollywood . . . . She buzzed us with news that Capitol has turned on hot production for Ben E. King's first release, "Spanish Fever," and "Mistakes," owing to demand for the terrific pianist's handiwork. . . . They're also rushing out an album in all three speeds on Ben, with such of his all-time best performances as "Tea for Two," "Siboney," "I Got Rhythm" and "I'm Getting Sentimental Over You" released out over the appropriate task, "Juke Box Favorites." . . . Also learned that Hal Cook has moved his family back with him to New York, where he continues in the top promotion job for Capitol while Gene Becker officially now fills the West Coast spot at the Sunset and Vine offices. . . .

THE DOMINOS

Nico knotty pine office Federal's A & R man Ralph Bass has on Pico Blvd., where manager Al Sherman and salesmen Mike Weiss proudly showed us a fine looking line of classics bearing the King label and introduced us to new shipping clerk, Rowan Darrell, who's proved himself a talented songwriter with such tunes as "The Storm," Little Esther's current hit on Federal . . . . Al informed us that The Dominos were set for another big one via "That's What You're Doing To Me."

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

“I DON’T MIND” (2:20)

“I NEVER LOVED ANYONE BUT YOU” (3:07)

TRUDY RICHARDS

(Decca 28084; 9-28084)

“COME BACK” (2:36)

“WALKIN’ TO THE MAILBOX” (2:41)

CINDY LORD

(MGM 11211; K11211)

“A slow ballad type number is doled out pleasingly on the top platter by Cindy Lord. Her vocal treatment and the Leroy Holmes backing make this a listenable item. The under siding offers Cindy with a cute tune done to a Latin beat. The result is a very pretty sound that may prove interesting. Ops oughta act accordingly.

“DON’T SEND ME HOME” (2:51)

“WHEN I DREAM” (2:39)

BILL HAYES & JUDY JOHNSON

(MGM 11210; K11210)

“A fast moving bouncy item is belted out in the typical fashion of the Freddy Martin aggregation. Merv Griffln once again handles the vocal assignment. The under portion is a lively novelty that the group spins through with much gusto. Ops might be interested in this pair.

“CORNER TO CORNER” (2:50)

“If Someone Had Told Me” (2:50)

SARAH VAUGHAN

(Columbia 39719; 4-39719)

“A real pretty tune is made to sound even prettier via the wonderful vocalizing of Rosemary Clooney. Perry Faith and his orchestra give the end a fitting backing and make the disk a strong contender. The lower half is a grand rendition of a tune that’s still kickin’ around. If the tune catches on Rosemary should get the play.

“WATER UNDER THE BRIDGE” (2:05)

“THINK TWICE” (2:55)

TONY MANGO

(Rainbow 2041)

“A slow mango and the Townsman spin through a pleasant tune on the top level and wind up with a first class end. The Wally Gingers orchestra helps carry the number and gives added impetus to the song. The under siding offers a simple item that moves along smoothly. We like the top deck.

“LAST NIGHT” (2:46)

“THE FAR LANDS” (2:51)

THE VOICES OF WALTER SCHUMANN

(Capitol 2030; F-2030)

“The vocal group under the direction of Walter Schumann display a wonderful blend as they glide through a good sounding tune on the first side. This end features the sax playing of Eddie Miller and the lead vocal of Marie Greene. The second side offers the chord with a Hawaiian type number. Ops oughta look in.

“IT MUST BE SPRING” (2:25)

“I’D BE LYING” (2:12)

DICK BEAVERS

(Capitol 2031; F-2031)

“A lifting item with a pretty melody is given a good send off by the vocalizing Dick Beavers. The artist delivers a potent vocal while the Les Baxter orchestra backs him fittingly. The flip is a slow soft number that Dick handles in a better than average manner. We like the initial end.

“MOONLIGHT IN VERMONT” (3:11)

“MY IDEAL” (2:50)

MARGARET WHITING

(Capitol 1671; F-1671)

“A slow and soft oldie is taken for a wonderful ride ‘round the wax by Margaret Whiting. The chorus delivers the lyrics appealingly and makes the end a listenable item. The bottom dish is another grand oldie that Maggie chrips easily and with an ingratiating feeling. Ops have two good sides.

“IT HEAR A RHAPSODY” (2:44)

“WISHING WILL MAKE IT SO” (2:51)

IRVING FIELD'S TRIO

(RCA Victor 20-4537; 47-4537)

“A current plug revival is given additional coverage by Irving Fields and this trio. The pianist handles the lyrics in an appealing manner and comes up with a good end. The second side offers the artist with another oldie and here too he displays some fancy piano playing. Ops oughta watch the first one.
Permo Develops Simplified Sales Aids

NEW YORK—Gall Carter (left), vice president of Permo, Inc., manufacturers of Fidelitone needles, is shown presenting Joe Orlick, editor of The Cash Box, with a Fidelitone needle kit designed for the home trade. A carefully planned sales promotion campaign is described by Carter explaining how each step, from the sale to the store to the placing of the needle into the phonograph arm, is handled as simple as possible for all concerned. Inventory aids, re-order tabs and counter sales charts have been prepared for the wholesalers and retail outlets. For the ultimate user, a small package has been designed that contains everything, tiny tools, an extra screw, and simplified instructions. In the background, is the distributor's new inventory rack, through which constant tabs can be kept on stock.

The HALF You Say

by natt hale

As we've mentioned so many times before, one of the interesting aspects of this whole business is the many different types of professionals (in one form or another) who permeate the industry. Generally, there is a verisimilitude in the characteristics of this gent, in that they all seem to strive toward a common goal—plugging a song (or record—or artist) to the top.

Indeed, in the family of the people-behind-the-scenes, is the fascinating group of gentlemen known as "Publisher Field-Men," better-known as Contact Men—and universally known by the accepted appellation of song-pluggers.

Since the advent of that giant of the music biz, the Disc Jockey, the record companies, their distributors, the artists, their personal reps, and the record promotion men have found a strong tie-that-binds in the song-plugger element. The "Gotta-make-the-sheet" boys have been fit to ally themselves with any and all members of the disc disciples to put over their respective "plugs" to the satisfaction of the professional men residing comfortably on their thrones in air-conditioned offices in Manhattan or in the sun-filled climes of Hollywood.

In the main, the plugger has the one project which is least envied by the rest of the music business attempting to conquer a market. He is usually the one who has to convince the orchestra players with the tune to the extent that the leaders will include it in the "shotgutgo-into-Now Tawk;" the plugger generally strives to get plays on the live network shows, is constantly wooing the local disc representatives to "plug my side;" and, in addition, complements the disc rep's efforts in his visitations to the Disc Jockey.

Très difficile, n'est pas?

One could therefore assume that, having surmounted these seemingly unmountable hurdles, the plugger could well afford to rest on his laurels in contemplation of a job well done, wouldn't one? But, no—

Comes the time (all too often, unfortunately) when two pluggers find themselves back-to-back on a record. Some A. & R. Director has seen fit to couple two tunes of two strong publishers. The artist is ranking, (meaning highly-rated, in this case) and both numbers have a chance to "happen," if enough exploitation is exerted. And the record company promotion man has found himself in a quandary over which side to pitch.

Rhubarb! (An Old Egyptian term, usually depicted in hieroglyphics, which appears thusly: #4[1]%&@!@#)

Then—a rough-and-tumble battle of verbal persiflage bewixt the two pluggers, both trying to curry the favor of the diskery promoter in a supreme effort to have him give the nod to their respective plug side.

For a day or so, the air is rife with such declarations as:

But this is our Number One plug! We're going to be on it for six months!

"We're going to spend $40,000,000 on this number. It just can't miss!"

"Tell you what we'll do, George. We'll put your picture on the cover. . . ."

Then, the real "drive" begins. Both pluggers settle down to prove their sincerity and faith in the tune. Each has two boxes (50 records, you know?) from the distributor, and attests that they will be re-distributed to all the deejays, librarians, program directors, receptionists, staff announcers, station-breakers and engineers of every station in the territory. Coverage. . . That's the way! All of which has the record company promotion chief rubbing his digits with profound glee. He now has two stalwart male men pouring the best of the promotional rounds for him, in addition to his own efforts. Moreover, both songs are good and (as we say in the trade, you know) "commercial."

So, what happens?

The record "lays a bomb," to coin a phrase. Neither side "makes it," and the distributors are really so loaded with the record, each Sales Manager decides to get "loaded" for a week.

Total sale of the record: One hundred.

Yes—the fifty each which were bought by the two pluggers! Well—What're you gonna do?

today's top hits

order by number today from your local distributor

"THE BLACKSMITH BLUES," "LOVE ME OR LEAVE ME"
Ella Mae Morse.................................................. 1922 F1922

"WHEEL OF FORTUNE," "I WANT YOU"
Kay Starr.......................................................... 1964 F1964

"WASHINGTON AND LEE SWING," "YES SIR, THAT'S MY BABY"
Jerry Sheridan.................................................. 2021 F2021

"BLUE TANGO," "PLEASE, MR. SUN"
Les Baxter......................................................... 1966 F1966

"MISTAKES,""PERFIDIA"
Ben Light.......................................................... 2023 F2023

"TRY," "PASS THE UDDER UDDER"
Stan Freberg.................................................... 2029 F2029

coming up fast

"BE ANYTHING," "RIGHT OR WRONG"
Helen O'Connell.................................................. 2011 F2011

"THE WILD SIDE OF LIFE," "CRYIN' IN THE DEEP BLUE SEA"
Hank Thompson.................................................. 1942 F1942

"TATTLE TALE TEARS,""HAVE I WAITED TOO LONG"
Faron Young..................................................... 2039 F2039

"MOONLIGHT SAVING TIME,""THERE ARE SUCH THINGS"
Ray Anthony...................................................... 2002 F2002

"DIESEL SMOKE, DANGEROUS CURVES," "ALMANAC SONG"
Billy Strange..................................................... 2032 F2032

"TWO LITTLE KISSES," "WHO'S EXCITED!"
Jan Garber.......................................................... 2033 F2033

"It's What's in THE CASH BOX That Counts"
NEW YORK—The hearings, finished last week in Washington, on the three alternatives to the Bryson Bill, brought forth opposing testimony from all of the record company officials who were present.

One of the most interesting statements made, which could not be printed last week because it was done off the cuff with no written copy of it available, was that of Frank Walker, president of MGM Records. Yet this statement was one of the compelling factors in helping to lessen the possibilities of any of the alternatives being adopted at this session of Congress.

Therefore, The Cash Box now prints exclusively from Walker's testimony as recorded by the subcommittee stenographer.

The three proposals to amend the copyright act against which Walker testified are:

1) To eliminate the compulsory licensing rate of 2 cents a side and let each composer-bargain individually with each record company.

2) To raise the present 2 cent rate.

3) To create a separate label for juke box use as distinct from one for home consumption.

Below is Walker's testimony in part:

Mr. Bryson. Do you have a prepared statement, Mr. Walker?

Mr. Walker. No, I have not, Mr. Bryson, and if I had I think I would change it completely after this morning.

Mr. Bryson. Will you give your name and so forth to the stenographer?

Mr. Walker. Frank Walker, Frank Walker, General Manager of M-G-M Records.

Mr. Bryson. All right, sir. Will you proceed.

Mr. Walker. I am twenty years older than the original Copyright Act of 1909 and I have lived with it in perfect harmony for 33 years in the record business. That time has been devoted between Columbia Records, R. C. A. Victor and M-G-M Records.

I do not come here to defend any specific group, and in view of the time element I will be as brief as I can. I would like to have taken the time this morning to talk about phonograph records.

As you know, I have always been a firm believer in the legal rights of the industry and I will talk about a lot of other things, but I do not think that is important at this time.

I am thinking about changes in the basic copyright bill which is 43 years old. Now, my feeling is that if you make happen, so sort or contempulate such a change, you have to look at it very, very carefully to be sure it will help and when it will hurt.

Now, I have heard nothing this morning said about what constitutes a phonograph record, and that is the thing that we are talking about, the phonograph record. If there were no phonograph records there would be no problem.

Now, a phonograph record I would like to divide into four sources. I would like to say that first of all, somebody has to sit down, some genius or near-genius or sometimes just a hopeful. He sits down and he writes a song, a number.

Then, you have to have number two, because now that you have the song, the words to the song, you have to have words and then music, but when you have this, you cannot do too much for 95 per cent of the people, because 95 per cent of the people cannot read music or play it, it would still be just sheet music, and if you had dropped that sheet behind the lines to the soldiers during the last war, it might have been handy for something else, but as sheet music would not have been very entertaining.

So, the next contributing fellow is number two. You have got to have an artist, either an instrumental artist or some one who has composed the record, but after he has done that, even if that is not enough, you still have got to go out and engage musicians, and so you have three separate groups—and no, nothing happens until you introduce the fourth group, which is the phonograph record company with the studio and the trained engineers, and it will then produce the records and to distribute them and to get them to the public.

So, there are four people or four groups involved, not just one. Without breaking it down into the various alternatives at all, the point in my mind is that no one is thinking about three of them in these hearings, these hearings are thinking only of one group.

Now, some of the publishers and composers are my very best friends. The law of 1909 certainly did not make any millionaires nor did it send any people to the poorhouse.

What I want to point out is that parliament which brings results to just one group out of this four. How about the artists? How about the musicians? How about the publishers, the copyright owners? And the people who made all the other groups together and make a record possible? There are four groups involved and that is what we ought to be talking about. But here we are talking about only one.

I do not think we can come out with any kind of legislation this quickly, is such an important bill.

You must remember that, you are not dealing with an industry manufacturing soap. You are dealing with an industry that is a very broad, cultural characteristics. It falls into the category of books and so on.

Now, I do not know, and I may be wrong, but I think that the author of a book that finds its way into a rental library which gets two cents or three cents a day and I do not know how many times that book is rented out, I do not believe that author gets any additional compensation, other than from the sale of that book.

All I am asking is that we look at it as a broad subject. The other gentlemen will cover it in detail but I think it requires a great deal of study from the over-all angle, from all sides, before we can go into this too deeply and proceed to take away a thing which has worked as well as it has for so long.

I have learned in all of these 53 years dealing with this subject and with every element of it, not to make any generalization.

That is why I am saying that nobody else should make snap judgments either. It is too serious a matter. It may be that this is entirely too far away from the type of hearing that you want, but I think it has some basis of fact. There are other people involved in this, not just one group, that are genuinely interested. The doctor has just as much interest in the patients waiting outside as the patient that he has at that time in his office.

Mr. Harris. Then, do you think we ought to consider the other parties?

Mr. Walker. I do not; no. I think that they ought to get together among themselves.

Mr. Harris. Who are the other patients—the publishers?

Mr. Walker. Yes, the publishers, the artists, the musicians and the phonograph companies.

Mr. Crumpacker. May I interrupt you?

Mr. Walker. Well, yes.

Mr. Crumpacker. Let us put it this way. If it came down to your having to make a choice among the alternatives (alternatives) choose the lesser of the three evils, which of these three evils would you prefer?

Mr. Walker. Well, that is very much like giving a man who is condemned to die the choice of whether he prefers to die by hanging or gas or the electric chair.

Mr. Crumpacker. You consider them all equally bad?

Mr. Walker. I would consider that I would eventually die, yes. A choice of the lesser of two evils, unless I considered myself, if I am to die, I do not care about.

Mr. Harris. How about an honorable death?

Mr. Walker. Well, an honorable death, yes. I have lived an honorable life, and I hope that I will die honorably.

Mr. Bryson. Is it your idea that the people who are involved subject that all segments of the industry should sit at one table and work out some solution?

Mr. Walker. Well, let me answer it this way: Where did the general public come into this in the beginning? It came from one special group, and when I am speaking of some of my best friends, the composers and publishers—it must have come from them.

So, we are dealing with just one segment of the industry.

So, when you find that there are others involved who are equally important in that industry, then I think it is time to pause and reflect and this is the time, if ever there was such a time, to pause, I do not think there is any question about it.

I think it is something for the people through their elected government, not to think, frankly, that this should ever have been presented to you gentlemen. I think it should have been worked out by the industry itself, and by the "industry" I mean all the elements that go into the making of the phonograph record, which is the bone of contention.

But, it seems to me always that when people have a little difficulty in an argument or a disagreement, they revert to the law.

Mr. Crumpacker. Would an increase of 2 cents per side in the royalty, mechanical royalty paid to the owner of the copyright result in about the same increase in retail price, as indicated by other manufacturers?

Mr. Walker. I am saying nothing about others, but I can give it to you for mine. It will increase at least nine and a half cents to the customer, to the eventual customer.

Mr. Willis. Who will pay that?

Mr. Walker. Because of your write-up to distributors, the write-up to dealers, and the other costs incidental to it, and it increases the excise tax and many of the other taxes that go with it.

All of those things would come out usually on a ratio of two and a half to one. If you increase by a penny, the retail price goes up about a half cents. That is pretty generally true.

Mr. Bryson. Are there any further questions?

(No response.)

Mr. Bryson. We thank you, Mr. Walker.

Mr. Walker. I would like to add—I do not want to encroach upon anybody's time, I would rather defer to someone else than go into problems such as color and vinylite, which I have always been familiar with; I would like to go into them, but I will just accommodate others; but I would like, when this bill comes up again in maybe three years or so, I would like to have another chance. (Laughter.)
Capitol Increases Sales And Profits In 1951; Dollar Volume Largest Since 1948

HOLLYWOOD — Sales and profits of Capitol Records in 1951 were well ahead of 1950, and manufacturing facilities, distribution and consumer acceptances of the company’s products were strengthened, President Glenn E. Wallichs reported last week in his annual letter to shareholders.

Sales in the 12 months ended December 31, 1951, amounted to $135,883,548, an increase of $1,069,229 over the 1950 total. The 1951 net income, after providing $45,080 for Federal income taxes, was $408,839, reflecting somewhat higher prices and improved manufacturing and operating efficiency, Wallichs said. In 1950 the net income was $201,500, after Federal income taxes of $121,000. Earnings in 1951 amounted to 73 1/2 cents a share on the 476,230 shares outstanding, after providing $46,606 for dividends on the convertible preferred stock. This compared with 26 cents a share the preceding year after preferred dividends of $78,000.

In 1951 the company purchased and retired 15,080 of the 30,000 shares of preferred stock outstanding, thereby adding 77 1/2 cents a share to the book value of the common stock and reducing annual preferred dividend requirements by 8 cents a common share.

Working capital on December 31, 1951, amounted to $2,700,478, an increase of $108,914 during the year; and compared with the preceding year-end, cash was up more than a half million dollars to $1,292,440.

Sales operations of the company, handled by Capitol Records Distributing Corporation, a wholly-owned subsidiary, were expanded and strengthened during the year, Wallichs reported. National sales headquarters were established in New York to afford closer contact with major markets and buying offices. Distribution of Capitol records internationally was extended to Japan, Australia and New Zealand.

Wallichs noted that Capitol’s expanding list of artists received wide acclaim in various popularity polls of performers and recordings. “Consumer acceptance is also indicated,” he said, “by the fact that dollar volume of sales in 1951 was the largest since 1948, the peak of the post-war market. Phonograph records, we are convinced, will continue to enjoy popularity, as a major form of entertainment. It appears that television will stimulate, rather than retard, the demand for records, by causing more people to seek entertainment at home.”

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A HAPPY EASTER SUNDAY MORNING
NAT “KING” COLE

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A HAPPY EASTER SUNDAY MORNING
NAT “KING” COLE

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THE CASH BOX, Music
Page 11
April 12, 1952

YOU’RE GONNA HATE YOURSELF IF YOU DON’T FEATURE THESE GREAT NEW RELEASES ON DERBY RECORDS

“I MAY HATE MYSELF”
(In The Morning)

“I HEAR A RHAPSODY”

by BETTE McLAURIN and Her Friends with Orch.

“I JUST CAN’T STAND BEING LONELY”

by SUNNY GALE and EDDIE WILCOX ORCH.

“I JUST CAN’T STAND BEING LONELY”
SUNNY GALE and EDDIE WILCOX ORCH.

Derby # 790

THE “Wheel of Fortune” Gal Does It Again

“A LASTING THING”

b/w

“I JUST CAN’T STAND BEING LONELY”
SUNNY GALE and EDDIE WILCOX ORCH.

Derby # 791

1st Release by Sensational New Group
THE THREE BARITONES
featuring BILL DOGGETT on the Organ
and EDDIE WILCOX ORCH.

“I HORN with TWO MOUTHPIECES”
b/w

“SOWING LOVE and REAPING TEARS”

Derby # 792

1st Release by Great New Orch
BUDDY TATE ORK

“WAITIN”
b/w

“MOONDUST”

Derby # 794

Follow Up to “Hot Ice”

FREDDIE MITCHELL ORK PLAYS

“MOON DOG BOOGIE”

Derby # 793

New Singing Sensation

JACKIE BROOKS
with EDDIE WILCOX ORCH.

“JUST FOR TONIGHT”
b/w

“YOU'RE MAKING ME CRY”

Derby # 795

Order NOW from your local Distributor

Derby Records, Inc.

520 W. 50th St.
New York City
4852 W. Jefferson Blvd.
Los Angeles, Calif.

“It’s What’s in THE CASH BOX That Counts”

COMING UP—Watch the WURLITZER MAGIC BRAIN AT WORK ON THE NEW WURLITZER SERIES FIFTEEN HUNDRED

FIRST Phonograph to play more than 100 selections
FIRST Phonograph to play 45 & 78 RPM records mixed

CENTRAL MUSIC DISTRIBUTING COMPANY, INC.
1523-25 GRAND AVE.
KANSAS CITY, MO.
2562-64 HARNEY ST.
OMAHA, NEB.

— A HAPPY EASTER SUNDAY MORNING—
NAT "KING" COLE

---

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520 W. 50th St.
New York City
4852 W. Jefferson Blvd.
Los Angeles, Calif.

“It’s What’s in THE CASH BOX That Counts”
NEW EYE APPEAL

WURLITZER
SERIES FIFTEEN HUNDRED

PLAYS MORE THAN 100 SELECTIONS
PLAYS 45 AND 78 RPM RECORDS MIXED

See the Wurlitzer Magic Brain in action

WILLIAMS DISTRIBUTING COMPANY, INC.
1117 UNION AVENUE
MEMPHIS, TENNESSEE

ANOTHER BMI PIN-UP HIT
"YOU'RE NOT WORTH MY TEARS"
printed by MARX
recorded by
Three Suns—Victor Jack Hirscht—King
Mills Brothers—Decca
Rosemary—Music MGN
Dolly Dawn—Jubilee
Licensed exclusively by
BROADCAST MUSIC, INC.

from the M-G-M film
"SINGIN' IN THE RAIN"

Would You
ROBBINS MUSIC CORPORATION

M-G-M RECORDS IN ENTERTAINMENT

THANKS ... Art Ford, WNEW, N.Y.
for your selection as
"RECORD OF THE WEEK"
"WHAT SHOULD I DO"
by THE PAULETTE SISTERS with Jimmy Carr Ork.
BROADWAY RECORD 1015
BROADWAY RECORDS 344 North Ave., New Rochelle, N. Y.

Listings below are reprinted exactly as submitted by leading disk jockeys throughout the nation for the week ending April 5 without any changes on the part of THE CASH BOX.

Brad Phillips
WINS—New York City, N. Y.
1. AT LAST (Ray Anthony)
2. LULLABIES AND HEATHER (Perry Como)
3. HERE'S TO THE FOURTH (Johnnie Ray)
4. WHEN I'M BEING MENDED (Dale Evans)
5. DON'T DO IT (Johnny Ray)
6. AT LAST, AT LAST (Tony Martin)
7. DANCING WITH TEARS IN MY EYES (Mantovani)
8. JUMP THROUGH THE RING (Vic Damone)
9. PERFECTION (Bill Miller)
10. YOU WEREN'T THERE (Not "King" Cole)

Dick Coleman
WCBM—Baltimore, Md.
1. ANYTHING (Edith Fisher)
2. PHILIPS AND HEATHER (Perry Como)
3. TELL ME WHY (The Everly Brothers)
4. BROKEN HEARTED (Johnnie Ray)
5. TURN BACK THE CLOCK (Vic Damone)
6. TENDERLY (Rosemary Clooney)
7. FORGIVE ME (Faye Williams)
8. WHOLE OF THE FAMILY (The Bill Sisters)
9. DID ANGELS CALL (Ray Charles)
10. THAT'S THE CHANCE YOU TAKE (Edith Fisher)

Eddie Hubbard
WND—Chicago, Ill.
1. BLUE TANGO (Laura Ann)
2. WHOLE OF THE FAMILY (Bobby Wayne)
3. BLACKSMITH BLUES (Eddy McMarason)
4. ANYTIME (Edith Fisher)
5. DON'T DO IT (Ray Anthony)
6. TELL ME WHY (Four Aces)
7. COME WHAT MAY (Patricia Page)
8. PLEASE, MR. SUN (Tommy Edwards)
9. WHOLE OF THE FAMILY (In Stafford)
10. BE MY LIFE'S COMPANION (Ray Charles)

Robin Seymour
WKNM—Dearborn, Mich.
1. I'LL WAIT ALONE (Don Cornell)
2. FORGIVE ME (Fay Fisher)
3. PERFECTION (Four Aces)
4. LONELY WINE (Bill Daniel)
5. THERE ARE SUCH THINGS (Gordon Jenkins)
6. BLUE TANGO (Cory Anderson)
7. AT LAST, AT LAST (Tony Martin)
8. GANDY DANCERS' BALL (Frankie Laine)
9. AT ROUND THE CORNER (Al Stafford)
10. BE MY LIFE'S COMPANION (Ray Charles)

Lee and Lorraine Ellis
WSPR—Springfield, Mass.
1. WHEEL OF FORTUNE (Kay Starr)
2. ANYTHING (Edith Fisher)
3. BLUE TANGO (Ray Luther Anderson)
4. PHILIPS AND HEATHER (Ray McMarason)
5. AT ROUND THE CORNER (Al Stafford)
6. GANDY DANCERS' BALL (Frankie Laine)
7. I WANT TO SAY HELLO (To Bobbin Pinn)
8. TIPS AND HEATHER (Ray McMarason)
9. BLACKSMITH BLUES (Eddy McMarason)
10. BEARAWAY CHERISH (Sisters)

Ed Perry
KTHE—Freeland, Calif.
1. LITTLE WHITE CLOUD THAT CRIED (Tony Martin)
2. BLUE TANGO (Hugo Winterhalter)
3. ANYTHING (Ray Anthony)
4. PHILIPS AND HEATHER (Eddy McMarason)
5. CRY (Ray McMarason)
6. AT ROUND THE CORNER (Al Stafford)
7. GANDY DANCERS' BALL (Frankie Laine)
8. TIPS AND HEATHER (Ray McMarason)
9. BLACKSMITH BLUES (Eddy McMarason)
10. BLACKSMITH BLUES (Eddy McMarason)

Ed Bonner
KXOK—St. Louis, Mo.
1. AT LAST (Ray Anthony)
2. I'LL WAIT ALONE (Don Cornell)
3. A GUY IS A GUY (Ray McMarason)
4. BROKEN HEARTED (Ray McMarason)
5. WHEN I LOOK INTO YOUR EYES (Champ Mitchell)
6. THERE ARE SUCH THINGS (Ray Anthony)
7. TRY (Stan Freberg)
8. MAMMOUTH (Bob Saunders)
9. FOGGY RIVER (Margaret Whiting)

Bob Earle
KSA—Moline, Iowa
1. WHEEL OF FORTUNE (Kay Starr)
2. BLUE TANGO (Hugo Winterhalter)
3. A GUY IS A GUY (Ray McMarason)
4. GANDY DANCERS' BALL (Frankie Laine)
5. BEARAWAY CHERISH (Sisters)
6. BUNNY'S BLUES (Eddy McMarason)
7. THAT'S THE CHANCE YOU TAKE (Don Cornell)
8. BLACKSMITH BLUES (Eddy McMarason)

Earle Pudney
WGY—Schenevuctady, N. Y.
1. THE THREE BELLS (Companions of Song)
2. BUNNY'S BLUES (Ray Anthony)
3. BLUE TANGO (Lee Baxter)
4. AT LAST (Ray McMarason)
5. FORGIVE ME (Eddy Fisher)
6. GANDY DANCERS' BALL (Frankie Laine)
7. INVITATION (Victor Young)
8. AT ROUND THE CORNER (Al Stafford)
9. BLUE TANGO (Ray McMarason)
10. WHISPERING WINDS (Patricia Page)

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!
Lou Barile
WKAL—Rome, N. Y.
1. WHEEL OF FORTUNE (Bobby Wayne)
2. PERFIDIA (Four Aces)
3. HEARTED (Johnnie Ray)
4. FOGIVE ME (Eddie Fisher)
5. TRUST IN ME (Eddie Fisher)
6. BLACKSMITH BLUES (James-Margal)
7. LITTLE HEARTED (Eddie Fisher)
8. BLUE TANGO (Les Baxter)
9. WHEEL OF FORTUNE (Bobby Wayne)
10. I'LL WALK ALONG Dan Carroll)

Norm Prescott
WOR—Boston, Mass.
1. BLUE TANGO (Les Baxter)
2. PERFIDIA (Four Aces)
3. AT LAST (Ray Anthony)
4. HEART OF A CLOWN (Bobby Wayne)
5. GOODY GOODY (Jane Green)
6. THAT'S THE CHANCE YOU TAKE
7. BLACKSMITH BLUES (Elsie Mae Morris)
8. I'LL WALK ALONE (Don Carroll)
9. LITTLE HEARTED (Eddie Fisher)
10. BROKEN HEARTED (Johnnie Ray)

Howard Miller
WIND—Chicago, III.
1. BLACKSMITH BLUES (Elsie Mae Morris)
2. FORGIVE ME (Eddie Fisher)
3. PITTSBURGH, PA. (Guy Mitchell)
4. WHEEL OF FORTUNE (Bobby Wayne)
5. A GUY IS A GUY (Doris Day)
6. TURN BACK (Four Aces)
7. CONFRONTED (Johnny Desmond)
8. BE ANYTHING (Eddy Howard)
9. I'LL WALK ALONE (Eddie Fisher)
10. HEART OF A CLOWN (Bobby Wayne)

Mac McGuire
1. SLOWPOKE (Pee Wee King)
2. DANCE ME LOOSE (Artie Godfrey)
3. A GUY IS A GUY (Doris Day)
4. FORGIVE ME (Eddie Fisher)
5. PITTSBURGH, PA. (Guy Mitchell)
6. WHEEL OF FORTUNE (Doris Day)
7. BE MY LIFE'S COMPANION (Ray ConleyCsos)
8. I WANNA LOVE YOU (Amos Brothers)
9. WHEEL OF FORTUNE (Bobby Wayne)
10. WHEEL OF FORTUNE (Bobby Wayne)

Pete Ward
1. BLUE TANGO (Les Baxter)
2. PLEASE MR. SUN (Johnnie Ray)
3. AT LAST (Ray Anthony)
4. WHEEL OF FORTUNE (Bobby Wayne)
5. A GUY IS A GUY (Doris Day)
6. TURN BACK (Four Aces)
7. CONFRONTED (Johnny Desmond)
8. BE ANYTHING (Eddy Howard)
9. I'LL WALK ALONE (Eddie Fisher)
10. HEART OF A CLOWN (Bobby Wayne)

John Wrisley
WFQM—Fitchburg, Mass.
1. PLEASE MR. SUN (Johnnie Ray)
2. WHEEL OF FORTUNE (Kay Starr)
3. PITTSBURGH, PA. (Guy Mitchell)
4. BLUE TANGO (Les Baxter)
5. A GUY IS A GUY (Doris Day)
6. TURN BACK (Four Aces)
7. CONFRONTED (Johnny Desmond)
8. FORGIVE ME (Eddie Fisher)
9. I'LL WALK ALONG Dan Carroll)
10. YOU'RE NOT WORTH MY TEARS (Haraman)
11. STARLIGHT PARADISE (Gangas & Ganger)

Paul Flanagan
WTRY—Troy, N. Y.
1. WHEEL OF FORTUNE (Kay Starr)
2. THREE BELLS (Companions of Song)
3. BLUE TANGO (Elsie Mae Morris)
4. TELL ME WHY (Les Baxter)
5. ANYTIME (Eddie Fisher)
6. I'LL WALK ALONG Dan Carroll)
7. FORGIVE ME (Eddie Fisher)
8. PLEASE MR. SUN (Johnnie Ray)
9. CRY (Johnnie Ray)
10. BLACKSMITH BLUES (Elsie Mae Morris)

Don Bell
KENT—Des Moines, Iowa
1. WHEEL OF FORTUNE (Kay Starr)
2. THREE BELLS (Elsie Mae Morris)
3. BLUE TANGO (Kay Starr)
4. TELL ME WHY (Les Baxter)
5. ANYTIME (Eddie Fisher)
6. WHEEL OF FORTUNE (Doris Day)
7. FORGIVE ME (Eddie Fisher)
8. PLEASE MR. SUN (Johnnie Ray)
9. CRY (Johnnie Ray)
10. BLACKSMITH BLUES (Elsie Mae Morris)

Dave Rodman
WFM—Fitchburg, Mass.
1. BLUE TANGO (Les Baxter)
2. WHEEL OF FORTUNE (Kay Starr)
3. FORGIVE ME (Eddie Fisher)
4. BLACKSMITH BLUES (James Margal)
5. A GUY IS A GUY (Doris Day)
6. PLEASE MR. SUN (Johnnie Ray)
7. PITTSBURGH, PA. (Guy Mitchell)
8. YOU'LL NEVER WALK ALONE (Fred Waring)
9. YOU'RE NOT WORTH MY TEARS (Mills Brothers)
10. DANCING WITH TEARS IN MY EYES (Monteivalos)

Harry Baum
WSSB—Durham, N. C.
1. PLEASE MR. SUN (Perry Como)
2. WHEEL OF FORTUNE (Kay Starr)
3. WHEN YOU'RE IN LOVE (Dorothy Haynes)
4. AT LAST (Ray Anthony)
5. HEAVEN DROPS HER CURTAIN (Jo Stafford)
6. THAT'S THE CHANCE YOU TAKE
7. HAMBONE (Tenny Donn)
8. HOUND'N HUN (Perry Como)
9. JUMP THROUGH THE RING (Vic Damone)
10. BABY DOLL (Gorden MacRae)

Chuck Thompson
WFO—Hartshurg, Miss.
1. COME WHAT MAY (Patti Page)
2. BLACKSMITH BLUES (Elsie Mae Morris)
3. BLUE TANGO (Keksig & Capet)
4. FESTIVAL (Johnnie Desmond)
5. FOR THE FIRST TIME (Francis Craig)
6. HONEST & TRULY (Ink Spots)
7. CALL HER YOUR SWEETHEART
8. GANDY DANCERS BALL (Wnees)
9. AT ROUND THE CORNER (Kenny Congit)
10. DIPSY DODDLE (Madarinaires)

Bert Knopp
WNJ—Newark, N. J.
1. WHEEL OF FORTUNE (Ray Earl)
2. BLUE TANGO (Les Baxter)
3. BLACKSMITH BLUES (Elsie Mae Morris)
4. A GUY IS A GUY (Doris Day)
5. AT LAST AT LAST (Four Mantes)
6. TUPIPS & HEATHER (Perry Como)
7. CRY (Johnny Ray)
8. HAMBONE (Red Sander)
9. TRY (Stan Fischer)
10. I'LL WALK ALONE (Patty Andrews)

John Cole
WINN—Louisville, Ky.
1. BLUE TANGO (Les Baxter)
2. WHEEL OF FORTUNE (Ray Earl)
3. THAT'S THE CHANCE YOU TAKE
4. BLUE TANGO (Les Baxter)
5. YOU'LL NEVER WALK ALONE (Fred Waring)
6. WHISPERING WINDS (Patty Page)
7. BLACKSMITH BLUES (Elsie Mae Morris)
8. I HEAR A RHAPSODY (Frank Sinatra)
9. I'LL WALK ALONG Dan Carroll)
10. OK TO BE YOUNG AGAIN (Ray Morris)
11. TRUST IN ME (Eddie Fisher)

Mike Joseph
WTVS—Cochran, Ohio
1. CRY (Johnnie Ray)
2. AT LAST (Ray Anthony)
3. ANYTIME (Eddie Fisher)
4. BLACKSMITH BLUES (Elsie Mae Morris)
5. TELL ME WHY (Les Baxter)
6. BLUE TANGO (Elsie Mae Morris)
7. HERMUDA (Ray Conley)
8. WHEEL OF FORTUNE (Bobby Wayne)
9. COME WHAT MAY (Patti Page)
10. LITTLE WHITE CLOUD THAT CRIED (Johnnie Ray)

Don Tibbetts
WKKL—Cranford, N. N.
1. I HEAR A RHAPSODY (Dick Brown)
2. PERFIDIA (Four Aces)
3. AT LAST (Ray Anthony)
4. WHEEL OF FORTUNE (Ray Earl)
5. A GUY IS A GUY (Doris Day)
6. WHO WHO WHO (June Carter)
7. BLUE TANGO (Red Waring)
8. BLACKSMITH BLUES (Elsie Mae Morris)
9. COME WHAT MAY (Patti Page)
10. TAKE ME HOME (The Neumanns)

Johnny Pearson
KOWN—Omaha, Neb.
1. WHEEL OF FORTUNE (Kay Starr)
2. BLUE TANGO (Les Baxter)
3. BLACKSMITH BLUES (Elsie Mae Morris)
4. PITTSBURGH, PA. (Guy Mitchell)
5. THE HAAIRY HABIT (Patti Page)
6. HAMBONE (Phil Morris)
7. STOLEN LOVE (Ray Conley)
8. COME WHAT MAY (Patti Page)
9. CRY (Johnny Ray)
10. I'LL WALK ALONG Dan Carroll)

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!
I'M TRYING A MILLION TIMES

Frankie Carle
Earle Promoted To Columbia Exec Assistant; Townshend Takes Over Advertising Post

NEW YORK—Albert Earle, formerly advertising manager of Columbia Records, has been promoted to Executive Assistant and Director of Research at the diskery. At the same time, Irving Townshend, sales promotion head, has been assigned Earle’s former duties as advertising manager. Townshend will now combine both jobs.

Announcements of the promotions were made by Goddard Lieberson, executive vice-president of Columbia.

In his newly-created post Earle will be assigned to special projects undertaken by the company. He will directly report to James Conkling, president of Columbia, and to Lieberson. Part of his duties is to be to coordinate all inter-departmental activities and serve as liaison between executive offices and all other divisions of the company.

Earle has been associated with the advertising and sales promotion departments of Columbia for the past 8 years. Appointed assistant advertising manager in 1949, he was in charge of national and cooperative advertising as well as radio and television promotion. Earle was named advertising manager in 1950.

Townshend, who now will handle both advertising and sales promotion, joined Columbia in 1951.

Meyerson Forms Low Priced Label

NEW YORK—Jack W. Meyerson, veteran of the music and record industry, has formed Plymouth Records, a new low priced label. Starting with over 50 LP classical titles, each priced at $1.49 for the 10" and $1.89 for the 12", the Plymouth label is offered exclusively to only one record account in the city. Meyerson, who is in general manager, said, "The founding of this new label is in keeping with the current trend towards lower prices for 78 RPM classical records.

Dealers, Plymouth offers advantages that have never before been granted by any record company."
Looking for My Baby
The Ravens
8200

Trouble in Mind
Dinah Washington
8269

Be Anything
(Wut Be Mine)
Winnie Brown
8270

Tell Me Why
b/w
Wheele of Fortune
Dinah Washington
8267

New Releases

Goomp Blues
b/w
One Night Blues
Johnny Otis & Orchestra
8273

Hey, Hey
b/w
Walkin' the Lonesome Road
Big Bill Broonzy
8271

Sequel
b/w
I'll Always Be In Love With You
Paul Quinichette
8272

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

5-10-15 Hours
Ruth Brown (Atlantic)

Heavenly Father
Edna McGriff (Jubilee)

Trouble in Mind
Dinah Washington (Mercury)

Wheele of Fortune
Sunny Gale & Eddie Wilcox (Derby)

That's What You're Doing to Me
The Dominoes (Federal)

Looking for My Baby
Ravens
(Mercury)

Wheel of Fortune
Kay Starr
(Coef)

Sunny Gale & Eddie Wilcox (Derby)

I Didn't Sleep a Wink
Arthur Prysock
(Decca)

Night Train
J. Forest
(United)

Mellow Blues
Sonny Wilcox
(King)

Night Train
J. Forest
(United)

Mellow Blues
Sonny Thompson
(Buddy)

Night Train
J. Forest
(United)

The Cash Box, Music
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April 12, 1952

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!
SINGIN’ IN THE RAIN — MGM began its big push on the "Singin’ In The Rain" album last week, inviting DJs and dealers to see the film, and announcing several gimmicks to aid in the promotion of the disks from the score. Dick Cowitt of Sanford Distributing, MGM distributor in New York, personally gave copies of the album to local disk jockeys with the help of a lovely model dressed in an abbreviated costume with raincoat. At the top, the "Singin’ In The Rain" gal is pictured with Jack Lacey at WINS; next with Jerry Marshall, WNEW; then comes Bob White, WMCA; and finally she is shown protecting Sid Parses and Bob Austin, of The Cash Box staff, from the rain which might shower down on them in their office.

3 BIG MODERN HITS!

"COLD CHILLS ALL OVER ME"
John Lee Hooker
MODERN #862

"THE WIND IS BLOWING"
Jimmy Witherspoon
MODERN #857

"RAMBLIN’ ON MY MIND"
Boyd Gilmore
MODERN #860

Please mention THE CASH BOX when answering ads—it proves you’re a real coin machine man!
"DEAREST MOTHER" (2:42)
"HAPPY BIRTHDAY TO YOU" (2:57)
Paul Monday (Pecoek 1569)

A slow sentimental item hitting the mark for Mother's Day is warmly projected by Paul Monday. Monday accompanies himself on the keyboard and his double throb gives the number. The sincere number makes this a solid contender for the holiday sales. The under portion is a solid backing by the artist puts over potently. He is assisted in polished manner by the instrumentalists.

"LOUISIANA HOP" (2:28)
"Crying With the Rising Sun" (3:00)
Pete "Guitar" Lewis (Federal 12066)

A fast jump, written by Pete "Guitar" Lewis is belted out by the instrumentalists making as he brings out news sounds on his terrific guitar. Lewis and an exciting arrangement make a bouncy hit. The lower lid is a slow item that Pete Lewis chants in his raucous voice. Pete's guitar work and solid backing by the ork help bring in a pleasant end. Ops should take a peek.

"I COULD WRITE A BOOK" (2:42)
"Carioca" (2:39)
Kai Winding All Stars (Seven)

The Kai Winding All Stars come up with their version of the current revival of the "Fal Joe" hit. The All Stars combo adaptation is a slow, soft, easy number with a very solid ending. The under portion is a solid departure by the instrumentalists a treatment of a latin tempo ending. As on the top deck, the Winding trombone helps make this a sock dish. Ops have two listenable sides.

"WORLD PRAYER" (2:40)
"How Far Am I From Canaan" (2:50)
Original Five Blind Boys (Pecoek)

A slow spiritual is dramatically executed by the Original Five Blind Boys in motion by Archie Brownlee as the lead vocalist, and his singing is potent. Rev. Sam Lewis reads a prayer into the etching. The total effect is inspirational and sobering— and it comes out as a solid side. Lower end is an exciting wildish jubilee number that the artists render forcefully. Brownlee and Perrel Perkins lead the group in making this a contagious recording. Ops have two good sides here.

"BE ANYTHING?" (3:04)
"Red Sails In The Sunset" (3:17)
The Keys (Aladdin 3127)

A current pop tune that is making noise throughout the country is given a ride around the wax by the Keys. An interesting arrangement is run through pleasingly by the group, as they back the lead singer. The driving bass and mellow chanting helps make this a solid end. A flip side is another slow ode on which the Five Keys do a grand job. Ops should show interest in these etchings.

"HOPE, SKIP, AND JUMP" (2:40)
"PLEASE, MR. SUN" (2:49)
Lynn Hope & Orchestra (Aladdin 3128)

Lynn Hope:
A dynamic, driving number is taken for a rollicking ride around the wax by Lynn Hope and his orchestra. Titled, "Hope, Skip, And Jump," the exciting tune is treated to a rhythmic arrangement that the organ socks out as they give a grade A exhibition of musical leadership. Lynn Hope is wild on the sax as he sends the musical notes spinning through the orchestra. Hope's straight saxophone and the musical backdrop provided by the ork makes this a top notch effort. The etching is sure to explode into a top money maker and ops should waste no time in placing this top selling portion is a solid instrumental arrangement of the Five Keys. As on the first side, the terrific saxing of Hope and the expert accompaniment by the Hope group makes this a deck with strong possibilities. However, we look for the upper plate to break first and fast and ops get with it immediately.

"I'M GONNA PLAY THE HONKY TONKS" (2:41)
"MY SEARCH IS OVER" (2:44)
Marie Adams (Pecoek—Available on 45 rpm)

Strong voiced Marie Adams belts out a slow blues with much feeling as she beat the beat with fast lyrics. Bill Harvey's Band backs Marie solidly as they give the expressive arrangement a sock coverage. Flip is a slow bounce dramatically delivered by Marie Adams and again potently backed by the Harvey ork. Ops should get with this one pronto.

"WADING THROUGH BLOOD AND WATER" (2:44)
"WHAT ARE THEY DOING IN HEAVEN TODAY" (2:53)
Dixie Humming Birds (Pecoek 1594—Available on 45 rpm)

The Dixie Humming Birds chant a slow religious number softly and smoothly. The vocal becomes shouty as the beat becomes faster and rhythm. Ira Tucker does a grand job with the lead. The under lid is a slow uninspirational item with Paul Owens doing the lead while dramatically assisted by the Humming Birds. Ops should listen.

"GONNA WALK THOSE GOLDEN STAIRS" (2:15)
"WHO CAN HE BET?" (2:35)
The Jordanares (Amber 20467; 47-4607)

A rhythmic rocking spiritual is bunged out in uninhibited fashion by the Jordanares as they harmonize with rolling abandon. The deep voiced lead does a top flight job and is correspondingly supported by the remainder of the group. The under side is a slow tune that is given the same A-1 treatment. Ops with the right locations could cash in with these two halves.

"LOST TIME" (2:40)
"Down Home Jump" (2:52)
Emsie Hawkins King 4522

A moderate bound is given a hot treatment by Emsie Hawkins and his orchestra. The arrangement features lots of brass and spoils the trumpets in a solid strong. Lou Elliott handles the cutest lyrics zestfully, and together the vocalist and ork bring in a listenable deck. Flip is an instrumental arrangement of a driving item that showcases Hawkins' soaring trumpet. Ops will like both sides.

"WAITIN' IN VAIN" (2:55)
"TIME AFTER TIME" (2:40)
Little Miss Cornshucks and Her All Stars (Aladdin 3126)

Little Miss Cornshucks gives a very polished performance of a slow blues as she and her All Stars sell a pretty tune. Miss Cornshucks mellow handling of the cute lyrics is solidly backed by the instrumentalists. The under deck is a similar tune tastefully arranged and dramatically projected by the artist. We think the top plate could break and advise ops to listen.
"Hambone" as swingy and hip a little nifty, to come our way in many a moon, looks good for both publishers and writers. Red Saunders and Leon Washington, Jr., the Saunders band doing the Okeh backing on the original, a little by eight, young men used on the platter are Chicago Town-agers, schooled by both Red and one of the boys' father, Ted Watson, theatrical critic for The Pittsburgh Courier, doing his own job of tabulating votes for his sheet's "Stage Popularity" contest. Illinois Jacquet blowing like wild now that he is in the big package along with Frankie Laine and Patti Page, ... Jullinose Jackson (he prefers to be called Benjamin Jackson); Maxine Sullivan; The Wonderful Clovers and Mr. Dusty Fletcher did a cock-crow week at Philadelphia's famed Earle.

Arthur Prisco can get you coming or going. Not really the lead a good singer, but the boy can cut your wig right nice too. Arthur owns a popular tenorukol in Brooklyn. This is smart. With this business being one of "Today's" most sensational and "Tomorrow's" most exciting, nobody has every heard of you, its wise to have a little business of your own to fall back on. The Great Atlantic and Pacific Grocery Co. has a funny way of never having heard of you, when you are without funds. ... Lionel Hampton at Cleveland's Town Casino, to be followed by Louis Armstrong, Lee Magid, member of the 'Brass' at Savoy sends a note to Varetta Dillard, this I will report on a later column. ... Don Robey getting big in the religious market with his Peacock label. ... For a fast back take a ride on that terrific "Blue Coburne" on Checker.

The new one by the now writing team of Weis and Benjamin, "I May Hate Myself In The Morning," has all of the plaintive protest of a sweet young thing just at the moment before the lights went out. Tune is nice and has all of the rich sweetness that the boys always breath into their work. ... Gene Emerald, on KRIT in Des Moines, adds much to his record spinning by playing the guitar and singing. His shows stick mostly to pops and standards. ... Natty Dominique, an old timer at java, has for the past years been red-capping at the Midway Airport in Chicago, and is now gathering a band composed of Jus'гоэе Red Saunders and Leon Washington, Jr., and is now gathering a group of Pickens Hotel lounge. Format includes interviewing celeb. and playing some records. ... Little Dunna Hightower, on Decca has done in good fashion "Honest and Truly," same tune has been spotted smartly by Lion Music Corp. with The Ink Spots and Guy Lombardo for the pop trade. ... While Roland Johnson is beaming it to Country and Western buyers.

Bill Nielsen wires from Bermuda about the weather and of course Columbia records. Ted Miller, the busiest man in town, sometimes gets confused as to which station to go to next. He's only on four per day. And what a swell guy. ... Floyd Hunt and Lee Eklund report their Premium Music Corp. is doing well and for music publishers this ain't so easy these days. ... Hal Tate doing a good job on his Sunday afternoon WRBB-TV show. His Hooper is steadily getting a name and is doing a lot of good due to the really good show that Hal is putting on. Jack Garland, has lost all of his hair, as well as a neat touch in writing spirited and highly informative material for the publicity dept. of Balaban and Katz Theaters. ... Jack Goodwin, of Sam Fox's Chicago office is one hard working man. Known on Randolph St. as a member of the old line of song pluggers, he is welcomed in all studios and by all deejays. ... Sixie Dowell, of Hal Kemp fame, off for a month's auto trip to the west coast. ... And yours truly off to Detroit and principally a visit to the Flame Club.

Dixie Humming Birds
2 GREAT SPIRITUALS

"Wading Through Blood and Water"

"What Are They Doing In Heaven Today"

SPRITUALS
With Feelings

BOUGIE - OOGIE

78 rpm 6869 • 45 rpm 4-6869

a product of Columbia Records, Inc.

"It's What's In THE CASH BOX That Counts"
Sinatra And Cole Take Their Q

NEW YORK—Two visiting dignitaries of the music world showed up at Robert Q. Lewis' program one night last week. They were Frank Sinatra, currently starring in both the film and the stage show at the Paramount, and Nat "King" Cole, engaged in TV work and theater dates in the New York area. Sinatra is currently strong with "I Hear A Rhapsody" while Cole is hitting it up with "Easter Sunday Morning".

3 FOR THE MONEY!!
(A PRAYER FOR LOVE)

"HEAVENLY FATHER"
by EDNA McGRIFF
with Buddy Lucas
JUBILEE 5073 (45 x 5073)

FILLING THE TILL
SONNY (The Orioles) TIL

"PROUD OF YOU"
JUBILEE 5076 (45 x 5076)

FAST RISING HIT
BUDDY LUCAS Orch.

"EMBRACEABLE YOU"
JUBILEE 5075 (45 x 5075)

HITTING THE CHARTS

JIMMY ROGERS'
"BACK DOOR FRIEND"
(CHESS #1506)

DON'T PASS THIS UP!
Savoy 2659
VARETTA DILLARD
"PLEASE TELL ME WHY"
SAVOY RECORD CO. INC.
38 Market St.
Newark, N. J.

3 HITS!

'5-10-15 HOURS'
RUTH BROWN
No. 962

'ONE MINT JULEP'
THE CLOVERS
No. 963

'SWEET SIXTEEN'
JOE TURNER
No. 960

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WURLITZER SERIES
FIFTEEN HUNDRED

O'CONNOR DISTRIBUTORS, INC.
2320 W. MAIN STREET
RICHMOND, VIRGINIA

WURLITZER SERIES
FIFTEEN HUNDRED

CENTURY MUSIC DISTRIBUTORS
1221-23 MAIN ST.
BUFFALO, N. Y.

FOUR NEW PHONOGRAPH
TO PLAY OVER 100 SELECTIONS

ONLY PHONOGRAPH
TO PLAY 45 AND 78
RPM RECORDS MIXED

WURLITZER SERIES
FIFTEEN HUNDRED

IT'S HERE NOW

WURLITZER SERIES
FIFTEEN HUNDRED

CENTURY MUSIC DISTRIBUTORS
1221-23 MAIN ST.
BUFFALO, N. Y.
COLUMBIA RELEASES BEIDERBECKE STORY IN GOLDEN ERA SERIES

NEW YORK — Columbia Records announced last week the release of the Bix Beiderbecke story in a new Golden Era record series.

The story was released on Columbia's old Okeh label, and it is now presented in three volumes, each containing twelve sides, that trace Beiderbecke's brief recording career. The cornet virtuoso made his first recording in 1923 and was dead two years later, at the age of 28.

Bix, who played the cornet when still only a child, got his first taste of jazz in Chicago's South Side in 1921 while attending military academy. Two years later he left the Academy and landed a steady job with a group of older youngsters at a Hamilton, Ohio, roadhouse. This marked the debut of the Wolverines. When the Wolverines broke up in 1925, Bix joined Charlie Straight's band in Chicago, where he could once more hear the great Negro musicians who were pouring into town. That same year, Bix joined Frank Trumbauer's band in St. Louis. Tram encouraged young Beiderbecke, helped him with the technical side of music, and still more important, helped steer the impractical Bix into the two sets paying big bands of the time—the Goldkette and Paul Whiteman ensembles.

Similarly, Columbia's authority on jazz, says of the cornetist, “There is always a reserved quality Bix's cornet sound as though he never quite lets himself go all out emotionally. He was one of the most exciting musicians who ever lived."

Okum Lectures

RUTHERFORD, N. J. — Henry Okum was the guest speaker on March 21st at Fairleigh Dickinson Junior College, this city. The theme of Okum's talk to the students was “Record promotion and the duties of an advance man with a musical unit.”

Standard Songs are MONEY MAKERS!

“DANCING WITH TEARS IN MY EYES”

MANTOVANI—London

“TONY BAYVAR—RCA Victor

RALPH FLANAGAN—RCA Victor

Pub. by: M. WIDMARK & SON

MUSIC PUBLISHERS HOLDING CORP.

NEW YORK, N. Y.

Breaking Wide Open—

A Great Religious Record by The DIXIE-AIRS

“The GOVERNOR” and

“BLOOD STAINED BANNER”

PHILADELPHIA — The Song Writers Association of Philadelphia (SWAP) returned James E. Myers, head of Myers Music and Len Publications to its presidency this week. SWAP was founded in 1948 by Myers, Frank Capano and a group of the town's tune smiths and publishers to bring them together on a solid basis and for their mutual benefit.

Other offices elected for the new year are: Robert Thomas, “Duke” Morgan, Gus Braun, and Ann Tumolo, vice presidents in that order; Haines James, executive secretary; Florence Mos, recording secretary; Johnny Richards, treasurer; and Ted D'Orazio, sergeant-at-arms. Board members elected are: Dr. Louis Menaker, chairman; Len McCall, Ali Alberts, Billy Uhr, Doner Brown, Marty Spoor, Cecil Dunlap, and Jean Roj.

New Cajun Tune Sweeps Cleveland; It's Richard Hayes' “Junco Partner”

CLEVELAND, OHIO—A new tune was sweeping this city last week, replacing all the current favorites. It's “Junco Partner” sung by Richard Hayes and put out on the Mercury label.

Introduced on a dub by Bill Randle, before the record was even released, the number has drawn such tremendous response that Mercury is going all out on it.

The waxing was supervised by Bobby Shad, Mercury's R & B head, who last year cut the same tune when he headed his own label, Sittin' In. At that time it was done by James Waynes.

“Junco Partner” is a Cajun folk song, coming out of the bayous of Louisiana.

Art Talmadge, vp of Mercury, said that 100,000 copies of the lyrics are being printed to be sent to disk jockeys so that they may in turn send them to their listeners. A contest may also be held, the winner being the one who can best translate the Cajun idiom, in which the number is sung.

Mercury has been experimenting with Richard Hayes' style for several months now and a couple of times he almost hit the top with a disk. The new one, however, is expected to put him up there in the upper ranks.

Tate Publishes First Chicago TV Directory

CHICAGO—After six months of research, Hal Tate Productions, Chicago TV package firm, published on April 1st Chicago's first television directory. A two-sided telephone card entitled “Tate's Chicago TV Directory” contains names, addresses and telephone numbers of all firms connected with the television industry in Chicago. The phone card was distributed at the National Association of Radio and Television Broadcasters Convention at the Conrad Hilton Hotel on April 1st. Hal Tate, president of the package firm, says he printed the directory semi-annually. Extra copies will be available at the Tate firm's home office, 831 North Dearborn Avenue.

Categories in the TV phone card include stations, station representatives, package producers, trade papers, Chicago TV editors, music publishers, recording companies, television set manufacturers, film distributors—all told there are over twenty categories.

Walt Ditton, creator of “Fan Fare,” syndicated in the Chicago Daily News and hundreds of other papers in the United States by the National Newspaper Syndicate, made two original drawings exclusively for “Tate's Chicago TV Directory.”

Myers Reecteded SWAP Prexy

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“IT'S WHAT'S IN THE CASH BOX THAT COUNTS”

NEW EYE APPEAL

WURLITZER SERIES FIFTEEN HUNDRED

PLAYS MORE THAN 100 SELECTIONS

PLAYS 45 AND 78 RPM RECORDS MIXED

The Wurlitzer Magic Brain in action

BILOTTA DISTRIBUTING CO.

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ALBANY, N. Y.

224 N. MAIN ST.

NEWARK, N. Y.

821 S. SALINA ST.

SYRACUSE, N. Y.

NEWS that's UP-TO-THE-MINUTE REVIEWS OF THE LATEST RECORDS CHARTS compiled EVERY WEEK ADS from LEADING RECORD FIRMS, ARTISTS and PUBLISHERS Every Week In THE CASH BOX ALL FOR ONLY $15. PER YEAR

12, Enclosed Our Check Please send Us A Bill

FIRM NAME

ADDRESS

CITY... ZONE... STATE...

Individual's Name

"IT'S WHAT'S IN THE CASH BOX THAT COUNTS"
Dewey Phillips, long-time record spinner at WDBQ in Memphis, met with another accident recently and is confined to McKinney Hospital for a possible two month stay. Two broken legs and other injuries will keep him there. However, a line has been installed between the hospital and his home so that he might listen to his own music from his bed immediately.

WSM is receiving a lot of unexpected mail complimenting "Grand Ole Opry" artistes on their appearing on "Kate Smith's Evening Hour" (NBC-TV) of March 29th. Nearly every letter queries "When is "Grand Ole Opry" going on network TV every Sunday?" Looks as if there's ample evidence here that country music is here to stay.

Hank Williams, Roy Acuff, The Carter Sisters, and The Luke of Paduah were the headliners of the show.

The Palmetto State Quarreler is in its fifty year of live shows from WFBC in Greenville, S. C. Station reports their six weekly broadcasts enjoy top listener reaction. Programs are all made up of carved songs.

Ben Bearden is leading The Rhythm Harmonizers in their two daily appearances on KNOE in Monroe, La. Group also holds top spot on stations "Saturday Night Jamboree." While their name suggests a music group, they are the attendants of a Saturday Night Jamboree.

"Friday Frolle" is the result of combining WSM's Friday country shows into their seven to nine thirty PM slot. Although show has been on the air for several weeks with parts transcribed, it is now being staged live with an audience participating. "Friday Frolle" is quickly taking its place as an audience headliner along with the Saturday afternoon studio shows and Saturday night's "Grand Ole Opry."

WTFP in Raleigh, N. C., a 50,000 watt NBC outlet, has added twenty-five minutes daily to its Saturday night "Hillbilly Jakebox" show. Times are now 6:20 to 6:45 daily and 6:20 to 7:20 on Saturday.

Jerry Byrd (Mercury) is in the process of recording another album featuring his steel guitar work. Mercury's exec, Dee Kilpatrick, is doing the supervision.

Carl Smith (Columbia) is back at work following two weeks of virus infection. Carl's first release (Decca) is staggered at home from the same illness while Red Foley (Decca) is still hospitalized.

Pat Cook, A. J. of KRTL in St. Louis has two and a half hours per day of country and western records. Cook also hosts Saturday night's WIL from New Lindy Hall in East St. Louis. This hour is split half records and half with live music. The Rhythm Harmonizers are his Saturday night show.

"Saturday Morning Hymn Time" in the 6:00 to 6:45 spot has been added to Frank Raymond's d. j. duties at WDVA in Danville, Va. During the week "Country Classics" is heard on records, changing to new music 6:45 AM on the "Virginia-Carolina Farm Hour."

WTAQ in Worcester, Mass., is following the swing to country and western music with the scheduling of shows in that category immediately. Station is badly in need of records for this field according to A. J. Brisette, Program-Production Manager.

"Yodelin' Bob Lewis" has been doing his shows carried by KRNQ in San Bernardino, Calif., from the San Bernardino National Orange Show. Spade Cooley performed from the same spot for two days.

Al Rogers (M-G-M) recently left his duties in Amarillo, Texas, to accept AM and TV time there. A 50,000 watt WOAI. Response to his first WOAI programs has been very big.

Nina to Spike Hogan's name listed in second place in one of the nation's disc jockey polls. Spike holds forth from Seattle's KXA with country and western records nightly.

In addition to his d. j. duties at KMAC in San Antonio, Charlie Walker, also manages one of cities largest nighteries, "The Barn." Country and western talent is featured. Charlie is glad to be from any names coming that way for booking.

WIEL in Elizabethtown, Ky., have live broadcasts on week ends by the Doe Run Valley Boys and Katie Lee & Paul Decker. Latter are gospel singers. Both groups are in the regular rotation of the station.

"Mesquite" Jerry Johnson is in his fifth year at WTWN in Saint Johnsbury, Vermont. His daily show, "Western Jamboree," was recently contracted for by a local furniture concern.
FULL SPEED AHEAD

HOLLYWOOD—You'll be taking in plenty of "Diesel Smoke" from now on, with the Johnstone-Montei published tune off to a high-rolling start with a batch of records by top artists in the folk field, including RCA-Victor's "Sons of the Pioneers," who will soon gather here around a diesel fire. As the wheel is Cal Martin, a truck driver and member in good standing of the Teamsters' Union who penned the song in between runs. Other artists already out on the road are Doyle O'Day via Intro, Burl Ives for Decca andBilly Strange for Capitol.

Tops In Their Field

Victor's "Operation Impact" Sports Vaughn Monroe Disk

NEW YORK—RCA Victor utilized for the first time a new promotion campaign known as "Operation Impact," on its Vaughn Monroe release of "Lady Love" coupled with "Idaho State Fair," which not only combined the efforts of RCA Victor's New York Sales, Advertising and A & R Departments and RCA distribution, but also included the cooperative aid of both music publishers represented on the recording.

"Operation Impact" was designed by RCA Victor in conjunction with music publishing houses and utilized over a dozen various exploitation-sale stunts, each of which in the past was partly responsible in helping a dozen or more recent best selling rec-

NEW YORK—Two RCA Victor artists, tops in their respective fields, get together. Perry Como is shown with Hank Snow on Perry's TV show last week. Hank has a new hit in "The Gold Rush Is Over" while Perry is just out with "One Little Candle."
<table>
<thead>
<tr>
<th>Location</th>
<th>Top Tracks</th>
</tr>
</thead>
</table>
| New York, N.Y. | 1. *Wheel of Fortune* (Kay Starr)  
2. *Blue Tango* (Lorey Anderson)  
3. *Blacksmith Blues* (Elle Mae Morse)  
4. Please, Mr. Sun (Johnny Ray)  
5. *Anytime* (Eddie Fisher)  
6. *Tell Me Why* (Four Acres)  
7. *I'll Walk Alone* (Don Cornell)  
8. *Anytime* (Eddie Fisher)  
9. Gandy Dancers' Ball (Frankie Laine)  
10. *Perfidia* (Four Acres) |
| Chicago, Ill.  | 1. *Blacksmith Blues* (Elle Mae Morse)  
2. *Blue Tango* (Lorey Anderson)  
3. *Wheel of Fortune* (Bobby Wayne)  
4. I'll Walk Alone (Don Cornell)  
5. *Anytime* (Eddie Fisher)  
6. *Tell Me Why* (Four Acres)  
7. *I'll Walk Why* (Four Acres)  
8. *Anytime* (Eddie Fisher)  
9. *Hambo* (Laine-Stafford)  
10. At Last (Kay Anthony) |
| Los Angeles, Calif. | 1. *Wheel of Fortune* (Kay Starr)  
2. *Blue Tango* (Lorey Anderson)  
3. *I'll Walk Alone* (Don Cornell)  
4. *Anytime* (Eddie Fisher)  
5. *Tell Me Why* (Four Acres)  
6. *I'll Walk Why* (Four Acres)  
7. *Blacksmith Blues* (Elle Mae Morse)  
8. *Anytime* (Eddie Fisher)  
9. *Hambo* (Laine-Stafford)  
10. *Bermuda* (Bell Sisters) |
| Savannah, Ga.  | 1. *Cry* (Johnny Ray)  
2. *Tell Me Why* (Four Acres)  
3. *Wheel of Fortune* (Kay Starr)  
4. *Anytime* (Eddie Fisher)  
5. *Bermuda* (Bell Sisters)  
6. *At Last* (Ray Anthony)  
7. *Blue Tango* (Hugo Winterhalter)  
8. *Please, Mr. Sun* (Johnny Ray)  
9. *Stolen Love* (Fats Ray)  
10. Jealousy (Frankie Laine) |
| Opelousas, La. | 1. *Wheel of Fortune* (Kay Starr)  
2. *Cry* (Johnny Ray)  
3. *Please, Mr. Sun* (Johnny Ray)  
4. *Tell Me Why* (Four Acres)  
5. *Blue Tango* (Lorey Anderson)  
6. *Blacksmith Blues* (Elle Mae Morse)  
7. *Gandy Dancers' Ball* (Frankie Laine)  
8. *When I Take My Sugar To Tea* (Billy May) |
| Shooals, Ind.  | 1. *Wheel of Fortune* (Kay Starr)  
2. *Cry* (Johnny Ray)  
3. *Tell Me Why* (Four Acres)  
4. *Lillie White Cloud That Cried* (Johnny Ray)  
5. *Blacksmith Blues* (Elle Mae Morse)  
6. *Blacksmith Blues* (Elle Mae Morse)  
7. *Please, Mr. Sun* (Johnny Ray)  
8. *Blue Tango* (Lorey Anderson)  
9. Slow Poke (Pee Wee King) |
| St. Paul, Minn. | 1. *Wheel of Fortune* (Kay Starr)  
2. *Cry* (Johnny Ray)  
3. *Tell Me Why* (Four Acres)  
4. *Anytime* (Eddie Fisher)  
5. *Lillie White Cloud That Cried* (Johnny Ray)  
6. *Blue Tango* (Lorey Anderson)  
7. *Please, Mr. Sun* (Johnny Ray)  
8. *Blue Tango* (Lorey Anderson)  
9. Slow Poke (Pee Wee King)  
10. Dance Me Loose (Arthur Godfrey) |
| Denver, Colo.  | 1. *Cry* (Johnny Ray)  
2. *Tell Me Why* (Four Acres)  
3. *Anytime* (Eddie Fisher)  
4. *Lillie White Cloud That Cried* (Johnny Ray)  
5. *Tiger Rag* (Les Paul & Mary Ford)  
6. *Wheel of Fortune* (Kay Starr)  
7. *Please, Mr. Sun* (Johnny Ray)  
8. *Blue Tango* (Lorey Anderson)  
9. *Blacksmith Blues* (Elle Mae Morse)  
10. *Perfidia* (Four Acres) |
| Oklahoma, Okla. | 1. *Cry* (Johnny Ray)  
2. *Tell Me Why* (Four Acres)  
3. *Wheel of Fortune* (Kay Starr)  
4. *Lillie White Cloud That Cried* (Johnny Ray)  
5. *Tiger Rag* (Les Paul & Mary Ford)  
6. *Shimmy Boogie* (Stevie Kent)  
7. *Anytime* (Eddie Fisher)  
8. *I'm Gonna Cry Some More* (Pee Wee King)  
9. *Bermuda* (Bell Sisters)  
10. *Perfidia* (Four Acres) |
| Indianapolis, Ind. | 1. *Cry* (Johnny Ray)  
2. *Tell Me Why* (Four Acres)  
3. *Anytime* (Eddie Fisher)  
4. *Lillie White Cloud That Cried* (Johnny Ray)  
5. *Tiger Rag* (Les Paul & Mary Ford)  
6. *Shimmy Boogie* (Stevie Kent)  
7. *Anytime* (Eddie Fisher)  
8. *I'm Gonna Cry Some More* (Pee Wee King)  
9. *Blacksmith Blues* (Elle Mae Morse)  
10. *Perfidia* (Four Acres) |
| San Francisco, Calif. | 1. *Blacksmith Blues* (Elle Mae Morse)  
2. *Blue Tango* (Lorey Anderson)  
3. *Wheel of Fortune* (Bobby Wayne)  
4. *Perfidia* (Four Acres)  
5. *Tell Me Why* (Four Acres)  
6. *I'm Gonna Cry Some More* (Pee Wee King)  
7. *Anytime* (Eddie Fisher)  
8. *Hambo* (Laine-Stafford)  
9. *Blacksmith Blues* (Elle Mae Morse)  
10. *Little White Cloud That Cried* (Johnny Ray) |
| Dallas, Tex.  | 1. *Wheel of Fortune* (Kay Starr)  
2. *Be My Life's Companion* (Mills Brothers)  
3. *Blue Tango* (Lorey Anderson)  
4. *Perfidia* (Four Acres)  
5. *Tell Me Why* (Four Acres)  
6. *Hambo* (Laine-Stafford)  
7. *Blacksmith Blues* (Elle Mae Morse)  
8. *Anytime* (Eddie Fisher)  
9. *Hambo* (Laine-Stafford)  
10. *Bermuda* (Bell Sisters) |
| Portland, Ore. | 1. *Wheel of Fortune* (Kay Starr)  
2. *Cry* (Johnny Ray)  
3. *Tell Me Why* (Four Acres)  
4. *Blue Tango* (Lorey Anderson)  
5. *Anytime* (Eddie Fisher)  
6. *Blacksmith Blues* (Elle Mae Morse)  
7. *Perfidia* (Four Acres)  
8. *Please, Mr. Sun* (Johnny Ray)  
10. *Come What May* (Pee Wee King) |
MANUFACTURERS BUILDING BIGGER MONEymaking GAMES

Can’t Cut Price With Labor and Materials Costs at Highest Peak

In History: Develop Extensive Tests to Assure Trade Games That Will be Quickly Amortized and Bring Exceptionally Good Profit.

Leading Mfrs. Acclaimed as: “Finest Ever Built.”

WURLITZER ANNOUNCES 1500 LINE WITH FEATURES NEW TO INDUSTRY

Equipment On Display At All Distributors On "National Wurlitzer Days," April 6 and 7

CHICAGO—The problems faced by the leading manufacturers in this industry are many and varied. But the manufacturers, just a few weeks ago, in the drive to get the product to you, the people, at the right price, the distributors had to face some of the same problems. That's why the manufacturers, just as it isn't the fault of the manufacturers in any other industry in the nation, that a product that is produced by America's economy and that they, along with everyone else, must increase in order to meet the rising costs of production, is that... (Page 25)

NORTH TONAWANDA, N. Y.—"National Wurlitzer Days, April 6th and 7th, may long stand as milestones of forward thinking in the phonograph industry," predicted Ed Wurgler, sales manager. These were the dates that the new Wurlitzer Models 1500 and 1500 were shown to operators at distributors' showrooms across the country.

104 SELECTIONS—45 AND 78 RPM INTERMIXED

More than the usual number of surplies were in store for the thousands of operators who flocked to see the new Wurlitzer offerings. Among the many unique features incorporated in the Wurlitzer line was the fact that the new phonographs would play both sides of 52 records, offering a choice from among 104 selections.

Additionally, the newest and most significant feature is the so-called "WurlMagic Brain," incorporated in the Model 1500 phonograph, with its unique "60-day" or 80 R.P.M. seven inch records and 78 R.P.M. ten inch records intermixed, automatically with no mechanical adjustment whatever. This is the first time that such a device has been applied to any phonograph—coin operated or otherwise.

Simplified Selector

The Wurlitzer 1500 also offers a new simplified, high speed, fool proof record selector which is entirely new in the juke box business. Carrying the letters A,B,C,D in red blocks in its center, the selector panel is flanked by two rows of buttons running from 1 to 26. Pressure on a number and a letter, in sequence, selects the indicated tune from each of four selector panel matching the letters and containing several buttons identical to those on the buttons. Errors in selection are cut to a minimum since either the letter or the number, whichever is pushed first, locks down until the selector combination has been completed, thereafter upon the selection is registered.

Ultimate Development

In describing the new phonograph in detail, Ed Wurgler cited as the principle reason for the company's choice of 104 selections, "We did not pick this particular number of selections in order to be able to offer just a few more tunes than other phonographs." He said, "104 has a very important bearing in conjunction with designing the mechanical and electrical portions of our phonograph to enable them to do all of the things we feel would make the most money for the operator. By adding more four selections, it was possible for us to even up our selector and to handle our electrical system so that our new wall box Model 5294 would have the ability of operating by the push of a single button rather than by a combination of buttons and numbers. This single button remote selection on the wall box, used with a 100 or more selection phonograph, is another exclusive with Wurlitzer."

"We are proud," Wurgler stated, "of the Wurlitzer 1500 series and recognizes it as the ultimate development from all our years of know-how in the phonograph field. We talk with hundreds of the operators across the country and what they felt they needed in a phonograph, and incorporated every practical idea into this new line."

Single Button Wall Box Selector

In addition to the 1500 series, Wurlitzer displayed the new 104 selection wall box (designated 5294) which has incorporated novel and attractive features originally developed in the previous 24 and 28 selection design wall boxes which have proven satisfactory in operation. The box itself is contained in a streamlined metal casing with a high-contrast finish on top, bottom and sides. The forward facing is molded plexiglass with a curved transparent window. Flanking each side of the window, and making a total of 26 unnumbered buttons and directly below four small levers which, when swung sideways, move the title strip like pages in a book. The patron simply selects the button opposite the tune he desires to hear, and after depositing his money, presses it to play the tune.

The wall box which has a coin entry and coin retractor at the top, incorporates an accumulator which registers a few cents for the operator upon the order of the wall box and transmitted to the selector by means of wire. The entire system was hailed by operators as another of the greatest forward steps made in the phonograph industry in recent years.

Modemized Cabinet Styling

As has been Wurlitzer's practice in the past, the Model 1500 is encased in a beautifully grained, rubberized walnut cabinet. The changer section with its twin cabinet sections, in the playing arm stand, and eye-appealing background is fully visible through the curved plexiglass dome. Immediately below this section are four title strip panels which are of the same design and permit easy changing of the title strips for one of any number of records. These strips flank the selector panel containing the lettered and numbered buttons. This complete unit is removable for service purposes only by taking out four screws and removing four multi-prong plugs which connect it to the selector mechanism.

The speaker grille section is of entire new design. The background of red and gold aluminum covers the entire speaker and its flange. This unit extends across the entire cabinet front, giving greater total range than ever before from a coin operated phonograph. A massive grille, with a large... (Continued on Page 28)

(Copyright, 1952, by the American Newspaper Publishers Association.)
Alert Pennsylvania Ops


Taran's Jax Office Adds Marjenhoff To Sales Service

JACKSONVILLE, FLA. — Herb Gorman, manager of Taran Distributing, Inc., this city, reports that his firm has added Alex Marjenhoff to its staff as a road salesman.

Marjenhoff comes to Taran with a long background of effective service in the coin machine field. Before World War II Alex was associated with the AMI distributing firm in this area. After the war he conducted an operation in Jacksonville, and is one of the most respected and well thought of coinmen here. Alex will call on the operators in the northern and western part of Florida and in the southern part of Georgia.

Gorman, who has held the position of manager of the Jax office of the Taran firm since 1945, is most enthusiastic about business at this time. "Sales have been exceptionally good on AMI phonographs, United 'Six Player Shuffle Alleys,' and the Gottlieb pin game 'Hit N Run,' as well as used equipment" reported Gorman.

Gorman concludes with a fine compliment to The Cash Box. "I can certainly say one thing about The Cash Box—that it is certainly the operator's 'Bible' as the information about the various games and music equipment is a very big help," he states.

We Told You So!!

Martin G. Mehen of Pacific Vendors, Camp Cooke, Calif., writes:

"Enclosed is our check for a one year subscription to 'The Cash Box'.

"WE THOUGHT WE COULD DO WITHOUT IT—BUT WE WERE WRONG!"

'THE CASH BOX' IS A MUST!

FOR ALL IN THE COIN MACHINE INDUSTRY

• OPERATORS • JOBBERS • DISTRIBUTORS
• MANUFACTURERS • ALLIED INDUSTRIES

Weekly Features:

• Confidential Price Lists Of All Equipment as Quoted For Sale
• Real Life, Pertinent, Educational Editorials
• News
• Advertisements of Leading Firms
• Music Charts and Reviews
• Breasy Intimate Chatter Columns

ALL FOR ONLY $15. PER YEAR

(52 ISSUES)

THE CASH BOX
26 West 47th St., New York 19, N. Y.

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

FIRM NAME

ADDRESS

CITY . . . . . ZONE . . . . . STATE

Individual's Name

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

The best rule of thumb for any music operator rests firmly on this question: “How fast will it pay back my investment and get me off the nut?” The nation-wide swing to A M I Model "D" indicates that music operators today give more and more thought to this basic rule.

AMI Incorporated

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

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

FREEX PLAY GAMES

Ballroom — Build Up — Catalina
Cleopatra — Contact — Cover Girl
Marvel — Fireball
Fast Ball — Hammer — Haunted
Bonanza — Mah Jong — Manhattan
Monopoly — Nevada — Opportunity
Trapeze — Step Up — Thrill
Tropicana — Wisconsin

Baby Face — Beach Club — Bermuda — Bonita
Cinderella — Carnival — Gems — Game Award
Lady Robin — Heidi
Honors — Wall League
Horse Race — Baseball
Seminole — Shootout

Alice in Wonderland — All Bats — Backwoods — Big Wheel
Jamboree — Jet 21 — Gold — Iron Heart

Punchy Conductor, $49.50

Serenade, $395.00

Bows, $59.50

Pistols, $500.00

THE GREATEST MONEY MAKER OF ALL TIME

WURLITZER SERIES

FIFTEEN HUNDRED

Plays more than 100 Selections

Plays 45 and 78 RPM records mixed

See the Wurlimagic Brain in action

ANGOTT DISTRIBUTING COMPANY, Inc.

2616 Puritan Avenue
DETROIT, MICHIGAN

THE CASH BOX

Page 28
April 12, 1952

LATE FREE PLAY GAMES

Black Gold... $49.50
Bowling Charm... $49.50
Belltows & Bows... $69.50
Bunco... $99.50
Champion Spider... $79.50
Century... $99.50
Country... $99.50
Football... $69.50
Fighting Irish... $99.50
Frisbee... $99.50
Floating Power... $49.50
Gamesters... $99.50
Glamor... $109.50
Hunting... $109.50
Happy Go Lucky... $169.50
Jack & Jill... $99.50
King Pin... $129.50
King Arthur... $129.50
Lucky Friday... $89.50
Lucky Ladies... $109.50
Nags... $295.00

DUFFY

LUCAS

ERWIN

PHONOGRAPHIC

YOUR CHOICE $25.00 EACH

Natty, Wurlitzer—Valuable To You for Parties

Colonels — Majors

$400.00 Nickel

$1,000.00 Quarter

Shoe-Shine

$100.00 Dime

$300.00 Nickel

$375.00 Quarter

$600.00 Dime

$675.00 Quarter

$150.00 Dime

$175.00 Quarter

$100.00 Dime

$125.00 Quarter

$375.00 Half

$400.00 Dollar

$1,000.00 Half

$1,050.00 Dollar

Distributors in Kentucky, Indiana, Southern Ohio

SOUTHERN AUTOMATIC MUSIC COMPANY, INC.

ESTABLISHED 1923

175 S. Brook Street, Alexandria, Ky.

3011 S. Merame Avenue, Ft. Wayne, Ind.

129 W. North St., Indianapolis, Ind.

MOMEYBUILDING

Moneymaking Games

(Continued from Page 26, Col. 1)

meeting the operators' demand for dome chutes on all games and even wherever possible suggesting a more equitable percentage commission basis, so that the operator will be assured of a better intake and a surer profit every time.

(As has appeared in editorials in The Cash Box many, many times in the past years, it isn't the price of the game, but rather, how quickly the game can pay for itself, and then earn a decent return on the operator's investment. Any operator will pay $1,000 for any game if he can be assured that this game will be paid off in just...)

CABLE, 4 Conductor, for any 3-wire system.

CABLE, 3 Conductor. Per ft. 4¢

SEEBURG HIDEAWAY UNITS, Metal, 4-246M.

READY FOR

SEEBURG 5¢ WIRELESS

WALL BOXES, $7.95

W. L. 1-56, cia.

CASH WAITING FOR

Exhibit SIX SHOOTER

 Exhibit GUN PATROL

 Seebury SHOW-THREE-BEAR

Latest 5-BALLS

INTERNATIONAL AMUSEMENT COMPANY

1423 SPRING GARDEN STREET

PHILADELPHIA 30, PA.

(Tele: RY 6-7712)
United Mfg. Co. Presents Six Totalizer Shuffle Alley

CHICAGO—For the past few weeks the interest and excitement over as United Manufacturing Company, this city, has been due to its new “Six Player Super Shuffle Alley,” another great engineering achievement by Lyn. Durant.

This game features the same play idea as the last shuffle game produced by the firm, the excitement comes from the fact that this new game, for the very first time, does something that has never been accomplished.

United’s new “Six Player Shuffle Alley” features six complete totalizers, each one scores the complete totalled play of each of the six players.

In short, instead of just figures appearing in lights, which have to be added up by the players themselves, the complete score is shown after each shot of the puck.

The game features three electrified reels that add up the total score of each of the six players individually.

The totalizer action is well known to the entire field, this is the first time in the history of the industry that it has been arranged successfully in a six different score arrangement for six different players playing the game at the same time.

The game is more simple, more easily understandable, and also more appealing, because of the totalizers.

As Bill DeSelm, general sales manager of the firm said:

“Reports from locations where our new ‘Six Player Super Shuffle Alley’ have been working are to the effect that it has replaced everything that has ever been on the spot and, furthermore, it is taking in more coin than any game ever featured on the location.”

Alfred Sales, Inc. Changes Firm Name To Sheldon Sales, Inc.

BUFFALO N. Y.—Executives of Alfred Sales, Inc., this city, announced this week that the firm had changed its name to Sheldon Sales, Inc.

Sheldon Sales, distributors for leading manufacturers of automatic music machines and amusement games, remains at the same location, 881 Main Street.

Please mention THE CASH BOX when answering ads—it proves you’re a real coin machine man!
MOA To Hold Sept. Convention

OAKLAND, CALIF.—George A. Miller, National President of MOA (Music Operators of America, Inc.) advised this past week that the organization would hold its convention sometime this coming September.

George A. Miller

POOLE DISTRIBUT V-P

Bilotta to Show Wurlitzer Phono In Scranton, Pa. End of April

SYRACUSE, N. Y.—John Bilotta, head of Bilotta Distributing Corp., distributors for the line of Wurlitzer phonographs, who with all other Wurlitzer dealers throughout the country, holds his showing of the new “Model 1600” phonograph at the Onondaga Hotel in Syracuse on National Wurlitzer Days, Sunday and Monday, April 6 and 7.

The new phonograph will also be on display at Bilotta’s Newark, N. Y., headquarters at this time.

In order to cover his territory completely, and permit operators in outlying areas to view the “Model 1600” phonos, Bilotta states he intends to hold showings in several other cities later on.

John Bilotta

National Rejectors, Inc. Takes Over Manufacture of Cup Vending Unit

ST. LOUIS, MO.—The Dixie Cup automatic cup vending unit, which is an integral part of the cup dispensing systems of most manufacturers of cup vending machines, will now be manufactured by National Rejectors, Inc., of this city.

Johnson Vendors Inc., Chicago finds the pressure of increased defense work too great, and has withdrawn from the vending field.

Tools and fixtures are being transferred to the National Rejectors Company. Vending machine operators requiring service for their Dixie Cup vending units will be contacted by field engineers of the National Rejector organization.

WANTED

STONE or any other type of Candy Machine. Write us, giving description of condition, make, quantity and price in 1st letter.

Wanted

SUPREME DISTRIBUTORS, Inc.

3750 N. 2nd Avenue, Miami 37, Fla.

SPECIAL CLEARAWAY SALE!!

Wms. Hayburners $275.00
Wms. Swap Plugs 295.00
Wms. Swap Jacks 340.00
Seiby Swap Guns 325.00
Bally Big Innings 165.00
Wms. Lucky Innings 65.00

LAKESIDE AMUSEMENT CO.

$1.50 or less!

Bilotta to Show Wurlitzer Phono In Scranton, Pa. End of April

MIAMI, Fla.—Operator of Hoppinest, 2nd Avenue, has just issued a license levy of $3.00 per year on all coin operated equipment which gives kids rides. The bill reads that this $3 per year license is due on “the day on which a horse, or other animal” which is coin operated.

MINNEAPOLIS, Minn.—Operator E. L. Cross of Jackson, Minn., getting ready to mount Exhibit’s “Big Bronco” in the showrooms of Liebermann Music Co., this city. Harold Liebermann has constructed an unusually fine display for the horse, calling it “LM Ranch.”

This is my first column. My introduction to all you guys and gals everywhere who read these columns in The Cash Box so avidly. Just like I’ve been reading them for years and years. This column introduces a very gorgeous territory to all of you. The mountain states of these United States. Beautiful! Well, just read the travel folders. Hard working coinmen? Believe me, when I state, the hardest working! And the swellest bunch of people in all the country. Hardy? You bet. Have faith in this business; You can play that in “spades.” And very hospitable, grand people who are just really “swell folk” in every way. But, let’s get to the news. . . . Al Nowles (the man who owns Western Distributors) AMI distributes for this area, is on a trip thru Idaho. He’s been calling on operators throughout the state. And, from what we hear, Al’s done very well. But, very well indeed. In the meantime, good old Harry Burchett is holding down the fort in Al’s Salt Lake offices. . . Mr. and Mrs. Elmer B. Taylor are now listed among the “earliest of the early birds.” They were here, there and everywhere, among distribute in S. L. City. Buying thiss and tha’s “in anticipation of a very grand Spring Season.” . . . Larry Atkinson, one of our very nice friends (from Provo, Utah) and a very fine flyer, flies his own plane into Los Angeles regularly, to look after his route interests there. But, Larry loves the mountains. So we don’t expect him to desert us for L.A. . . One guy who came in lifting, shrugging and bumming his shoulders, and smiling happily over the Spring thaw, was Martin C. Britz of Great Falls, Mont. It sure was a kinda rough winter where Marty comes from. So we don’t blame him in the least. He called around with that “Spring in the air"! He got some “inside” dope from one of our “little birds” who tell us these little things: That Frank Ritchie is being transferred to Seattle from the Salt Lake City offices and that Francis (Tommy) Thompson will succeed him in the S. L. City offices, Tommy formerly from Denver. (You just can’t keep the mountains out of the mountain boys.)

Woo! Have you seen it yet? That new pastel colored (but, pastel colored) Ford Station Wagon that Cliff Krantz is driving about? Just grab a lookose. . . . Merle Gray of Boise, Idaho, pops into Salt Lake City. All Merle can talk about are those six player shufflers. Merle orders more and more. Claims, “Nothing in all th’ world, believe you me, makes as much.” . . . Happiest plane hopper round these parts is none other than S. L. City’s Dan Stewart. Dan returned from viewing the magnificent “Twin Rotation” at Exhibit’s premiere showing in Chicago. Said about fourteen words to the folks in his S. L. City offices. And—hinge—back on a plane again for L. A. (Where’s he now? Listen, guys and gals, no one does know.) . . . Dan “The Music Man” Kenaga of Pocatello, Idaho, is the champion of all show shufflers. (At least that’s what Dan’s friends tell us.) In the last, and most severe snow storm, Dan shoved himself out (all by himself) in just about 45 minutes flat. . . How we do envy that sun tan on Charlie Williams of Kennermer, Wyoming. The guy simply hied himself thru Arizona and New Mexico. Just bailed himself full of that gorgeous sunshine. (Hope the guy invites us along next time.) . . . Bob Freed, who manages that very popular resort, The Lagoon, around S. L. City, buying and buying arcade equip. Wonder what Bob thot about “Twin Rotation”? One produce that all in the industry acclaim as a “credit to the coin operated business.” . . . We didn’t want to tell you before, but, just in case you’re interested, get in touch with us in Salt Lake City and let us tell you, from this newest correspondent of the Cash Box, that we would like to just kinda catch up with you. Or, as you guys up in the mountains like to call it, “Chew the fat.”

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!
Marvel Delivers New Type Overhead Scoreboard

CHICAGO — With the firm's building here again beginning to shape up, due to a great deal of remodeling effort which was caused by the recent fire, Marvel Manufacturing Company is starting to ship its new overhead type shuffleboard scoreboard to the trade.

According to Ted Rubenstein, "We expect to step up our production each day, and in a week or two will be able to supply the demand for our new overhead scoring unit to all shuffleboard operators everywhere in the nation."

In the meantime, Marvel Mfg. Co. is also completing its new wall model scoring unit for shuffleboards.

This is an entirely different type.

It not only features the simplest type of mechanism, but, at the same time, is so very easy for the operators, as well as the players, that those who have already seen it proclaim it: "Finest ever manufactured."

"While our entire building here is being remodeled", Ted Rubenstein reported, "we are trying very hard to satisfy the many orders we have already received, and those which are arriving each day, for our brand new Marvel Scoreboards for all types of shuffleboards.

"We have been at work for some time, as all in the field know", he said, "to bring the shuffleboard operators the finest scoring units that have ever appeared in the industry."

"If the operators will have just a little patience, now that we are recovering from the fire we had, we shall be shipping their orders complete, and in jiffy time."

Memphis Distributor For AMI Given Additional Territory

GRAND RAPIDS, MICH. — Southern Amusement Company, Memphis, Tenn., distributor of AMI Juke boxes, AMI speakers, Hideaways and another related auxiliaries in the AMI line, is now serving an expanded territory, according to an announcement made here this week by E. R. Rat- jack, western regional manager for AMI, Incorporated.

The distribution which is headed by Clarence Camp and Parker Henderson will cover all of Arkansas with the exception of six counties on the far western boundary of the state. The firm continues to represent AMI in the Memphis area which includes western Tennessee as well as all portions of southeastern Missouri and the north half of Mississippi.

Both Camp and Henderson cordially invite operators to visit their enlarged and attractive quarters at 628 Madison Ave., Memphis. An extensive modernization program has been completed which makes the firm's showroom and service facilities among the finest in the entire south.

The service department is under the capable supervision of Jessie Burge who is widely known to operators throughout the area, among whom he enjoys an enviable reputation as an outstanding service manager.

Dave Bender Joins Coven Distrib. Co.

CHICAGO—Dave Bender, well known to all music ops in the midwest, has just joined Coven Distributing Co., this city.

Dave will handle sales in the new and remodeled offices of the firm as well as travel throughout this area to keep close contact with his many operator friends.

Dave, in addition to taking over music machine and all used equipment sales, will also take over the music advertising of the firm. He has had a great deal of experience in this direction in past years and knows what the operators like.

Williams SLUGFEST

GIVES YOUR LOCATIONS

Grand Slam Baseball Action! Play Stimulating—Profit Producing!

IN-A-BACKBOARD DIAMOND—3 Dimension Roll Players actually ran bases within the backboard. "Grandstand" view of lighted diamond, colorful ball park, base-running action makes players of spectators!

HOME RUN BALL TRAPS—score Home Runs .. light up Thumper Bumpers and all Base Roll Overs to increase High Score on "Batting Average" Points!

SPECIAL SCORING—when Batton Roll Over is lighted by making all 3 Ball Trops 3, when all 5 Lanes are lighted by 1 to 8 Number Sequence!

SINGLES • DOUBLES • TRIPLES • HOME RUNS! REPLAYS FOR RUNS AND HIGH "BATTING AVERAGE" SCORE!

A DELUXE GAME WITH COSTLY EXCLUSIVE FEATURES AT THE REGULAR 5-BALL PRICE!

SEE—BUY SLUGFEST AT YOUR DISTRIBUTOR NOW!

4242 W. Fillmore St., Chicago 24, Illinois

Dave Bender Joins Coven Distrib. Co.

CHICAGO—Dave Bender, well known to all music ops in the midwest, has just joined Coven Distributing Co., this city.

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Dave, in addition to taking over music machine and all used equipment sales, will also take over the music advertising of the firm. He has had a great deal of experience in this direction in past years and knows what the operators like.

Here's What Our Beautiful New Quarters Mean to You!!

3 Times More Space + 3 Times More Stock = 3 Times Greater Savings!!

Plus Sheffied Sales

(Formerly: Ace Premium Sales Co.)

3198 Milwaukee Avenue, Chicago, Ill.

(Tel: AVenue 3-9838)

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!
CHICAGO—Once again The Cash Box was right.

First to foresee and foretell the fact that the Canadian market was growing so much more and more important to America’s coin operated entertainment industry.

But that wasn’t all, as far as The Cash Box is concerned anyway.

This publication was covering the leading distributors and coin box manufacturers all over the United States, and the importance of being first in marketing developments.

Arrangements have already been completed as bringing up to date all the information from all of Canada’s leading coinbox operators, and the results of the American coin operated products, the like of which has never before been known.

The newspaper’s importance has been increased by the fact that the American dollar, because of its tremendous current value, is only bringing down on Canadian operators the super-salesmen of the leading American manufacturers, distributors, jobbers and even operators.

All are now interested in accumulating a share of this super-value Canadian dollars.

All want to sell Canadian coinbox whatever is needed throughout the Dominion.

And, what is even more interesting, is the fact that these coinbox who are so suddenly rushing their best salesmen into the tremendously large Canadian coinbox market are also of the belief that they have what Canadian coinbox want.

Leading manufacturers have, for some years, all had representative distributors throughout the Canadian Dominion.

But few, if any, of the manufacturers ever before paid much attention to this great territory.

They realized, of course, its extent and size. But did not pay too much attention to this great business.

Yet they read, in their daily papers just a few days ago, that the Canadian dollar was now worth more than the American coinbox, and was still rising in value.

The Canadian coinbox is considered to be the biggest growth in all of Canada’s industrial history, and it is bound to be only piecemeal as compared to what can be expected from the many, many American coinboxers who are planning to get up into the Dominion, and “start selling anything and everything available that the Canadians like.”

The only trouble is (and this is written with a chuckle) Canadians are pretty hard-headed. They know just what they want. How much they want to pay. And how much they want to buy.

The one big thought for the American salesman to carry along with him when he invades the Canadian market is the fact that there are only 14,000,000 people in this entire country.

A heck of a lot less than the 150,000,000 people in this nation. So, when selling in Canada, salesmen are cautioned to be aware of “the great open spaces” between distances of population—as well as—price.

Solvay And Baron Of Ste. Agathe in States Buying Equip.

NEW YORK—S. Solway of The Solway Novelty Enterprises, Ste. Agathe, des Monts, Quebec, accompanied by his brilliant and charming secretary, Miss Madelain Baron, were in New York City this past week, visiting at the local wholesalers and buying plenty of equipment. The only Baron continued their travels after leaving New York City, covering Philadelphia and Baltimore, with the same purpose in view—that of buying machines.

Miss Baron is acknowledged by Solway to be his right arm. Not only is she well grounded in necessary knowledge of types of equipment and their current price values when one is buying a splurge, but she conducts the operation of their routes, as well as supervising the jobbing end of the business.

“I gladly acknowledge the tremendous importance of the Cash Box plays in my work,” stated Miss Baron. “It gives me all the information I need to buy and sell machines for our wholesale division, and the music department keeps me informed about the necessary goods to install in our music machines.”

Okay Gum Machine License In Vancouver

VANCOUVER, B. C.—Penny Chewing Machines were okayed for operation here this past week by the city council, despite a one man battle for its defeat.

The bill, recommended by Charles Baldwin, license inspector, suggested an amendment to the by-law on Vending Machine Stamp, so that gum dispensers could be installed in corner stores—and at the same time assist the city’s treasury.

Acts To Legalize Amuse. Mach.

EDMONTON—The Alberta government acted this past week to legalize the use of amusement machines. A bill amending the slot machine act will legalize machines dispensing goods or services, including amusement or tests of skill or strength.
sculpture "W" in blue finish, protects the lower sound chamber. The pilasters, a feature in Wurlitzer design for many years, have been narrowed and are strikingly decorated with a montage of musical instruments outlined in white. The gold patina color applied to the inside of the pilasters. They are scratch-proof and fade-proof. The solid base with metal mop strip adds to the general appearance of solid wood apparent in this Wurlitzer model.

The cashbox in the 1500 series is entirely new. It contains the "Wurlitzer Magic Brain" as an integral part of the unit. Most apparent deviation from other Wurlitzer models are the twin stacks which contain 52 records. Each stack holds 26 records which may be intermixed in any manner and in any combination of 45 or 78 RPM desired. Trays move into playing position over a turntable in the center of the chassis. The unit is raised by a hydraulic ram to lift the record up for easier handling. The entire frame is designed to be removed in one piece, providing a completely new and ready interchangeability of parts since it will not warp or bend.

The Wurlitzer 1500 is a new and unique design built especially to Wurlitzer specifications for the 1500 series. The dual reversing motors are suspended in free floating rubber shock mounts which absorb all vibrations. The design was conceived to eliminate the wows and rumbles caused by turntable vibrations.

ACCENT ON SERVICE

The Wurlitzer 1500 puts the accent on service, accessibility and makes both route and service men's jobs easier. The double reversing motors lift and latch in place to make record changing very simple. Because of the new single piece plastic tile top cover, the record changer mechanism is easier to remove and easier to service. It also permits the record changer to be placed on top of the cabinet. The entire unit slides out of the back of the cabinet for high speed service while Wurlitzer's quick-at-a-glance releases are incorporated in all sections of the amplifier, junction box and coin mechanism.

The three point caster suspension is augmented by two wooden horizontal members which are built into the cabinet base. This makes it possible to handle the phonograph with a truck without possible damage to casters or the chassis base.

The coin banking mechanism permits the deposit of any number of coins up to twenty plates with selections made after coins have been placed in the slot. It eliminates multiple complaints, is adjustable to 10¢-3 for a quarter, 6 for a quarter and many other combinations of play. The usual rejector for slugs and bent coins is incorporated. The super size coin box directly below the coin register is the largest in the industry. It holds over 500 in assorted coins and reduces the frequency of collection calls on those top spots. The combination amplifier and junction box saves space and is equipped with fader and matching transformer for connecting auxiliary speakers. A socket is provided for the installation of the famed Wurlitzer Volume Level Control.

IMPROVED VOLUME LEVEL CONTROL

Another Wurlitzer exclusive is this electronic Volume Level Control which may be added to the sound system of any Wurlitzer phonograph in the 1400 or 1500 series by simply plugging into the amplifier unit. This control eliminates the need for a remote manual line control and maintains an even volume level for all records regardless of whether they are high or low volume. This is particularly important in view of the deviation of record volume which is noticeable in many pressings today. The volume level control does not sacrifice the brilliance or tonal qualities of any record.

WALL PLAQUE AVAILABLE

In conjunction with its new Model 5204, 104 selection box, Wurlitzer again offers its adjustable wall plaque. It is in conjunction with either the Wurlitzer Model 5100 "8" speaker or Model 5110 "12" speaker and a wall box. It is designed for use in those rooms where music is desired but where it is impractical to install a complete phonograph. Operators have found the installation of this combination to be particularly profitable since it was introduced in conjunction with the Model 1400.

1400 MODELS CONTINUED

To insure a full line of phonographs and remote equipment to meet the demands of all locations, Wurlitzer has announced the continuity in production of the Models 1400 and 1440. These will be offered by Wurlitzer distributors as companion models to the brilliant new 1500 series. It is predicted that the 1400 would be offered to operators in conjunction with the new production models, Ed Wurgler said, "The sensational acceptance of the 24 record 48 selection Wurlitzer Models 1400 and 1440 has proved that they fill a definite need. That need continues to exist and by popular demand production of these models will be maintained." Only recently Wurlitzer has announced a change in outward appearance on the 1400 models with new eye-attracting colors in the pilasters and an entire rework of the color panel at the rear of the record changer compartment. The appearance of these photographs was further enhanced by the incorporation of blue fluorescent lighting.

For many months there has been much talk within the automatic phonograph industry concerning the products which Wurlitzer would offer to the trade and when they would offer them. With the unveiling on Wurlitzer Days of the new 1500 model and the announcement that Wurlitzer would continue its 1400 models in the line, operators may not help but feel that they had been given the most complete choice of top quality merchandise that has been seen since the inception of this industry.

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

Order from your KEENEY DISTRIBUTOR

J. H. KEENEY & CO. INC.
526 W. NORTH STREET, CHICAGO 24, ILLINOIS

NEW

* KEENEY LITE-UP PINS
* 20-30 Automatic Scoring
* Up to 4 Players Each Game
* Plastic EVER-SLICK Silent Playfield

Install KEENEY’S SUPER DELUXE LEAGUE BOWLER TODAY!

Remember

"MATCH THIS SCORE"
TAKES IN MORE!

Closeout! KING PINS
247400
NEW $74.50
1/3 Deposit Balance C.O.D.
WRITE — PHONE
DAVID ROSEN
355 N. BROAD STREET PHILADELPHIA, 23, PA.
PHONE: STEVENSON 2-2502

Wurlitzer's New 1500 Phonograph
(Continued from Page 25, Col. 4)
LETS GET STR

AN ITEM APPEARED, THIS PAST WEEKEND WEEKLY THAT PROCLAIMS ITSELF

Is This Weekly Tabloid HAPPY Because Re

Does This Tabloid Weekly WANT the Juke UTE at the Rate of 2c Per Record Per Week

Is This Weekly Tabloid "FOR" or

It's high time when all in the automatic music industry should know who is, and who is not, "for" or "against" the juke boxes of America.

With what an undercurrent of glee, so it seems, this report was written, none will ever know.

But, the very fact that it appeared on the FRONT PAGE of a weekly tabloid that appears on newsstands, is reason enough, in itself, to believe that this tabloid felt it sufficiently important to bring this item to the attention of all those curiosity seekers who gaze at it as it seesaws about, from a string or a hook, on some newsstand.

Would anyone wholeheartedly interested in the juke box industry place such emphasis on such a critical and serious matter to every single juke box operator in the nation?

Here, gaily swinging from newsstands, is a report (and a report that sounds extremely gleeul) that states the Bryson Bill is not shelved, according to Rep. Joseph A. Bryson.

What else can anyone think who has worked hard to eliminate this Bryson Bill?

This travesty on American justice?

Than to believe that this weekly tabloid is MOST INTERESTED in seeing this bill come to the fore once again BY PRINTING THE FACT ON THE FRONT PAGE WHERE ALL POLITICOS, BLUENOSES, CRUSADERS, AND ALL OTHERS INTERESTED IN "WITCH HUNTS". CAN READ IT?

Is this "FOR" or "AGAINST" the juke box business?

Does this weekly tabloid believe that every juke box operator in the nation should be forced to pay royalty-tribute at the rate of 2e per record per week?

Does this weekly tabloid want the nation's coin operated music entertainment industry to CRASH?

Doesn't this tabloid weekly call itself a part of the juke box business, and engaged IN THE JUKE BOX BUSINESS?

Why then so much apparent glee in the undercurrent of this report?

Is it the plan and purpose of this weekly tabloid to HURT AND DAMAGE THE ENTIRE INDUSTRY to just "get back" at The Cash Box and the fact that it went ALL OUT IN AN EFFORT TO HELP DEFEAT THE Bryson Bill SO AS TO SAVE THE JUKE BOX OPERATOR'S LIVELIHOOD?

Is this intelligence? To get "at" The Cash Box it will SMASH everything before it?

Is this the weekly tabloid that says IT IS IN THE JUKE BOX BUSINESS?

Is this its method of proof that it is in this juke box industry?

LET'S GET STRAIGHTENED OUT!

Let's learn why such a report (with such a seemingly gleeul undercurrent) appeared on the FRONT PAGE OF A NEWSSTAND WEEKLY TABLOID?

What was the purpose?

What could be gained by such open and flagrant publicity?

If the trade was to be notified, then it is a KNOWN FACT that the biggest advertising section of this weekly tabloid features stories, too. WHY NOT PUT IT IN THIS SECTION?

Even tho anyone could purchase it for 25c on a newsstand
EIGHTENED OUT!!

WEEK, ON THE FRONT PAGE OF A TAB-SELF AS "IN THE JUKE BOX BUSINESS"!!

Rep. Bryson Says His Bill Was NOT Shelved??

Boxes of America to PAY ROYALTY-TRIB-week as Demanded by the Bryson Bill ? ?

"AGAINST" the Juke Box Business?

and READ IT?

But, there was not even a slight attempt made to ADDRESS THIS TYPE OF INFORMATION TO THE TRADE, AND TO THE TRADE ONLY.

It was placed full smack AND BOXED FOR BOLDNESS on the FRONT PAGE of this weekly tabloid.

Why shouldn't this weekly tabloid, that states it is IN THE JUKE BOX FIELD, come to the fore when such statement was made to it by Rep. Joseph A. Bryson and THEN AND THERE ASK HOW HE COULD EVER DEMAND THAT "The Music Of The Poor Be Crucified On A Cross Of Gold"?

Why couldn't this weekly tabloid use some of the outstanding and logically sound arguments which were presented by The Cash Box and the juke box industry while it was speaking to the worthy Representative from the great State of South Carolina?

Why should this weekly tabloid, instead, make a report that has an apparent extremely gleeful undercurrent in it ON ITS FRONT PAGE to TELL EVERY NEWSSTAND READER what was stated to it by Bryson?

LET'S GET STRAIGHTENED OUT.

And, regardless of the Bryson statement that "the Bryson-Kefauver Bill has not been shelved" according to this front page story, the true facts, as reported in The Cash Box March 15 issue, are that the committee voted unanimously "not to take any action". Following all procedure of committee hearings, it now is highly improbable that further hearings can be held on the "Bryson Bill" at this session of Congress. If this isn't shelving a bill, we wonder what is?

There are many, many thousands upon thousands of dollars invested in the juke box industry of America by outstanding citizens of these United States. Mothers and fathers whose sons and daughters are glorified in their professions. Men and women who are no different from all other good and loyal citizens of this nation.

People who are just plain folk. People who have chosen the dissemination of the great popular music of America to the peoples of America thru the most economical method ever devised by the mind of man.

People who are raising Soldiers and Sailors and Marines, Men and Women for the armed services. Sons and daughters to carry on the tradition of their great country.

People who believe in the great, good God. Who continue to be FIRST in every outstanding charitable effort.

Aren't these citizens of these United States to be as respected as the mothers and fathers of all the peoples who comprise this great nation?

Aren't these loyal and God-fearing men and women? Aren't THEIR FEELINGS and THEIR BELIEFS and THEIR LIVELIHOOD to be RESPECTED?

Is this another attempt to "CRUCIFY THE MUSIC OF THE POOR ON A CROSS OF GOLD"?

Is this the answer to what AN ENTIRE NATION-WIDE IN DUSTRY WANTS TO KNOW?

LET'S GET STRAIGHTENED OUT!!
STOP IN AND SEE HOW IT TURNS MUSIC INTO MONEY

Like Magic

FIRST

TO PLAY

45 and 78 RPM RECORDS

MORE THAN 100 SELECTIONS

WURLITZER SERIES

FIFTEEN HUNDRED

STEELE DISTRIBUTING CO.

330 LOUISIANA ST.
HOUSTON, TEXAS

WURLITZER MAGIC

FIRST

TO PLAY

45 and 78 RPM records mixed

FIRST

PHONOGRAPH TO PLAY

more than 100 selections

BUSH DISTRIBUTING COMPANY

286 N. W. 29th Street
60 Riverside Avenue
MIAMI, FLORIDA

JACKSONVILLE, FLORIDA

THRU THE COIN CHUTE

DALLAS DOINGS

Dallas' newest coin machine distributors, State Music Distributors Inc. located at 3100 Main, had its formal opening Saturday and Sunday. Mrs. Audrey Hunter formerly with General Distributing Company, has joined the firm. Among those on hand for the formal opening were Mr. and Mrs. E. R. Ratajak, regional district manager for AMI; Mr. Mason, service engineer for AMI; Bill PittsGerald, AMI's advertising and sales promotion manager; and Mr. Jackson, who was a representative of Coin Etch Amusement at the opening. But the star of the show was the new 30 selection AMI (Model D-80).

And speaking of openings, the folks over at Commercial have been getting ready for a big one. The purpose is to show off the new 1952 Wurlitzer, Model 1500. The entire office force is busy with arrangements. They are getting up a neat, Sunday and the guest list. The mechanics at Commercial have just returned from North Tonawanda, N. Y., where they got a look at the new Wurlitzer. They are bubbling with enthusiasm, and business is good for Glenn Dreyer of San Angelo. As you know, Glenn has been in the coin machine business for three or four years but during that time he has built one of the largest routes in his section of the country. In addition to his coin machine business he owns the Dixie Club and one of the San Angelo largest record shops...

Tommy Chatten of Commercial says that the United Superior Alleys are the hottest item in their place right now. "We are having trouble getting enough to meet the demand," he says... Jack Sprout of Central Music in Temple was in town this week to buy a van load (25) of the shuffle alleys... R. L. Chaste of Resort Music in Mineola also came in town to buy some shuffle alleys... Ralph Claybrook of City Music Company hauled away some shuffle alleys in his truck. This week, M. T. (Batch) Cor-sell of the Regent was in town buying new coin machines... Waco is stocking up on shuffle alleys as is Speedy (Judas) Walker of Waco...

We saw Leon McDonald of Fort Worth and he said he was buying a lot for him. ... Drew Osborn of Fort Worth is back from a fishing trip into the interior of Mexico. He went for black bass and black bass he caught. Speaking of fishing Tommy Chatten and his boss Raymond Williams (Hiro) say they are fishing at Possum Kingdom. Raymond has a cabin up there and keeps a couple of boats handy in his boat house for fishermen... Weldon Denton of Dallas says that business is good... Ditto from Jim Powers of Grand Prairie... We talked to Fred Barber over at Walton Sales Company. He says that their business is exceptionally good... So you see we Texans have nothing to complain about. Best of all its Spring.
Exhibit Distsribus Arrange Showings Of “Twin Rotation”

CHICAGO—Most pleasantly surprised manufacturer this past week was Exhibit Supply Company when it learned that its distributors thought so highly of their newest game, “Twin Rotation”, that they were arranging big showings of this new rotation pool playing machine on their own.

The firm first knew of it when Frank Mencuri, sales manager, began to receive long distance phone calls telling him that invitations had already been mailed and that the distributors phoning him were arranging for a festive big showing of “Twin Rotation”.

These distributors begged Frank to arrange for speedy air freight delivery of the first sample immediately so that it would arrive in time for their special showing.

Out in Los Angeles, as Frank Mencuri states, Lyn Brown was holding one of the biggest shows in his firm’s history for “Twin Rotation”.

Harold Lieberman and Jonas Bessler in Minneapolis had also arranged a big show in Boston, Ted Bush in Miami, Mr. Munves in New York, and all of the firm’s distributors were sending letters and wires to all of their customers to be present to see the new “Twin Rotation” which has won so much outstanding comment from all who have seen it.

As Frank Mencuri stated, “It is heartening to note that some of the outstanding distributors in the country have called our new “Twin Rotation” game, ‘The most magnificent machine ever built’.

“What’s more”, he stated, “their orders come in as heavy as they mean every single word they say.

“We know”, he concluded, “that when their operator-customers get ‘Twin Rotation’ on location they, too, will agree with these distributors.”

Plan “Coin Machine Club” (CMC) For Industry

CHICAGO—Back in the ’30s column used to meet in the old Celtic Cafe of the Hotel Sherman here. Not a night went by that there wasn’t someone in the place and, before long, a crowd accumulated, to just imbibe of the hearty spirits and discuss this and that about the coinbiz.

Today, since the end of World War II, no one spot in the city has taken over the “meeting place” of the old Celtic.

There are many who arrive in town, in between the darkness of the early evening, who seek for some spot where they can meet coinmen.

This has been a protest for many years now. So some of the leading people in the industry have come together and proposed that the trade arrange for a “Coin Machine Club” (CMC) and have asked that The Cash Box take over the request that such a “club” be created.

Would You Like a Coin Machine Club to be Created in Chicago Where You Could Meet Socially When in Town?

NAME

ADDRESS

CITY

STATE

Praise New Keeney Legal Action Mystery Shuffle Bowler

CHICAGO—One of the happiest men here in the coincenter of the world this past week was Paul Huebsch of J. H. Keeney & Company, Inc.

Paul not only was tremendously elated over the many players his company has already received from his distributors, as well as from note operators, but, pointed to the fact that everyone of these calls was relative to the new “Keeney Super DeLuxe Leauge Bowler.”

For example: One op stated, “This is the first time that we have had truly legal action plus mystery play shuffle bowler games.”

“This game”, this op reported, “which I have had on location for only a few days, has done better business than any machine ever featured in this spot.

And that”, he claims, “goes for all types of amusement equipment.”

The legality features of the “Keeney Super DeLuxe League Bowler” are based on the fact that the game can be played as any regular four player shuffle bowler games without anything else but skill shots and high scoring.

Yet, in certain areas, by the simple flip of a switch, the operator can turn the game into an unusual and thrilling “mystery match-the-score” machine.

The “mystery” matching score can either be set to appear in advance of the final score or, as some ops are doing, will appear when the game is finished and, if the player has matched the score that appears in lights, he is generously rewarded.

“Twin Rotation” has been so highly acclaimed by the operators that Paul Huebsch, in a recent column, replied, “We have no plans to discontinue the game until it is discontinued by the manufacturers.”

The new Keeney Bowler is a highly unique machine, both in appearance and in play, that operators are definitely ready to give it a try.

EXTRA!! MONROE

COIN MACHINE EXCHANGE, INC.

2425 PAYNE AVENUE, CLEVELAND 14, OHIO

TOLL FREE (1-4600)

MONROE

$774

50 EA

WANT

WILL PAY TOP PRICE FOR:

AM Model "B"—Bally Coinary Islands, Bally Brite Spot, Bally Bright Lights-WRITE QUICKLY

MONROE
The early arrival of summer type weather this week brought out considerably more operators to coinrow. The great majority showed interest primarily in music and arcade type equipment, with games getting some action, but far from what what buyers would like. Coinrow will be a busy scene for the next two weeks (April 5, 6 and 7) when two new machines are introduced to operators. (These showings will be history when you read this). Mike Munve's two-day showing of Exhibit's new mystery game, was identified as "The Twin Rotation", a pool game type of shuffle game, starts Saturday, April 5 and continues thru Sunday, April 6. Those operators who ran both games and music indicate they will visit coinrow on Sunday May 5, and then Joe Young's "National Wurlitzer Days" to look at Wurlitzer's new Model 1500 phonograph. While visiting coinrow this week, you reporter found unusually high interest among music ops who were trying (unsuccessfully, by the way) to inveigle Joe Young and Abe Lipsky into disclosing some of "New faces of the Wurlitzer play-day, April 6, and you'll see the most sensational photograph ever built!" Joe and Abe told their friends.

S. Solway and his beautiful, brilliant secretary, Madeleine Baron, of The Solway Novelty Enterprises, She, Agatha, des Monts, Quebec, Canada, were among the visitors on coinrow this week. Solway and Miss Baron were doing quite a bit of buying here, and later on went to Philadelphia and Baltimore to continue their shopping, Solway and Miss Baron, great supporters of The Cash Box, told us how important and helpful it has been to them for many years.

Artie Daddis, A.M.'s sales and service engineers, spent several days with (Kempy) Kemper of Runyon Sales Co., covering the music operators throughout Connecticut this past week. Artie, who lives in Florida, covers the entire east coast from Miami to Florida, for A.M. One of the most powerful and A.M. personalities in the business, Daddis finds a hearty welcome wherever he travels.

... Joe Hirsch, who resigned from the New York games association recently, is now business representative for the Electrical Workers Union, 465, which represents the employees of games operators. ... Al Simon's Albert Simon, Inc., building on Tenth Avenue, corner 43rd Street, now open, and without question the most beautiful addition to that area is moving into the building gradually, and should be completely set up in a week.

Barney (Shary) Sagerman and Abe Green, heads of Runyon Sales Co., have been on an unpublicized trip. But before they leave, they put on display Billy's Champion, coin operated mechanical horse... Charley Giacomini of Liberty, N.Y., seen visiting the wholesalers... Bob Lutman, young, handsome operator (progeny of "Senator" Al Bodkin) gradually expanding his operations, and gas has added music machines to his game route... Dave Lowy, Dave Lowy & Co., bouncing around like a two-year-old—business must be good... A. Petrocini, Capital Amusement Co., Peckskill, N.Y., on the street, buying... Harry and Hymie Koeppl, Koeppl Distributing Co., help load some music machines on a truck so that they can be rushed to their customers, and wind up pulling and puffing. "We're not as young as we used to be" they complain (Well, who is?)... Gail Carter, v.p. of Presso, Inc., holds a showing of their needles at the Lexington Hotel... A. D. Palmer, Jr., advertising and sales promotion manager of The Rudolph Wurlitzer Co., spends the week in Texas. He seems to have some ideas which will be used in the promotion of the new Model 1500 phonograph... Mitty Green, American Vending Co., resting (?) in Miami, and Teddy Sellel hands the bids at Daily Carter of Texas... In town, helping George Deacon, Inc., at their showing of needles at the Lexington Hotel was George Deacon who covers New Jersey, Minnesota, and some counties in New York for the firm... Bob Jacobs, over at Dave Lowy & Co., seems to be completely happy once again.

Papa Gore is making out all right without son Pat, but we have to admit we are going to miss him while he and the missus are vacationing in Florida... The New Orleans Novelty Company and the Penny Arcade have come in for much favorable comment from the newspapers, various clubs and the general public, on its policy of not permitting minors under 18 years of age to be in the Penny Arcade on school days, between the hours of 9:00 A.M. and 2:30 P.M. The Penny Arcade ran large ads in the newspapers advertising this policy while of this policy, Hilliard Росс, manager of the Arcade, when asked to comment on this policy by reporters, stated that it was not the purpose of the Penny Arcade to compete with the schools at any time and he did not permit minors who cut classes and skipped school to be loitering in the Penny Arcade. He expressed the opinion that if all the downtown theatres would adopt a similar policy, it would be better for everybody concerned. A similar policy is followed by Raymond Bosworth make up a New Orleans Novelty regular threesome on the links every Thursday noon... and Louis Bossberg predicts that the current golfing game, "Hit 'N' Run" will break the sales records of all previous five ball novelty games in the past two years.

Anthony Mele making the rounds before dashing back to Hammond, La.,... Robert Good, Southwest Louisiana salesman for F.A.B. Distributing, April 6th and 7th, which as you know are Wurlitzer days. ... Fred Bellow of Eunice expects to drive down on Sunday... Ditte Dick Simmons of Allandrias, W.C. Ross and Sons, Anacoco, La.... Also Mrs. Leblanc, Lake Charles, La. ... All of whom have sent word that they will definitely be on hand to join in the fun and festivities of the day. ... May we offer our sincere congratulations to Mrs. Hammond of F.A.B. Distributing, whose mother passed away last week. ... We haven't seen Charlie or Junior lately. What happened Boys???
THE GREATEST MONEY MAKER
OF ALL TIME

We
Have
it!

WURLITZER
SERIES
FIFTEEN
HUNDRED

PLAYS 45 AND 78 RPM RECORDS MIXED

COVEN DISTRIBUTING COMPANY, INC.
3181 NORTH ELSTON AVENUE
CHICAGO, ILLINOIS

STOP IN AND SEE HOW IT TURNS MUSIC INTO MONEY

LIKE MAGIC
FIRST
TO PLAY
MORE
THAN
100
SELECTIONS

WURLITZER
SERIES
FIFTEEN
HUNDRED

UNITED, INC.
4227 WEST VLIET STREET
MILWAUKEE, WISCONSIN

IT'S WHAT'S IN THE CASH BOX THAT COUNTS

The Cash Box
Seems to be show time out this way, at least on the Los Angeles Row, what with Exhibit set to take the wraps off its new shuffle game at Lynn Brown's, and Wurlitzer Days slated for April 6 and 7 at Paul Laymon's. We received a wire invitation from Lynn to attend the showing, which comes complete with cocktails and sandwiches. Even if the free refreshments didn't tempt us, the wire's wording did. It read: YOU ARE INVITED TO ATTEND THE PREMIERE SHOWING OF EXHIBIT'S NEW SENSATIONAL AND DIFFERENT SHUFFLE GAME. And when we buzzed Lynn, prior to hacking out this column, and asked what the game was, he told us he was pledged to secrecy on it. Maybe that was just a device to have us show for the showing on the next day, but we thought the Exhibit chiefs back East would like to know that Lynn Brown can really keep a secret.

The same hush-hush applies to Paul and Lucile Laymon, and the entire staff. If they had a copy of the new Wurlitzer in their place just a week before the showing, it must have been hidden away and camouflaged. We sure didn't see any signs of it on the premises and that's a commendable bunch of souls, dummied up on us when we tried to pump 'em as to the new product. Of course, the boys along back before they happen will give you a rundown as to mechanism, lighting, price and shade of varnish or plastic on a new game or phonograph. But long as we're not running a rumor mill or guessing game, guess we'll have to wait till the facts reach us first hand and official.

Something new in horses is just about set to enter the local and national race, with the announcement that Bob's Enterprises is now in production with its "Winner," which we understand departs from the others in a number of ways. For one thing, the motion is supposed to be more like that of a merry-go-round horse, and the horse is actually in merry-go-round design with a normal belt and not cut out of aluminum. On the horse locally and for the Utah, Nevada and Idaho territory will be Larry Atkinson, whom we visited in his new set-up on Pico Blvd. Larry is a well known and very successful operator from Provo, Utah, and a friend of Dan Stewart, whose L. A. office is just a block down the street. Working at the local end with Larry, who commutes to Provo via his own 4-place Cessna plane, is Harold Tureen, a veteran local operator and formerly manufacturer of the Superior shufleboard.

Larry and Harold are handling used games chiefly at Larry's Coin Machine Exchange, as a place is known, and the boys tell us they're getting off to a big start, with plenty of customers on hand for all the bowlers, 5 and 1-balls, and arcade equipment they've been able to line up. Up at Dan Stewart's right-hand gal Jo Ann Lewis was in charge, with both Dan and Bob their friend in Salt Lake City. As well informed as she's nice to look at, Je Ann told us that Rock-Ola sales are doing better than their share and Chicago Coin's "Derby" appeared to be a great success wherever tried.


**MINNESOTA MUSINGS**

With the help of good snow shovels and good snow plows and also favorable weather the effects of last week's blizzard are rapidly wearing away so that at the present time there are no evidences of the stunted wintertime in the spots there isn't even any snow. . . Andy Benna of Ironwood, Mich., made the long trip into the Twin Cities to pick up supplies and equipment for his route and also to get it straightened around for the spring and summer business. Now that the roads are open and the weather is a lot nicer we are sure that we will see Andy a lot more often in the Twin Cities. . . These operators in from the Wisconsin territory include Jim Donatelli of Spooner; Johnny Galep of Menomonie; the Sieg Brothers of Augusta; and Glen Rafflesh of Superior.

Lou Fine, party manager for the Mayflower Distributing Co., is in the hospital at the present time with the possibility of undergoing an operation. We certainly hope for Lou's speedy recovery. . . A three-some who made the trip into the Twin Cities together from Mitchell, S. D., were: Lester York, Ralph Myers and Whitey Westby, who just took the trip in to see what was new in coin operated equipment. . . Darrell Maxwell of Huron, S. D., made the trip into the Twin Cities and was not accompanied by his wife as usual, perhaps that was the reason he was in a hurry to get back home.

Quenton Haroldson of Northwood, N. D., reports that the roads are beginning to open up as at the Present and are fairly passable for the most part. For a while some of the big highways of North Dakota just had a lane just wide enough for one ear to pass through and the drifts towered as high as fifteen and sixteen feet. . . Seen here and there at the various distributors and record houses were Pete Vanderhew of Dodge City; Don Kohner of Winona; Joe Egel of Pine City, and also from Winona was Jim Sandfield; R. J. Wylde of Jackson; Jack Harrison of Crosby; Len Worsme of Montevideo; Frank Mager of Grand Rapids; August Quad of Rochester; Elgin McDaniel of Wadena; Bertha of Hutchinson; . . Mary Kennedy, s remains, for the Lieberman Music Company took the final plunge and finally got hitched up to Ken Benson of Minneapolis. Good Luck! . . Chris Grenz of the Miles City, Montana made his annual trip into the Twin Cities area and in addition to looking at the new equipment, he is also booking shows for his night club in Miles City. . . The Lieberman Music Company is busy with preparations for the National Wurlitzer Days being held on April 6th and 7th.
WANT—Seeburg M100A; AMI Model B; Bally Cones Islands; Bally Bright Lights; Back Glass for Bally Brunswick; CHINE EXCHANGE, INC., 2242 POST RD., CHICAGO 1, ILLINOIS; Tel.: Superior 1-4600.

WANT—We are paying the highest market price on United's Two Reflection and their derivatives in quantity. DAVE LOWY & CO., 594 TENTH AVENUE, NEW YORK 1, N. Y. Tel.: Glickering 4-5100.

WANT—Cones Islands; Bright Spots; Bright Lights; Williams Super Wheels; Jennings Rainbow; Four Wheeler long and short board conversions also 124, 1224, and 1227; SHUFFLEBOARDS; MON TACH COIN MACHINE, INC., 2257 NO. LINCOLN AVE., CHICAGO 14, ILLINOIS; Tel.: CHICAGO 1-5100.

WANT—Used 1423 Rock-Olas. State best price and general condition. SOUTHERN MUSIC DISTRIBUTING CO., CENTRAL AVENUE, ORLANDO, FLA.

WANT—Will pay highest prices for: Broadway's 3-5-4's and 100 record Seeburg, GOLDEN STATE, TITO ELTY CO., 701 GOLDEN CATE AVE, SAN FRANCISCO 2, CALIF.

WANT—New and used records, all sizes, except 45's, for all machines. Operators, highest prices paid for your machines. Will pay freight. We buy antique machines. Record records 52 weeks a year. Entire stocks purchased. S. E. M. ORE RECORD, 1423 S. COLUMBUS AVE., PHILA., PA. Tel. MA 7-2172.

WANT—Music Operators—to send us their list of top ten tunes, each week. Have good deal for you in exchange. Write: BOX #119, c/o THE CASH BOX, 26 W. 47th St., NEW YORK 1, N. Y.

WANT—Used Bright Lights; Cones Islands; Bright Spots and Leaders. Also 1224, 1227, and 124; Seeburg boxes. Best price. WESTERN DISTRIBUTORS, 3126 ELLIOTT AVE., SEATTLE 1, WASH., WASHINGTON.

WANT—Seeburg Shoot The Bear Guns. Any quantity. Give price and condition in first letter. MIKE MUNVES CORP., 577 TENTH AVENUE, NEW YORK 1, N. Y. Tel.: BI 56677.

WANT—Will pay phonograph records made before 1940; any quantity or dealer stock; $150 to $300 per thousand; Bally, Seeburg, and other brands. If required. Some of labels wanted are Brunswick; Victor; Vocalion; Paramount; Brunswick; Gold Seal; Champion, etc. JACOB S. SCHNEIDER, C. M. CO., 600 W. 66th STREET, NEW YORK CITY, N. Y.

WANT—Wurlitzer 800's and 1015's, all you have and receive. LARIED EXCHANGE COMPANY, LAREDITO, TEXAS.
SALES — Williams All Stars $75; Arcade Diggers $65; Bally Kingpin $65; Ms. Pac Man $55; Midway Time Machine $45; Coin-O-Matic AFLA $50; Keystone $50; Gottlieb $35 to $45; Williams $35; Gottlieb $35. For details call or write.

SALE — Complete pinball machines, brand new or used. For details call or write.

SALES — For $225; Seeburg $225; $450; $600; or $1,000 to $1,500. Write: Jack Ratcliff, 100A Park Place, Box 20, Painesville, OH 44077.

SALES — For sale — Packard Wall Boxes ready for location $12.50, satin or chrome, brand new. For details call or write: Packard $40; or $150. Write: Packard $150; or Packard Box 20, Painesville, OH 44077.

SALES — Packard $200; Packard $150; Packard $100; Packard $50; Packard $25; Packard $15; Packard $10; Packard $5; Packard $2; Packard $1; Packard $0.50. Write: Packard $100; or Packard Box 20, Painesville, OH 44077.

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The Cash Box 26 W. 47th Street NEW YORK 19, N. Y.

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 year, or 12 words per ad, (40 words has been found to be the size of the average classified ad.) These 12 classified ads would cost you $48.

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) issue of The Cash Box for the full year of 52 weeks’ issues for a total price of $48. You are actually getting a $223.00 value for only $48. A tremendous savings to you of $175.00 if you act quick.

Here’s how we save that $175.00: You get 52 classified ads of 40 words each (40 words ad each week) during the full year of 52-week issues (52 times $3.00) that is worth $160.00. But, that isn’t all, you also get 12 ads (40 words each) for the Cash Box each week, (not a tear sheet or a proof showing your ad only) which is worth $15.00. Add to that the regular year’s subscription rate. A grand total value of $223.00.—All for only $48.

You save $175.00 and, at the same time, you get 40 more classified ads of 40 words each absolutely FREE—all for the same $48 that 12 ads would cost you at regular rate. Take advantage of The Cash Box’s “Special Classified Advertising Subscription” today! (Remember; The Cash Box publishes more classified ads in the industry than all the other magazines in the industry combined print in a month.)

Think! as materials grow shorter in supply—prices will rise. The Classifieds are likely to grow more and more scarce. You will want to buy merchandise and equipment you will need to continue profitable in business. Likewise, you will want to turn down merchandise that is gathering dirt, dust and rust into cash. The Cash Box’s “Special Classified Advertising Subscription” gives you the opportunity to both buy and sell each and every week for the full year of 52 weeks’ issues.

* Enclose your first 40 word classified ad with your check for $40 and mail right now to:

The Cash Box
26 W. 47th Street
NEW YORK 19, N. Y.

How To Use “The Confidential Price Lists”
[Also Known as The “C. M. I. (Coin Machine Industry) BLUE BOOK”]

FOREWORD: Many times, wide differences appear in the high and low prices of certain equipment. Like any true reporter (“The Confidential Price List”) can only feature the market prices as they are quoted. The Confidential Price Lists” acts exactly the same as the stock quote board at the Stock Exchange—pointing the prices as they are quoted for the past week, regardless of how much they may seem to be out of line. Some prices do not change for months. “The Confidential Price Lists” rather than give no price, retain the last known quotations for such equipment so that the subscriber at least has the last known prices as a basis to work with. Prices may be very widely divergent. Someone on the West Coast may feel his entire machine worth $1600 whereas someone on the East Coast may think it worth but $750. Of course, serial, availability, demand, and the condition of equipment must be taken into consideration. (Some equipment offered by outstanding firms, having a reputation for shipping completely reconditioned machines, will be offered at prices that indicate the real cost of reconditioning.)

“The Confidential Price Lists” reports each quotation exactly as it is made and depends on the subscriber to make average price adjustments to fit the peculiarities of his territory.

METHOD: “The Confidential Price Lists” should be read as follows: First price listed is lowest price for this week; second price listed is highest price.

EXPLANATION

1. Prices UP
2. Prices DOWN
3. Prices UP and DOWN
4. No change from Last Week

5. No quotations Last 2 to 4 Weeks
6. No quotations 4 Weeks or Longer
7. Machines Just Added

Great Activity

If you have a $15 subscription you will be given credit for the unused portion toward The Cash Box’s “Special Classified Advertising Subscription.”
<table>
<thead>
<tr>
<th>Date</th>
<th>Game</th>
<th>Location</th>
<th>Ticket Price</th>
<th>Attendance</th>
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<td>April 15</td>
<td>The Cash Box, Page 44</td>
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<td></td>
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</tr>
</tbody>
</table>

**Game Recap**

- **Packard**
  - 4th Mile Wall & Bar: 7.95
  - Manhattan: 89.00
  - Madison: 169.00
  - Hylandade: 400.00
  - 1000 Speaker: 29.50
  - Willow Music: 14.00
  - Chestnut Adaptor: 15.00
  - Cedar Adaptor: 15.00
  - Poplar Adaptor: 15.00
  - Maple Adaptor: 15.00
  - Juniper Adaptor: 15.00
  - Elm Adaptor: 15.00
  - Pine Adaptor: 15.00
  - Spruce Adaptor: 17.50
  - Ash Adaptor: 15.00
  - El Paso (Wm 11/11): 19.50
  - Violet Speaker: 10.00
  - Orchid Speaker: 10.00

- **Mills**
  - De Di Mi: 25.00
  - Panoram: 150.00
  - Glee: 99.50
  - Panoram Week (Con): 295.00
  - Conv. for Panoram Peak: 10.00

- **A & I**
  - Hi-Bow (302): 45.00
  - Hi-Bow (Tubing): 45.00
  - Streamliner 5, 10, 15: 30.00
  - Top Flight: 25.00
  - Model B (46): 350.00
  - Model C (45): 175.00

- **Airen**
  - Super Deluxe (46): 25.00
  - Fiesta: 69.00
  - "Hi" Hideaway: 119.00
  - "Hi" Hideaway (Bar): 159.00
  - "Coronet 100" Bar: 125.00

- **Miscellaneous**
  - Chicago Coin Hit Parade: 165.00
  - Williams Music Mite: 129.50

**Pinball Games**

- **Buckley**
  - Wall Bar & Box O. S.: 3.00
  - Wall Bar Box N.S.: 7.00

*game's release listed. Code: (B) Bally; (Cc) Chicago Coin; (Ex) Exhibit; (Ge) Genco; (Got) Gottlieb; (Un) United; (Wm) Williams*
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