"The Mask Is Off" and the author of the hit tune of the same name is revealed to be Art Ford (center), WNEW, New York disk jockey. With Art is Elmo Russ (left), co-author and head of Pyramid Records on whose label the disk was put out. To the right is Buddy Costa, who has become one of the important new singers through his performance of the tune.
WURLITZER FIFTEEN HUNDRED

The Phonograph that Lifts the Lid on Operator Profits is the Answer to the Question Why Buy Two When One Will Do?

NO OTHER WALL BOX LIKE IT
Shows 104 Tune Titles on Rotating Pages Single Button Selection

Plays 45 and 78 RPM RECORDS INTERMIXED

SEE YOUR WURLITZER DISTRIBUTOR
The Rudolph Wurlitzer Company, North Tonawanda, New York
You Ain’t Seen Nothin’ Yet!

(With Sincere Acknowledgment To Al Jolson)
Wherever You Are—To Your Great, Optimistic,
Effervescent, Unyielding, Fighting Spirit

Thanks a zillion for your great, grand and simply overwhelming compliments on the 10th Anniversary Issue.

Believe us, all of us, here at The Cash Box, are so tremendously impressed that, for a short, short second, our heads ALMOST got too big for our hats. But . . . brother . . . YOU AIN'T SEEN NOTHIN’ YET.

We ain’t even begun!
We are just beginnin’ to move, brother, kinda slow and easy-like.

Kinda-like feelin’ our way . . . if you don’t mind.

Just waitin’ to see what you tho’ of that “Tenth Anniversary Issue”.

Because, brother, WE GOT SURPRISES FOR YOU LIKE NEVER DID SEE BEFORE IN ALL THE HISTORY OF THIS INDUSTRY.

You ain’t seen nothin’ yet!

That 172 page issue you read. That issue of so much informative material that everybody, everywhere, round the nation is callin’ “the encyclopedia of the industry”, brother, that ain’t nothin’ yet.

Know why?
Because the kind of kids who are runnin’ this publication are young, vital, full of hell, vim and vinegar . . . and JUST STARTIN’ TO GO PLACES!

We ain’t even started YET!

We’ve got so many, many ideas! So many, many grand suggestions! So much, much, much constructive criticism down deep in the marrow of our bones—flexible, fine, solid, ain’t-afraid-of nothin’ bones—that you just have to

BENEFIT FROM STICKIN’ BY AND WITH ‘THE CASH BOX’!

That’s how come we created this publication in the first place!

Because down deep inside of us guys is the HOPE that we’re gonna do YOU lotta GOOD.

That’s why we’re in there punchin’ like crazy. Every day. Any day.

In fact, brother, we’ll meet you in the middle of the Brooklyn (or Chicago’s Link Bridge) at midnight, for a $5 ad.

Man, we’re prouder’n hell!

But, we’re not proud where it comes to customers!

And you and you and you and all of you, who are readin’ this bit of writin’—you are our customers.

The greatest, grandest, swellest people on earth.

You the people who know that a guy needs TWO hands to wash himself! Your hands and yours.

And THAT’S WHAT IT TAKES.

Your AD and our magazine. That’s how a publication is born . . . and grows great!

But, brother, YOU AIN’T SEEN NOTHIN’ YET . . . because we have just started . . . and because we are young . . . fightin’ young . . . crazy young . . . but daring and truthful and fearless young people . . . just the kind of kids who want to make YOU HAPPY!!

Who ask so sincerely and so meaningfully to “BE OUR FRIENDS,” AND HELP US TO HELP YOU!
The Big Problem:

HOW TO PICK A HIT TUNE

There is probably no more important factor to a recording artist than the song he has to work with.

A singer whose ability is already proven knows he can put over a song. He knows too that, in most cases, the production behind him will be good—the musicians, the direction, the engineering.

What he doesn't know is the commercial potential of a new song.

In this business, there is practically no one who is not trying to find the right tune, the right melody, the right combination of lyrics that makes for a hit.

The song is literally the basic material.

As far as an artist is concerned, he has two ways in which to tackle the problem of finding proper material. First, he can accept the recommendations of the A & R man—in many cases he has no choice but to accept them—or secondly, he can set about finding his own material.

Both methods can bring success. But most artists feel the second procedure is more effective.

Many artists claim that they should in fact have a great deal more to say about what they record than they do at present.

Their contention is that an artist should go about finding a tune he really can feel, that he can put his heart into.

And it is a fact that folk artists, for instance, usually have had very much to say about the hits they've turned out. Many times they've even written the song themselves. And it often happens that folk sessions are set with artists simply coming into the studio and recording—no rehearsals, no nothing. The same applies to the rhythm and blues field.

It's true an artist should feel a song, and unless he has a clearly objective viewpoint, shouldn't be forced to wax tunes he doesn't like. But it is also true that most ventures of artists into the publishing field, where they pick tunes and then record them, haven't been productive of a great number of hits.

Probably the whole thing boils down to the fact that choosing hits is one of the most difficult things in the world. Any one who could do it on a consistent basis would be worth unlimited amounts of money to publishers, record firms and everyone else in the music business. And indeed it is usually the case that those who are the most successful in this business and are placed highest up are the men who have been able to pick those hits on a more consistent basis than their fellow industry members.

As far as choosing tunes today goes, we're apparently reaching a state where a compromise is being worked out. Songs that are being recorded, for the most part, are ones that both the A & R men want and ones which the artists at the same time feel.

This seems the most likely way of accomplishing the end in sight—to get a hit—for in such a procedure everyone can bring his experience, judgment and picking ability to bear.

But no matter who picks the tunes, the big problem is to make those smash hits which make money not only for the artist, publisher and record firm, but also for the dealer and juke box box.

The one thing to always keep in mind is that making records is a commercial enterprise. The object is to make a profit.
Getting in on the current drive of all facets of the music industry to plug and thereby boom the local business, Joyce Martin presented an all-Ellington show on her June 21 jazz stint " Joyce 'n Jazz," on WMUR-Manchester, N. H. with the great Duke Ellington as her featured guest. Joyce and her two member panel carried their tip to the Duke's one-night stand and recorded one of her best shows to date. Ellington refuses to believe there is anything wrong with the dance band business that a few good dance bands wouldn't cure.

Station WAUG of Augusta, Ga. has announced a new daily lineup. The morning show has been taken up by Ed Tacy; Wayman White has the "Duke Of Wax" show. Wayman is the only negro jock in Augusta; Don Malvin airing the afternoon pop show; and Joan-Ellen does the "Voice Of The Turtle" show.

Congratulations on our 10th Anniversary issue are still pouring in. Donn Tibbetts (WEXL-Concord, N. H.) wires: "Congratulations on Cash Box 10th Anniversary. There is no better than Cash Box in the trade. Sincerely."

Robin Seymour (WKMH-Dearborn, Mich.) has just celebrated his 6th year at the station. He is on five hours a day, and one of his program highlights is his daily report on the top five records in the area. Bob obtains this list by calling 20 "recommended Record Stores" for their listings. Seymour never fails to do four school or charity appearances every week. He is particularly happy about having signed a long-time former with WDKV for sponsorship. Len Ross (KRUX-Phoenix, Ariz.) is now mc'ing daily show "Dick Jockey" at WDKV.

Ross conducted several contests each day and needs autographed records, albums, and photographs.

While appearing on the Bandle show at station WERE in Cleveland, Buddy Costa and Bill were interrupted by a phone call into the studio. The call was from the police public relations officer of the Cleveland Police Department to thank Bill for his cooperation during the school term in preventing yellow to his many schoolchildren. After the show, Buddy, Bill, and the promotion man Morris Diamond went down and across the street for breakfast. Up pops a cop ready to give the trio tickets for jay-walking. Bill assumed responsibility for the two New Yorkers, and when proper identification was furnished by Randell, the matter was dropped after a lecture of course. Ex cop Jack Rowzie went back on the "Night Beat" July 1, but he won’t be pounding the pavements. Rowzie took over WWDC's (Washington, D.C.) all night show (1 to 5 a.m.) every morning except Sunday) and in his honor, a new police station changed the name of the show from the "Tawn Patrol" to the "Night Beat." Rowzie replaces Felix Grant who, in turn, will remain with the station as a staff announcer.

Lee Murray, ex WMCK (Pittsburgh, Pa.) announcer is back from service with Uncle Sam in Korea via the AFBS. He rejoins the staff next week... The Pittsburgh territory disk jockeys are giving Phil Brite's new Congress disks a nice working over. Seemingly favored is "Love Me, My Love." Sid Dickler, also of WMCK is moving in with Joe Hiller, theatrical agent in the Century Building, downtown Pittsburgh. Bob Poole, of MJS, just added 4 more stations to his network, making it an all time high of 534. Poole needed the four additional stations "like a mouse needs a hat rack." Currently five national magazines are doing pieces on Poole. . . Joe Sallay (WATH-Athens, O.) conducting "Summer Sequence" featuring big solid bands and hot vocalists. The show is aimed at the younger set since 75% of his audience comes from the local high schools and colleges. Athens is the home of Ohio University. In the past year the following artists have been on his show, either live or taped— Woody Herman; Billy May; Patti Page; Ralph Flanagan; Frankie Laine and Stan Kenton.

Please mention THE CASH BOX when answering ads—it proves you’re a real coin machine man!
DON CHERRY
(Deco 28292; 9-28292)

"PRETTY GIRL" (2:24) A melodic number with a moderate fast beat is given an enjoyable going over by Don Cherry as the cute lyrics make this a strong side.

"MY NAME IS MORGAN BUT IT AIN'T J.P." (2:23) Here Don sings a cute novelty with amusing lyrics to the tempo of a light Latin beat. Group support and whistling in spots make side a pleasing one.

KAY STARR
(Capitol 2151; F-2151)

"FOOL, FOOL, FOOL" (2:11) A top vocal group backs Kay Starr as she gives her low down interpretation of a rhythm and blues type number. The Harold Mooney orch sets the belting pace.

"KAY'S LAMENT" (3:17) Kay delivers a very fast moving and powerful rendition of another R & B style number this time with the aid of a very speedy Latin beat in the backdrop.

LIBERACE
(Deco 28279; 9-28279)

"VELVET MOON" (3:18) Liberae's fleet fingers cruise smoothly over the keyboard as he plays a slow number with an inviting melody. Luxh orch backing is fitting.

"IT'S SHADOW TIME" (3:12) The pianist deals out some expressive dance music as the full orch backing showcases his tender touch. Slow number offers some good mood music.

THE WINNERS
(Dorby 802)

"MY SIN" (2:49) The Winners ease through a terrific number with a great lyric and melody combination. This terrific reading could make the boys hit a over night. Slow number shows their voices to full advantage.

TO THINK WE'RE ONLY FRIENDS" (2:47) Supported by rhythm accompaniment again, the group dish up another slow number and create a good sound. Top lid shows off the vocalist's talent to better advantage.

KEN GRIFFIN
(Columbia 39775; 4-39775)

"ROSA Y LANE" (2:28) As Ted Stanford chants the pretty melody, Ken Griffin backs him with a great deal of feeling on the organ. Number is done in a waltz tempo.

"IN A CHAPEL BY THE SIDE OF THE ROAD" (3:20) Ken softly presents the organ backing to a nostalgic number with a slow beat as Ted sings again. Lyrics are tender.

ELTON HAYES
(Deco 2814; 9-2814)

"WHISTLE MY LOVE" (3:08) From Walt Disney's latest flick "Bobby Hooft" comes this pretty, slow piece that Elton Hayes washes with the aid of Philip Green's ork.

"RIDDLE DE DUDE DE DAY" (3:01) Elton channels a gay and amusing bounce item with a Gable flavor as The Green crew backs him once more.

THE MERRY MAGS
(Intra 6046)

"ALWAYS BE IN LOVE WITH YOU" (2:46) Supported by Ike Carpenter's Sextette, the Merry Mag chant on this blues number with a pretty reading of slow ballad. Harmony is in English.

"RIPPY DIPPY DIDO" (2:40) The artists' ballad type harmony new tunes and bouncing through a cute ditty that plays on tricky wording. Light number is pleasant listening.

HARRY JAMES ORCHESTRA
(Capitol 14006; 4-14006)

"SERENADE IN BLUE" (2:58) The sweet and tearful trumpet of Harry James again delivers a beautiful sounding melody of a slow ballad. Olde comes from Harry's album called "Soft Lights, Sweet Trumpet."

"SEPTEMBER IN THE RAIN" (2:48) Harry gives this slow number the low down expressive treatment of the horn and delivers some beautiful dance and mood music.

HELEN O'CONNELL
(Capitol 2164; F-2164)

"ZING A LITTLE ZONG" (2:15) Helen O'Connell, supported by Harald Mooney offers a cute little ditty with a catchy tune and a humorous play on the Dutch "Z." "BODY AND SOUL" (3:12) The grand ballad is softly chanted by the chirp in her own sweet and feelingful fashion. The Mooney orch adds extra credit.

DEAN MARTIN
(Capitol 2140; F-2140)

"COME BACK TO SORRENTO" (3:11) With his side kick Dick Stabile supplying the backing, Dean Martin comes up with a soft and moving rendition of a beautiful favor it that he sings in his native Italian and in English. "BELLO MARI E" (2:22) The barter warbles another slow Italian standard in a tender manner and a rhythm and blues type into a rhythm jump as he continues the lyric to the top.

SARAH VAUGHAN
(Columbia 39789; 4-39789)

"STREET OF DREAMS" (2:58) The great range of Sarah Vaughan's voice spans the octaves as she lights through a pretty number in her stricking fashion. Providing the full stringy backing for this slow ballad is Percy Faith.

"TIME TO GO" (2:47) Again teamed with the wonderful music of Percy and the crew, Sarah sings a slow ballad number in her feelingful torchy style.

LIONEL HAMPTON ORCHESTRA
(Deco 28230; 9-28230)

"IF YOU EVER LEARN TO LOVE ME" (3:13) Lionel Hampton and the boys provide a lush backing to a sweet vocal reading by Irma Curry. The pretty melody shows the fitting voice of Irma.

"JELLY ROLL" (3:00) A moderate jump beat is the pace set by Hamp's gang as Sonny Parker belts out this fast blues type number while ork members solo dynamically.

THE CASH BOX

Disc of the Week

"WISH YOU WERE HERE" (2:55)
"THE HAND OF FATE" (2:55)

EDDIE FISHER
(RCA Victor 20-4830; 47-4830)

The top ten, another one is released to join it. Now Eddie comes up with a wonderful slow ballad entitled, "Wish You Were Here" from the musical of the same name. As Hugo Winterhalter provides the lush backdrop with a light Latin beat, the vocalist offers a warm and tender rendition of a most attractive tune. Eddie's voice sounds as great as ever. Flip is another soft romantic ballad called, "The Hand Of Fate." Supported by the Winterhalter crew once again, the chanter shows all the warmth and appealing character that his voice possesses. We're thrilled by the top deck and it looks like a natural for the peak of the charts.

DANNY SUTTON
(Federal 14004; 45-14004)

"PLEASE OPEN YOUR HEART" (2:20) Danny Sutton gives the aid of group harmony as he sings a beautiful slow ballad with all the warmth and feeling his voice carries.

"KNOWING YOU AS I DO" (2:39) Some grand listening is dished up by the vocalist as he tenderly reads through another soft and slow ballad.

TOMMY DORSEY
(Deco 28257; 9-28257)

"DEEP IN THE BLUE" (3:01) The familiar and pleasant trombone of Tommy Dorsey leads the ork as they provide some fitting backing to Frances Irvin's chipping of a slow ballad.

"YOUR DADDY'S GOT THE GLEAKS" (2:46) TD changes the tempo to a moderate beat. Charlie Shavers sings the rhythm and blues type number dynamically. Ork backing is stirring.

Do not hallucinate.
NEW YORK:

Latest confirmation reveals no basis for Dave Kapp exiting from RCA Victor. . . . Robert N. McCormick, vpee and general manager of the southern division of Decca Records, has just been made a Colonel on Governor Robert F. Kennedy's staff. It's Colonel Bob for the third consecutive time. Dave Cavanaugh moves from New York to Capitol's Hollywood office. Cavanaugh takes over Repertoire for the company's Children's Department.

Alan Dean's new MGM waxing "Luna Rossa," backed with "I'll Forget You," looks like it may be a real winner for the young Brit. A click performer in clubs and theatres, Dean begins an engagement at the Skyway Club in Cleveland, July 7th. With Cleveland's top jock, Bill Randle, one of his most ardent fans, Alan Dean may well crack wide open within the next few months. Buddy De Franco is really hot on his personal appearance tour in L.A. and San Francisco. Buddy's agents, MCM, plan to keep him on the coast from 5 to 6 months. They are working on several picture "deals" and T.V. guest shots. . . . Tony Arden and brother Jan teamed up for "Blow Out The Candle" and "Where Did The Night Go." It is the first time we can remember a brother and sister duo on wax.-Guy Mitchell has been signed to play a two-week engagement at the famed Palladium in London, July 21. Guy has been a favorite of the British since his "My Heart Cries For You" (Page, Irving Berlin) days, secretary, v.p. of Decca in California. . . . Folk balladeer Harry Belafonte is currently setting the Cleveland jocks and press on fire. Appearing at the Alhambra, Harry is on his first lap of a cross-country tour which next takes him to the swank Las Vegas in August and the Mocambo in Hollywood in September. . . . Ray Anthony has signed his own first annual engagement at the Cafe Rouge of New York's Hotel Statler, opening January 12 for 5 weeks. Now that he is home from overseas, Pvt. Vic Damone is stationed at Fort Jay, N. Y., and is slated to be assigned to activities aimed at recruiting women for the armed services.

CHICAGO:

Billy Williams phoned. Said he would visit us the very next day. Right "after the first show." But, from what we gather, Billy got so busy, he just couldn't get around to it. Billy claimed Chicago Theatre "doing very splendidly" regardless of torrid weather. . . . Teddy Phillips called around, advised, "The band is enjoying its greatest year." But, butted, Teddy, "Sure wish we had a clickeroo record!" . . . Some guys 'round town claim that Frank Sinatra "sounds like Frankie old" on his latest wax: "Tennessee Newsboy." b/w "Luna Rossa." . . . Nice long distance phone call from past week from nervous Harry Link of Marks who said, "Boy, we are goin' places with Les Paul and Mary Ford 'In The Good Old Summer-Time.' "(Just like we didn't know. Harry, better go back to that gorgeous home on Long Island and relax. You gotsaelf a clickeroo.) . . . Tess White over at Forster's, while Fred on his vacation, being driven absolutely wild with the way requests are coming in for: "I Remember When." The time over which little Eddie Fisher is getting the public wild. . . . Thanx to friend Herb Griffiths of the Chicago Sun-Times and also to very grand guy (Kap) Kapenot for their very nice remarks anent our Tenth Anniversary issue.

Max Miller, star of the 80's, is now also a disc distributor. For life, "The Boys." . . . Rocky Rolf of RCA-Victor one of the really sweet kids "round our town" just back from a vacation at Lookout Mountain, (of course) Texas and Rocky is included in our Tenth Anniversary issue. (Thanks, Rocky, and hope it serves you as well as you believe it will.) . . . Leonard Chess (who seems to click whether it's "Chess" or "Checkers") is down in the deep South. Reports back that the folks down there go for is Al (Pals) Domino's dixie of "Baby, Please No, No." . . . "Satchmo" over at the Blue Note. Grand person. Terrific artist. And biggest torrid, humid weather crowd puller 'round these parts. (Should play the 'Satch' in White Box Park!) . . . Noted friend Buddy Lester having himself some of Jimmy Mo's food with wife and dotter at the new Driftwood. . . . Thanx to good friend, Mack Clark of King Records, for his very nice complimentary remarks concerning our Tenth.

LOS ANGELES:

No amount of modesty could prevent us from mentioning the really terrific response to the Tenth Anniversary issue of The Cash Box in these parts. . . . Compliments and congratulations poured into our office from many folks in the business, record company execs, artists, distributors and operators. . . . Among those who thought the issue was just about the finest of its kind ever was King procy Syd Nathan who happened to be in town and keeping branch manager Al Sherman on the jump (not that Al isn't normally an up-and-at-'em character)... Syd didn't seem displeased with that full page article on him, as reprinted from the Revere Copper publication. . . . Syd Federal A & R head Ralph Barke was busy cutting a first session with Jimmy Witherspoon, he'd just signed. . . . Also signed by Ralph was Big Jay McNeely, the man who went real crazy with his sax at the recent concert featuring Earl Bostic.

Another record company executive who expressed his pleased with the anniversary issue was Leo Mounier, whose Aladdin label has one breaking fast on the hot charts in Floyd Dixon's "Call Operator 210," we're happy to report... Decca appears to have a piece taking off in a hurry on "Till The End of The World," the familiar tune on which Ray Crosby pairs up with folk artist Grady Martin. . . . If you recall John Laurens' voice on Mercury and other records as sounding like Bud Caleman, you wouldn't suggest that you hear his new Palace label recordings of "At Your Command" and "Tell Me That You Love Me Tonight."
LES BAXTER (Capitol 2143; F-2143)

WIERDERSEHNN SWEETHEART (2:48) Les Baxter and the orchestra offer some live coverage of a number that's soaring on the lists. This slow item with a slow tempo is touching and is good listening.

PADAM - PADAM (2:31) With full choral tones aiding the Baxter crew, a pretty waltz with an orchestral instrumentation is pounded out. Waltz lovers are sure to go for this one.

KAY KAROL-FRANK MURPHY (Rainbow 178)

FORGETTING YOU (2:48) A pretty, slow number is warmly read by the convincing vocalist and Kay Karol while the Esquire Boys supply the musical backing. Talking injected by a low bass voice adds to a lid. Lid could happen.

I DON'T WANT EVERYTHING (2:47) On this deck, Frank Murphy sings a soft and tender ballad backed by the music of Joseph Kahn. Tune is pleasing.

JAN GARBER ORCHESTRA (Capitol 2150; F-2150)

SO MADLY IN LOVE (2:31) Jan Garber and his 'Idol Of The Airmen' orchestra presents the accompaniment for the vocal of Roy Carrell on a waltz ballad.

SOME DAY (2:45) An old favorite with a pleasing melody is given a fresh, tender treatment by Roy and a lush backing is dished up by Jan and the boys.

BILL KENNY & THE INK SPOTS (Decca 9-28298)

SORRY YOU SAID GOODBYE (3:15) The inimitable voice of Bill Kenny comes through a slow ballad in a Billy May styled manner as his Ink Spots lend vocal support.

A BUNDLE FROM HEAVEN (2:36) Another slow ballad done with the same feeling and in the same style as the top lid is delivered smoothly by the boys.

THE THREE SUNS (RCA Victor 20-4790; 47-4790)

SKY-HIGH (2:23) The familiar and pleasing sound of the Three Suns is joyfully projected as they run through a fast moving number with a polka like tempo.

THE BIRDS 'N BEES (2:35) The same distinctive and effective style is lent to a mento number and a pretty moderate beat item. This light listening could draw coin.

DOROTHY LOUDON (RCA Victor 20-4792; 47-4792)

ZING A LITTLE ZONG (2:58) From the flick 'Just For You' comes this cute sounding burner that Dorothy Loudon does so well. Group harmony adds to the number.

MAMA, MAH DARLING, PUT THE KETTLE ON (2:32) Dorothy punches out another cutie in a pleasant way. Cute lyrics make number pleasant listening.

THE CASH BOX

SLEEPER OF THE WEEK

"I LAUGHED AT LOVE" (2:26) "FATHER TIME" (3:02)

SUNNY GALE

(RCA Victor 20-4789; 47-4789)

"I WISH I KNEW" (2:49) The soft and tender voice of Lita Roza is perfectly showcased by the lush music of the Ted Heath orchestra as she chants a slow ballad with a very pretty melody.

"ALLENTOWN JAIL" (2:39) An organ accompanying item is written but lacks the feeling of the original. Lyric is offered by Lita with the Ted Heath crew again supplying the backing.

WINIFRED ATWELL

(London 1189)

JUBILEE RAG (2:32) Winifred Atwell socks out some terrible listening as she really lets her fingers rip on the piano keys. The rag type number is appealing.

GOLD AND SILVER (2:36) "Here Wini changes the pace entirely by softly and smoothly brushing through a pretty waltz item with a familiar melody.

FREDDIE HALL

(King 15193 45-15193)

"FASCINATING RHYTHM" (2:15) An old Gershwin favorite is given a very fast moving treatment by Freddie Hall as he presents the number in a tripping type fashion.

"PUDDIN HEAD JONES" (2:35) Freddie tells a cute story about a young lad and his teacher in offering this light burner with amusing lyrics.

CHARLIE STONE

(Arcade 102)

WANTED (2:35) Charlie Stone besters his rendition of a number with a light Latin rhythm. The orchestra and the organ supply a pretty background.

SITTING ON A RAINBOW (2:26) Here the vocal artist delivers the slow moderate beat item with support of an organ in the background.

KAY BROWN

(Mercury 5863; 5863X45)

ROSES ALL THE WAY (2:48) As Maynard Ferguson provides the tempo, Kay Brown punches out a moderate beat jump number in smooth fashion. Lyrics are cute.

WOW! (2:38) Kay bounces through an interesting novelty on this deck with the fitting backing again portrayed by the Ferguson men.

STANLEY BLACK ORCHESTRA

(London 1206)

PIANOULA (2:35) With bongo pounding in the background, member of the Caribbean Carnival band takes over under the direction of Stanley Black belt out a terrific Latin number that could garner coin in the right spots.

MOROCCO (2:39) The artists dish up some grand dance music as they run through another rhythmic Latin item with a slightly slower tempo.

TERRY GILKSY

(Decca 28256; 9-28258)

FOND AFFECTION (3:00) A pretty number with a pretty melody is injected with a gay feeling in waltz tempo fashion as the Notables offer harmony support and Vic Shoen conducts the ork.

THAT MAN YOU DON'T MEET EVERY DAY (2:31) Some fine listening is dished up by the group as Terry leads the crew in another waltz beat item.

PERCY FAITH ORCHESTRA

(Columbia 34928; 1-3093)

JAMAICAN RHUMBA (3:03) Following up his wonderful "Delicado," Percy Faith and the orchestra create beautiful effects on a familiar melody. Full and lavish instrumental is delivered with a light Latin beat.

DA-DIT (2:50) The Percy Faith chorus lends vocal assistance to a rhythmic burner. The cute lyrical play and catchy melody make for light and pleasant listening.

HENRI RENNE ORCHESTRA

(RCA Victor 20-4791; 47-4791)

MANDOLINO MANDOLINO (2:19) As the name might indicate, a mandolin takes the spot light in this smooth waltz by Henri Rose type instrumental. Subdued tango beat builds to climax.

BE BYE BYES (2:37) Henri and the boys ease through another lush instrumental that has a lovely melody and is presented in a lilting manner.
FRANKIE LAINE CHEERS THE SICK AND ENTERTAINS THE VETS

Frankie Laine, currently one of the hottest and one of the busiest singers in the business somehow finds time to spread a little cheer among the less fortunate. Below Frankie is shown in some of his free appearances which were arranged by Pat Blunda, sales manager of the record division of Artophone Corporation, St. Louis.

Top—Frankie visiting the Veterans Hospital, Jefferson Barracks, Mo. where he entertained and chinned with the hospitalized vets.

Center—Laine appeared at the Army Finance Center in St. Louis, where he sang for more than 1200 enlisted men and 700 WACs.

Bottom—Frankie spreading a little joy among the youngsters at the Shriner's Hospital for Crippled Children in St. Louis.

Natt Hale is on vacation. His column "The Hale You Say" will be resumed in two weeks.

"It's What's in THE CASH BOX That Counts"
**Cole-Kenton-Vaughn Sign For “Biggest Show of ’52”**

NEW YORK CITY—Tim Gale and Cress Courtney have signed Nat King Cole, Stan Kenton and Sarah Vaughan and are negotiating for four top supporting acts to complete the cast of their full edition of “The Biggest Show of ’52” which will begin a 10-week tour on September 10. The combination of these three great stars on one stage spells out a tour that could be more successful than any of the previous Biggest Show packages.

The Cole, Kenton, Vaughan package marks the third edition of the “Biggest Show” policy which was started in 1951 by Tim Gale and Cress Courtney. The first show, starring King Cole, Sarah Vaughan and Duke Ellington broke every conceivable record and established itself as an immediate solid hit. The second edition, which starred Frankie Laine, Patti Page and Billy May, surpassed even the records established by the “Biggest Show of ’51.” These two editions of the “Biggest Show” racked up close to a two million dollar gross, making the “Biggest Shows” one of the largest box office attractions in the history of show business.

The Cole, Kenton and Vaughan “Biggest Show of ’52” unit represents an investment of close to a half million dollars which is twice the investment necessary to put on a hit show such as “South Pacific.” During its 10-week tour, it is estimated that the “Biggest Show of ’52” will gross $1,300,000, which is almost three times as much as “South Pacific” earned over any 10-week period of its long run.

The plans for the “Biggest Show of ’52” were completed on June 24 and by the morning of June 26—only a day and a half later—it was 60 percent booked. The “Biggest Show” will play 7 evenings and 4 matinees every week.

**Paul Weston Expands Duties**

Paul Weston, Columbia’s West Coast Director of Popular Artists and Repertoire, will expand his duties to include full planning and recording of pop albums in the company’s Hollywood studios, according to an announcement by Goddard Lieberson, Executive Vice President.

Reporting directly to Mr. Lieberson, Mr. Weston will, in addition to supervising all popular single disc recording on the West Coast, create and develop new albums. He will have full authority to arrange for tie-ins with motion pictures and West Coast television.

Mr. Weston supervises all popular recordings made on the West Coast by such top Columbia stars as Frankie Laine, Doris Day, Jo Stafford, Frank Sinatra and Harry James, who make their headquarters in Hollywood.

**Correction!**

The Peacock ad on page 61 of the June 28 issue listed the wrong song title under Jimmy McRae. The advertisement should have read as follows:

**JIMMY McCRACKLIN**

“My Days Are Limited”

“She’s Gone” # 1605

**Singer Sells Ops On His Latest**

NEW YORK—Alan Dean, MGM recording star is shown presenting his latest record to the board members of the Automatic Music Operators Association. The tunes “Luna Rossa” and “I’ll Forget You” are two of Alan’s best and he’s hoping the juke box operators give them a heavy play. Left to right are: Sidney Levine, attorney for the AMOA; Joe Connors; Al Denver; Alan Dean; Arthur Herman and Sol Trella.

**MOA Meet Expected To Be Biggest Yet**

CHICAGO—Advance reservations for rooms and exhibits being received by Ray Cunliffe and Phil Levin, who constitute the Reservations and Exhibits Committee for MOA, (Music Operators of America, Inc.) indicate that the forthcoming MOA convention, September 12 and 15 at the Congress Hotel, this city, will be the biggest yet seen.

It is also predicted that the three days of the MOA showing will be jammed with operators from all over the nation.

Some years back The Cash Box urged the trade to an “all shows same week” plan. In this way, this publication explained, everyone would save money. Operators would have but one expense as would exhibitors.

The closest to this plan is now the MOA and NAMA conventions. MOA will be here in Chicago for three days prior to the opening of the NAMA show on September 14.

The reservations which have poured into MOA offices and the fact that the NAMA show immediately follows the MOA convention has had its effect on operators everywhere in the nation.

**Hayes “High Noon” A Hit**

NEW YORK—Bill Hayes, MGM artist and singing star on the “Show Of Shows,” shows his co-stars a copy of his latest release “High Noon,” from the picture of the same name. Seen with Bill are Julie Johnson, Imogene Coca and Sid Caesar.
**Joe Grady & Ed Hurst**

*WPEN—Philadelphia, Pa.*

1. *Take My Heart* (All Martina)
2. *Ain't Woundin' My Sweetheart* (Vera Lynn)
3. *Wanted For Atoner* (Bill Haley)
4. *Kiss On The Jump* (Theresa Brewer)
5. *Forgetting You* (Espire Boys)
6. *Once In A While* (Patti Page)
7. *In My Heart* (All Martina)
8. *Walkin' My Baby Back Home* (Johnnie Ray)
9. *I Understand* (Four Acots)

**Murray Jordan**

*WLIE—New York, N.Y.*

1. *I'm Yours* (Don Cornell)
2. *Ain't Woundin' My Sweetheart* (Vera Lynn)
3. *I Understand* (Four Acots)
4. *Ain't Woundin' My Sweetheart* (Amos Brod)
5. *You'll Never Be Mine* (Alan Dean)
6. *Maybe* (Comic-Fisher)
7. *I'm Sorry* (Bobby Wayne)
8. *Marie Mme* (Pinto De Campos)
10. *Something To Remember You By* (Isa d'Altofort)

**Roy Cole**

*WTM—Charleston, S.C.*

1. *As Time Goes By* (Bud Royal)
2. *Half As Much* (Gene Austin)
3. *You're The One* (Don Cornell)
4. *Will Never* (George Gibbs)
5. *I'm Confessin'* (Polo-Fish)
6. *Kiss On A Fork* (Gus Gibbons)
7. *Lover (Comic-Jenkins)*
8. *Blue Tang* (Leroy Garland)
10. *I Understand* (Four Acots)

**Bud Brews**

*WPEN—Philadelphia, Pa.*

1. *Walkin' My Baby Back Home* (Johnny Ray)
2. *Ain't Woundin' My Sweetheart* (Vera Lynn)
3. *I Understand* (Four Acots)
4. *Ain't Woundin' My Sweetheart* (Amos Brod)
5. *You'll Never Be Mine* (Alan Dean)
6. *Maybe* (Comic-Fisher)
7. *I'm Sorry* (Bobby Wayne)
8. *Marie Mme* (Pinto De Campos)
10. *Something To Remember You By* (Isa d'Altofort)

**Roger Clark**

*WNOR—Norfolk, Va.*

1. *Ain't Woundin' My Sweetheart* (Vera Lynn)
2. *Love (Comic-Jenkins)*
3. *That's The Beginning Of The End* (Pepsi Cola)
4. *To Be Loyal To One* (Dinah Shore)
5. *Uncle Sam The Law* (Leroy Ryan)
6. *Night Train* (Buddy Morris)
7. *Delilah (Pepsi Cola)*
8. *In The Good Old Summertime* (Paul Ford)

**Bob Perry**

*WLAW—Boston, Mass.*

1. *Ain't Woundin' My Sweetheart* (Vera Lynn)
2. *Be Anything* (Bert Grist)
3. *Here In My Heart* (All Martina)
4. *Delilah (Pepsi Cola)*
5. *You'll Never Be Mine* (Pepsi Cola)
6. *Light Train* (Buddy Morris)
7. *Blues Tang* (Roy Anderson)
8. *Block Moonlight* (Pepsi Cola)
9. *As Time Goes By* (Ray Anderson)
10. *Strange Sensations* (June Valli)

**Bill Bennett**

*WPTF—Albany, N.Y.*

1. *I'm Yours* (Don Cornell)
2. *Here In My Heart* (All Martina)
3. *Kiss Of Fire* (George Gibbs)
4. *Blue Tangos* (Leo Baxter)
5. *Weather Train* (Buddy Morris)
6. *Night Train* (Buddy Morris)
7. *Delilah (Pepsi Cola)*
8. *Mam On The Line* (Burt Taylor)
9. *Pink Plunk Plunk* (Lou Armstrong)

**Don McLeod**

*WIB—Detroit, Mich.*

1. *I Never Cared* (All Martina)
2. *This Is The Beginning Of* (Don Cornell)
4. *Venus* (Hugo Winklerhalter)
5. *Had A Good Time* (Tony Bennett)
6. *Here In My Heart* (All Martina)
7. *Lover (Comic-Jenkins)*
8. *How Much Will I Miss You* (Johnny Desmond)
9. *I'm Yours* (Don Cornell)
10. *Watermelon Woman* (Comic-Fisher)

**Johnnie Pearson**

*KOH—Omaha, Neb.*

1. *Ask Papa* (Hugo Winklerhalter)
2. *I'll Walk Alone* (Don Cornell)
3. *Delilah (Pepsi Cola)*
4. *Heart* (Hugo Winklerhalter)
5. *Maybe* (Comic-Fisher)
6. *Kiss On A Fork* (Gus Gibbons)
7. *Walkin' My Baby Back Home* (Johnny Ray)
8. *I'm Yours* (Eddie Fisher)
9. *Half As Much* (R. Clooney)
10. *This Is The Beginning Of The End* (Don Cornell)

**Johnny Davis**

*WDOC—Cleveland, O.*

1. *Ain't Woundin' My Sweetheart* (Vera Lynn)
2. *Mask Is Off* (Buddy Coste)
3. *Girl* (Frank Sinatra)
4. *Walkin' My Baby Back Home* (Hugo Winklerhalter)
5. *Lover (Comic-Jenkins)*
6. *In My Heart* (All Martina)
7. *Night Train* (Buddy Morris)
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10. *You'll Never Be Mine* (Pepsi Cola)

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10. *This Is The Beginning Of The End* (Don Cornell)
Musicians Leave Kaye Form Co-op Orchestra

NEW YORK — It was announced this week that the members of the Sammy Kaye band have formed a cooperative unit under the leadership of Ernie Rudessell, drummer with the Kaye group for eighteen years. This decision was the result of a notice from Kaye advising the members of the band that they were on notice until September, as he was taking a vacation until that time. The musical aggregation will continue its Saturday evening television show until July 19 under the supervision of Sammy Kaye, which will mark its last date under his baton.

Of the fifteen members of the current orchestra, ten will be with the new unit. Pumps Handel, who has been doing the arranging for Kaye for ten years, and who originated the now popular Kaye style, will now work with Rudessell and the new group. Also, Roy Maxwell, who was Kaye’s road manager will act as manager for the new organization.

The band has signed with General Artists Corp. and the first booking is set at Bill Green’s in Pittsburgh July 21. Curiously, Bill Green’s is where Sammy Kaye had his first big date about twenty years ago.

At present, the plans of the band are to keep the Kaye musical format, and there is a possibility that it may also use the “Swing and Sway” tag-line. The use of the popular theme that has been associated with Kaye for so many years depends on legalities that must be straightened out.

The musicians who are leaving Kaye have been with him from one to twenty one years. They are: Ernie (Geiss) Rudessell, 18 years; Charlie Wilson, 21 years (member of the trio); Chubbie Silvers, 350 lb. comic and jazz tenor man; Don Rogers, feature vocalist and one of the Kaye-dets: Phil Gilbert, 1st Trumpet and member of the trio; Eddie Lucas, 1st Alto; Frank O’Blake (trumpet and valve trombone, 20 years; Jerry DiFalco, baritone sax; Jim Thorpe, tuba and string bass; and Jerry Carretta, piano. Ernie Rudessell will front for the band, and taking his place at the drums will be Ernie Rudessell, Jr., who is currently with Blue Barron.

For the present, the band does not plan to add a female vocalist. It was only in the recent years that Kaye used a girl singer.

Meeting Dates Of
Music Operators’ Associations

July 7—Illinois Amusement Operators’ Association Place: 208 North Madison St., Rockford, Ill.
7—Amusement Machine Operators’ Assn. of Greater Baltimore Place: Mandell-Ballow Restaurant, Baltimore, Md.
10—Music Operators of Northern Illinois Place: To Be Announced
17—Progressive Music Guild of South Jersey Place: Walt Whitman Hotel, Camden, N. J.
23—Recorded Music Service Association Place: Bunker Hill Country Club, Chicago, Ill.

FREE
Copy of the 10th ANNIVERSARY Issue—With Subscription to
THE CASH BOX
They’re Going Fast—Offer Will Be Withdrawn
When These Issues Are No Longer Available.
The CASH BOX
26 WEST 47TH STREET, NEW YORK, N. Y.

SAM EVANS’ COLUMN DELAYED IN MAIL
Will Re-Appeal In Following Issues

Dave Cavanaugh
To Hollywood

HOLLYWOOD, CALIF.—Alan W. Livingston, Vice-President in charge of Repertoire for Capitol Records, Inc., announced today the transfer of Dave Cavanaugh to the Capitol Hollywood office. Mr. Cavanaugh will take over Repertoire for the company’s Children’s Department.

For the past two years, Mr. Cavanaugh has headed up the New York Repertoire Department which will now be under the direction of Dick Jones, as head of Eastern Repertoire Division, as well as head of Classical Repertoire.

Mr. Livingston, originator of the company’s Bozo Series, has been working in conjunction with Francis M. Scott III, Director of Album Repertoire, in handling the production and supervision of the Children’s Repertoire Department. In the re-organization, Mr. Cavanaugh will assume responsibility of production and supervision and report directly to Mr. Scott.

ALLEN FREED
King Of The Moon Dog-ers Cleveland’s Top R & B Jock
SAYS
“BABY PLEASE NO NO”

BY
AL “FATS” THOMAS

“The most requested song on my show. Our switchboard lights up like a Xmas tree whenever I play
‘BABY PLEASE NO NO’”.

CHECKER RECORD CO.
750 E. 49th ST.
CHICAGO, ILL.
As a tribute unique in music business history, a gold pressing of “Cry” was presented to Columbia’s Okeh Label director Danny Kessler, who discovered Johnnie Ray a year ago. Kessler’s award was inscribed: “To Danny Kessler for his efforts in acquiring Johnnie Ray and this million-selling record for Okeh and Columbia.” Kessler was appointed director of Columbia’s newly activated Okeh Label in May, 1951. Within a month he had signed a recording contract with his first major “find,” Johnnie Ray, easily the year’s most remarkable talent-scoring job.

Rev. Dwight “Gatemouth” Moore, ex-blues singer and now known as Dixie’s Father Divine, opens a 41-day tour starting in Detroit. Moore is one of most exciting gospel singers around. Proof of the pudding is that he took $1,000 out of a concert in Chattanooga recently. Manager Ben DeCosta just completed a deal with Coral Records that called for a hefty piece of change to be paid out in advance plus a royalty deal. Teddy Reid, chief A & R man for Coral will fly to Birmingham for a session with Moore and his choir. Jesse Powell, Federal recording artist, has been booked by the Gale Agency for a one-nighter tour to start in September.

W. R. Berkson, who built the hands of Larry Clinton, Les Brown, Van Alexander, and chimp Maxine Sullivan, is back in the music business as a p.a. Joan Shaw (Coral) into New York’s Savoy with her Blues Express Orb July 30 and then to Ebony Club in Cleveland, O. . . . The Buddy Johnson Orchestra moves out to the west coast after it’s Regal Theatre stint in Chicago. . . . Frank Sands, top one-nighter booked for the Gale Agency, has arranged a Texas tour for Ivory Joe Hunter, M.G.M. recording artist. . . . Lou Chudd of Imperial dropped into the office while in New York. Lou was here with the family mixing a bit of pleasure with business.

Bob Weinstock, Prestige Records, heating the bushes of the southland in search of blues singer talent. . . . Lou Krefetz, Atlantic legman, is currently swerving through the country on one of his periodic visits to distrubs and de-jays throughout the R & B circuit. . . . Some of the famous Okeh records racked back in the early twenties will be re-issued. Among them will be Louis Armstrong’s “I’m Confessin” and “If I Could Be With You”; Bessie Smith’s “Gimme A Pigfoot” with “Take Me For A Baggie Ride”; Jimmie Lunceford’s “It’s Time To Jump And Shout” and “Cheatin’ On Me”; and others by Cab Calloway and Count Basie.

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

#### Top Ten Plays

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<tr>
<th>1</th>
<th>HAVE MERCY, BABY</th>
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<td>5</td>
<td>MARY JO</td>
<td>Four Blazes (United)</td>
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<td>6</td>
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<td>7</td>
<td>HELP ME BLUES</td>
<td>Mel Walker (Savoy)</td>
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<td>8</td>
<td>TOO TIED</td>
<td>Roy Milton (Specialty)</td>
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<tr>
<td>9</td>
<td>TWO HEARTS GREATER THAN ONE</td>
<td>Percy Mayfield (Specialty)</td>
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#### San Francisco

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<tr>
<th>1</th>
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<td>WORRIED LIFE BLUES</td>
<td>Big Joe (RCA Victor)</td>
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<td>IF YOU EVER LEARN TO LOVE ME</td>
<td>Lionel Hampton (Decca)</td>
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<td>Marie Adams (Imperial)</td>
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<td>WALKING AND CRYING BLUES</td>
<td>Sunny Ray Holmurs (Recorded in Hollywood)</td>
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#### Hot in

- **Dallas**
- **Los Angeles**
- **St. Louis**

- **in San Francisco**
- **in Newark**
- **in Atlanta**

---

**Jubilee Record Co. Inc.**
315 West 47th Street, New York, N.Y.

**Best Selling Records**
Listed Alphabetically

- **He's So Wonderful**
- **Sister Jessie Mae Renfro**

- **How About You**
- **Pilgrim Travellers**

- **I Bowd on My Knees**
- **Mehalia Jackson** (Apollo)

- **If Jesus Goes With Me**
- **Angelic Gospel Singers**

- **I Will Trust In The Lord**
- **Clara Ward** (Savoy)

- **Stop Right Now**
- **Bells of Joy**

- **Tell Me Angel**
- **Angelic Gospel Singers** (Gateway)

- **Wading Through Blood And Water**
- **Dixie Humming Birds**

---

**Edna McGriff**
**Sonny Til**
**Buddy Lucas**

**Once In A While**

"I Only Have Eyes For You"

Jubilee - 5090

---

**Tico's Hit of the Week...**

**"Cuban Nightingale"**
(Sun: Sun 9550)

**"Tonight I Am In Heaven"**
(Tito Puente featuring The Castro Sisters (English Lyric)
Tico 210-136

---

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

---

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Tico 210-136
"CALL OPERATOR 210"  
"BABY BABY BLUES"  
MEL WALKER & JOHNNY OTIS  
(Mercury 8289)

- A currently hot item in the blues field is given an excellent reading by Mel Walker, who handles the vocal, and Johnny Otis on the instrumental end. The tune is a slow beat low down number that Walker chants with feeling. His dramatic delivery of the sentimental lyrics receives the polished support of the Otis aggregation. Orking is smooth and is in no small way responsible for the effective waxing that the collaborating artists turn out. The underportion is a moderate tempo piece that Mel and Johnny do a solid job with. Tune is a rhythmic number and Walker sings the cute lyrics with zest. The musical backdrop is up to the usual Otis standards and the result is a fine backing although we look for the upper deck to break fast.

**THE FIVE KEYS**  
(Aldrin 3136)

- "I HADN'T ANYONE TILL YOU" (3:12) Taking hold of a slow soft item, The Five Keys give it their individual treatment and come up with a strong side.

**DAVE BARTHOLOMEW**  
(King 4544)

- "MY DING A LING" (2:49) A double entendre item is given the cut treatment by Dave Bartholomew. Soft orking of the moderate beat item supports the singer.

**THE GAYLORDS**  
(Savoy 852)

- "GO ON, BABY" (2:45) A wildish waxing with a fast moving beat, is enhanced with handclapping, shouts in the background, and deep voiced inserts from time to time. Lead singer comes through in fine style.

- "GET MAD, BABY" (2:41) Another driving side with cute lyrics handled with gusto by the Gaylords.

**THE GAY SISTERS**  
(Savoy 4037)

- "OH LORD, SOMEBODY TOUCHED ME" (2:44) The Gay Sisters give a shouty reading of a fast beat rhythmic gospel item. Piano and organ provide the musical assist.

- "HE KNOWS HOW MUCH WE CAN BEAR" (2:45) The sisters do a change of pace as they sing a slow spiritual.

**PRESTON LOVE**  
(Federal 12085; 45-12085)

- "STRICTLY CASH" (2:29) With a driving item as material, Preston Love and His Orchestra wing their way through an exciting instrumental rendition. Solid saxing stands out in the fine treatment.

- "LIKE A SHIP AT SEA" (2:45) Love and the erk run through a slow olde in grand style.

**THE SONS OF CALVARY**  
(Score 5038)

- "JESUS WILL HELP ME" (2:55) The Sons of Calvary, with a smooth voiced lead and easy chorus chanting, wax a light jubilee gospel number.

- "FRIEND OF MINE" (3:15) The group sings a slow beat inspirational number that changes to a shouty rendition at midpoint.

**ARNETT COBB**  
(Okeh 6887)

- "OPEN HOUSE" (2:46) A quick beat item is given an instrumental waxing by the Arnett Cobb orchestra and the result is a happy sounding effort excitingly done. Arrangement of the bounce tune features the brass section. Blend of the instruments produces an interesting sound.

**AHMAD JAMAAL'S THREE STRINGS**  
(Okeh 6889)

- "PERFIDIA" (2:53) Ahmad Jamaal's Three Strings run through the Latin beat idles that is currently being revived in the pop field. An exciting arrangement, softly done, with a rhythmic undertone, makes this a solid side.

**BILLY BOY** (2:37) The under deck is a fast tempo olide done with a Latin rhythm. The group's instrumental treatment makes this a desirable disk.

**THE FOUR INTERNEES**  
(Federal 12086; 45-12086)

- "IN THAT GREAT REUNION" (2:08) The Four Internes do a slow spiritual with an easy delivery that becomes a moderate beat rhythmic number about midway, with the harmonizing on the shouty side.

- "ONE OF THE MORNINGS" (2:19) The group belts out a wildish jubilee type spiritual aided by shouty chanting and rhythmic handclapping.
NEW YORK—Morey Amsterdam does a take-off on Johnnie Ray for the television audience on the Don Russell TV disc jockey show over station WABD of the Dumont Network in New York. Russell was playing Morey Amsterdam’s new Decca recording of “True, Mon” and “My Wife Does the Cutest Things.”

Fifth Annual Patti Page Picnic

NEW YORK—Kappi Jordan was hostess to a gathering of over three hundred people who came from all over the country to attend the fifth annual Patti Page Picnic held in Tuxedo, New York, on Saturday, June 28.

Each year Kappi invites sundry members of the music industry; disk jockies, artists, contact men, music publishers, and trade press, to spend a day in the country with their families. A mobile unit of over ninety cars continuously streamed in with fun seeking occupants until late in the afternoon. The last to arrive was Bert Taylor, whose car broke down, and delayed his arrival until about three o’clock. An unusual coincidence was the fact that one of the occupants of the Taylor car was Phil McLean, Cleveland deejay, who also arrived late last year, and for the same reason.

A day marked by hilarity, boating, swimming, and an abundance of good food, was highlighted with a baseball game captained by Mitch Miller and Jack Raed. The Mitch Miller team was victorious and will crown over the vanquished until 1935 when the Raed lineup will have its rematch.

Sunset started the weary, sunburned, but happy crowd back to the city.

Record Distributors
Additional Listings

In Next Issue

NEW YORK—In the extensive research that went into the compiling of the “Record Distributors And The Lines They Handle,” which appeared in our June 28 issue, there were a few listings omitted. In order to keep this invaluable list complete and up to date we are printing a list of addictions in our July 19 issue and suggest you clip it and attach to the original for your future reference.

Dj Gilbert’s Wife Killed

PHOENIX, ARIZ.—Ruth Gilbert, wife of Dick Gilbert, KTVL (Phoen-x) disk jockey, was killed instantly on June 20 while driving her convertible. Accident occurred when the driver of the oncoming car fell asleep at the wheel, and in the collision, Mrs. Gilbert’s car was completely demolished.

Mrs. Gilbert is survived by husband, band, mother, and sister.

“Strange Sensation”

NEW YORK—June Valli turned the tables when she gave instead of receiving boxes of candy to disk jockies in celebration of her birthday. June is now riding high with her disking of “Strange Sensation” on the Victor label.
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COINBIZ HOTTER THAN WEATHER

Manufacturers Producing Best Equipment in Years. Demand for New Machines Continues High. Ops Report Collections Holding Up Regardless of Torrid Weather. Acclaim This Summer Season as Best in Many Years. Resort Spots Tops.

CHICAGO—As the Fourth of July Holiday got under way, reports from all over the nation indicated that, regardless of how hot and humid the weather has been and is, or will be, the coinbiz is still hotter, from the standpoint of better business and continuing high bookings.

As distribs have remarked over the past few weeks, manufacturers are, this summer, ironical as it may seem, producing the finest equipment they have presented in a long, long time.

Almost every single one of the manufacturers in this city has a hit game under way.

And, instead of the summertime dulling the business, it has continued to step up the pace.

In addition to the game manufacturers, the phonograph producers are also going along at a speedy clip.

In fact, phon distribs report that their biggest problem is to get more and still more phonos delivered to them. This is the current complaint throughout the entire nation.

Even the vending machine manufacturers report that they, too, have seen fit to continue high production schedules this summer. Some are even preparing to present new machines.

What is even more impressive is the fact that operators, in almost every territory, report that collections are holding and, in most cases, are continuing up.

The resort spots are tops. The torrid weather has been driving the public to the mountains, lakes and ocean spots, as well as far into the woods country.

This has boomed business in resort spots far above what has ever been expected by even the most optimistic operators.

Because of all this, and further because the manufacturers are working on top speed production schedules, presenting the finest machines they have built in many, many months, business continues to go ahead hotter than the weather.

Perhaps the expression of one well known colman in this city covers all statements. He said, "We just can't believe it. Only hope that it continues at this rate as no one is seriously thinking of speeding up our production beyond any point we reached even during the past Fall and Spring season."

"Each time," he continued, "we speed up somewhat, we find ourselves again behind on deliveries."

"Whatever happens in the months to come, this summer season," he concluded, "is proving itself one of the greatest, if not the best, in all coin machine history."

MUSIC OPS WANT DEPRECIATION SCHEDULE

Demand Grows For A National Uniform And Equitable Phonograph Depreciation Schedule As Tax Officials Challenge Juke Box Ops On Present Rates.

CHICAGO—News has reached this publication from juke box operators that, once again, they are running into difficulties with tax officials regarding depreciation schedules.

This has been one of the pestiferous problems the juke box operators have yet had to face.

In territories where associations exist, arrangements have been made with local tax offices for a uniform depreciation rate for that area.

Yet, none of these are nationally universal.

In one area operators depreciate their capital investment in a new phon over a period of three years.

In others, four years and, in some areas, over a period of five years.

Each depreciation schedule is different and arranged by the local tax offices.

For a long time now juke box ops have wanted a uniform, national depreciation schedule to be arranged, which would be acceptable to all tax officials and which would, at the same time, be completely equitable as far as the juke box operators are concerned.

Leo P. Kaner, C.P.A. of this city, suggested such a schedule some years ago. An article appeared in this regard in the August 19, 1950 issue. This article was repeated in the June 25, 1952 (Tenth Anniversary) issue of The Cash Box.

Herman Jaffe, C.P.A. of New York City suggested that operators thwart the entire nation arrange for a meeting in Washington, D. C. with the proper committee, and that arrangements be made to present correct facts, so that a depreciation schedule equitable to the operators, and uniform in scope on a national basis could be arranged.

There have been other plans suggested. But, all seem to agree with these two well known Certified Public Accountants, who have a very fine working knowledge of the industry, that first some schedule be arranged, proof be compiled, and a meeting then be held in Washington, D. C. with the proper officials so that such a schedule would be nationally accepted by the nation's tax officials.

C.P.A. Leo P. Kaner's plan was:

40% depreciation, first year
30% depreciation, second year
20% depreciation, third year
10% depreciation, fourth and final year.

Other plans which are already in operation, and which were also recommended, followed:

50% depreciation, first year
25% depreciation, second year
25% depreciation, third and final year.

In some territories, it is reported, the following plans are in effect:

25% depreciation each year for four years.

31 1/3% depreciation each year for three years.

C.P.A. Herman Jaffe believes that, by showing the value of the new equipment after the first year, according to The Cash Box' "Confidential Price Lists", and the drop in value each year thereafter, that an equitable depreciation rate can be scheduled by the tax officials which would become national in scope and uniform for all concerned.

Every operator realizes that, within the first year, new machines drop anywhere from 40% to over 50% in value, depending on the equipment's popularity, mechanical perfection, and other factors.

Within two years' time after that first year, the machine has fallen to an extremely low mark, because introduction of new models has now placed that machine in the "old equipment" category.

Therefore, many juke box operators are of the belief that depreciation should be scheduled, to be equitable, at the rate of 50% the first year, 25% the second year and 25% the third year.

Some feel that it might be best to schedule depreciation rates on the basis of 50% off the first year, 25% off the second year, 15% off the third year and 10% the final and fourth year.

Most necessary at this time is for the arrangement of a national, uniform and equitable depreciation schedule, which would be accepted by all Internal Revenue offices throughout the nation and which would, once and for all time, eliminate any future problems re depreciation rate.

This can only come about if a meeting of leaders of all the 48 states will get together to travel to Washington, D. C. with a well known Certified Public Accountant to present the facts before the committee which arranges to hear such matters.

Editor's Note:

"The Cash Box' would appreciate hearing from other phon operators regarding the above depreciation schedules, or about whatever depreciation schedules have been approved in their areas. Please address all communications to: Bill Gersh, The Cash Box, 32 West Randolph Street, Chicago 1, Ill."
Join the AMI Fold!

You quickly recognize the man who has joined the fold of AMI operators. His treasured badge of membership is a well filled billfold. Joining is easy. You merely acknowledge that you are in the music business to make money. There are no secrets. But every member soon learns that when the take is up and the costs are down, his profits are greater.

The "L" is available in 80 and 40 selections, blond or mahogany cabinets.

AMI Incorporated

General Offices and Factory: 1500 Union Avenue, S.E., Grand Rapids 2, Michigan

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!
CHICAGO—In answer to Vince Shay's statement: "This year I'll beat Phil and I'll be back at the Bunker Hill Juke Box Golf Tournament," which appeared in the past week's issues of The Cash Box (Page 22), Phil Levin, secretary of the Recorded Music Service Association, who just returned from a vacation, reported:

"Better tell Vince Shay to get out and learn how to play this game before he challenges champions."

Further, according to Phil, "Vince Shay is taking a lot on his shoulders to state that he'll pin my ears back. I beat Vince last year at Bunker Hill. I'll do it again this year."

"In fact," Phil continued, "to really make this a contest, I've challenged Perry Como, Eddy Howard, Don Cherry and Bing Crosby, guys who are really golfers."

"Where does Vince fit in this class?"

Phil asked.

As someone stated 'way back when, 'the battle is joined.'

Vince and Phil will meet at the Chicago juke box ops golf tournament and outing at Bunker Hill Country Club on Milwaukee Avenue this coming July 23rd.

With interest what it already has grown to be, Phil like Chicago's juke box ops are in for the biggest, and most successful outing of their entire history.

(By the way, odds on Phil and Vince are 6-5, take your choice.)

MOA Notifies Exhibitors About Sept. 11-13 Convention

Greatest Number Of Exhibitors And Music Machine Operators Expected

Oakland, Calif.—George A. Miller, president of Music Operators of America, Inc. (MOA), has sent notification to prospective exhibitors (manufacturers of phonographs, records and auxiliary equipment, as well as other firms closely affiliated with the music machine business) this week, calling attention to the forthcoming MOA Convention to be held September 11, 12 and 13 at the Congress Hotel in Chicago.

Application blanks for exhibit rooms were mailed out a few weeks ago, and entrance fees are as little as $150, with a maximum of $250 for the larger deluxe rooms.

"The exhibit rooms are completely furnished and will be nicer than anything we have had in the past," explains Miller.

Cost of room rent to the Congress Hotel is $15 or $14 per day, and the exhibitor must sign up for five days, as the exhibit rooms can be set up the day before convention time and taken down the day after. The entrance fee for one exhibitor, which is additional to the room rent goes to MOA to defray the cost of promoting the Convention, plus the possibility of bringing in some money into the treasury.

In the past the money derived was just about enough to cover the expenses of running the show. As Miller points out, it is most important that some money be turned into the MOA bank account as the cost of running the organization over the year is costly, particularly as it has had to spend certain sums in the past few years in its successful efforts to combat ASCAP sponsored legislation.

Business meetings by MOA will be held from 10 A.M. to 1 P.M. Exhibitor rooms will be open from 2 P.M. to midnight, so there will be no conflict between the MOA functions and the exhibitors' displays.

Application for exhibit space and check to cover should be sent to either Ray Culliffe, 5018 East 91st Street, Chicago, Ill., or George A. Miller, Music Operators of America, Inc., 128 East 14th Street, Oakland, Calif.

Altho complete plans have just recently been announced, every indication points to a record breaking attendance of both music machine operators and exhibitors. During the past conventions, exhibitors have stated that they are highly elated over the results of their showings, and as word passed along to others of these successes, many who hadn't exhibited in the past now state they will be on hand to greet the music ops.

Attendance should be the greatest of any previous MOA meeting by far. The three days of the show just precede the NAMA Convention, giving the operators the opportunity to attend both shows during the space of a week. And both for those traveling costs, and the saving of many days time used in travel if it were necessary to make two trips. In addition, many music machine operators have become aware of the wonderful work accomplished by MOA, and now feel the responsibility of participating in future plans of the organization.

ATTACH THESE NAMES TO LISTS PUBLISHED IN JUNE 28 ISSUE

(Balitmore: Thomas Vending Sales Co., Inc., 940 Linden Ave.
Pennsylvania: General Coin Machine Co., 225 N. 9th St.
Manufacturers and Their Distributors: Phonographs: The Rudolph Wurlitzer Co. North Towanda, N. Y.
Sandler Distributing Co., 110-11th St.
Des Moines, Ia.

ELIZABETH P.M. numbers.

Bally's "Palm Beach" Features "In-Line" Relay

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Sandler Distributing Co., 110-11th St.
Des Moines, Ia.

"It's What's in THE CASH BOX That Counts"
Ride THE CHAMPION by Bally
GREATEST MONEY-MAKER IN THE ENTIRE AMUSEMENT INDUSTRY!

- REALISTIC WESTERN HORSE
- REAL WESTERN SADDLE
- SAFE, LOW-SPEED START
- PULL REINS TO TROT OR GALLOP
- LIFE-LIKE RIDING ACTION
- STURDY, TROUBLE-FREE MECHANISM
- SLUG-PROOF COIN MECHANISM
- SMOOTH, QUIET OPERATION

RETRACTABLE CASTERS FOR EASY MOVING

Out in front of an Illinois drug-store, a lady rides THE CHAMPION. Retract-able casters permit easy, gliding movement of THE CHAMPION. Simply insert key-wrench in caster key-holo—... a quick turn and THE CHAMPION is up on 4 smooth casters, ready to roll. Base sets solid when casters are retracted.

RIDE THE CHAMPION 10¢

REQUIRES ONLY 22 IN. BY 44 IN. FLOOR SPACE

110 VOLT A.C.

CHAMPION is a registered trademark

THE CHAMPION in children’s-wear depart-ment of a New York department store simulates extra sizes of play-garments.

Palm Beach
See Back Cover
Check the Facts!

52 Classified Ads of 40 Words Each

ONE 40 WORD CLASSIFIED AD EACH WEEK FOR AN ENTIRE YEAR – 52 WEEK'S ISSUES – ACTUAL COST OF 52 – 40 WORD CLASSIFIED ADS AT REGULAR RATE OF 10¢ PER WORD $208.00

PLUS - FREE - Full Year's Subscription - ACTUAL COST $15.00

TOTAL VALUE - - - $223.00

All For Only $48

The Cash Box, 26 West 47th St., New York 19, N. Y.
GOTTLIEB'S

FOUR STARS

MULTI-VALUE ROLL-OVER
For Replays When Number Sequence is Made or All 4 "Pop" Bumpers are Lit!
SUPER REPLAY AWARDS
When Number Sequence is Made and BALL TRAP is Filled!
BALL TRAP HOLES for HIGH SCORE—Also Rights "Pop" Bumpers and Roll-Over For Points. Replays When All Holes are Filled!

4 "POP" BUMPERS—4 FLIPPERS

IMMEDIATE DELIVERY
From Your DISTRIBUTOR

D. GOTTLIEB & CO.
1140-50 N. Kostner Ave.
Chicago 51, Illinois

"There Is No Substitute for Quality!"

SENSATIONAL NEW HELP FOR OPERATORS
JOBBERS DISTRIBUTORS TO ELIMINATE MANY TAX PROBLEMS

The Cash Box
"END-OF-MONTH INVENTORY ISSUE"
FIRST ISSUE DATED July 26, 1952

CHICAGO—"Due to the tremendous demand which we are enjoying at this time for our new 'Six-Player Match Bowler' and 'Six-Player Deluxe Bowling Alley' we have decided to cancel the general two weeks' vacation for our factory's employees", officials at Chicago Coin Machine Company reported this past week.

Instead of the all-out complete two week's vacation, the plant has decided to stagger employee's vacations over the entire summer.

This is due to the fact that they have already found themselves with a backlog of orders for these new bowling games and the backlog, according to executives of the firm, is growing bigger each week.

As employees start out on vaca- tions, the firm has been desperately seeking new workers.

Not only is it carrying ads to this effect in the press here, but, is also asking its employees to bring in whatever people they can, so that the plant can actually step up production to meet the demand it is enjoying.

As one of the firm's execs stated this past week, "We've never before seen anything like this in the summer.

"And to think", he continued, "that this is being the hottest and most humid summers of all time, makes all of us here really proud of the games we are producing which can win such play at this time."

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

Coven Plans Own Building To House Distributing Organization

Chicago—Ben Coven, head of Coven Distributing Company, of this city, announced that the firm had purchased a lot located at the corner of Fletcher Street and Elston Avenue, and that plans are being set to build a building to house the firm's organization.

The new building will be located on the same block that Coven now rents space. The lease now in effect will expire in about a year and a half, and Coven expects the new building to be completely ready for occupancy at that time.

Architects are now drawing up plans for a one story building, to cover the 14,000 square feet of the lot. This building will be used entirely for our distributing organization," stated Coven, "and when completed will definitely be the most modern, tasteful and scientifically correct dis- tributing offices, showrooms, shipping and display ever seen in this industry."
Operator Objects

To Bell Telephone
Comparing Juke
Box Excise Tax

ARLINGTON HEIGHTS, I11.—Anthony C. Hesch of A. H. Enter-
tainers, this city, wrote in today to complain of the cartoon which
appeared in the June, 1952 issue of "Telebriefs".

"Telebriefs" is the small publica-
tion which is enclosed with monthly
telephone bills by the Illinois Bell
Telephone Company.

This little four sheet featured a
cartoon with a headline: "What's
Wrong With This Picture?"

It showed a telephone and a juke
box and, in the campaign now under
way by Illinois Bell Telephone Co.
and all the subsidiaries of A. T. & T.
in an effort to lower present excise
and other taxes on telephones, com-
pared the excise telephone rate as
against the juke box rate.

The article stated in part, "The
average excise tax on each Illinois
Bell telephone last year was $7. A
juke box is taxed only $10 a year."

Of course, as Hesch complained,
and as others know, this is only the
Federal tax per juke box. Excise
taxes are paid by operators on what
the juke box manufacturers pay and
which the manufacturers have com-
pained about many times in the past.

The comparison is, therefore, en-
tirely unfair, and is actually pulling
wool over the public's eyes.

As Hesch writes, "I feel that the
Illinois Bell Telephone Company is
entirely unfair to quote us as paying
only $10 per year Federal tax. We
not only have to pay excise tax on
records but also on the machines we
buy."

Hesch is right in his statement. The
telephone company is "unfair" in this
case. This is the type of unfair com-
parison used by many large organi-
izations in an effort to win their points
with the public.
Top Flight Ball Team Represents Ft. Wayne Operating Firm

FORT WAYNE, IND.—Sam Dicter, Southern Automatic Music Co., this city, is mighty proud of the soft ball team representing the Cue Ball Company, this city, which is establishing a terrific reputation in this area. What makes Dicter so happy over the team’s successes is the fact that “the owners are 100% exclusive AMI Juke Box operators.”

Some great athletes are members of the Cue Ball team, whose names have been given national prominence over the years. Johnny Bright, All-American halfback from Drake University, has established all time records for scoring for major football teams, leading the nation for several years. It was only last year that he failed to hit the all-time high, and this was due to injuries suffered, which took him out of action for the last few games. Also a member of this club is Willie Russell, well known Toledo University basketball star, who will probably sign a professional contract this fall. Bobbie Milton, a member of the team, was unable to be on hand at the present time as he’s in Europe on tour with the Harlem Globe Trotters. Other members of the team are well known local athletes.
Would You...

go to a druggist for information regarding a serious stomach ailment?

Or would you, instead, go to a "specialist" in stomach ailments?

The coin operated entertainment industry is one of the most highly specialized industries in the world.

Why direct your advertising to: corner pushmen, carnival fairs, burlesque strippers, vaudeville acrobats, circus tumblers, radio soap operas, etc., etc.?

Advertise where you know your ads will be read by the people you want to reach!

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

The Cash Box is one and only weekly magazine that concentrates on this industry—and this industry only.

The Cash Box is the one completely exclusive weekly publication in the one industry in which you are most interested.

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

Think! Advertisement in The Cash Box—your magazine!

Write For Rates—

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

The above poem appeared in the Los Angeles Herald & Express, and was written by Ben Burroughs.

"It's What's in THE CASH BOX That Counts!"
Hot as the weather is, and it sure has been plenty torrid and humid, as all will agree, this great Coincenter is even hotter than the weather. In fact, leaders here believe this to be, "The greatest summer in years." The reason? Bally is a manufacturer that has a "hit" in production. Gottlieb is doing great with "Four Stars." Williams is still in production and shipping "Domino," his adaptation of Louis "The Lemon" Bowler, as well as its famous "Snake machine. Bally's "Champion" horse and brand new "Palm Beach" keeping that factory humming away. United clicking with "Stars" and "Six Player Shoemaker." Exhibit going to town in a big way with "Big Bronco," and preparing an all-out campaign on another great machine. Chicago Coin stepping up production (and actually withholding employees' vacations) because of the production of its "Six Player Match Bowler."" Genco reported to be on the way to big production with its new upright pinball, "400." And, as far as the leaders are concerned, the only problem here, their distrib state, is to get deliveries. Every Juke box maker is shipping as fast as he can get the new phons off of his production lines. Whatta summer season this has turned out to be!

What's even more impressive is the fact that collections are holding even in the heat-ridden cities. And growing tremendously in the resort country. Resort ops report that they've "never seen anything like it before. . . ." Which proves, as Ray Moloney used to say: "If you give 'em what they want, there's no such thing as a season. Never saw a happier guy than Sam Lewis over at Chiloic. Sam really is thrilled the way their products are moving. . . . Paul Hesch over at Hesch is starting to get ready for some shipping about the territory while Roy McGinnis takes over. Paul keeps himself busier than a bee. . . . Frank Mencuri of Exhibit Supply in one conference after another and, at this time of year, really ready for one of his big wide sweeps about the country, as the firm gets ready to break with some big news.

Jack Nelson in Baltimore this past week talking 'Champion' and more and still more horses. . . . Ted Rubenstein of Marvel pleased with the way orders are coming in for electric scoreboards even with employees on their annual two weeks vacation. . . . Nate Gottlieb bidding good-bye to his son, Shelley, as Shelley leaves for Camp Ojibwa at Eagle River, Wis. . . . Paul Hesch of Sheffield downtown in Wisconsin to enjoy a few weeks fishing and lolling about. . . . Bill O'Donnell all thrilled with the beautiful flowers growing at his home in Wilmette. Says his three children treated him to a daily suburban life. As does Mrs. O'Donnell. . . . Lew Gemshere of Genco dashes off to his island up in Wisconsin to spend the holidays. . . . The boys get themselves thirty bucks worth of driving lessons the other day. Backed his car out of the Bally parking lot and right smash into Art Gravez's auto. Just thirty bucks worth of damage.

Happy Birthday this week to: Bill Wolf in L. A.; Frank Mencuri of Exhibit Supply; Sidney H. Levine of New York. . . . George Jenkins won't admit to being 54 any more. Says, "I had a couple less years in between." Need a good mechanic? Get in touch with Rudy Hartnett, 1345 West 59th Street, Chicago. . . . Tom Galatey, formerly with Universal. . . . Can't blame Andy Heshen one bit for getting hot at the Illinois Bell Telephone Co, because of the cartoon they printed in this June issue of "Telebriefs" (which comes with your telephone bill). Shows a comparative rate between what juice boxes pay as "excise() tax" and what a telephone pays. Says Illinois Bell: Juice boxes pay $10. Telephones paid (last year) $17. That's pulling the wool over the public's eyes. Juice boxes pay $10 as gross excise tax per unit. But as far as excise taxes, each juice box op pays that on every single recording he purchaser, while each on every juice box he buys (which juice boxes also pay) and on and on, many, many other items. (So go fight City Hall) . . . Sam Sterns and his M Cursors to visit their folks in Philly. Philly is home town of both Sam and his Silver brothers. Maybe Sam will be able to take in the All Star Baseball game at Shibe Park.

If you are interested in oil, maybe you'd like to know that John D. Rockefeller started his oil empire on July 5 (1860). . . . Demand for an uniform, national depression schedule for automatic phonos continues to grow. Reason is, many box ops are now faced with problem of explaining to Internal Revenue Dept. on "how come?" they take depreciation at such and such a rate. Almost every area in the nation has a different schedule. Some take four years at 25% per year. Some take three years at 33 1/3% per year. Others take five years at entirely different schedule. Everyone different and all know that a new depreciation schedule should be arranged. Only way it can be done is for leaders from all states to meet with proper committee in Washington and have this taken care of once and for all time.

Thanks—Wally Finke—for that very beautiful, complimentary letter regarding our Tenth Anniversary Issue. It's most sincerely appreciated. Thanks to my good friend, Herb Grafis of the Chicago Sun-Times, for his marvelous letter of congratulations on our Tenth Anniversary Issue, in which Herb states that "this is a well-timed and something that I'll be able to use a reference work for sometime..." . . . H. F. Burt, president of Silver King, reports that this summer's vending machine sales season one of the biggest. He says Silver King now making vendors for special accounts. And going ahead at a speedy clip.

Some distribs will be given the heave-ho very soon by certain mfrs if they don't "get on the ball." . . . Wanna take a little of your time here to talk about the forthcoming "Midst-Month Inventory Issue" which will appear for first time July 26, 1952. Many who have seen the proposed plans have tremendously complimented the idea. These men, as well as noted accountants, have stated that "this is one of the very greatest ideas we've ever seen to benefit the industry." They also admit that it will act as a "safeguard" regarding taxes. It's recognition of the dilemma the writer sincerely urges everyone engaged in the industry to get in with some sort of ad. This is the type of issue which will be held on by all concerned for a long, long time to come. (Seven years, according to the statute of limitations). And this is hot the beginning. There will be similar issues each and every end of the month. Prepare your ad campaign accordingly. After listening to many offers in comics, Art Weinand has decided to leave the industry. Will be engaged in visualization ad agency in Chi's Loop.
INVALUABLE TO EVERY OPERATOR, JOBBER and DISTRIBUTOR
SENSATIONAL, NEW END-OF-MONTH INVENTORY ISSUE FIRST ISSUE WILL APPEAR JULY 26, 1952
HERE'S WHAT THIS SENSATIONAL, NEW ISSUE MEANS TO YOU...

- You will, within a few minutes, know the complete value of your business.
- You will be able to present correct and concise facts and figures for tax purposes.
- You will be able to enjoy a constant running monthly inventory showing you, month after month, just where you stand.
- The first "END-OF-MONTH INVENTORY ISSUE" will be the July 26, 1952 issue of "The Cash Box".
- At the end of each month thereafter you will see exactly the same sort of issue appear.
- Regardless of the cost and expense involved "The Cash Box" is creating this issue to benefit you so that you will enjoy better business.

Advertisers' Attention!

Here's an issue you absolutely cannot afford to miss. It will prove one of the most sensational and outstanding ever presented to benefit everyone in the industry. Even if you are, at present, a steady week-to-week advertiser in The Cash Box, DOUBLE THE SIZE OF YOUR AD for the "END-OF-MONTH INVENTORY ISSUE". CLOSING DATE FOR ALL ADS: Friday Noon, July 18, 1952.

THE CASH BOX 26 WEST 47TH STREET, NEW YORK 19, N. Y. (All Phones: JUlian 6-2640)

Please mention THE CASH BOX when answering ad—it proves you're a real coin machine man!
WANT — Will buy phonograph records made before 1940; any quantity or dealer stock; $15 to $300 per thousand; will make trip to inspect if required. Some of labels wanted are Victor; Varsity; Paramount; Gennett; Bluebird; Champion, etc. JACOB S. SCHNEI- DER 3216 10TH STREET, NEW YORK CITY, N.Y.

WANT — Panoramas; Spot Lights; Lita- cro-Lines; Five Stars; Coney Island; Bright Spots; Bright Lights; MON- ARCH COIN MACHINE, INC., 2257 NO. 23RD AVE., CHICAGO 19, ILLINOIS. Tel.: Lincoln 9-9399.


WANT — Ponies; Latest Selective Solo- tone; All Stars; Heavy Hitters; United 10th inning; Coin Changers; Coin Changing Box; right price. LIEBMAN, 12 BABY POINT RD., TORONTO, CANADA.

WANT — Close Outs; Late model pho- nographs. ACTIVE AMUSEMENT CO., 501 NO. GOSSET STREET, ANDERSON, S. C. Tel.: 3310.

WANT — Tubes: 2051; 7071; 6SN7; 75; 6SC7; 2A3; 5V4; 6L6; 6GT7 Metal; 6GT8 Metal; 6L7 Metal. Will pay $40.00 hundred. Must have minimum quantity 50 of a type. Hollywood and other types. LEWIS ELECTRONICS, 3449 NO. ELAINE PL., CHICAGO, ILL.

WANT — You or your used sur- round records. We buy all year round and pay top prices up to 5% blues and race. No lot too large or too small. Will also buy closeouts complete. BEACON SHOPS, 821 NO. MAIN ST., PROVIDENCE, R.I. Tel.: Union 1-0320.

WANT — Coney Island; Bright Spots; United's Leader; 100 Random Lot of knocking, Screen, Bar Boxes & Late Model Photogra- phics; Chicago Coin & Exhibit Guns; Seeburg Bear Guns; Hobby Horses. Give best price and quan- tity; 1019 TENTH AVENUE, SACRAMENTO, CALIFORNIA.

WANT — All types of post-war flipper games, in any quantity. Give names, condition they are in, price paid, and any other details. INTERNATIONAL AMUSE- MENT CO., 1423 SPRING GARDEN STREET, PHILADELPHIA.

WANT — Late Model Solotone Master Entertainers and Selective Boxes. REGENT VENDING MACHINES, LTD., 779 BANK STREET, OTTA- WA, CANADA.

WANT — Need for importation, Holly- wood; Chicago Coin & Exhibit Machines; regular quantity. CARDINAL AMUSEMENT, 3731 DANDURAND, MONTREAL 34, QUEBEC, CANADA.

WANT — United Six Players—all models; Cinch Six Player stationary light- ing plans. Quotations on above. UNITED PLAY MA- CHINES, INC., 7252 CONN. AVE., NEW YORK, N. Y. Tel.: Longacre 5-8748.

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**CLASSIFIED ADVERTISING SECTION**

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**FOR SALE—**Finest premiums for selling your any unused parcel games. Every premium proven by operators. The premiums we feature are for operators only. We don't sell stores. Write for our descriptive price list. HASTINGS DISTRIBUTING CO., 6100 BLUE-BOUND RD., MILWAUKEE 13, Wis. Tel.: Blaemound 8-7600.

**FOR SALE—**New and used Turf Kings, write. Bally Champions and Clitas, write. New Music Mite, surprising price, write. Rock-Ola '46 and '47; Wurlitzer 1015; Seeburg 46M and 47M, write. LAKE CITY AMUSEMENT CO., 4533 PAYNE AVE., CLEVELAND 3, Ohio. Tel.: Enderson 1-7577.

**FOR SALE—**The finest used phonographs in all our history now available for immediate sale. Get our price on any phonograph you want before you buy. UNITED, INC., 4227 WEST VLIET ST., MILWAUKEE, Wis. Tel.: WEst 3-3224.

**FOR SALE—**Chicago Coin Classic $115; Universal Super Twin Bowler $115; Bally Speed Bowler $50; Shuffle Alley with flyaway pins $25. ALLIED COIN MACHINE CO., 785 MILWAUKEE AVE., CHICAGO 22, ILL. Tel.: Canal 6-0293.

**FOR SALE—**Complete line of used equipment on hand: Phonographs; Shuffle Games, etc. Tell us what you need. Our prices are right. We are distributors for: AMI; United; Williams; Universal; Exhibit; Genco and others. TANAR DISTRIBUTING, INC., 2520 N. 7th AVE., MIAMI 34, Fla. Tel.: 3-7646.


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**FOR SALE—**Chili Champion $59; Chili Hockey $59; Punchy $119; Nifty $129; Glamour $129; United Utah $59; Rockets $119; Control Tower $119; Aireon Blondes; cabinet perfect, $80; Spotlights $44. Cones $55; Bright Spot $425. ROANOKE VENDING MACHINE EXCHANGE, INC., 118 W. WASHINGTON ST., CHARLESTON, W. Va. Tel.: 30811.

**FOR SALE—**America’s finest reconditioned phonographs and music acceptions. Every one of our reconditioned machines guaranteed beautiful condition regardless of price. Tell us what you need. Get our prices before you buy. ANGOTT DISTRIBUTING CO., INC., 2656 PURITAN AVENUE, DETROIT 21, Mich. Tel.: UNiversity 4-0777.

**FOR SALE—**Seeburg M100 (78); Rockola 1428’s AMI Model “C”; Wurlitzer 1015 and 1250 at low prices. Want to buy all post war machines. Give details first lettering, model, quantity, condition and price. SEAFOAT DISTRIBUTORS, INC., 1200 NORTH AVE., ELIZABETH 4, N. J.

**FOR SALE—**Contact us before you buy. We carry all types of coin machines. Largest Central Pennsylvania distributor for United, Universal, Chicago Coin, Kenney and Bally, WILLIAMS AMUSEMENT CO., 233 W. 3rd STREET, WILLIAMSPORT, PA. Tel.: 2-3326 of 2-1646.

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**MISCELLANEOUS**

**NOTICE—**These 3 telephone numbers are important to you: The Cash Box, New York City, 2-J 6200; The Cash Box, Chicago, Ill. DEE 2-0045: The Cash Box, Los Angeles, Calif., WEBester 3-0437.

**NOTICE—**Louisiana & Mississippi Operators—your authorized AMI phonograph distributor is THE COIN MACH CO., 122 NO. BROAD ST., NEW ORLEANS, LA. Tel.: Magnolia 3951.

**NOTICE—**Change to dime play. Hawley-Converter Kit for old style and new style Packard boxes. Lots of 25, 81 each; Samples $1.25. Contains new glass, dime busing parts, for rejector. Kits also available for other five-cent boxes. Specify your needs. J. R. HAWLEY DISTRIBUTING CO., 2720 W. PICO BLVD., LOS ANGELES, CALIF.

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**THE CONFIDENTIAL PRICE LISTS**

**THE CONFIDENTIAL PRICE LISTS**

*Also Known As the "C. M. L. (Coin Machine Industry) BLUE BOOK"*

FOREWORD: Many times, wide differences appear in the high and low prices of certain equipment. Like any true reporter "The Confidential Price Lists" can only feature the market prices as they were quoted. "The Confidential Price List" acts exactly the same as the market quotation board at the Stock Exchange—posting the prices as they are offered, regardless of how much they may seem to be out of line. Some prices do not change for months. "The Confidential Price Lists," rather than show no price, retain the last known quotations on such equipment so that the subscriber at least has the last known prices as a basis to work with. Prices may be very widely divergent. Someone on the West Coast may feel a certain machine worth $150.00 whereas someone on the East Coast may think it is worth $75.00. Of course, final appearance, demand, territory, quantity, and condition of equipment must be taken into consideration. Some equipment offered by extending favors, having a reputation for shipping completely reconditioned machines, will be offered at higher prices than others, due to the added costs of reconditioning.) "The Confidential Price List" reports all quotations exactly as it is made and depends on the subscriber to make average price adjustments to fit the peculiarities of his territory. **METHOD:** "The Confidential Price Lists" should be read as follows: First price listed is lowest price for the week; Second price listed is highest price.

**EXPLANATION**

1. **Prices Up**
2. **Prices DOWN**
3. **Prices Up and DOWN**
4. **No change from Last Week**
5. **No quotations Last 2 to 4 Weeks**
6. **No quotations 4 Weeks or Longer**
7. **Machines Just Added**
8. **Great Activity**

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**SEEBURG**

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**WURLITZER**

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### PRICE LIST

#### CONFrontAL PRICE LIST

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<tr>
<td>1. Bellino Roll 62.00 75.00</td>
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<td>2. Bally Streak 15.00 25.00</td>
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<td>3. Bally Money Maker 75.00 125.00</td>
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<td>4. Bally Skyline 45.00 75.00</td>
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<td>5. Bally Challenge 15.00 25.00</td>
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#### CONFrontAL PRICE LIST

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<td>2. Bally Hook Roll 15.00 25.00</td>
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<td>4. Bally Streak 15.00 25.00</td>
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<td>5. Bally Challenge 15.00 25.00</td>
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#### CIGARETTE MACHINES

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<tr>
<td>Held—Wurlitzer 1015</td>
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<tr>
<td>Held—Wurlitzer 1000 Birdie</td>
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<tr>
<td>Held—Wurlitzer 1000 My Fair Lady</td>
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<tr>
<td>Held—Wurlitzer 1000 Lark</td>
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#### EXHIBITS

| Held—Wurlitzer 1000 Lark | $285.00 | $385.00 |
| Held—Wurlitzer 1000 My Fair Lady | $285.00 | $385.00 |
| Held—Wurlitzer 1000 Birdie | $285.00 | $385.00 |

#### WEEK’S US.Ed Market

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<tr>
<td>Held—Wurlitzer 1000 Lark</td>
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### Manufacturers’ New Equipment

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

#### AMI, INC.

<table>
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<tr>
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<td>Model HS-60 Phonograph</td>
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#### ROCK-OLA MFG. CORP.

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<tr>
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#### Bally MFG. CO.

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<tr>
<th>Futurity</th>
<th>$735.00</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Champion (Mech. Horse)</td>
<td>$1,195.00</td>
</tr>
</tbody>
</table>

#### Chicago Coin

| Wurlitzer | $525.00 |

#### Chicago Mfg. Co.

| Band Box (New Model) | $295.00 |

#### The Exhibit Supply Co.

<table>
<thead>
<tr>
<th>Bingo</th>
<th>$997.00</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silent Salesman (Card Vendor)</td>
<td>$975.00</td>
</tr>
</tbody>
</table>

#### INTERNATIONAL MUTO. CORP.

| Star | $255.00 |

#### Williams MFG. Co.

| Williams Deluxe World Series | $125.00 |

#### This Week’s Used Market

| Coin Changer Model | 304.50 |

#### Marvel MFG. Co.

| Overhead Sashuard for Shuffleboard | $125.00 |
| Wall Type Sashuards for Shuffleboard | $125.00 |

#### Rock-Ola MFG. Corp.

| Super Rocket 50-50 Phonograph | $495.00 |
| Model 1454 | $545.00 |
| Model 1550, 5c-box Wall Box | $59.00 |
| Model 1550, 5c Wall Box | $59.00 |

#### United MFG. Co.

| Six Player Deluxe Shuffle | $485.00 |
| Six Player Deluxe Shuffle Alley | $485.00 |

#### Williams MFG. Co.

| Williams Deluxe World Series | $125.00 |

#### The Rudolph Wurlitzer Co.

| Model 1700 Phonograph | $795.00 |
| Model 1000 Phonograph | $795.00 |
| Model 6551, 5c-box Wall Box | $59.00 |
| Model 6504 Wall Box 5c-box Wall Box | $59.00 |

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BIG BRONCO

...PEAK SEASON NOW UNDER WAY!!!

JOIN THE THRONGS OF HAPPY OPERATORS CASHING IN WITH...

"BIG BRONCO"

...ONLY HORSE "SAFETY-APPROVED" BY UNDERWRITERS LABORATORIES

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

EXHIBIT SUPPLY
4218-4230 W. LAKE STREET
CHICAGO 24, ILLINOIS

ESTABLISHED 1901

IT TROTS! PULL THE REINS IT GALLOPS!

www.americanradiohistory.com
Spottem Feature
SPOTS 1 TO 6 NUMBERS FOR EXTRA COINS.

Double Score Feature
DOUBLE SCORE ON FIRST, SECOND OR THIRD CARD OR ALL THREE CARDS FOR EXTRA COINS.

Extra Ball Feature
1, 2 OR 3 EXTRA BALLS CAN BE PURCHASED AFTER ONE OR MORE OF THE FIRST 5 BALLS HAVE BEEN PLAYED.

Method of Scoring
THREE, FOUR OR FIVE IN-LINE-SCORING... DIAGONAL, VERTICAL AND HORIZONTAL.

Serviceability
EASY TO SERVICE...
MECHANISM LOCATED IN BACK BOX AND ON HINGED BACK DOOR.

STANDARD PINBALL CABINET SIZE.

United Manufacturing Company
3401 N. California Avenue, Chicago 18, Illinois
Great Features in Great Game

1. NEW SUPER-CARDS
   PRODUCE SUPER-PROFITS
   See this new extra-coins attraction in action at your Bally Distributor.

2. NEW STAR ROLL-OVERS
   "SPOT" UP TO 5 NUMBERS BY SKILL

3. POPULAR "IN-LINE" SCORES
   3, 4, 5-IN-LINE ON MASTER-CARD
   3-IN-LINE ON SUPER-CARDS WHEN LIT

4. CORNERS SCORE 400
   ON SUPER-CARD WHEN LIT
   MASTER-CARD CORNERS SCORE 200

5. MYSTERY "SPOTTERM" FEATURE
   IN ADDITION TO STAR "SPOTTING"

6. EXTRA BALLS FEATURE
   ATTRACTS EXTRA COINS EVERY GAME

7. FAMOUS ADVANCING SCORES
   GREATEST SCORING APPEAL IN PINGAME HISTORY

8. SPECIAL SUPER-CARD SCORES
   3-IN-LINE IN SUPER-CARDS
   SCORE 4-IN-LINE SCORES

9. SELECTIVE-BUTTON PLAY
   INSURES BIG EXTRA-COIN PROFITS

10. GAY HOLIDAY COLORS
    IN BACKGLASS, CABINET AND PLAYFIELD

11. ILLUMINATED PLAYFIELD

12. TROUBLE-FREE MECHANISM
    NATIONAL REJECTOR

Get in on the ground floor. Earn the biggest profits in history with PALM BEACH. Order today, from your Bally Distributor!