Martin Block, ace WNEW-New York disk jockey, who said he would eat the record if anything ever happened to "Oh Happy Day," does just that as the disk hit the top ten in The Cash Box charts. Looking on, enjoying the scene is Dave Miller (left) of Essex Records, on whose label it was distributed and who, not satisfied with Block's eating only one record, has a stack of them ready for him. At the right is Don Howard, who wrote "Oh Happy Day" and cut it himself in a Cleveland studio. He's making the record more palatable for Block by offering him the pepper and salt.
Everybody's Sweetheart

ROCK-OLA

The Only Phonograph with
40 Selections

The only phonograph
with single button
Line-O-Selector
program selection

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February 14, 1953

Volume XIV Number 21

Big Job Still Ahead To Get: Music Ops to Replace Pre-War Phonos

Some associations, as well as some of the best known juke box leaders, have continued to urge, for years now, that music operators get rid of pre-war phonos and replace these with post-war music equipment.

The pre-war phonos are hurting the industry. Tonally they have long ago deteriorated. The appearance of the pre-war juke box itself in the majority of cases, especially as compared to the post-war models, is such that it is anything but inviting to the public and, therefore, hurts all the field, even from this viewpoint alone.

At the same time, from the matter of accounting principle, the fact that these pre-war phonos have long ago given up the ghost and lost all depreciation value, has also had its effect on general taxation of the operator who still maintains these on its roster.

This is, without any doubt, the big job ahead for all in the industry. From progressive operator, right up to the manufacturer, there must be all out effort to rid the field of such music equipment which will gain it anything but good public relations and outstanding compliance.

The hurtful items which appear in the press, from time to time, regarding scratchy, squechy juke box music, can usually be traced right back down to machines of the old pre-war class.

This, most definitely, and as all in the field will agree, doesn't help the progress of the juke box music industry, or the enjoyment of any music industry, for that matter. The music phonos are, in this case, the "final price" on the coin operated music industry.

When the Miami music operators association voted to advise its members that the organization would no longer tolerate pre-war juke boxes, these men who are still featuring pre-war juke boxes on locations, should take into consideration the fact that, regardless of what the intake from such spots may be, they are doing anything but good.

They are building anything but commendation for this industry and, especially, for themselves.

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Surveys have shown that the far greater majority of the pre-war juke boxes still on locations are not only scratched and marred and ugly looking, in most instances, but, what is even more important, they do not work right mechanically and, because of this, they are some very fine pinions on all juke boxes generally.

Then, when they do play, the average listener would just as soon that they had never seen the instrument. The tonal quality has long, long ago depreciated into the limbo of the best-to-be-forgotten type of music.

It is, most definitely, up to the leaders of the juke box field to come to the fore, just as openly and as staunchly as have the leaders of the Miami music operators association, and advise every one of the operators, who are still featuring pre-war juke boxes on locations, that the time has long arrived when these should be tossed out onto the junk heap, and that new and modern post-war machines should replace them.

It is estimated by some that there can be as many as 100,000 of the pre-war machines still on locations in this country, This is shocking. Especially to those men who have the best interests of this business at heart and who want the public to favorably comment upon juke box music and, thereby, build up good public relations for a greater juke box industry future.

Surely this is a challenge to every salesmen everywhere in the nation. This is one big job that he should put out and get positive results from. Here he is in a tremendously progressive field and yet he is faced with, according to some, about 100,000 old worn out, squechy, scratchy, noisy, dirty-looking juke boxes of pre-war vintage which should be replaced with modern, fine tone quality, post-war machines.

Many of these salesmen will also find that locations where hidden installations are in vogue have old, old machines that date back to the '30's and '40's and that the basis for the music which the public purchases from the wall and bar boxes in these locations.

This is a big job. And, in many cases, it's a tough job. It's tough because some of the little operators hurrying away in country, small towns. They don't believe that they need better equipment than what they have been using for 15 years and longer.

The majority of these operators are usually surprised when new equipment suddenly pops up their collections. Wins them praise from their locations, customers and friends. And when they find that, in every possible fashion, they are far, far ahead on the financial side.

Dime play which is, at long last, spreading nationwide, and proving to the juke box operator in most instances that this is his salvation (after ten years of hard and crusading effort by this publication) is to the country. The old operators have been极atly foolishly to attempt with old 20 and 24 selection juke boxes of pre-war vintage.

Definitely, to get dime play into operation in any community, post-war equipment is absolutely necessary.

This is a big job. It is a job for every single progressive juke box operator and everyone else engaged in the automatic music industry.

It is a job that all must work hand in hand to bring to a successful culmination.

The time has come when all in the juke box industry realize that they must build public good will.

To build such good will they must first start with the first and basic requirement—the finest musical instruments—so that the public will most completely enjoy juke box music, because of better tone, more handsome cabinets, finer mechanics and, in general, the latest and finest programming as well as outstanding merchandising effort.
Indepepants have now definitely come into their own. They have found their place in the record picture.

They know how to establish hits—and what’s more, make a profit on them.

The resurgence of the independents started when Dave Miller picked up a master in Philadelphia by an unknown group called the Four Aces. The name of it was “Sin” and from Philadelphia Miller spread it across the entire nation establishing the Four Aces as a leading vocal group, creating a number one hit of the tune, and demonstrating for all to see what one small independent record company with the proper promotional campaigns could do.

Since then not only Miller but several independents have had one hit after another. Some of these records have gone all the way up on their original labels. Some have been sold to majors. But through it all, independents have established themselves as a force in the record business.

Before “Sin” sprang into the limelight, the last big hit on a small label was Eileen Barton’s “If I Knew You Were Coming, I’d’ve Baked A Cake” on National. After that, for a period of about two years, independents could not come up with a hit.

Several reasons were advanced for this. First, distribution for small firms was a difficult task. Second, they usually couldn’t afford to promote the way a hit disk should be promoted. And lastly they usually found themselves at the end of the record with pressing bills and returns on disks which were not sold. And this took care of any profit they might have made on the record—and usually ended up in a loss.

The new independents have learned to deal with these very real problems.

As far as distribution is concerned, there has grown up across the entire nation in almost every major area, a network of first-rate distributors for independent record firms. These distributors are reliable responsible people who run their businesses in a business like way. They’re there to make money and they realize that they can only make money if the lines they distribute come up with hits.

As far as promotion is concerned, Dave Miller has set a sample for all to follow. He found that the primary approach for a small record firm is to reach the juke box operators and the ones-stops that sell to them. He has directed the major share of promotion to these sources, with the addition of disk jockeys, and has found that it has paid off more than well.

Lastly, the independents have also learned how to make a profit out of a hit rather then a loss. They very often have some other source of income on the record rather than just the record itself. They may own the song or the artist. Furthermore they are extremely careful in how many they press and ship so that supply keeps up with orders and doesn’t run too far ahead of it, lest a large return at the end turn the profit into loss.

By operating in wise business like ways, independents have established a definite place for themselves. They are continually making hits today. There’s no reason to expect them not to continue it tomorrow.
One of the most heartwarming stories to come our way in a long time, and again pointing up the importance of the disk jockey to the nation and the hold he has on the public, is the story of an unfortunate 18-year-old girl with a voice, body has never grown since she was four. The young lady, Arlene Lomax, Clinton, Missouri, was an avid listener of Tex Roper's "Little Dixie" Record program over KEAL-Fulton, Mo. Arlene's sister, in order to bring a little sunshine into her crippled sister's life, sent a request to Roper to play a favorite tune. Tex's compliance brought so much happiness to the young Miss that the idea was conceived to tell the audience about Arlene and Tex asked his listeners to send homemade cards to her. The following day Arlene received over 42 cards and each day cards cascaded into the Lomax home until over a thousand were received. Many of the cards contained personal messages, some sent money, and even a bracelet and necklace. Except for space shortage, we could go on to tell much more about the generosity of complete strangers who were touched by Tex Roper's tale. . . . WBRD-Trenton, N. J., held a "Radiothon" recently for the March Of Dimes and cooperating on the all night affair was T. J. Martin, staff announcer; Bob Jordan, Bernie Conoffsky, and George Luther Bannister.

Popular Bill Cook, who is in his fifth year with WAAAT-Newark, N. J., has landed a hour-long air-time for his "Music Caravan," which is now heard from 9:05 P.M. to midnight, Monday through Saturday. . . . Gary Lester (WNYN-Newark, N. J.) excited his tune (he wrote it with two friends) "Enchanted Interlude." Gary has one release via Lynne Richardson, former vocalist with Harry James. . . . Sheriff Davis (WLOW-Portsmouth, Va.) undertook a big show at Norfolk's Municipal Auditorium on January 27. About 2500 people had a wonderful three and one-half hours of such stellar performers as Slim Whitman, Ken Martin, Del Wood, Red Garrett & His Tennessee Pioneers. Folks were impressed with Doug Ross, who sounds so much like Hank Williams. . . . On February 7, Johnny Budak (WSOU-Orange, N. J.) celebrated his second anniversary with the station. His "Juke Box Review" is a two hour show. . . . Philadelphia deejay Mac McGire has added three new Mutual Broadcasting System Network shows to his busy schedule. Mac has a release on the Aster label entitled "Wanted" and "Ooh Honey How I Love You." Pulvera Myers Music has both tunes. . . . Big deejays in Pittsburgh, Pa., are centered around the Pittsburgh Disk Jockeys' Jazz Singer Jump" to be held on February 9 at the Fred Astaire Dance Studios. The local jocks have been devoting 10 minutes daily to plugs and plays of tunes from the flick. Admitance is the donation of one or more records to Veterans and Children's Hospital, 50 pairs of duets will be given to those bringing most records. Bob "Say It With Your Heart" Carroll will be the honored guest. Deejays cooperating are Sid Dieker (WMCK-WHOD); Jay Michael (WCAB); Ed Bartell (KQV); Roy Lewis (WPJG); Art Pallan (WSW); Neal Wallace (KDKA).

Cus'n Larry Lane (WEBR-Tampa, Fla.) a busy man these days. Last week he med' the Lefty Frizzell show in Lakeland and Tampa and is now promoting the Red Foley-Grady Martin-Minnie Pearl Show at the Tampa Armory, March 27. Larry expects a turnout of at least 5,000 folk fans for this big show. . . . Stan Pat, music director of WJZ-Trenton, N. J., advises his listeners that the top ten tunes submitted to The Cash Box each week is compiled through poll of retail outlets as well as letters and telephone requests to the station. . . . Henry Morgan (WMGM-New York, N. Y.) was always one to oblige his listeners. Recently, a marine, thoroughly enjoying himself in Rutgers' 51st Street store while Jabberjockey Morgan broadcast his midnight to 5 a.m. show, instinctively requested an Irish song. Henry, who mixed less than a record a night (usually a spicy French number) had nothing Irish on hand—except a WMGM station break recorded by George Murphy, which he dutifully played.

"It's What's in THE CASH BOX That Counts"
**ERNEST RUDY ORCHESTRA** (Coral 60920; 9-60920)

**SAY IT WITH YOUR HEART** (3:51) [Jefferson Music] Rudy and his orchestra deliver an appealing version of this old standard, with Rudy handling the vocals and bringing a fresh melodic touch to the melody. Rudy's interpretation gives the song a new lease on life, making it a classic for the ages.

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"LOVE MOOD"

by Jackie Lee

HIS PIANO AND CHORUS

"It's What's in THE CASH BOX That Counts"
THE SOUTHERNERS
(Radder 1965)

U "IF YOU'RE WHAT YOU'RE DOING TO ME" (2:48) [Rudder Music Corp.] The Southerners team their best vocalists with a good jump number with a moderate tempo. Spencer Odomes' crew backs up with fitting instrumentation.

"FOR YOU, FOR YOU, FOR YOU!" (2:57) [Rudder Music Corp.] Here the group shows off a bit and lifts through another pretty number. The Southerners have appealing voices and a warmth that like of a barbershop crew.

RUSS MORGAN
(Decca 28569; 9:2869)

"HAVE YOU HEARD" (2:58) [Brandom Music] Russ Morgan and his crew come up with an appealing cover job on a tune that seems to be headed for the top. Russ' vocals are straightforward. Version should go well with his fans.

"IF DANCE YOU'RE MINE" (2:06) [Capri Music] The Latin tempo backing set up by Russ and the many vocals for the smooth vocal job. Handled by Oran Elms on a tune that's making a loud noise. A fine dance arrangement of the hit tune.

BILL DARNELL
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"I DON'T KNOW" (2:44) [Republic Music] Heading the Bunch and Blues charts is this tune that was written for Willie Mabon. Bill Darnell's version done with the added vocals of, like the original. Much better than the other versions of the hit. A good side.

"RELAY THE FOOL" (2:40) [Republic Music] A current Clovers biggie in the R&B field is sentimentally charted by the artist. The slow number is backed by Bob Austin's ork.

CAPT. STUBBY & BUCCANEERS
(Rhode 301)

"THE KNOCKIN' SONG" (2:38) [RFD Music] A knockin' at the door is a cute opening for a bonnet novelled through with strings in an amusing manner by Capt. Stubby and his Buccaneers. Light sounding side.

"EACH TIME YOU LEAVE" (2:40) A pretty ballad that's sung with feeling and which features Tiny Stokes, is presented by the Captain and Buccaneers. The fine voiced lead carries the number well.

SAMMY DAVIS JR.
(Decca 101)

"BABY I'M IN MY SOUL" (2:09) [Words & Music] Versatile star Sammy Davis, Jr., does a very good vocal job on a record that still sounds terrific. His fine voice, good style and scatful delivery result in a fine side.

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During the past few months Vera Lynn has proved beyond doubt that she is one of the top coin grabbers in the business. In succession she has hit with ... "AUF WIEDERSEH’N", "YOURS" and now her newest, "FORGET ME NOT"

Send this order blank to your distributor and get all three of these hits right now!

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"It's What's in THE CASH BOX That Counts"
**NEW YORK:**

Joni James played host to deejays and the press at a cocktail party last Thursday, broken at the Paramount Theatre. . . . Appearing on the same bill with Joni is Joanie Long, whose current disk is "The Light Of My Life." . . . Dick Lyons, assistant recording director of M.G.M. Records, left Thursday for a two week vacation in Havana and Nassau . . . Stuart Foster, whose current Pa release "Casually" is doing well, sub for Larry Douglas on the American Music Hall on the ABC network. . . . "John, John, John," Guy Lombardo's Deca novelty, picking up speed and looks like it will be a real big one. . . . Jerry Blaine, Comnat Distribs, has taken over national distribution for Sammy Davis, Jr. initial release on DDR, "Gypsy In My Soul." . . . Disco Lohmann has just been appointed by King Records to handle promotion and publicity for the New York City. . . . London Records getting behind Vera Lynn's "For You Always" with an all-out promotional push. . . . Teresa Brewer and Sid Proson will receive a gold record on Ed Sullivan's show on February 15th. . . . The Tipton, one of the few honored because of the million sales mark racked up by "Till I Waltz Again With You." . . . Sandy Solo follows his Ben Maiskis stint with a week at the Capitol Theatre in Washington on February 12th . . . Bart Stewart, Seger Records entry in the crooners sweetspokes, caught the eyes and ears of an MGM talent scout when he appeared on Bili Silbert's W.A.B.B.TV show. He will test soon . . . Paxton west adds Ralph Goodman to the West Coast staff. Goodman begins his duties on "Downhearted," Eddie Fisher's latest on Victor . . . Sessels for the Bobbi Bekoff of Jack Bekoff, on King, in Houston, Dallas, Shreveport, and Nashville. . . . Art Talmadge purchased the master of Jerry Cooper's "Have You Ever Been Lovely" and "I'm Sorry I Made You Cry" from Ernie Kravitz, Mercury record store, just returned from a 15 city promotion tour plugging his latest release. . . . Jim Cavalaro follows Denise Darcel into the Edgewater. . . . Billy May and his orch did a two day very great clikercos shot at the Aragon . . . Larry McLean and Jack Carrey bear David LeWinter to the Pump Room, and not only approve David's grand clicking, but openly praised his artistry. . . . Very nice card from Cee Davidon now featured at the Hotel Sihara, Las Vegas, who reports he has four radio networks and is enjoying better selling here than ever before. . . . Patti Page's "Doggie" on the way 'way up in town with jake box eps reporting they simply can't get enough of the disc. . . . Jim Loumbury very happy with his new show on WJJD and doing a very grand clikercos job. . . . Jim Loumbury gave away a pack of clikercos and all got him the attention he planned it would. . . . Al Saber, bass player in LeWinter's band, also received the "Doggie" regarding the record. . . . Bobby Hatton drops in to advise that his disc promotion biz goin' great guns . . . Artie Wayne phones to advise he's busier than a bumble bee but'tl be back even sooner than that.

**CHICAGO:**

Thanks to Herb Reusser and The Four Aces for one of the most gorgeous of gifts ever received. For the inscription they picked which we'll treasure. . . . Elmo Russ of Pyramid disks advises that Buddy Costa clickin' like anything in Montreal. Opens his show with "You're Not In Chinatown" which simply brings the house down. Elmo claims that Buddy's on the way to stardom with Pyramid disks. . . . Dick Cavallaro follows Denise Darcel into the Edgewater. . . . Billy May and his orch did a two day very great clikercos shot at the Aragon . . . Larry McLean and Jack Carrey bear David LeWinter to the Pump Room, and not only approve David's grand clicking, but openly praised his artistry. . . . Very nice card from Cee Davidon now featured at the Hotel Sihara, Las Vegas, who reports he has four radio networks and is enjoying better selling here than ever before. . . . Patti Page's "Doggie" on the way 'way up in town with jake box eps reporting they simply can't get enough of the disc. . . . Jim Loumbury very happy with his new show on WJJD and doing a very grand clikercos job. . . . Jim Loumbury gave away a pack of clikercos and all got him the attention he planned it would. . . . Al Saber, bass player in LeWinter's band, also received the "Doggie" regarding the record. . . . Bobby Hatton drops in to advise that his disc promotion biz goin' great guns . . . Artie Wayne phones to advise he's busier than a bumble bee but'tl be back even sooner than that.

**LOS ANGELES:**

Al Jarvis, nationally known dj, makes the trek back to KFWB come the end of the month . . . release of the new Dinah Shore etching "Salome". . . . Jack Bergman, goole up trade. . . . Jim Carroll, New York, in town this past week . . . Bob Johnson, Los Angeles Daily Mirror newcomer, takes over as pub chief at Capitol Records this week. . . . Mercury Records will present the Artie Wayne master of "Rachael". . . . rumored that the local dj is getting a new dj on Capitol Records' "Crossfire" . . . The great success of Boddor Morrow in slicing rhythm and blues wax may prompt several other big label bands to follow suit. Boddor's "Hey Man's Know" are climbing . . . Joe Hilliar a little less after taking all the congrats when Jerry Fiddler aired his supposed engagement to Governor Wren's daughter Nina, Taint true though. . . . Understand that a federal "dime for a dollar" bill is in the works which would result in the return of New York pronto. . . . Traders are saying that King Cole's "You Were There" will be the 66" brand. . . . Good news department; that of Harry James and even taking to the road. . . . Tempo Records gets Few below firms out with a tape library—and some great stuff too. . . . Mary Solle, Bill Lenihan's Record Bar, doing handsprings with the way the Perry Como etching of "Wild Horses" is going.
Leo-Proudly Presents...

His Latest and Greatest Singing His Own Composition

HANK WILLIAMS
Kaw-Liga
and
YOUR CHEATIN' HEART
MGM 15416  K-15416

JONI JAMES
YOUR CHEATIN' HEART
I'LL BE WAITING FOR YOU
MGM 15426  K-15426

BILL FARRELL
Kaw-Liga
b/w YOU CAN'T STOP ME FROM DREAMING
MGM 15429  K-15429

MGM Records

"It's What's in THE CASH BOX That Counts"
NEW YORK—The Record Industry Association of America, commonly known as the R.I.A.A., will hold its annual membership meeting on Monday, February 11, to elect a Board of Directors and officers.

The tense meeting is created for the purpose of promoting the best interests of the record industry and fostering good relations among all concerned with the industry, has come a long way in its first year of operation. Of the title: "one of the most influential and active organizations in the music industry in New York." Among the important functions handled by the R.I.A.A., was the testimony by many legal members of the legal community behind the Association in opposition to the House Judiciary Committee's measure to impose a public performance fee on the operators of juke boxes. Testimony helped to keep the bill off the floor. For the future, the association intends to keep a close watch on any of the Byrson Bill matters which may be brought up again.

This was also an important factor in the passage of Fair Trade Legislation making it law. As for 1953, with the election of a new Congress, it is anticipated that there will be a general movement on the part of many industries to secure restructured fair trade laws on many products. The legal committee of the R.I.A.A. feels that the record members have a strong case to present, and will bring them to bear on this matter in an appropriate Convention committee.

Preparatory work will also be put into effect by the Association to be held between the record companies and the American Federation of Musicians last lad year to the December convention of 1952.

The annual convention of the American Federation of Musicians will be held in December of 1952.

The convention will be held in September and early October. 

The annual convention of the American Federation of Musicians will be held in December of 1952.

For the first time in the history of the R.I.A.A., the convention will be held in September and early October. The annual convention of the American Federation of Musicians will be held in December of 1952.

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FIRST IT WAS "COLD, COLD HEART" THEN "JAMBALAYA"
and NOW 2 MORE GREAT HANK WILLIAMS HITS!...

CHAMP BUTLER
"KAW-LIGA"
and FRANKIE LANE
"YOUR CHEATIN' HEART"

coupled with "Fit as a Fiddle"
COLUMBIA #39935

coupled with "I Believe"
COLUMBIA #39935

"It's What's in THE CASH BOX That Counts"
Coral Records presents the Solid Two Sided Smash!

Eileen Barton

with Orchestra conducted by
JACK PLEIS

"Pretend"

"Too Proud To Cry"

Coral 60927 (78 rpm)
and 9-60927 (45 rpm)
The Cash Box, Music

A must
A must
A must

The New Dance Craze...

"DANCE OF MEXICO"

(based on "LA RASPA")

by Swing & Sway with...

Sammy Kaye

"HURRY, HURRY HOME"
Columbia 39917

COLUMBIA RECORDS

2 Great New KAYE Releases
"LIGHTHOUSE IN THE HARBOR"
b/w "An Angel Made of Ice"
Columbia 39936
and
"UNTIL TOMORROW"
b/w "Gomen-Nasai" (Forgive Me)
Columbia 39937

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

for Every Jukebox Location with Dance Floors for Every DJ Dance Party for Every DJ Dance Record Program
Stars In His Eyes

Perry Como, with stars in his eyes, proudly displays the gold copy of his newest million seller "Don't Let The Stars Get In Your Eyes." Perry, with five previous gold records to his credit, sets an all-time high as holder of this RCA Victor award.

New Pub Quarters

Mr. Svend B. Sommer, prominent New York executive has taken over new Fifth Avenue quarters for his two publishing firms, Veronique Publishing Co., Inc. and Avas Music Publishing Co., Inc. Veronique being with ASCAP and Avas with BMI. Currently riding for Veronique are instruments "Suspicion" and "Blue Porcelain" which are back to back on the MGM label, with Norman Greene conducting.

Mr. Sommer has planned an extensive campaign by sending the young 25-year old conductor to the mid-west area on a disk jockey hop and store promotion tieup with "Suspicion," the title of a perfume which is created by Sandra of Sveden Fifth Avenue. "Blue Porcelain" will also be hyped in the way of a tieup, in that Al Galder, promotion man for the firms is negotiating with a dinner ware company to make up a set with President Eisenhower's crest, original which will be sent to the White House. "Blue Porcelain" to be used as the trade name of the set.

Further plans of Mr. Sommer are to send his promotion man on an eastern campaign covering cities such as Boston, Baltimore, Philadelphia, Providence and Washington, D. C.

Georgia Gibbs

“SEVEN LONELY DAYS”

Georgia Gibbs

“SEVEN LONELY DAYS”

Mercury

70905

Record Stars To Shine

NEW YORK—Ed Sullivan’s "Toast of The Town" TV show which will feature a "Salute to The Record Industry" on Sunday, February 16, will spotlight the following recording artists: "Ahmahl And The Night Visitors" (Scene with original cast); Toni Arden; Gene Austin; Molly Bee, Capitol; Jimmy Boyd; Teresa Brewer; Coral; Bing Crosby, Decca; (Scene of "Going My Way"); George M. Cohan; Conway Twitty, RCA Victor; Joni James, MGM; Helen Kane; Vincent Lopez; Gisele MacKenzie, Capitol; SilverMasked Tenor; Roberta Peters.

Promotion, which will reach the eyes and ears of millions across the nation, and which will be kinescoped and re-broadcast over 50 stations, will feature inexpensive home record players and the juke box. The theme will be an inexpensive way to buy the best talent in the world.
21—She Wears Red Feathers
CA-2322 (F-2232) — JENNIE GAYLE
‘& Boys of the Plains
22—Hot Toddy
CA-2309 — JAMES R. BROOKS & LES WOKHN ORK
‘& Boys of the Plains
23—No Moon At All
CA-2352 — JORDY FISHER
‘& Boys of the Plains
24—Takes Two To Tango
CA-2355 — EDITH FISHER
‘& Boys of the Plains
25—Downhearted
CA-2355 — JORDY FISHER
‘& Boys of the Plains
26—Bye Bye Blues
CA-2355 — JORDY FISHER
‘& Boys of the Plains
27—I Believe
CA-2355 — JORDY FISHER
‘& Boys of the Plains
28—Your Cheatin’ Heart
CA-2355 — JORDY FISHER
‘& Boys of the Plains
29—Blue Violins
CA-2355 — JORDY FISHER
‘& Boys of the Plains
30—Congratulations To Someone
CA-2355 — JORDY FISHER
‘& Boys of the Plains
31—Because You’re Mine
CA-2312 (F-2172) — NAT “KING” COLE
‘& Boys of the Plains
32—A Stolen Waltz
CA-2355 — JORDY FISHER
‘& Boys of the Plains
33—How Do You Speak To An Angel
CA-2355 — JORDY FISHER
‘& Boys of the Plains
34—Say It With Your Heart
CA-2355 — JORDY FISHER
‘& Boys of the Plains
35—Must I Cry Again
CA-2355 — JORDY FISHER
‘& Boys of the Plains
36—I’m Just A Poor Bachelor
CA-2355 — JORDY FISHER
‘& Boys of the Plains
37—Strange
CA-2355 — JORDY FISHER
‘& Boys of the Plains
38—Wishing Ring
CA-2355 — JORDY FISHER
‘& Boys of the Plains
39—Teardrops On My Pillow
CA-2355 — JORDY FISHER
‘& Boys of the Plains
40—Hello Sunshine
CA-2355 — JORDY FISHER
‘& Boys of the Plains
41—Trying
CA-2355 — JORDY FISHER
‘& Boys of the Plains
42—My Heart Belongs To Only You
CA-2355 — JORDY FISHER
‘& Boys of the Plains
43—It’s Worth Any Price You Pay
CA-2355 — JORDY FISHER
‘& Boys of the Plains
44—I Went To Your Wedding
CA-2355 — JORDY FISHER
‘& Boys of the Plains
45—Outside Of Heaven
CA-2355 — JORDY FISHER
‘& Boys of the Plains
46—I
CA-2355 — JORDY FISHER
‘& Boys of the Plains
47—April In Paris
CA-2355 — JORDY FISHER
‘& Boys of the Plains
48—You’ll Never Know
CA-2355 — JORDY FISHER
‘& Boys of the Plains
49—Jambalaya
CA-2355 — JORDY FISHER
‘& Boys of the Plains
50—My Favorite Song
CA-2355 — JORDY FISHER
‘& Boys of the Plains

M-m-m boy, Capitol Records have just released a single featuring 2 great sides, one of which is my theme song, "MELANCHOLY SERENADE" and "YOU'RE GETTING TO BE A HABIT" and the album "MUSIC FOR LOVERS ONLY". It's a dan-dan-dandy record and album. Get a copy for each of your machines and make this "poor soul", "fatao fogyart", "crazy guggenheim", "moriaitly the undertaken" feel good. You're all such nice men.

I'll be playing the record in my bar room scene... won't you? Oh yeah... Watch out for those swinging doors.

And awaaaaay we go... Your Friend
Joe The Bartender
NEW YORK—Glenn E. Wallach, president of Capitol Records, Inc. (left), shakes hands with Edgardo Trinelli, managing director of Cetra Records, while Darío Soria, head of American Cetra-Soria, smiles his approval, after the trio completed their negotiations whereby Capitol Records will manufacture and sell Cetra and Cetra-Soria Records here. The long term transaction will involve payments between the principals of over $1,000,000 and this deal tremendously strengthens Capitol’s classical catalogue.

M.O.S.S. Gets 1st Recording

NEW YORK—The non-profit, mutually owned Society of Songwriters (informally termed M.O.S.S.) created for the purpose of helping songwriters get their songs published and for providing national-wide organized song-plugging, is going all out on the Kids label recording of “Wild Stories” that was waked by Henry Sylven’s Orchestra with Dick Brown on the vocal. The tune is a M.O.S.S. songwriter’s first.

M.O.S.S. has sent out a letter with an attached listing of Dick Jockeys all over the country to all of its members requesting that they write to the neighboring DJs in order to get spins on the “Wild Stories” record. If the local station does not have a record, the Society will supply one upon request.

CHILD DISK STARS

Rank With Flick Kids

The increasing importance of the phonograph record as a gauge of public popularity of artists is attested by the early count of votes in the current poll to find the ten top child-stars to receive the Milky Way Gold Star awards. Leading members of the press, movie, drama, radio and TV editors, and columnists, and radio and affiliated members of the entertainment world were solicited for their votes, more than 1,000 of them already having filed. Ranking up with screen stars Bobby Driscoll, Joey Walsh, Gigi Perreau and George Winslow, ranking up surprisingly heavy return, Sugar, Chile Robinson, Molly Bee, the Bell Sisters and Kathy Crosby, and Jimmy Boyd.

THE BIG ONE FOR 1953!

“TILL I WALTZ AGAIN WITH YOU”

THE GAYLORDS

MINDY CARSON

RUSSELL BAKER

RALPH & BUDDY BONDS

COLUMBIA 1548

A Terrific Novelty Record

GUY MITCHELL

with Mitch Miller orch. & chorus

"PRETTY LITTLE BLACK-EYED SUSIE"

INSTRUMENTAL

Rico Turchetti

LIMEHOUSE BLUES

ST LOUIS BLUES

DEBRY RECORD NO. 817 (45-817)

SANTILL-JOY INC.

1619 Broadway New York 19, N. Y.

INTRODUCING ARTHUR GODFREY’S TALENT DISCOVERY!

SALES 

THE CASE BOX

JUKE BOX RECORD REGIONS REPORT

The Top Ten Records - City by City

New York, N. Y.

1. Don’t Let The Stars Get In Your Eyes (Perry Como)
   (Teresa Brewer)

2. Tell Me Again With You (Teresa Brewer)
   (Teresa Brewer)

3. Don’t Let The Stars Get In Your Eyes (Perry Como)

4. Tell Me Again With You (Perry Como)
   (Teresa Brewer)

5. Tell Me Again With You (Teresa Brewer)

6. Don’t Let The Stars Get In Your Eyes (Perry Como)

7. Tell Me Again With You (Teresa Brewer)

8. Look At Me (Dinah Washington)

9. How Come You’re Mine (Perry Como)

10. Tell Me Again With You (Teresa Brewer)

St. Louis, Mo.

1. Tell Me Again With You (Teresa Brewer)
   (Teresa Brewer)

2. Don’t Let The Stars Get In Your Eyes (Perry Como)

3. I’m Just A Fool (Frankie Laine)

4. Tell Me Again With You (Teresa Brewer)

5. Don’t Let The Stars Get In Your Eyes (Perry Como)

6. Tell Me Again With You (Teresa Brewer)

7. Don’t Let The Stars Get In Your Eyes (Perry Como)

8. Tell Me Again With You (Teresa Brewer)

9. Tell Me Again With You (Teresa Brewer)

10. Tell Me Again With You (Teresa Brewer)

Chicago, Ill.

1. Don’t Let The Stars Get In Your Eyes (Perry Como)
   (Teresa Brewer)

2. Tell Me Again With You (Teresa Brewer)
   (Teresa Brewer)

3. Don’t Let The Stars Get In Your Eyes (Perry Como)

4. Tell Me Again With You (Teresa Brewer)

5. Tell Me Again With You (Teresa Brewer)

6. Don’t Let The Stars Get In Your Eyes (Perry Como)

7. Tell Me Again With You (Teresa Brewer)

8. Tell Me Again With You (Teresa Brewer)

9. Tell Me Again With You (Teresa Brewer)

10. Tell Me Again With You (Teresa Brewer)

Los Angeles, Calif.

1. Don’t Let The Stars Get In Your Eyes (Perry Como)
   (Teresa Brewer)

2. Tell Me Again With You (Teresa Brewer)
   (Teresa Brewer)

3. Don’t Let The Stars Get In Your Eyes (Perry Como)

4. Tell Me Again With You (Teresa Brewer)

5. Tell Me Again With You (Teresa Brewer)

6. Don’t Let The Stars Get In Your Eyes (Perry Como)

7. Tell Me Again With You (Teresa Brewer)

8. Tell Me Again With You (Teresa Brewer)

9. Tell Me Again With You (Teresa Brewer)

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8. Tell Me Again With You (Teresa Brewer)

9. Tell Me Again With You (Teresa Brewer)

10. Tell Me Again With You (Teresa Brewer)

Dallas, Tex.

1. Don’t Let The Stars Get In Your Eyes (Perry Como)
   (Teresa Brewer)

2. Tell Me Again With You (Teresa Brewer)
   (Teresa Brewer)

3. Don’t Let The Stars Get In Your Eyes (Perry Como)

4. Tell Me Again With You (Teresa Brewer)

5. Tell Me Again With You (Teresa Brewer)

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7. Tell Me Again With You (Teresa Brewer)

8. Tell Me Again With You (Teresa Brewer)

9. Tell Me Again With You (Teresa Brewer)

10. Tell Me Again With You (Teresa Brewer)

New Orleans, La.

1. Don’t Let The Stars Get In Your Eyes (Perry Como)
   (Teresa Brewer)

2. Tell Me Again With You (Teresa Brewer)
   (Teresa Brewer)

3. Don’t Let The Stars Get In Your Eyes (Perry Como)

4. Tell Me Again With You (Teresa Brewer)

5. Tell Me Again With You (Teresa Brewer)

6. Don’t Let The Stars Get In Your Eyes (Perry Como)

7. Tell Me Again With You (Teresa Brewer)

8. Tell Me Again With You (Teresa Brewer)

9. Tell Me Again With You (Teresa Brewer)

10. Tell Me Again With You (Teresa Brewer)

Atlanta, Ga.

1. Don’t Let The Stars Get In Your Eyes (Perry Como)
   (Teresa Brewer)

2. Tell Me Again With You (Teresa Brewer)
   (Teresa Brewer)

3. Don’t Let The Stars Get In Your Eyes (Perry Como)

4. Tell Me Again With You (Teresa Brewer)

5. Tell Me Again With You (Teresa Brewer)

6. Don’t Let The Stars Get In Your Eyes (Perry Como)

7. Tell Me Again With You (Teresa Brewer)

8. Tell Me Again With You (Teresa Brewer)

9. Tell Me Again With You (Teresa Brewer)

10. Tell Me Again With You (Teresa Brewer)

Wilmington, Del.

1. Don’t Let The Stars Get In Your Eyes (Perry Como)
   (Teresa Brewer)

2. Tell Me Again With You (Teresa Brewer)
   (Teresa Brewer)

3. Don’t Let The Stars Get In Your Eyes (Perry Como)

4. Tell Me Again With You (Teresa Brewer)

5. Tell Me Again With You (Teresa Brewer)

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8. Tell Me Again With You (Teresa Brewer)

9. Tell Me Again With You (Teresa Brewer)

10. Tell Me Again With You (Teresa Brewer)

Seattle, Wash.

1. Don’t Let The Stars Get In Your Eyes (Perry Como)
   (Teresa Brewer)

2. Tell Me Again With You (Teresa Brewer)
   (Teresa Brewer)

3. Don’t Let The Stars Get In Your Eyes (Perry Como)

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8. Tell Me Again With You (Teresa Brewer)

9. Tell Me Again With You (Teresa Brewer)

10. Tell Me Again With You (Teresa Brewer)

Nashville, Tenn.

1. Don’t Let The Stars Get In Your Eyes (Perry Como)
   (Teresa Brewer)

2. Tell Me Again With You (Teresa Brewer)
   (Teresa Brewer)

3. Don’t Let The Stars Get In Your Eyes (Perry Como)

4. Tell Me Again With You (Teresa Brewer)

5. Tell Me Again With You (Teresa Brewer)

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10. Tell Me Again With You (Teresa Brewer)

"It’s What’s in THE CASH BOX That Counts"
The HAVE You Say
by natt hale.

Now comes the period ’twixt "seasons"—that space of time when no holidays are in the offing, no conjecture is presented by the weather and no immediate personal offerings have to be tied-in with the songs of the day.

True, we are looking forward to the Saint of Valentine's Day, when the world in general loves lovers and, no doubt, there is certain to be a rash of records in regard to the spirit of two hearts beating as one and all that sort of stuff. In the ordinary course of the music business, however, we rely so much on ballads and love lyrics, this cannot be deemed too much of a radical departure.

Therefore, we still remain—between seasons.

Which brings to mind another oft-mentioned point of the disc bizz: The excuse. This is something which, unlike our treatise of the term, "commercial" of last week, we cannot trace back to any link of history. Rather, the excuse is an invention of our present-day logic, and is employed sans rhyme, reason and sensibility, in order to stop the charitable humor of the music industry.

In other words, why we ain't got no dough to pay the bills.

Up to now, we accepted the ravings and rantings of various individuals with complacent regard. Often, we were inclined to bestow our sympathy, pity, understanding, etc., with appropriate “Tak, Tak, Tak” as the occasion warranted. This clogging of the channels increased our circle of friends no end, and, in time, we gained a reputation as the best and most sincere tongue-clucker in the record industry.

So that the merits of the plan may be made evident to you, we are herewith setting down the most-frequently-employed "excuses" as to why this or that particular disc didn't sell. Usually, you are free to adopt any or all of these to apply to your own individual cases, as you see fit:

1. (From the Artist): The arranger missed my range... Doesn't that guy know I can't go up to E-Flat???? My range is from Middle C to Middle F. No wonder the record didn't go.
2. (From the Arranger): What an artist to pick for a beautiful song like that! I purposely made the arrangement simple—to match his simple mind—but he could even make that top note, the D... No wonder the record didn't go!
3. (From the A. & R. Chief): So what ya want from me? I can't pick 'em every time! Thinking it over, the song wasn't too commercial, at that. No wonder the record didn't go!
4. (From the Publisher): I give that guy the greatest song I've had since I been in business. And what does he do? He assigns it to a second-rate artist, an amateur arranger—Gosh, no wonder the record didn't go!
5. (From the Sales Manager): Well, it's tough, but this isn't the right time of year for a song like that. Besides, the distributors didn't get on the ball fast enough. No wonder the record didn't go!
6. (From the Distributor): It wasn't a bad record—exactly. But the factory didn't get 'em to the way they should have. Hell, no wonder the record didn't go!
7. (From the Promotion Man): Gosh, this should have been the greatest, the bitter end, fivemo! If only the jocks would've listened to me. No wonder the record didn't happen! Rubarb!
8. (From the Disc Jockey): I would've got it on, but the promotion guy didn't say a word about it. Sure would've liked to've seen the thing make it. But you can't play what you haven't got... No wonder it missed!
9. (From the Artist Manager): Well, guess we'll go back to playing those B spots for awhile. If that publisher and the label had only gotten together to put it over—Boy, would that number have gone!
10. (From the Retail Dealer): Thank God for that 5% return privilege.
11. (From the Juke Box Operator): Well—what's new?

Naturaly, there are a few remarks made from time to time, which might be best to leave unsaid. Generally, they don't fall into the realm of excuses, as such. But, be it as it may, we really don't have to rely on "passing the buck" too much.

We can be wrong.
But, that's what we believe!
Johnny Ace
singing
"CROSS MY HEART"
on
DUKE-107

A NEW HIT!

THE CLOVERS
"CRAWLIN'!"
"YES IT'S YOU"

by
JOE BILL

Imperial 8177

Atlantic 989

THE CASH BOX

in HARLEM

in CHICAGO'S
South Side

in NEW ORLEANS

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

1. BABY, DON'T DO IT
   The "5" Royales (Apollo 443)
2. I DON'T KNOW
   Willie Mabon (Chess 1531)
3. SOFT
   Tiny Bradshaw (King 4377)
4. CROSS MY HEART
   Johnny Ace (Duke 107)
5. BE TRUE
   Vocalists (Red Kaba 113)
6. MAMA, HE TREATS YOUR DAUGHTER MEAN
   Kent Brown (Atlantic 986)
7. PORT OF RICO
   Illinois Jacquet (Mercury 8005)
8. I'M GONE
   Shirley & Lee (Aladdin 1353)
9. ROCK ME ALL NIGHT LONG THE RIVERS
   (Mercury 2913)
10. YES I KNOW
   Linda Hayes (Recorded In Hollywood 244)

1. BABY, DON'T DO IT
   The "5" Royales (Apollo 443)
2. I DON'T KNOW
   Willie Mabon (Chess 1531)
3. SOFT
   Tiny Bradshaw (King 4377)
4. CROSS MY HEART
   Johnny Ace (Duke 107)
5. STRANGE
   Nat "King" Cole (Capitol 3139)
6. HEY, MRS. JONES
   The Clovers (Atlantic 977)
7. BLUE TURNING GREY
   Roy Milton (Specialty 466)
8. SAD HOURS
   Little Walter (Checker 744)
9. DREAM GIRL
   Jesse & Mr. Brown (Specialty 447)
10. YES I KNOW
    Linda Hayes (Recorded In Hollywood 244)

1. I DON'T KNOW
   Willie Mabon (Chess 1531)
2. CROSS MY HEART
   Johnny Ace (Duke 107)
3. BABY, DON'T DO IT
   The "5" Royales (Apollo 443)
4. I DON'T KNOW
   Willie Mabon (Chess 1531)
5. CROSS MY HEART
   Johnny Ace (Duke 107)
6. MAMA, HE TREATS YOUR DAUGHTER MEAN
   Kent Brown (Atlantic 986)
7. I'M GONE
   Shirley & Lee (Aladdin 1353)
8. I CRIED FOR YOU
   Dinah Washington (Mercury 70246)
9. COOL RAGE
   Illinois Jacquet (Mercury 19213)
10. BABY, DON'T DO IT
    The "5" Royales (Apollo 443)

1. I DON'T KNOW
   Willie Mabon (Chess 1531)
2. CROSS MY HEART
   Johnny Ace (Duke 107)
3. AIN'T IT A SHAME
   Lloyd Price (Specialty 432)
4. HEY, MRS. JONES
   Jimmy Forrest (Atlantic 977)
5. YOU KNOW I LOVE YOU
   Teddy Wilson (R&B M. 35)
6. GABBIN' BLUES
   Big Maybelle (Chess 6931)

1. I DON'T KNOW
   Willie Mabon (Chess 1531)
2. CROSS MY HEART
   Johnny Ace (Duke 107)
3. AIN'T IT A SHAME
   Lloyd Price (Specialty 432)
4. HEY, MRS. JONES
   Jimmy Forrest (Atlantic 977)
5. YOU KNOW I LOVE YOU
   Teddy Wilson (R&B M. 35)
6. GABBIN' BLUES
   Big Maybelle (Chess 6931)
in DALLAS
BABY, DON'T DO IT
Willie Maeon
(Apollo 489)

I DON'T KNOW
Willie Maeon
(Chess 1531)

YES, I KNOW
Linda Haynes
(Recorded in Hollywood 244)

SOFT
Tito Breedshaw
(King 4577)

MY RIVERS' INVITATION
Percy Mayfield
(Specialty 451)

LET ME GO HOME, WHISKEY
Amos Milburn
(Aladdin 3164)

HOW MUCH MORE
J. B. Lomano
(Duke 107)

NOBODY LOVES ME
Fats Domino
(Imperial 5220)

MAMA, HE TREATS YOUR DAUGHTER MEAN
Ruth Brown
(Atlantic 906)

in LOS ANGELES
CROSS MY HEART
Johnny Ace
(Aladdin 3153)

I DON'T KNOW
Willie Maeon
(Chess 1531)

SAD HOURS
Little Walter
(Checker 764)

SOFT
Tito Breedshaw
(King 4577)

GONE TO MAIN ST.
Muddy Waters
(Chess 1526)

THE BELLs
The Dominions
(Federal 12114)

I'M GONE
Shirley & Lee
(Aladdin 3153)

in ST. LOUIS
I DON'T KNOW
Willie Maeon
(Chess 1531)

BABY, DON'T DO IT
Willie Maeon
(Chess 1531)

DREAM GIRL
Joe & Mae
(Atlantic 906)

I'M GONE
Shirley & Lee
(Aladdin 3153)

GABBIN' BLUES
Big Maybelle
(Atlantic 909)

SHUT UP!
Joe Turner
(Atlantic 909)

in SAN FRANCISCO
CROSS MY HEART
Johnny Ace
(Aladdin 3153)

I DON'T KNOW
Willie Maeon
(Chess 1531)

SAD HOURS
Little Walter
(Checker 764)

SOFT
Tito Breedshaw
(King 4577)

GONE TO MAIN ST.
Muddy Waters
(Chess 1526)

THE BELLs
The Dominions
(Federal 12114)

I'M GONE
Shirley & Lee
(Aladdin 3153)

in SHOALS, IND.
CROSS MY HEART
Johnny Ace
(Aladdin 3153)

I DON'T KNOW
Willie Maeon
(Chess 1531)

SAD HOURS
Little Walter
(Checker 764)

SOFT
Tito Breedshaw
(King 4577)

GONE TO MAIN ST.
Muddy Waters
(Chess 1526)

THE BELLs
The Dominions
(Federal 12114)

I'M GONE
Shirley & Lee
(Aladdin 3153)

in COLUMBIA, S. C.
CROSS MY HEART
Johnny Ace
(Aladdin 3153)

I DON'T KNOW
Willie Maeon
(Chess 1531)

SAD HOURS
Little Walter
(Checker 764)

SOFT
Tito Breedshaw
(King 4577)

GONE TO MAIN ST.
Muddy Waters
(Chess 1526)

THE BELLs
The Dominions
(Federal 12114)

I'M GONE
Shirley & Lee
(Aladdin 3153)

THE CASE BOX NEW

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

1. BABY, DON'T DO IT
   Willie Maeon
   (Apollo 489)

2. I DON'T KNOW
   Willie Maeon
   (Chess 1531)

3. YES, I KNOW
   Linda Haynes
   (Recorded in Hollywood 244)

4. SOFT
   Tito Breedshaw
   (King 4577)

5. MY RIVERS' INVITATION
   Percy Mayfield
   (Specialty 451)

6. LET ME GO HOME, WHISKEY
   Amos Milburn
   (Aladdin 3164)

7. HOW MUCH MORE
   J. B. Lomano
   (Duke 107)

8. NOBODY LOVES ME
   Fats Domino
   (Imperial 5220)

9. MAMA, HE TREATS YOUR DAUGHTER MEAN
   Ruth Brown
   (Atlantic 906)

10. COLUMBIA'S NEW RELEASES

Here's Your Valentine... 2 REAL COIN CATCHERS!

1. AMOS MILBURN
2. LYNN HOPKINS

THE CASE BOX SPIRITUAL RECORDS

BEST SELLING ALBUMS

Listed Alphabetically

- Blessed Be Thy Name
  PILGRIM TRAVELERS
  (Specialty)

- Echoes From Heaven
  BELLS OF JOY
  (Peeock)

- Every Day Will Be Sunday
  ORIGINAL GOSPEL HARMONETTES
  (Specialty)

- How Many Times
  WARD SINGERS
  (Tune)

- If Jesus Goes With Me
  ANGELIC GOSPEL SINGERS
  (Gotham)

- In the Upper Room
  MAHALIA JACKSON
  (Apollo)

- I Was Praying
  FIVE BLIND BOYS
  (Peeock)

- My Rock
  SWAN SILVERTONE SINGERS
  (Specialty)

- No Room in the Hotel
  JESSE MAE RENFRO
  (Peeock)

- Tell Me Angel
  ANGELIC GOSPEL SINGERS
  (Gotham)

THE ORIOLES' great treatment of "HOLD ME, THRILL ME, KISS ME"

b/w "TEARDROPS ON MY PILLOW"
JUBILEE 5108; 45x5108

"WHY OH WHY"

b/w "EDNA'S BLUES"
JUBILEE 5109; 45x5109

1. EDNA, "Heavenly Father"
   MC GRIFF
   with Buddy Lucas Ork.

2. BUDDY LUCAS ORK.
   "LAURA"
   b/w "Organ Grinders Swing"
   JUBILEE 5111; 45x5111

3. SONNY TIL & ORK.
   "HAVE YOU HEARD"
   b/w "LONELY WINE"
   JUBILEE 5112; 45x5112

JUBILEE RECORD CO., Inc.
315 W. 47th St., N. Y., N. Y.

February 14, 1953

"It's What's in THE CASH BOX That Counts"
ELMORE NIXON
(Mercury 70061)
B
"MILLION DOLLAR BLUES" (2:53) [Carter Music] Elmore Nixon sings a slow tempo blues in easy on the ears manner. The champion's vocal is pleasant and should catch spins.
C
"PLAYBOY BLUES" (2:38) [Carter Music] The vibraphone tailpiece catches the tempo tempo footstool captivated effortlessly by Nixon.

CHARLES WATKINS
(Savoy 4042)
C
"MY CHANGE" (2:38) [Savoy] Charles Watkins sings a moderate beat religious number beautifully. His smooth head is backed by a soft chorus. A good gospel side.
D
"ALL ALONE, O LORD" (2:41) [Crossroads] Watkins and the group was a similar item with polish.

THE DU-DROPPERS
(Deed Red 108)
C
"CHAIN ME BABY" (2:55) The Du-Droppers sing a slow item with a mellow approach. Ben Smith's Quintet provides a soft and pleasant backing.
D
"CANT DO SIXTY NO MORE" (2:45) The flip etches a quick beat bounce in lively style, but retains that feeling of softness nonetheless. Instrumentalists take a driving break that moves.

GENE GILMORE
(Imperial 5215)
C
"MABLE BELL" (2:10) [Commodore Music] Gene Gilmore belts out a fast moving bounce with a solid vocal and horn the lead horn blowing is spotlitigated. Give me a chance to sing my song. (2:25) [Commodore Music] The flip is a tender item emotionally read by Gilmore. Backing is on the easy side.

TAB SMITH
(United 140)
C
"THESE FOOLISH THINGS" (2:41) [Bourne, Inc.] Tab Smith uses the lovely style as a showcase for his saxing ability. and, as ever, it is a pleasure to listen to.
D
"RED HOT AND BLUE" (2:25) [Pamlee] Smith waxes a quick beat with a torrid display of sax blowing. A colorful side and one that should catch lots of play.

THE RAVENS
(Mercury 70060)
B
"DON'T MENTION MY NAME" (2:40) [Patricia] The Ravanos do not let their fans down with this one. The boys do a slow tempo feathery mood piece with a wonderful blend of voices. The group's soft reading is embellished with a sweet sax solo hit backed with their soloed 礼貌的・
D
"I'LL BE BACK" (2:44) [Russell] The flip is a quick beat change of pace. The rhythmic item is paired with a cute set of lyrics and the Ravens come off with a happy sounding footstool.

MILLE BOSMAN
(MGM 11429)
B
"DREAM STREET" (2:57) [Commodore Music] Miller Bosman sings a heartfelt slow tempo blues in fine style against an ultra soft backing.
D
"YOU AINT HAD NO BLUES" (2:38) [Beacon Music] A slow rhythmic topper is the material for the blues and the lead adds it in no uncertain terms. Miller Bosman reads the solid lyrics with compelling potency.

AL (Tenor sax) KING
(MGM 11430)
B
"BIG WIND" (2:41) [Beacon Music] Tenor Sax King splits the air with a steady stream of high flying notes as he gives an exciting performance. Tune is a quick beat and acts as a showcase for the King. Sax. Moving is soft and mellow and attractive.
D
"ROYAL CROWN BLUES" (2:39) [Beacon Music] The under production of sax, and vocal with King again exhibiting his talented saxing. A relaxing side.

Roosevelt Sykes
(United 139)
B
Roosevelt Sykes etches a slow, swaying type, blues in a manner that will sell disks. The tune is titled, "Four O'Clock Blues," and in the age of new sounds, this etching comes up with a haunting, eerie harmonica sound that stops you cold. The combination of the grade A blues singing of Sykes and the instrumental handling of the effective arrangement makes this one disk you should hear. The under portion, "Too Hot To Hold," is a wilde with screams and a crazy harmonica that races along at a driving tempo. No vocal on this end, but interjected comments keep it moving. Worth of comment is a lively bit of keyboard work. We look for the top deck to stir up a commotion in short order.

THE VOCALERS
(Ed Red 1113)
B
"OH! WHERE" (2:45) [Bob-Dan Music] The Vocalers etch a slow, melodic and moody piece with romantic type. The song comes off with a top draw deck. The group's relaxed and mellow presentation makes this a strong contender.

THE ORIGINAL HARMONETTES
(Speciality 439)
B
"HE'S RIGHT ON TIME" (2:45) [Venice Music] The Original Gospel Harmonettes dish up a moderate tempo religious item with deep feeling. Fee lead is in good voice.
D
"SHALL KNOW HIM" (2:50) [Venice Music] Flip is a slow tempo gospel tune delivered potently by the Harmonettes. Backing is soft and in the mood of the piece.

BEULAH BRYANT
(MGM 11427)
B
"PAT MAMA BLUES" (2:38) [Crown Music] Beulah Bryant dishes up a rhythmic moderate tempo cutie. The first vocalist with the aid of Her Thin Men etch a happy side.
D
"RED BUG BLUES" (2:41) [Beacon Music] The blues chant reassings a slow blues effectively. Beulah has an appealing manner of presentation.

MEMPHIS SLIM
(Imperial 20030)
B
D
"DRIVIN' ME MAD" (2:49) [Argyle Music] Flip is a slow bounce with a few voice added to Slim's for an effective side.

FIVE BILLS
(Im-pin Big 2400)
B
"CAN'T WAIT FOR TOMORROW" (2:50) [Challenge Music Inc.] The Bills spin a slow tender love tune softly, tenderly, and romantically. Lead voice is solid and this group could catch on.
D
"TILL I WALTZ AGAIN WITH YOU" (2:01) [Village Music Co.] The boys get together on an R&B treatment of the currently hot pop lovely.

FAT MAN MATTHEWS
(Imperial 5211)
B
"LATER BABY" (2:34) [Commodore Music] Fat Man Mathews and The Four Kittens belt a driving quick beat. Mathews chanting is spirited and lively and the orchestra hot. Good sax for the horn lovers.
D
"WHEN BOY MEETS GIRL" (2:23) [Commodore Music] The tune under deck is a slow beat with tender chorus and easy bark backing. Mathews' vocal is solid and the general feeling of the melodic blues is one of restful relaxation.
Like that story we got this week from Gayle Brown and Sarah McLawer when they visited the offices. The pair have just cut a terrific disc, "Gone Are The Days," on the reactivated Brunswick label. When just last week, Gayle and Sarah were singing together in a traveling religious group. Fifteen years ago, Brown entered Fisk University and McLawer took her formal education at Indiana U. The lad was tapped by Uncle Sam for the army, after that, and while Gayle was toting a gun, young Miss McLawer began her professional career as vocalist for Lucky Millinder's band. Her smooth piping soon won her a King recording contract. Sarah also formed an all-girl band that created quite a stir in r & b circles. In the meantime, Brown had received her discharge from the service, and served for music three years at the McArthur Conservatory of Music in Indianapolis, Ind. For money, Gayle joined up with "The Brown Inspirational Group," led by her brother. Bringing the story up to the present time, it seems that Gayle, on a recent date at Ke молод Mining's recording star and band, and boyfriend of Gayle's, had promised to do what he could to break the ice for Gayle if he ever got to New York. Brown decided to pack his bags and see what the Big Apple would have to offer. Her Brown in touch with Phil Rose, newly appointed A & R man at Brunswick, and an audition was set. Now comes the punch of celebration, Gayle Brown and her wife decided to celebrate the forthcoming audition by doing one of Brooklyn's night spots. Walking into the "Arlington Inn," Gayle spotted Sarah, who was working there, and they had to be seen by fifteen years, the pair, still, put into their respective colleges. The meet results in the pair cutting a fast disc which they took to Phil Rose, who snatched the idea immediately. The disc, which is the first ever for Brown, is strikingly different and features the most exciting organ music you have heard in a long time. Sarah didn't alight her new talent, but with her talent on the Hammond she doesn't have to.

Atlantic getting raves from their distributors about the latest Ruth Brown "Mama, He Told Your Daughter". The waxing has taken off like sixty with the raves that has been never ever expected. . . Arnett Cobb doing his Mr. Saxology stint at Harlem's Apollo. The latest release from Harlem's news rave is the Dawn Casino on the site of the once popularly frequented Bamboo Inn where it broke the ice, but like a mingled in droves during the Roaring Twenties. Arthur Prysock (Decia) playing a string of one-nighters of recording with the New York Session, and closing "Club Alabam" in Los Angeles. Calif. Ben DeCosta pits him up on February 15th in El Paso, Texas, where the label has been recently released cantata the Red Spin label.

Ruth Brown

...Robinson Record hit a big one in their "Te True" by The Vocaleers. Tune is on the Red Robin label, and has broken in New York and Philadelphia. . . .

Robert Patterson of the Robert Patterson Sinclairs, has just been released from the army, and the group is back in action. They cut a few sides for Golgotha, and are looking for some bookings in the religious spots. . . .

Freddie Mendelson, formerly of Regal Records and new head of the new label "Herald Records," is lining up a stable of R & B stars and will cut his first sides for his "Herald Records." The group is led by Gladys Bentley and a recording duoopping with suave tunes. Well, Red's now a talent scout. The Bentley lass is still active on the ivories on the West Coast. "Bobby" Moore signed to his (Bobby) Of The Dozens label. . . .

...Bill Doggett into The Casino, Baltimore, Md.

James Moody ork set for Hi Hat February 16th.

Hal Singer currently-woving them at Pep's, Phila. nity. . . .

.... Another name will be added to the Motown and RPM record companies. The Biharis will call this one Music Masters and it will groove. Each side will have two tunes instead of the usual one. . . .

.... Todd Rhodes coming East February 16th for a date at the Sheik Room. . . .

.... Tiny Braxton in Rio de Janeiro February 16th. . . .

.... The Earle on Feb. 20, Bradshaw's "Soft" climbing on a long tour of the south. Booking arranged by Gale Agency. . . .

.... After her whirlwind performance on the West Coast, she finds herself with a new booking. The Brown Derby in Honolulu, Hawaii, Dinah Washington is booked into the popular Blackhawk Club in Frisco. (Opening is 15th, February 10th, 1953 marks 39th anniversary in newspaper circles for publicist-columnist Ted Yates who is currently with the club. And isn't it? Ruth Brown (Atlantic) was also bitten by the bug and had to miss her Royal Theater opening day. Just about 50% of the music industry is laid up with the flu and the other 50% are walking around with it.

Cootie Williams currently driving them mad at the "March Of Happy Feet," the Savoy Ballroom in N.Y.C. . . .

.... Lionel Hampton, Earl Bostic, Johnny Otis, Sonny Thompson, Louis Armstrong and Todd Rhodes have been driving them in at every city they play.

.... Tab Smith, B-Bomb Ferguson and Little Esther package touring the Atlantic Seaboard. . . .

.... Royalties won over in a big way at the Apollo Theatre last week.

.... Lew Simpkins of United Records reports that their firm has just signed four artists to exclusive recording contracts. They are: The Doz.

.... Doz. Boys (formerly with Colombia), Jimmy Ford (formerly with RCA-Universal), Buddy Canada (formerly with Decia), and Jimmy Cee (formerly with Mercury). Clicking in the pop field, Lew reports, is United's first Doz. Boys release, "I Keep Thinkin' bout this feelin' on my way..."

.... This is all in connection with Simpkins says, "This one can break right for the top."

Getting In The Mood

**NEW YORK**—Bob Shad, Mercury rhythm and blues A & R head going over a tune with James Moody before they get down to the serious work of the actual session. The Moody session marked the kick-off to an extensive Mercury drive in the r & b market. Along those lines, Mercury has signed Arnett Cobb and Buddy Johnson and plan release shortly.

Savoy "Slay Trio"

**Disk Breaks Out**

**NEW YORK**—Savoy Records seems to have latched on to what could be one of the biggest r & b hits of 1955.

Reports started to trickle into the offices late last week that "My Kind Of Woman" by The Emmett Shiggys. The latest release from Savoy, has broken wide open in Cleveland, N.C. Kukin of Ohio Record Sales, Cleveland, reported on the telephone that he had rushed an order for 5000 copies. . . .

.... Herman Lubinsky, presiding Savoy Records, reports that orders from his distrob in Texas was in excess of 5000, orders from St. Louis totalled 3000, and his aggregate total for two days has reached 18,000. "All this," says Lubinsky, "without distributors having received a single sample disc. All the business was done by ordering the etiquin the long distance telephone."

The original acetate that Moogoo broke the windlade which was left with him by Lee Magid, a & r man, after he had cut the Slay Trio in Detroit.
MOBILE, ALA.—One of the top country darlings in the South, Jack Cardwell hit the jackpot when he wrote and recorded on the King label “The Death Of Hank Williams.” Cardwell is the Jack part of “Tom and Jack,” popular team who operate out of WKAB-Mobile.

Jack, 27 years old, received his musical training early in life as he was part of a family of musicians. Mother, Dad, two brothers and a sister were all accomplished musicians as well as vocalists. Long winter evenings on the farm gave Cardwell plenty of time for practice, and the youth became quite accomplished on the guitar.

The going was rather tough in the music field with four months to feed, Jack had married and had fathered two little guitar pickers, and so he turned to radio. His auditioner was Tom Jackson, WKAB’s program director, and thereby sprung the team of Tom and Jack. The duo has held top hooper rating in the Gulf Coast area for the last four years. When Hank Williams suddenly died, Cardwell, who had been a boyhood chum of Hank, wrote “The Death Of Hank Williams,” sold it and himself to King, and it was an instantaneous hit.

Bihari Launches “Flair”

LOS ANGELES, CALIF.—Joe Bihari, president of Flair Records, this past week announced the release of the firm’s first platters. The label, specifically aimed at the folk and western music fields, has already set distribution plans using the nationwide network of Modern and RPM Record distributors.

First release pairs Roy Harris and The Magnolia Boys with “South Of San Antone” and “No Room For My Heart,” and the Carroll County Boys via a folk rendition of “Begin The Beguine” and “Carroll County Blues.”

Chucklies

NEW YORK—Jerry Wexler (Robbins, Feist, Miller) sent out a cute mailing piece to the trade. Quotes were originally compiled by Frances Bodman of The New York Times Magazine. For your enjoyment we list just a few.

“Jazz will endure as long as people hear it through their feet instead of their brains.”—John Philip Sousa.

“Orchestra is where a man is stabled in the back and instead of bleeding he sings.”—Judy Canova.

“A piccolo is the smallest instrument a musician can play in public and still maintain his self-respect.”—Emile Gauvreau.
Hillbilly, Folk & Western Juke Box Tunes

Mexican Songs

NEW YORK—A few months ago, a young singer while on tour of the Continent, heard a night club singer offer an exciting new song titled "Mexico." Ken Remo, the young traveler, enchanted with the song, made a demonstration record and brought it back to Harry Meyerson, MGM A & R chief, who impressed Meyerson into inked Remo and cut the tune with a trick twist. Remo sings in French and English, injecting a bit of yodel that makes this distancing an interesting and different piece of wax. Ken Remo is best known for his role as the Siamese prince in the Broadway show "The King and I." Remo is seen decked out in Mexican Topes.

Surprise Party

NEW YORK—Last week Herb Abramson, prexy of Atlantic Records was given a surprise party by over fifty people in the music business. The party was held at Al & Dick's Steak House, New York, on Thursday, January 29. A veteran recording executive, Abramson helped to launch such big careers as Billie Eckstine, Ruth Brown, The Ravens, Charlie Ventura, and The Clevers (to mention a few). For the story on the dinner, see page 22 of the February 7 issue.

Meeting Dates Of Music Operators' Associations

Feb. 9—Wisconsin Phonograph Operators' Association Place: To Be Announced.

10—Western Massachusetts Music Guild Place: Contact Ralph Ridgeway, Springfield, Mass. Tel. 2-4948.

12—Connecticut State Coin Association Place: Waverly Inn, Cheshire, Conn.


16—Westchester Operators' Guild Place: American Legion Hall, White Plains, N. Y.

17—Western Massachusetts Music Guild Place: Contact Ralph Ridgeway, Springfield, Mass. Tel. 2-4948.

18—New York State Operators' Guild Place: Palantine Hotel, Newburgh, N. Y.

"It's What's in THE CASH BOX That Counts"
PEE WEE KING

"RAYROAD BOOGIE"

backed by	

"CRYING STEEL GUITAR"

RCA VICTOR 20/47-5144

THE PEE WEE KING SHOW
Now playing SHAMROCK HOTEL,
Houston, Texas
N.B.C. — Tel. 8-819, C.S.T.
Extra!!
"MY ADOBE HACIENDA"
from Western Classics Album

PEE WEE KING ENTERPRISES
207 Vaughn Bldg.,
Louisville, Ky.

KITTIES WELLS
(Personal Appearance)

"PAVING FOR THAT BACK STREET AFFAIR" (2:27) [For
rest Music Corp.] Kitty Wells does a solid job on the sentimental follow up on
the folk biggie "Back Street Affair.
"Kitty's got you with his pitchfork" in
rollcating manner. The Saddie Buddies supply the
backing.

"HOWIN' AND A-PROWLIN'" (2:41) [Acuff-Rose] The chanter
does a moderate tempo beaty item
with a blues feel, Rogers' low down
reading of the powerful lyrics makes this a poten dish.

JESSE ROGERS
(MGM 11422)

"THE DEVIL'S PITCHFORK" (2:41) [Milton Musle] Jesse Rogers
ishes up a quick beat rhythm country gospel tune. Rogers tells of
the evils of whiskey and the "devil's gonna get you with his pitchfork" in
rollcating manner. The Saddle Buddies supply the backing.

"I'M RICHER THAN YOU" (2:38) [Milt Smith] A slow, soft
lyric is presented here as a
fitting coupling for the flip deck. The tune was written especially to back the
tribute.

ARTHUR SMITH
(Columbia 71646)

"IN MEMORY OF HANK WIL-
LIAMS" (2:41) [Lynn Music] Arthur Smith presents a tribute to
the departed folk artist with a vocal
opening and closing of a Williams written
lyric and a recitation by Sonny Smith which is done in
fine style. The poem is a simple, straightforward story of the life of Hank Wil-
liams and is a fine tribute, sincerely
collected.

HAWKSHAW HAWKINS
(Columbia 71648)

"THE LIFE OF HANK WIL-
LIAMS" (2:12) [Mar-Kay] Another
fine disc eulogizing Hank Williams. Hawkins tells his story simply and
the feeling you get is one of carry-
ing on a conversation with the narr-
ator.

"PICKING SWEETHEARTS"
(2:31) [4 Star] Hawkshaw sings a slow tempo tune in a happy vein and
with ear pleasing smoothness. Backing
is soft and in the mood.

MILT DICKEY
(Capitol 2350)

"NEON LOVE" (3:33) [Gall
Music] Milt Dickey dishes a slow
romantic lament. The artist tells of his girl who turns her love off and
on like a "neon light" switching. The tune
is melodic and the platter is potent.

JOHNNY HICKS
(Columbia 21046)

"PICK UP BLUES" (2:41) [Big
Guitar Music] Johnny Hicks belts a
blue thing with a cute set of lyrics. Hicks
driving vocal is enhanced with a
piano roll type 88 and strings.

"NO WILD SIDE OF LIFE"
(2:25) [Peer International Corp.] Another in the "Wild Side Of Life"
series is set to a slow tempo and
smoothly chanted by Hicks.
Capitol Records added Roy Acuff to their roster of country artists last week and Acuff cut his first session for the label in Nashville on January 26. Negotiations on his contract were held during the session. The disc they came up with a special contract. Capitol has set plans for an immediate release with top promotion. Acuff will also give releases top billing on his WSM "Grand Ole Opry" appearances.

Don Law of Columbia in Nashville this week for sessions with Decca's Frank Caprio to consider the Columbia artists for the new Decca album. The Columbia labels will be used for the Decca alumni and the country programs will be left to the WLS program. Don Law will be on the west coast while vacationing with his wife. He was on Tennessee Ernie's (Columbia) ABC network show Feb. 2 and also dropped in on Ronnie Kemper and Jack Owens while in Tennessee to promote "Their Old Folks at Home," which has been carried from tape in his absence.

George Biggar, director and manager of the WLS country programs, will welcome any cowbell with significance to the collection he is building. The bells are being displayed with placards in the lobby of Chicago's Eighth Street Theatre where WLS is broadcasting its shows.

Al Turner had Skeets McDonald (Capitol) in Dallas last Saturday night, Jan. 30, for Turner's "Big Jamboree" show. McDonald headlined the show with his current record successes—"Don't Let The Stars Get In Your Eyes" and "Let Me Know".

Fred Weeb, who recently entered WGGA in Cedarstown, Ga., as deejay, doing a new country record show which replaces a semi-classic hour. Station reports increased coverage since the change to cutaneous.

KMAZ (Columbus, Ohio) is a new WLS affiliate. KMAZ's Cash Barker will do the "Grand Ole Opry" NBC TV show this Saturday night. Appearance was set since Cash Cloney has been overly successful with the country ditties in pop style. George Morgan (Col.) was on the program last week—most recent Columbia release was a duet of the two.

"Grand Ole Opry" visitors last week included the late Rock Castle, Ga., and Minnie Pearl's show at Tampa, Armon. The March 27th event is expected to draw at least 5,000 fans. Al Barke who cut "The Goodnight Waltz" has just cut his second for Polkadot records under the label "National Doctors."

Webb Pierce and Goldie Hill spent a week in New York and appeared on Don Ramsey's TV show "Hi, There!" Webb's appearance on Perry Como's show is being worked on for February.

Horne Logan, producer of Louisiana Hayride, visited the Grand Ole Opry last week.

Joe Slattery, announcer of KWTO in Springfield, Missouri, just returned from west coast where he recorded "Emiley Burndette Show" transcription for the RadioJazz's George Morgan—Robin Hood Flour transcriptions done in Springfield studios regularly under contract to the "Grand Ole Opry." The appearances were covering folk music and Ritter provided the vocals on four selections. Ritter was set to leave Nashville Wednesday-night for Hollywood.

Next Sunday's WSM "Sunday Down South" regional netter will go from Ryman Auditorium during the annual "Grand Ole Opry" show. Stations ties in with the first showing of her current movie in Nashville with an overlap of month plus returning to west coast in time to start a new Gene Austin (Col.) picture this March 17th.

Bob Seymour, a d. j. power in Detroit from WKMH, completed five years of spinning with the station last Monday, Feb. 2.

Red Smith now taking top d. j. spot with outtimes from WBOK in New Orleans.

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**HAPPY ISN'T**

*WOZX—Orlando, Fl.*  
1. The Death of Hank Williams (MGM)  
2. To Stay Or Go (Decca)  
3. I Love You (MGM)  
4. Posted Bond In New York (MGM)  
5. 10-Year Contract (MGM)  
6. Coal Miner's Daughter (MGM)  
7. Daddy's Little Girl (MGM)  
8. I Can't Stand It (MGM)  
9. Just A Fool (MGM)  
10. Keep It A Secret (Whitman)

**Joe Morris**

*WKOK—Newberry, S. C.*  
1. No Help Wanted (Carliles)  
2. I'm Fair (Carliles)  
3. That's Me (Carliles)  
4. The Things I Might Have (Carliles)  
5. The One You Hurt (B. Walker)  
6. I'm The Last Star In (Morrish)  
7. We'll Never Say Goodnight (Morrish)  
8. I'll Go On Again (Morrish)  
9. I'll Never Get Over This World (Morrish)  
10. I'm The Last Star In (Morrish)

**Flip Wamble**

*WLSB—Birmingham, Ala.*  
1. No Help Wanted (Carliles)  
2. I'm Fair (Carliles)  
3. That's Me (Carliles)  
4. The Things I Might Have (Carliles)  
5. The One You Hurt (B. Walker)  
6. I'm The Last Star In (Morrish)  
7. We'll Never Say Goodnight (Morrish)  
8. I'll Go On Again (Morrish)  
9. I'll Never Get Over This World (Morrish)  
10. I'm The Last Star In (Morrish)

**Tex Roper**

*KFAL—Fulton, Mo.*  
1. Back Street Affair (Fleor)  
2. No Help Wanted (Carliles)  
3. I'm Fair (Carliles)  
4. That's Me (Carliles)  
5. The Things I Might Have (Carliles)  
6. The One You Hurt (B. Walker)  
7. We'll Never Say Goodnight (Morrish)  
8. I'll Go On Again (Morrish)  
9. I'll Never Get Over This World (Morrish)  
10. I'm The Last Star In (Morrish)

**Jolly Joe Nixon**

*KCAL—Fort Worth, Tex.*  
1. No Help Wanted (Carliles)  
2. I'm Fair (Carliles)  
3. That's Me (Carliles)  
4. The Things I Might Have (Carliles)  
5. The One You Hurt (B. Walker)  
6. I'm The Last Star In (Morrish)  
7. We'll Never Say Goodnight (Morrish)  
8. I'll Go On Again (Morrish)  
9. I'll Never Get Over This World (Morrish)  
10. I'm The Last Star In (Morrish)

*UNC* (WFAQ—Mai, Air. Cty.)  
1. I'll Go On Again (Rabines)  
2. That's Me (Rabines)  
3. The Things I Might Have (Rabines)  
4. The One You Hurt (B. Walker)  
5. We'll Never Say Goodnight (Morrish)  
6. I'll Go On Again (Morrish)  
7. I'll Never Get Over This World (Morrish)  
8. I'm The Last Star In (Morrish)  
9. We'll Never Say Goodnight (Morrish)  
10. I'm The Last Star In (Morrish)

**Cliff Rodgers**

*WHKO—Akron, Ohio*  
1. I'll Go On Again (Rabines)  
2. That's Me (Rabines)  
3. The Things I Might Have (Rabines)  
4. The One You Hurt (B. Walker)  
5. We'll Never Say Goodnight (Morrish)  
6. I'll Go On Again (Morrish)  
7. I'll Never Get Over This World (Morrish)  
8. I'm The Last Star In (Morrish)  
9. We'll Never Say Goodnight (Morrish)  
10. I'm The Last Star In (Morrish)
EVERY DAY OPERATORS OF Select-O-matic MUSIC SYSTEMS REALIZE MORE AND MORE THE WISDOM OF THEIR INVESTMENT

Here's Why:

- Only Seeburg has the Select-O-Matic "100" mechanism.
- Only the Select-O-Matic "100" plays records vertically . . . never drops a record . . . never turns a record over.
- The world's first mechanism designed exclusively to play 45 R.P.M. records.
- The music system with the selector panel that's designed for fast reference and easy selection.
- The music system that's completely equipped for remote control, scientific sound distribution, automatic volume compensation . . . nothing to convert! Nothing to adapt!
- The music system that's "years ahead in design."

Seeburg DEPENDABLE MUSIC SYSTEMS SINCE 1902

J. P. SEEBURG CORPORATION Chicago, Ill.

AMERICA'S FINEST AND MOST COMPLETE MUSIC SYSTEMS
O.P.S. LOOK FOR BEST YEAR

TERRIFIC BANQUET HELD BY BALTIMORE OPERATORS’ ASSN.

Mayor Thomas H. D’Alessandro, addresses the gathering.

Baltimore, Md.–The Amusement Machine Operators Association of Greater Baltimore held its 5th Annual Dinner and Dance at the Lord Baltimore Hotel, Saturday night, February 1, and as usual its success was tremendous. The organization, known throughout the industry for the high caliber of its banquets, outside this year. It presents itself with a problem of bettering the party for 1954.

To attain such success, credit must be given those people responsible for the conception, planning and actual work involved.

Following its usual procedure, only a few speeches were made, and these were short and to the point. Irving Goldner, president, welcomed his members, their friends and guests, city officials and out-of-town visitors. Mr. Goldner explained that he had served as president for a number of years, and Bernard Rose was slated to take over. However, due to illness, Rose couldn’t assume these duties at this time, and Goldner continued in office.

The only other speech, and this one took only about one minute, was made by the Mayor of Baltimore, the Honorable Thomas H. D’Alessandro. The Mayor expressed his thanks for being invited, and complimented the men in the industry for their good citizenship.

Harry Rosenberg, the golden voiced orator, introduced the many city officials, visiting manufacturers, and members of the trade press. City officials who took a bow were: Henry Miller, newly elected member of the City Council; Judge Miller of the So. Baltimore Police Court; Rubin Kaplan, Judge of the North Baltimore Police Court; Horace Schaefer, Chief Judge of the Traffic Court; Capt. William Hartung, Baltimore City Police; Bob (Ske) Levinson, Associate Judge of the Traffic Court; Philip Goodman, member of the City Council; Irving Wasmann, office of the Bureau of Recreation; and Louis Novick, vice president of the City Council; Arthur H. Price, president of the City Council; Max Wild, City Councilman; Joe Wilde; Samuel Freedol, newest Congressman from the 7th District; Tom Viden; City Solicitor of Baltimore; and James Pollock, one of the city’s outstanding political figures. Several outstanding attorneys and accountants were also introduced.

A toast to your shirt and midgut to take a bow, were: Herb Oettinger and Ray Riehl of United Manufacturing Co.; Jack Nelson and Dan Moloney of Bally Manufacturing Co.; Sam Stern, and Harry Stern, Williams Manufacturing Co.; Sam Wolberg, Chicago Coin Machine Co.; Jack Milnick and John Stuart, AMI, Inc.; Sol Gottlieb, D. Gottlieb & Co.; Lenny Schnellner, Nate Schnellner, Inc.; Dave Simon; and the bunch from The Cash Box, Joe Orlick, Bob Austin, Norman Orlick, and Otto Orlick.

The dinner served was truly outstanding, and the entertainment which followed was enjoyed to the utmost by all.

EXHIBIT CLICKS WITH NUMEROUS “ESTIMATED DEFICIT RETURN” FORMS

CHICAGO—Bringing some humor into the tax return situation, Exhibit suppliers mailed sheets headed, “Estimated Deficit Return—1952,” that drew laughs from all who received them.

J. A. (Art) Weinand of Exhibit suppliers reported that many requests have since been received for many more of the forms.

The sheet is marked: “Form 0000, Treasurer Dept., Pocket Cleaners Service. “Estimated Deficit Return,” is the sentence beneath which reads: “If your deficit is greater than $500,000.00 you’ve lost your shirt and need a new form, but don’t worry.”

One side states, “Write or doodle all you want here.” The other side reads: “Do not use this space. (Collector doodles here).”

Some of the questions are: Is this a joint return? If so, where is the joint? Are you married? Were you over 65 or could you see well? Living with wife? Why?”

Underneath the one short line given to answer the above question is this pert statement: “For additional space turn on other side. This also prevents snoring.”

In short, it is one of the most hilarious forms printed, and having been mailed along with Exhibit Supply’s latest bulletin, drew howls of laughter from all who received it.

When the exhibit show met, Mr. Weinand stated, “goes a long way.”

CHICAGO—Continued reports from all over the country to the effect that the average operator is of the belief that 1953 can very well be his best year yet.

Provided, he reports, that obstacles do not arise to offset this optimistic outlook. Operators admit that play action has continued at a rapid pace, even after the very fine holiday season of ’52-’53. This past holiday season was one of the best ever enjoyed by operators as they closed their books.

One of the big obstacles operators seem to fear is the growing demand for license fees, whether state, county and city revenue taxes.

Reports from many operators are to the effect that in their state legislatures, as well as counties and cities, are all seeking more revenue, and upping the license fees.

In fact, some of the Governors of various states have openly remarked that it is absolutely necessary for them to hike license tax fees of almost every business to them to continue to meet its financial obligations.

Operators are, therefore, of the belief that 1953 will see license fees hike in many cases. Operators are hoping that the raises will not be of such a nature that they may prove detrimental and hurt their business.

Almost without fail, every single operator in the pattern, including the manufacturers, have been enjoying some increase in demand for their products. Operators are, therefore, of the belief that 1953 will be bettering the past, and that their business will be in an increasing situation. Operators are, therefore, of the belief that 1953 will be bettering the past, and that their business will be in an increasing situation.

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In general, the entire business looks ahead for one of its very best years in 1953.

INTERNATIONAL—SCOTT-CROSSE OPENS NEW LARGE QUARTERS IN SCRANTON, PA.

To Open Run House Party On Sunday, Feb. 15

SCRANTON, Pa.—Sol Groen-
teman and A. W. Witzen, heads of Interna-
tional Amusement Company and Scott-Crosse Company, announced that they will celebrate the opening of their new and larger Scranton branch offices and showrooms, with an operator’s party on Sunday, Febru-
ary 15.

New location of these offices is at 818 Scranton, the former location of Business and Groeneman and Witzen, as well as the local branch manager, Joe Krockach, and all Scranton operators, their families and friends attended a visit on this Sunday. The party will be going at 10 A.M. and run until 5 P.M.

“We’ll be on hand to greet all those people,” stated Witzen and Groeneman.

Larger operators believe that the reason for the unusual lack of new blood competition is due to the higher prices of present equipment.

They believe that the higher prices are favorable to the professional opera-
tors.

They claim that this not only elimi-
nates the usually irritable new blood competition, but, that it gives them the opportunity to amortize their new and higher priced equipment in the process.

The belief is that this has caused a much more highly concentrated field. There are less operators, but operators with more sound financial status, than there would be if equipment were lower in price and was at-

There is much argument pro and con regarding the above throughout the field, but, it does seem that the operators believe that the lack of com-
petition which they have, is due to the higher prices of present equipment.

A more aggressive and progressive field at this time, regardless of the greater growth of television, is the belief of the B.O.A.A. The operators here are replacing old equipment with new machines.

They are optimistic over the future of the music business. They are will-
ing to invest in new equipment and believe that they will be able to meet payments as long as conditions prevail.

In addition, the appearance of various kiddle rides has opened a new type of competition, and Williams, National operator, with his hard earned experi-
ence, is taking advantage of this new situation.

In general, the entire business looks ahead for one of its very best years in 1953.
It's much to do with setting up new production runs of "Show Boat." DeSelm reports, "Our 'Show Boat' has just about every feature the operators want. It is," he claims, "one game where, in addition to all these features, the operators have one of the easiest servicing games and one of the finest games we've ever manufactured. It looks to me," DeSelm concluded, "that from all present indications we shall continue our production runs on 'Show Boat' for some time to come. This game has everything that the operators have requested be incorporated in any game we've built."

NEW YORK—The fabulous "Senator" Al Beddin (center) recently introduced Joe Black, famous Brooklyn Dodger base runner (left) to the intriguing play of a shuffle game. Pictured above are these men along side a shuffle game, together with George Merkin, manager of the Savoy Inn on Jamaica, Charles Merkin, district manager for Guiness' Stout, and James Cork, sales rep for the same firm, were with Black when the picture was snapped.

United Mfg. Co. Sets New "Show Boat" Run

Geo. A. Miller Predicts All Of Calif. Will Go 10c Play Within 60 To 90 Days

NEW YORK—The fabulous "Senator" Al Beddin (center) recently introduced Joe Black, famous Brooklyn Dodger base runner (left) to the intriguing play of a shuffle game. Pictured above are these men along side a shuffle game, together with George Merkin, manager of the Savoy Inn on Jamaica, Charles Merkin, district manager for Guiness' Stout, and James Cork, sales rep for the same firm, were with Black when the picture was snapped.

N. Y. Music Ops Assn. Receive Blessing For Juke Box Donation

NEW YORK—One of the major Public Relations efforts of the Automatic Music Operators Association, this city, is its program of contributing juke boxes to PAL centers, playgrounds, Churches, Synagogues, Homes for the Aged, etc.

AL Denver, president of AMOA, is in receipt of a bulletin issued by the Congregation Beth Jacob of Astoria, L. I., N. Y., in which the organization says:

To the Automatic Music Operators Assn., we extend our profound appreciation for their gift of a juke box. Our youth will be the beneficiaries of enjoyable music. We want to thank all the offices of the association for their charitable work for we know they gain pleasure and pride in their philanthropic endeavors. May God bless these gentlemen with good health and with a spirit to continue their noble work.
Meat packers, it is said, take advantage of every possible by-product, including the squeal.

Model "D" operators have no squeal to sell, but they are alert to the "D's" many features that increase profits. Eye-level display, ease and speed of play, good-and-clean inviting juke boxes increase the "take." Special tunes and the appointment of an individual music promoter in the location pay off, too.

Good music merchants take advantage of good music equipment. They spend less, make more, when they back their investment with practical thinking, imagination and promotion.

AMI Incorporated

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

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

CHICAGO—Music operators throughout the country have been communicating with The Cash Box, praising this publication because of its ten year-long crusade for the adoption of 10¢ play.

Ten years ago The Cash Box pointed out that materials costs and labor's wages were rapidly spiraling upward and that, without any doubt, post-war equipment prices would be many times higher than were pre-war machine prices.

This became fact when the first new post-war phonographs were produced.

This was no real surprise since music operators were paying very high prices for used machines of all types during the war period.

But now the flush of the free spending era is over.

With the war ended, and new post-war production under way, people began to save their money. They did not spend it as liberally as they used to during the war.

It was then found that it was all but impossible to amortize the new and higher priced phonos and at the same time, show some sort of return on the investments required to purchase these new boxed sets so that the operator could successfully remain in business.

Other business men, too, began to feel the same pinch. They raised prices of their products immediately. Even such a necessary service as the telephone doubled its price in many, many communities throughout the country. The public has been paying 10¢ per telephone call.

This price hiking fever continued unabated. This field began to deeply feel the effects of higher overhead expense, increased cost of equipment, and the hiked wages of the labor it must employ.

The Cash Box pointed out that, whereas during the war period it had also urged a tax on a 7½-10% commission percentage basis (with the 7½% going to the operator) and at the same time had also suggested 1 play 10¢ and 3 plays for 25¢, it was now all sold on the need for dime play.

Timidly, here and there about the country, music ops tested dime play. They found it proved profitable.

The first big change over to dime play for commercial phonographs came when the first Chicago switched to the 10¢ coin chute. That started the rest of the nation to thinking about this type of play.

When dime play proved itself feasible in Chicago, as well as in the surrounding area, others quickly turned to it.

As The Cash Box pointed out in past years, and points out now, even if play did drop as much as 40%, on the change over to the dime chutes, the fact remains that there would then be 40% less wear and tear on the automatic music equipment. Lesser servicing overhead expense. Less record wear and less parts and supplies wearing out. At the same time, it would require less labor to service equipment.

All told, this added up to a real savings that amounted to actual profit for the Juke box operators.

At the same time, 40¢ less play on dimes still meant 10¢ more than was formerly earned on nickels, plus all the savings of wear and tear, labor parts, supplies, records, etc., that accumulated to the operators' benefit.

Operators from coast to coast began to communicate with The Cash Box. Representatives of this publication called on them and spoke to them and their associations.

The Cash Box pointed out the need for the savings (as listed above) which resulted from 10¢ play. Which would mean more and better returns for the operators, so that they remain in business and be able to amortize their equipment within the usual period of time.

The savings alone effected by 10¢ play would show some profit return on the music operator's investment.

The result is that, today, The Cash Box is being acclaimed from coast to coast for its great crusade, as well as for its factual business logic which pointed out the correct path to the entire automatic music industry.

Many now claim that this factual business logic (10¢ play) is definitely the reason for the boom in the music field.

Gottlieb Adds Outlets On Phone Switchboard

CHICAGO—Constant pressure of long distance telephone calls on the D. Gottlieb & Company switchboard at the factory here, as reported by Alvin Gottlieb this past week, forced the firm to add additional trunk lines.

Conference lines are also being arranged on the new board and, it is hoped, this will allow the factory to have an "open line" for important outgoing calls.

Our line", Alvin stated, "have been locked out for so many months now and we were forced to add new trunk lines", he continued, "so that we could have some free lines to make important calls ourselves."

The "Queen of Hearts" game, which is currently in production at the Gottlieb factory, has been tremendously responsible in blocking all available trunk lines of the switchboard, it is stated.

"It seems", Alvin Gottlieb reports, "that everytime we present a game the long distance phone calls increase."

"We certainly need these new lines and we are hoping that they will prove sufficient to cover our present requirements."
Popular IN-LINE and CORNERS® SCORE
3-IN-LINE ON SUPER-CARD® SCORE 4-IN-LINE
Attractive ADVANCING SCORES®
Improved SELECT-A-SPOT® feature
Spot numbers flash for each coin. Selector-knob may be turned to select any lit spot-number. Up to 7 spot-numbers may light.

New EXTRA-TIME® feature
Selector-knob locks after fourth ball is shot but player may play to delay locking until after fifth ball is shot.

TRIPLE SPOTS® Roll-over feature
Roll-overs hit when lit spot 2, 5, 8—all 3 numbers.

Up to 3 EXTRA BALLS® per game

*Star-features are EXTRA-COINS attractions. BEACH CLUB combines in one brilliant game the greatest variety of extra-coins features ever built into an in-line game. Get your share of the big BEACH CLUB earnings. Get BEACH CLUB now.

Player Turns Knob To Select Choice of 10, 16, 19, 20, 21, 22, 25 (WHEN LIT)

ORDER FROM YOUR BALLY DISTRIBUTOR TODAY
Bally introduces “Beach Club” New “In-Line” 5-Ball Game

in a row on the backglass center card, either diagonally, vertically or horizontally. As coins are deposited Super-Card Panels flash above 2 Super Cards, each containing 9 numbers. When the panel is hit, 5-in-line scores occur in the few Select-A-Spot feature permits players to turn the knob on the front of the cabinet to select choice of up to 7 spots numbers when hit on the backglass. Three extra numbers will be apportioned when lighted Triple-Slot roll-overs are hit. New Extra Time feature is offered by clever automatic locking of Selector-Knob after the fourth ball is shot, but the player may play to delay locking until after the fifth ball is played. Familiar features such as 4-corner scores; advancing scores; and extra balls for extra coins are also included in “Beach Club.”

Mutoscope To Exhibit “Photomat” At Nat’l Photographic Show

LONG ISLAND CITY, N. Y.—International Mutoscope Corporation, this city, will exhibit its “Photomat” coin operated photo machine at the National Photographic Show, being held at the Grand Central Palace on February 12 to 16, according to Herb Klein, sales manager.

President of the firm, will also be on hand to promote the machine.

“The Cash Box”

February 14, 1953

The weather in Texas is Spring-like and business is at a peak. All the operators and distributors seem optimistic. But despite the sunny weather we continue to be hear of operators who are battling the flu. Tommy Chatton over at Commercial music is back on the job after a week in bed with the flu. . . .

Audrey Hunter over at State Music Distributors says that their “Atomic Jets” have been selling well. Ditto for the “Searchers” and “Dandelions.” Les Henderson, who was hit by an automobile several months ago is still in the hospital. We hear that all is well. Mrs. Mac of Sweetwater have sold their record shop. Mac has gone into the used car business. Says its great. Mrs. Duce was in town this week introducing the new record shop owner to the record distributors.

We are glad to hear that Bill Tomlinson is getting out of the Veterans Hospital at Ft. T. S. He makes a fine recovery. Bob Longworth in Longview was going through his record inventory the other day and was delighted to find some old Hank Williams’ records. They are just like money in the bank, he says . . .

Garland DeLear, East Waco mayor in town . . . E. J. Shelby operator and Humphreys drumming, was in Dallas this week. tall Mr. Neely ran into Mrs. Mac’s Hummingbird label. . . .

We saw Alma Williams of Automatic Novelty Sales in Mineola in Dallas this week . . . Jimmy Garrett of Longview was in town making the rounds of distributors. Ditto for B. G. Lawrence, Cecil Brock and Pete Partis, all of Stephenville.

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

Down deep in New Orleans, the atmosphere of the Marli Gras, with its swelling skirts and long tail tuxedos, is all around . . . Dave Eubank shows off his new “in-line” machines into its new offices and from reports, it’s a beautiful place. (Planning on running an open house??) One peep of a gal over at Tac, and whom we know nothing about. I saw the manager of a dealership up from a sick bed to see what had happened to her record order . . . Earl Gibbs from Soby Music, Hattisburg, Miss., shopping around town.

Sammy Marcello back in his old tracks after leaving Uncle Sam. We’re glad to have him back . . . Art Rupe and wife winding up a tour for his Specialty Records, Inc. Leonard Chess of Chess Records and Marty Shad expected in any day now . . . Jimmy Kelly of Southern Coin is sick in the Baptist Hospital. Leo Tridico back at work after a siege with the flu . . . Tony and Ann from Graphophone knitting tiny garments . . . Mrs. Zeke Clements recovering from an operation . . . John Molery and Bill Stallin of Beaumont, Tex., in for the Fair Ground races and some of the Marli Gras dosings . . . Nick, Joe and Hap happy over the success of the three Joe James records . . .

CHICAGO—Distributors this week received their first shipments of “Beach Club,” new 5-ball relay game manufactured by Bally Manufacturing Company, city, according to an announcement by Jack Nelson, general sales manager.

Nelson described “Beach Club” as a standard pinball size with popular “in-line” scoring. The playfield contains 25 skill-holes numbered 1 to 25. As the player shoots the balls into the skill-holes a corresponding number is lighted in a large square card on the backglass containing the same 25 numbers as the playfield. The object of the game is to light 5 numbers

SCRANTON OPERATORS
Their families and friends are invited to eat, drink and be merry at our Scranton OPEN HOUSE PARTY SUNDAY, FEBRUARY 15TH 10 A.M. TO 5 P.M

DISTRIBUTING FOR
BALLY—WILLIAMS—GOTTLEIB
KEENET—EVANS
INTERNATIONAL
AMUSEMENT CO.
SCOTT—CROSSE
COMPANY
1423 SPRING GARDEN STREET, PHILADELPHIA 30, PA.
(Tel.: R I 67712)

NEW ORLEANS NOTES

Radio station WQAM’s disk jockey, Happy Burge conducts a daily program here called the “Jukebox Serenade” from 4 to 5 PM latter the top recordings. His program is prepared from information taken from The Cash Box list- ing as well as from those obtained from the Automatic Music Operators Assn. Mrs. Shapiro, secretary of the association, supplies Burge with her list after getting the information from the local operators. Mention is made on every program of a Cash Box mark as point to his listeners that record hits are made by the public who puts its coins into Juke boxes. . . .

Max Weiss, Brooklyn, N. Y., claims one of the many mentioning him Max and holding his banner with Willie’s (Little Napoleon) Biff for the greatest title. However, before these card artists could get into action, they attended the fights at the Auditorium, a weekly event with local columnists. Mr. and Mrs. Skolnick, another Brooklyn resident, arrive for a vacation . . . Les Muntz, Porcia, Ill., visits the AMOA and compares notes about their respective associations . . .

Sam Schlesinger, Square Amusement, Poughkeepsie, N. Y., resting up a bit here . . . Jack Lavelley, who sold his business to Mr. Gadderies in Atlanta, Ga., and in town, Jack is now in the Butane Gas business, still likes to know what’s going on in the coin machines here . . . Willie Blatt states he’s practicing very hard at “pin” awaiting the arrival of the lunch from United Mfg. Co. . . .

Murschick, Seeburg distrib in Baltimore, in town, but we understand he’s been hit with the virus (imported from the North, no doubt). . . .

We’ve had numbers of column here this winter, and we’re told a great many more have plans to visit here before the season ends.

WAM MURMURS

“Take the Coin Shop”

A Dallas Doing

The weather in Texas is Spring-like and business is at a peak. All the operators and distributors seem optimistic. But despite the sunny weather we continue to be hear of operators who are battling the flu. Tommy Chatton over at Commercial music is back on the job after a week in bed with the flu . . .

Audrey Hunter over at State Music Distributors says that their “Atomic Jets” have been selling well. Ditto for the “Searchers” and “Dandelions.” Les Henderson, who was hit by an automobile several months ago is still in the hospital. We hear that all is well. Mrs. Mac of Sweetwater have sold their record shop. Mac has gone into the used car business. Says its great. Mrs. Duce was in town this week introducing the new record shop owner to the record distributors.

We are glad to hear that Bill Tomlinson is getting out of the Veterans Hospital at Ft. T. S. He makes a fine recovery. Bob Longworth in Longview was going through his record inventory the other day and was delighted to find some old Hank Williams’ records. They are just like money in the bank, he says . . .

Garland DeLear, East Waco mayor in town . . . E. J. Shelby operator and Humphreys drumming, was in Dallas this week. tall Mr. Neely ran into Mrs. Mac’s Hummingbird label. . . .

We saw Alma Williams of Automatic Novelty Sales in Mineola in Dallas this week . . . Jimmy Garrett of Longview was in town making the rounds of distributors. Ditto for B. G. Lawrence, Cecil Brock and Pete Partis, all of Stephenville.

“We Take Pride
In Announcing
The Opening Of Our
NEW and LARGER
BRANCH SHOWROOMS and OFFICES
819-821 W. LACKAWANNA AVENUE
SCRANTON, PA.

OPEN HOUSE PARTY
SUNDAY, FEB. 15TH - 10 A.M. TO 5 P.M.

CHEERS

600 WEST 42ND STREET, NEW YORK 36, N. Y.
(Tel.: 510 7740)

THE CASH BOX

February 14, 1953

The weather in Texas is Spring-like and business is at a peak. All the operators and distributors seem optimistic. But despite the sunny weather we continue to be hear of operators who are battling the flu. Tommy Chatton over at Commercial music is back on the job after a week in bed with the flu ...
GOTTLIEB’S

QUEEN OF HEARTS

WITH

5 BRAND NEW

“DROP-THRU” BALL TRAP HOLES

... TEN—JACK—QUEEN—KING—ACE

REPLAYS FOR:

FOR STRAIGHT!

FULL HOUSE!

4 OF A KIND!

5 OF A KIND!

* 3 “POP” BUMPERS *

* SUPER-ACTION CYCLONIC KICKERS *

* SUPER-POWER FLIPPERS *

BE SURE!

ORDER AT ONCE FROM YOUR DISTRIBUTOR

1140-50 N. KOSTNER AVE.
CHICAGO 51, ILLINOIS

“There is no substitute for Quality!”

Music Ops Help Polio Drive

ROCKFORD, ILL.—Pictured above is Dennis Casola, oldest son of Lou Casola of Mid-West Distributing Company, this city. All operators in Rockford went out to help the “March of Dimes” drive. They gave one complete day’s intake from all of their phonographs to the “March of Dimes.” (See The Cash Box, Feb. 7 issue, page 34.)

This picture is symbolic of what happened in many other communities throughout the nation where operators of all types of equipment gave part or all of their receipts for certain periods of time to the “March of Dimes.”

Like Lou Casola, operators, have always made it their business to cooperate in every outstanding national charitable drive like the “March of Dimes,” “Daron Runyon Memorial Cancer Fund,” and many, many others, including the Red Cross, Community Chests, etc., which have all benefited from the outstanding charitable ness of the members of the coin operated machines industry.

CAPTURE and HOLD

CHOOSE LOCATIONS!

OPERATE THE KEENEY
DELUXE ELECTRIC

CIGARETTE VENDOR

* Operates on any combination of nickels, dimes and a quarter thru a single coin opening.

* 9 Double columns dispense alternately at bottom. Always fresh cigarettes. Holds 432 packs.

* Dispenses regular or King size packs. Instantaneous price adjustments on each column.

THE PACK YOU SEE—IS THE PACK YOU GET!

Swing-up front top for easy loading. 3-way match vending.

SCOTT-CROUSE COMPANY
INTERNATIONAL AMUSEMENT COMPANY
1423 SPRING GARDEN STREET
PHILADELPHIA, PA.

WE’VE GOT IT!!

EXCLUSIVE DISTRIBUTORS FOR

ROCK-OLA 1953

“fireball”

120 Selections

C’MON IN AND SEE IT!!

Bally

LAKE CITY AMUSEMENT CO.

4533 PAYNE AVE., CLEVELAND, OHIO

“Hi’s What’s in THE CASH BOX That Counts”
Brought to You by Exhibit
Just in Time to Cash in on
The Big Easter Business Parade

Remember, Easter Sunday is April 5, three months away and, therefore, every operator in the nation has three full months, even prior to Easter Sunday, to cash in with exhibit "Pete the Rabbit". Leading merchants everywhere will soon be booming for the big Easter business they always enjoy: Join the boom! Get in this big Easter business parade with "Pete the Rabbit. What's more, "Pete the Rabbit" will not only fascinate, thrill and capture children's hearts everywhere in the land, but, he'll go on and on on for months and months earning big, steady profits! Join the big boom Easter business parade right this minute. Get these 3 full months of big, steady profits into your bank book today. Order Exhibit's "Pete the Rabbit" from your nearest exhibit distributor!

Investigate Exhibit's
Finance Plan

Rush Your Order
Today!

Exhibit Supply, 4218-4230 W. Lake St., Chicago 24, Ill.

Bally Fitzgerald, AMI Adv. Head
Blamed For "Flying Juke Box"

Grand Rapids, Mich—Story appearing in a local paper:
"So THAT'S What It Was!"

The "flying juke box" apparently was observed by several Grand Rapids residents who told The Herald, Sunday night, they had given chase to the strange objects by automobile—without luck.

Being the city where the AMI juke boxes are manufactured, Bill Fitzgerald, advertising and sales promotion man for the manufacturer, is being blamed for the whole gosh darn thing. His own associates are even looking at him curiously. One of these men cautiously asked Bill, "Don't you think you're overworking?"

Denying all complicity, Bill frantically states, "Believe me, I ain't guilty. Too many locations want the Model 'D' for me to be taking them off the line and sending them on interplanetary flights. Publicity isn't THAT important!"

(Ed Comment: The Cash Box, with its many inside sources, made a complete investigation, and the only thing we can say to Bill is "We're not convinced."

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

Parking Meters Installed In Jamaica, N.Y.

New York—New York's expanded parking meter program went into effect this week when the first of 12,600 new meters was installed in the Jamaica area of Queens. Most of the machines will collect a dime-an-hour fee. A few in the fringe areas will permit two hours' parking for 10 cents.

The 15,000 meters will be in operation by the end of May. After the Jamaica installation is completed, 500 meters will be placed in and around Third Avenue and East 149th St., the busy section of the Bronx.
Bally Service School In Cleveland

CLEVELAND, O.—Joe Abraham, head of Lake City Amusement Company, this city, played host to quite a large group of operators who visited his headquarters to take part in a Bally Service School session held on January 14 and 15.

Bob Breither, Bally chief field engineer conducted the classes.

Wurlitzer Sales & Profits Up 1st Nine Months Of Fiscal Year

CHICAGO — Consolidated operations of The Rudolph Wurlitzer Company, according to a statement issued by R. C. Rolfin, this city, for the third quarter of 1952 (Oct., Nov., and Dec.) resulted in a net profit of $222,848.17, or 27¢ per share, after all reserves and taxes. This compares with a profit of $253,710.31, or 39¢ per share, for the same period a year ago.

Sales for the third quarter were $10,925,049.68 as compared with $9,696,780.63 for the same period a year ago.

For the first nine months (April to December inclusive) net profit was $587,836.07 (including profit resulting from the sale of real estate) or 71¢ per share, after all reserves and taxes. This compares with a profit of $566,777.49, or 83¢ per share, for the same period last year.

Sales for the first nine months were $35,877,806.48, as compared with $34,665,153.67 for the same period a year ago.

"Production of pianos, electric organs and coin operated phonographs continues according to government regulations," stated Rolfin, "and to date we have had no difficulty in selling all the civilian products we are permitted to make."

"It's What's in THE CASH BOX That Counts"
Dear Mr. Editor:

This is a letter which will show you how things go in this hodgepodge (that's Mrs. Sluggor) she is home sick. We even had to call a doctor.

Anyways while Sally (that's Mrs. Sluggor) is sick I am down here at the store and I am taking service calls. Sam Simpson, my helper, be just a regular machine to me and I am all tied up down here with the telephone. (I only hope that he doesn't lose us some of our stops).

Believe me, this ain't as busy job as it sounds. It's sort of hard to describe here. Some of these here calls get you plenty good and nuts. Some get you mad. Some makes you laugh. But all in all they are something plenty.

Anyways, I get a call from a very good spot. This guy is a Polish guy. He has a very nice brain but he don't talk very good English.

Anyways, he calls me up. He says, "Sally, you send off with sam records, right?" I says, "Yeah, how do you know me in mind Stanley?"

(That's name Horoscopiekiweski. Anyways that is how you spell it on the route card by Sally (that's Mrs. Sluggor) and she is always right.)

So he quick starts to tell me what he wants. He wants Sally, but I can not understand a single one word of what he is saying.

So I says, "Look, Stanley, you talk slow and easy like Okey?" I says.

So he says, says he, "Wot's matter wit you? Yoo notes? Where's my call frum, Sally? She know right away quick.

So I says, "Look, Stanley, Sally she is sick at home today. You take it kind of easy like you do when you are sick. And wait for me to record out for you. And do not talk so fast on the telephone. You hear me?"

I says Stanley. So

I send this back to me kind of getting mad of. "Wot is matter with you? I can not spazzl these. You take down like I'm telling you", he says.

I see there is no use with this here Stanley. So I say kind of quiet like to kind of easy him down a little. "Okay, Stanley. Yoo tell tell them to me all over again. But do you it slow like this time."

So Stanley says to me, "Hey, you. You know, you. I record stuff and me he is'n to take care. I got no time to make foolishness. You take down wot I am telling you. And do this quick. Okay?"

He again rattles off this here stuff and I can not make no heads or no tails out of this here whole thing.

So I says, says I, "Hey, Stanley, maybe you got this list written down. Maybe, Hey?"


Harry, up, yoh says." Anyways, I see that this ain't going to be no good. So I says to Stanley, "Okay, Yoo tell me them names once again. I will put that stuff down."

He once again rattles them off. I do not understand even one single one word what he says.

So I says, "Okay, Stanley. I says, "I got them all written down here on paper. Don't you worry about it."

Well, to make a long story real short, I am stuck. But stuck good. I do not put down nothin' on the paper. I do not even know one single one of the words he says. So I sit back and I figures out I better wait for Sam Simpson. Maybe Sam was there and maybe he will tell me what is going on this here Stanley wants anyways.

When Sam Simpson comes in he do not know from nothin'. It told you how to write a simple thing to get them records on the telephone from Stanley. But I catch on right quick he can not even make out what Stanly is saying to him, not counting what them records are anyways. So I quick pulls him off the telephone.

I better calls up Sally (that's Mrs. Sluggor) and have her phone up this here Stanley or we are going to lose a good spot, I says.

So I calls up Sally (that's Mrs. Sluggor) and I says to her, "How are you feeling sweetheart? I am alright", I tells her.

Then I says to her, "This here Stanley calls up on records he wants. Sally, but I do not know what he is saying. What should I do?"

Says she, "Okay, you lump-head. I will call up Stanley. You do not even know how to write down things. You are a jerk", etc., etc., etc. But I hang up by this time.

The phone rings as I am still wiping off the sweat off my head. It is Sally again. She says, "Okay, I got the list. Send Sam Simpson over here to get it. You dumb dope", she says, "when you see it you will see how simple it is to copy down things."

"Even a simple brain like you got", she trumpets, "should be able to copy down things. You don't have to think, you jerk", she screams, "to copy down."

"And what is more", she goes on and on and on and she says, she says, "you are disturbing me while I am home sick. You better not call me again", she says, "or I will knock some teeth out of you and knock your thick block off."

She was saying plenty more too, but I cut her off by hanging up the telephone very soft and easy like.

Then I grabs Sam Simpson and I says to him, "Sally", I says, "you go and you copy down this list from Sally. Do it right away", I says to him, "and you come on right back here without stopping off anywhere. You hear me?," says.

Anyways, Sam comes back.

This is the list he gives me to. This is the records what Stanley Woroscynskiewics wants. And this is what Sally says was so easy to copy down:

1) "Coinrow Key?"; "Mole Serce"; "Na Zdrowie"; "Nowe Czasy"; "Owczarski Taniec"; "Malowany Kwiat"; "Jedzie Jasio"; "Radość Wiedzy"; "Na Wolnym Obywatelu"; "Wesoloski Piekle".

What are you going to do?

Sincerely,

C. L. Sluggor

"Your Operator Friend"
The good and the bad came into very sharp focus this week. . . The good—the great Edgewater Heart Fund (organized by Al Stern) and which offers any and every common stricken with this terrible disease free heart surgery and treatment—now that George D. Monencoy has agreed to keep going. We are all towards knowing all who are donating to the fund, and helping it continue on ahead, that everyone in the industry will drop a check into the mail (which is tax deductible)—to: Edgewater Heart Fund, Edgewater Hospital, Chicago, Ill. 60624. The heart fund is not a charity but a memorial to George, who is the hope of all who are donating to it. . .

The bad—the fact that the most vicious rumor mongers are again yapping away about everything they don't know one damn thing about. All they do is bring damage and injury to people. This past week three different, vicious rumors were circulating which, when checked directly with the people concerned, turned out to be absolute fabrications—and, in one case, a casting and disgusting distortion of the truth. Next time one of these filthy mouthed rumor mongers gets you in a corner and begins to tell you the ‘inside’—either make him report ‘facts’—or advise this column just who he is and what he says. People here who have been the innocent objects of these filthy mouthed rumblings will be very, very much pleased to trace them down.

When we, at last long, did get thru to Bill ‘O’Donnell, over at Ball, all Bill said was, “Man, oh, man, oh, man, oh, man, talk about being busy—WOW.” From what we gathered in the twenty or so weeks we could talk to him (as looking around the many rows of cans called) that “Beach Club” order was “Beach Club” order. Disregard all rumors you hear about Washington, D.C. and announcements until official report is made very soon by The Cash Box. . . Ralph Heft of Ray Cunliffe’s outfit sending us the photo of the burning of the 25 old pre-war juke boxes. He reports that the box in Edgewater horns has been remodeled three times so far. Carl Ogier and D. R. Page in town this past week reports business zooming ahead. Bill Burt and Fitzgerald’s continue to vociferously deny that he had anything at all to do with those “flying juke boxes” people reporting seeing over Western Michigan (and which stories appeared in the press). But (. . .). . . “Thousands of dollars spent for tribute on the box bid if ASCAP gets some Congressman to again introduce legislation to amend the Copyright Act of 1909 and try to force juke box ops to pay royalty—tribute for copyrighted music. . . One cute gag that gets lots of attention, ‘Estimated Debilt Report—1952’ sent out by Exhibit Supply. . . We hear that Miami that some phonograph with 200 selection mechanisms in it back to back. Anyone see such a phonograph in a coffee shop near the Hilton? . . . Art Weinand comments, “I’d sure like to become a member of the 20’ Year Club but,” he bums, “I’m only in the coinbox 17 years” years. . . Harry Post in town this past week reports business zooming ahead. Carl Palmer now with United. Was with Exhibit for 31 years, he reports. . . Johnny Casola still in Birmingham with his dad but reports that his dad’s on the way back to health. . . Chicago miracle—Max Sparks, mechanic, calls up the office to say that one of his phonograph sets is not working actually makes this 24 years. So what about a membership card?” . . . Frank LaMaskin of Quiz’s Arcade who, because of building remodeling, was forced to sell an ABT 8-run Rifle Range. Reports that the little ad he ran in The Cash Box last week got him phone calls from almost everywhere. . . Dom Pigni of Highwood phone to say, “I’m on my way to Miami for a couple weeks.” Lucky stiff. . . Frank Mencuri in New York all this last week where some really big deals for Exhibit equipment were cooking. . .

Bill DeSalle talking “Show Boat” and more “Show Boat” and trying to think up some way to launch the game on a Mississippi River steamboat with a big show on a real showboat. . . Raymond Williams, the big oil man, in from Dallas and visiting the beer city of Milwaukee. (Raymond and beer?). . . Herman Paris in town this past week reports business zooming ahead. Earl Palmer now with United. Was with Exhibit for 31 years, he reports. . . Johnny Casola still in Birmingham with his dad but reports that his dad’s on the way back to health. . . Chicago miracle—Max Sparks, mechanic, calls up the office to say that one of his phonograph sets is not working actually makes this 24 years. So what about a membership card?” . . . Frank LaMaskin of Quiz’s Arcade who, because of building remodeling, was forced to sell an ABT 8-run Rifle Range. Reports that the little ad he ran in The Cash Box last week got him phone calls from almost everywhere. . . Dom Pigni of Highwood phone to say, “I’m on my way to Miami for a couple weeks.” Lucky stiff. . . Frank Mencuri in New York all this last week where some really big deals for Exhibit equipment were cooking. . .

change made at the factory. Ray Guilfoyle is now Executive Vice-President in charge. In the meantime, Ray McGinnis down to his home in Miami. (Just can’t forget that phone number Ray has in his Miami home: 887-7888). . . Alvin Gottlieb reports that firm had to install more trunks lines so that they could get themselves at “least one open line” for outgoing calls. Election postponed for 30 days by music ops’ assn here. Seems like Ray Cunliffe will be re-elected president. But there may be change in other positions and in board of directors. . . Eddie and Morris Ginsberg working away all day long at Atlas as those Sehurgs go out almost before they’ve even unpacked. Reason for the long hours for Morrie and Eddie—Nate Feinstein on the road visiting ops. . . Sam Stern advises the firm going ahead as speedily as possible filling orders for “Twentieth Grand.” Harry Stern covering the south on present road trip. . . Charles (Jimmy) Johnson of Glove modestly admits having entered into the coinbox in 26. Says he, as he gets his card from the 29 Year Club, “I was collecting at a tender age.” . . If you need factory space one of the mfrs here may be able to help you out. . . Nate Greenberg claims that he never would have believed that Dave would have turned fisherman. “But,” Nate bunts, “I guess it was those two big ones he caught on his first attempt.” . . Vic Comerforte discussing kiddie rides. But still scratching his patet.. . . Earl Kirchhevel came up with some very informative material re: records ops are not getting. . . Paul Golden reports, “Someone must take the lead,” as he scours about town interviewing schools regarding a “School for Mechanics.” Claims that all the ops want and need the “School” but none making any effort. . . By the way if you too, received a letter from C. Ted Henchins of Hinton, W. Va. please remember that The Cash Box doesn’t even know this person and, especially, most definitely does not endorse any statements appearing in his letter. . . Bob Lindelof hoping for games to be licensed. . . Vince Shay phones to say, “Why not run a big dinner for all the number dealers at the 29 Year Club.” Let everyone put up a double sawbuck,” says he, “and let’s get together again.” . . Association here has given up trying to get ops together on Wednesday and Friday nights. “These are the fight nights,” laments Ray Cunliffe, “and no one shows up.” (Ain’t it the truth?)

“The What’s in THE CASH BOX That Counts”
A compilation of the members of the coin machine industry who have joined the “20 Year Club” was published in the January 24 issue of The Cash Box.

This was a long and imposing list of names and women who have been associated with the coin machine industry for 20 years or more.

After we went to press on the January 24 issue, a large number of additional applications have reached this office. We shall publish these names in a forthcoming issue.

Outside of the fact that you’ve been connected with the industry for 20 years or more, there are no other qualifications. The idea is strictly sentimental—and will serve to bring together those people who, in a great many instances, have been pioneers in this modern age of our industry.

SO — YOU TWENTY YEARS — WHO HAVEN’T AS YET APPLIED, MAIL IN THE COUPON BELOW.

Joe Orleck
THE CASH BOX
26 West 47th Street
New York 36, N. Y.

Dear Joe:
I have been connected with the Coin Machine Industry for 20 years or more.

Please enter my name as a member and send me a membership card.

NAME

FIRM

ADDRESS

CITY

ZONE STATE

Date I entered the C. M. Business

Also Send Membership Card For

Enclose Names, Firms, Addresses and when they started.

The swing to dime play continues, with indications here all pointing to general acceptance in the not too distant future. Operators throughout the state all report that they have had no dispassionate reaction from their locations and are quick to point out that their grosses have increased and their service calls dropped to a negligible margin. While there are a great many operators who remain hesitant about switching to dime play, it is important to note that they are cognizant of the trend. It is evident that operators throughout Southern California appear to be inaugurating dime play in much the same manner that other communities are throughout the nation; that is the so-called “fringe areas” adopting dime play with the metropolitan cities holding off and watching reactions elsewhere.

Jack Simon and Abe Chapman, Simon Sales Co., continue their agree of business with Jack reporting a healthy turnover in games. Latter denies that he’s dicting, by the way. We like Abe’s analysis of this game called golf and also of that man called Mangrum…. Tex Miller in from Blythe this past week. Man what’s trek that is.

The boys over at Dan Stewart Company keep rollin’, with oh so many Rock-Ola “Fireballa” moving out to operators. Jack Dolan had a fist full of business the day we called—and don’t forget to tell ’em about that terrific Chicago Coin ‘Name Bowler’ sez Jack. Frexy Dan Stewart in town this week too. Southland ops were poaching that weather man all over the place with the thermometer hovering in the 90’s. The sale of colds in flu that laid so many coin men down appears to be on the wane. Veteran games and music operator W. Patton in from Turlock this week on a mixture of business and pleasure. In addition to the extensive operation he has in the San Joaquin Valley, Patton is also vice-president of a California pigeon fancier’s association. Lela Smith in from Barstow. Nels Nelson hit with a pretty bad case of the flu. Business at the Laymon emporium continues to roll along in sprightly fashion, with Ed Wilkes, Charley Daniels and Jimmy Weafer toasting Joes on the eve. Gail fear not a dime machine on the floor,” sez Wilkes, “and I mean both the Wurlitzer 1500 phonograph and that Bally ‘Beauty’.” Latter game is hailed as one of the most successful ever by operators throughout the area.

Dan Domhunie, Seebug factory representative out this way, due to visit Salt Lake City shortly…. Joe Duarte, Badger Sales export manager tells us that ‘53 has all the earmarks of becoming the biggest export year ever for the firm.…. Merry Wilzer, Wico Corp., busier than ever with the baseball season rapidly descending upon us. The firm’s automatic pitching machine will kick off in this area at the end of this month, with many of the major league baseball clubs quathering here for spring training.….. Nick Carter, Leo Cato and S. Chapman, Nickabob Co. doing a whole of a job with the beautiful AMI Model ‘B’. Mary and Kay Selle, Lengenhagen’s newsletter’s ever while raving about the great new Dinah Shore discing called “Salome”….. Al Silberman, Badger Sales Co., not only points with pride to his “20 Year Club” membership card, but also to the new six drink “Soda-Shoppe.” Understand that operators are literally waiting on line to get their ‘em…. Phil Robinson, Chicago Coin’s regional rep, just beaming all over the place. The reaction to the firm’s “Name Bowler” and “10th Frame Bowler” has been so great sez Phil. We’re delivering all we can get, too, adds the Beau Brummel himself.

Bob Portole joined the Advance Automatic firm up Prisco way this past week. Bob is one of the most well liked chaps in the business.…. Lyn Brown, Exhibit Supply’s regional rep, reports a sizable increase in sales of the firm’s “Space Gun.” “Operators are finding the fun a natural in kiddie ride locations because of its specific design,” sez Lyn, who is also readying plans for the expected rush in business via Exhibit’s “Pete The Rabbit” come Easter time.…. Jack Spencer of Big Bear Lake, and Joe Bell of Twenty-Five Palms in town again this past week. Jack reports there’s still some snow and skiing up at the resort.….. Bill Happey, prestige of Badger Sales all smiles as ops continue to rave ’n rave about Williams’ “Twenty Grand.”…. Hank Tronick, Minthouse Music Co., happyter ’n a kid with a lollipop; as he puts it “I somehow manager to find time to grab a full hour for lunch.” Hank and George Mahum, two of the busiest fellows in town, continue doing a superb job with the fabulous Seebug phone.…. C. L. Andrews of Lompoc looking over some new equipment along this line this week.…. Jack NcAl of San Bernardino.…. Like that conversation between two ops along the row, “why ain’t you in the association.”….. George Regas of San Diego also another visitor to sunny Los Angeles this week and so many many aghs up and down coin row as ops discover the “Sayonara” in this town. Jo Lo will see the day when a wedding February 7…. Fred Gaunt, Al Bettlachen and major domo Charlie Robinson enthused like mad with the reaction to United’s new “Show Boat.” Ops have taken to the fast play of the game like a duck takes to water.…. Jack Lewis, California Millyard, seems to agree with the correct choice, being paid by Mary Solle to Dinah Shore’s discing of “Salome.”….. The Bob Smiths, Sr. and Jr., have shaken their respective colds and are back raring to go over at Automatic Enterprises.…. Kenny Wolfe in from San Diego…. ditto E. E. Peterson from same said fair city.
For sale—Bomber $40; Judy $45; King Pin $50; Buttons & Bows $32.50; Thing $32.50; What's My Line $49.50; Tri-Score $53; Harvest Time $53; Knockout $45; Punchy $40; Fighting Irish $45; Gin Rummy $42.50; Spring Time $85; Bit Hit $165; Slag Fest $140; White Kids $105; Hits & Runs, Gen- co. $55; Casandra $25; Boston $39.50; 49 Majors $27.50; Jennie $50; Tumbleweed $52.50; St. Louis $32.50; Red Shoes $60; Natchez $22.50; Hit Parade $27.50; South Pacific $49.50; Shanty Town $62.50; Morocco $22.50; Bank-A-Ball $35; Mardi Gras $27.50; Rainbow $22.50; Just 21 $15; Play Tune $30; Freshie $42.50; Monroe Coin Machine Exchange, Inc., 2423 Payne Ave., Cleveland, 14, Ohio. Tel.: Superior 1-4600.


For sale—We have a large stock of reconditioned Five Balls, One Balls, Bingo and Phonos. Write for list. W. C. Herraus Company, 3726 Kesston Avenue, Cincin-nati, O. Tel.: Montana 5000-1-2.

For sale—One Stop Record Serv- ice. Large stock of major, indepen-dent 45's, 78's. Popular, Rhyth-mics, Blues. We ship anywhere at cost plus 5c per record. Lombar-di Record Shop, 2827 W. Madis-on St., Crown Record Shop, 3727 W. Madison Ave., Chi-cago, Ill. Tel.: Sacramento 2-2020.

For sale—Spoolie $37.5; Harvest Time $56; Knockout $60; Cash $35; Five Star $60; King Pin $90; Cinderella, Wiscana, Ramona, Shanghai $15 each. ROANOKE VENDING MACHINE EXCHANGE, INC., 118 W. Washington St., Charleston W. Virginia. Tel.: 3-0311.


Notice—Phonograph Motors Rewound. Aireon, AMI, Evans, Mills, Rock-Ola, Seeburg Wurlitzer split-phase phonographs motors rewound for $5. No extra, 24 hour service. If it's used in a coin machine we'll re-wind it. CAROLINA ELECTRIC CO. BOX 125, MATTHEWS, NORTH CAROLINA.

Notice—These 3 telephone numbers are important to you! The Cash Box, New York City, Juddon 6-2540; The Cash Box, Chicago, Illinois, D'Earrbon 2-0045; The Cash Box, Los Angeles, Calif., Webster 1-1121.

Notice—Louisiana & Mississippi Operators—your authorised AMI phonograph distributor is DIXIE COIN MACH. CO., 122 NO. BROAD ST., NEW ORLEANS, LA. Tel.: Magnolia 3961.

"It's What's in THE CASH BOX That Counts"
## Manufacturers New Equipment

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

### HOT COFFEE

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Andico Cafe Petit, 300 cups</td>
<td>$300.00</td>
</tr>
<tr>
<td>4. Bilt Mills Coffee Bar, 500 cups</td>
<td>$225.00</td>
</tr>
<tr>
<td>4. Bilt Mills Coffee Bar, 600 cups</td>
<td>$200.00</td>
</tr>
<tr>
<td>4. Chef-Way, Model 100, 500 cups</td>
<td>$375.00</td>
</tr>
<tr>
<td>4. Hot-Oat Comb. Hot Coffee-Choc, 600</td>
<td>$250.00</td>
</tr>
<tr>
<td>4. U-Select-I-T Hot Coffee, 600 cups</td>
<td>$225.00</td>
</tr>
</tbody>
</table>

### CARBONATED DRINK

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Drink-O-Mat, single flavor, 5c, 1,000g</td>
<td>$275.00</td>
</tr>
<tr>
<td>4. Drink-O-Mat, 3 flavor, 5c, 1000g</td>
<td>$425.00</td>
</tr>
<tr>
<td>4. Drink-O-Mat, 4 flavor, 5c, 1000g</td>
<td>$425.00</td>
</tr>
<tr>
<td>4. Lyons # 1400, single flavor, 5c</td>
<td>$425.00</td>
</tr>
<tr>
<td>4. Lyons # 1400-2F, 650g</td>
<td>$425.00</td>
</tr>
<tr>
<td>4. Lyons Model 500, 5c single</td>
<td>$225.00</td>
</tr>
<tr>
<td>4. Mills Automatic Fountains, 400g</td>
<td>$150.00</td>
</tr>
<tr>
<td>4. Mills Automatic Fountains, 400g, without change</td>
<td>$100.00</td>
</tr>
<tr>
<td>4. Soda Shoppe, 975g</td>
<td>$102.50</td>
</tr>
<tr>
<td>4. Sparkar single, 5c, 1000g</td>
<td>$135.00</td>
</tr>
<tr>
<td>4. Sprayar 8c, 5c, 1000g</td>
<td>$400.00</td>
</tr>
<tr>
<td>4. Sparkar 8c, 5c, 1000g</td>
<td>$650.00</td>
</tr>
<tr>
<td>4. SuperVend 3 flavor, 600 cups A-1</td>
<td>$275.00</td>
</tr>
<tr>
<td>4. Super Vend 3 flavor, 600 Cup A-2</td>
<td>$200.00</td>
</tr>
</tbody>
</table>

### NON-CARBONATED DRINK

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. American Simplex, single flavor, 5c, 200g</td>
<td>$100.00</td>
</tr>
<tr>
<td>4. Refreshomat, 5c, 10c</td>
<td>$240.00</td>
</tr>
<tr>
<td>4. Juice-Bar, 6 oz, 600 cans</td>
<td>$325.00</td>
</tr>
<tr>
<td>4. Refresher, 3 oz, 300 cups</td>
<td>$50.00</td>
</tr>
</tbody>
</table>

### CAN DRINK

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Ice Cream Vendor</td>
<td>$250.00</td>
</tr>
<tr>
<td>4. Ice Cream Vendor</td>
<td>$50.00</td>
</tr>
</tbody>
</table>

### INTERNATIONAL MUTO. CORP.

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Ice Cream Vendor</td>
<td>$50.00</td>
</tr>
</tbody>
</table>

### CANDY MACHINES

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Mills (7 col., 70 cap.)</td>
<td>$49.50</td>
</tr>
<tr>
<td>4. Stoner (Med. 102, 6, 102 cap.)</td>
<td>$95.00</td>
</tr>
<tr>
<td>4. Stoner (Med. 120, 6, 120 cap.)</td>
<td>$95.00</td>
</tr>
<tr>
<td>4. Stoner (Senior, 8, 100 cap.)</td>
<td>$95.00</td>
</tr>
<tr>
<td>4. Stoner (Med. 90, 4, 90 cap.)</td>
<td>$95.00</td>
</tr>
<tr>
<td>4. Stoner (Med. 120, 7, 120 cap.)</td>
<td>$95.00</td>
</tr>
<tr>
<td>4. Stoner DeLuxe Theatre (6 col., 160 cap.)</td>
<td>$85.00</td>
</tr>
<tr>
<td>4. Stoner DeLuxe Theatre (16 col., 350 cap.)</td>
<td>$95.00</td>
</tr>
<tr>
<td>4. Martin's &quot;Little Candy Store&quot; (8 col., 160 cap.)</td>
<td>$85.00</td>
</tr>
<tr>
<td>4. Coin &quot;Select-I-It&quot;</td>
<td>$35.00</td>
</tr>
</tbody>
</table>

### ROCK-OLA MFG. CORP.

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Fire-Ball&quot; 120 Selection, Model 1250</td>
<td>$1,065.00</td>
</tr>
<tr>
<td>Model 1518, 5, 10c, 5c Wall Box, 5c,</td>
<td>$95.00</td>
</tr>
<tr>
<td>5c Wall Box, 23 Wire</td>
<td>$39.00</td>
</tr>
<tr>
<td>Model 1424 Player</td>
<td>$40.00</td>
</tr>
</tbody>
</table>

### NATE SCHNEIDER, INC. (NASCO)

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atomic Jet (Airplane Ride)</td>
<td>$995.00</td>
</tr>
<tr>
<td>Aqua Jet (Boat Ride)</td>
<td>$995.00</td>
</tr>
</tbody>
</table>

### J. P. SEEBURG CORP.

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>M100C (Select-O-Matic &quot;100&quot;) phonograph</td>
<td>$299.50</td>
</tr>
<tr>
<td>HM 100C (Select-O-Matic &quot;100&quot;) R.C. Special</td>
<td>$695.00</td>
</tr>
<tr>
<td>SW-1 Wall-O-Matic &quot;100&quot;</td>
<td>$95.00</td>
</tr>
<tr>
<td>MRCV-1 Master Remote Volume Control</td>
<td>$85.00</td>
</tr>
<tr>
<td>CV5-13-5 Wall Speaker Ivory (Teardrop)</td>
<td>$85.00</td>
</tr>
<tr>
<td>CV5-12-12&quot; Recessed Speaker</td>
<td>$85.00</td>
</tr>
<tr>
<td>ARA-L-6 Amplifier</td>
<td>$85.00</td>
</tr>
<tr>
<td>AVG-1 Automatic Volume Compressor Unit</td>
<td>$85.00</td>
</tr>
</tbody>
</table>

### UNITED MFG. CO.

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Show Boat</td>
<td>$600.00</td>
</tr>
<tr>
<td>10th Frame Star Shuffle Alley</td>
<td>$605.00</td>
</tr>
<tr>
<td>10th Frame Super Shuffle Alley</td>
<td>$590.00</td>
</tr>
</tbody>
</table>

### WILLIAMS MFG. CO.

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Twenty Grand</td>
<td>$349.50</td>
</tr>
</tbody>
</table>

### THE RUDOLPH WURLITZER CO.

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Model &quot;1000&quot; Phonograph</td>
<td>$1,059.00</td>
</tr>
<tr>
<td>Model &quot;1450&quot; Phonograph</td>
<td>$1,059.00</td>
</tr>
<tr>
<td>Model 1500 Phonograph</td>
<td>$1,059.00</td>
</tr>
<tr>
<td>Model 6131 5c, 10c, 25c Wall Box (48 Selections)</td>
<td>$1,059.00</td>
</tr>
<tr>
<td>Model 5204 Wall Box 5c, 10c, 25c (104 Selections)</td>
<td>$1,059.00</td>
</tr>
<tr>
<td>Model 510 8&quot; Speaker</td>
<td>$1,059.00</td>
</tr>
<tr>
<td>Model 5101 12&quot; DeLuxe Speaker</td>
<td>$1,059.00</td>
</tr>
</tbody>
</table>

### THE CONFIDENTIAL PRICE LIST

**VENDEES**

---

*The Cash Box Page 48, February 14, 1953*
NEW TYPE EXTRA-BALLS FEATURE

Ball in 14 or 18 Pocket When Lit Releases Extra Ball
Ball in 16 Pocket When Lit Releases Extra Ball
Ball in 15 or 17 Pocket When Lit Releases Extra Ball
3 Extra Balls Maximum

NEW TYPE EXTRA-CARDS FEATURE

EACH COIN LIGHTS ONE TO SIX CARDS

A Tremendous Extra-Play Attraction!

DOUBLE AND TRIPLE SCORE FEATURES

* 3-4-5 IN-LINE SCORING DIAGONAL VERTICAL HORIZONTAL

HINGED FRONT DOOR

SEE YOUR DISTRIBUTOR

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

SLUG REJECTOR COIN-CHUTE STANDARD PINBALL CABINET SIZE

UNITED MANUFACTURING COMPANY

3401 N. CALIFORNIA AVENUE, CHICAGO 18, ILLINOIS
FASTEST PROFIT-PRODUCER EVER BUILT IN KIDDY-RIDE CLASS

Bally SPACE-SHIP

new exclusive DIVE-DIP-ROLL-SWING action captures biggest play, insures biggest profit

* Exclusive new Thrill-Action . . . ship dives, dips, rolls and swings
* Variable speed controlled by pilot
* Colorful Eye-Appeal attracts attention on location
* Colored Lights flash in nose, tail, wings, and dials of realistic instrument-panel
* Airblast blows from concealed blower
* Twin Ray-Guns with exciting sound-effects
* Positively Safe
* Sturdy Construction
* Simple Mechanism
* National Rejctor

See the Bally SPACE-SHIP in action . . . surging forward, gliding backward . . . dipping and rising . . . rolling from side to side . . . swinging and banking like a jet-fighter in battle . . . and you will see why junior space-pilots prefer the Bally SPACE-SHIP . . . why kids coax their parents to patronize the store with the Bally SPACE-SHIP . . . And remember . . . you can build a big-profit route of Bally Kiddy-Rides with a small cash investment. Ask your Bally Distributor for details of the Bally Kiddy-Ride Finance Plan.