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SIMPLE SELECTION
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SIMPLE OPERATION
with the amazing revolving record drum

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with 3-Way service accessibility thru top, front and rear

Proven Performance
Proven Profits

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ROCK-OLA
Manufacturing Corp.
800 NORTH KEDZIE AVENUE • CHICAGO 51, ILLINOIS

Model 1436

Available in two models for 78 RPM and 45 RPM records
With this issue The Cash Box celebrates its eleventh anniversary.

Do you remember back to 1942? It was quite a different music business, wasn't it?

At that time the juke box operator was just starting to show how important he was to the creation of hits. And disk jockeys, although there were a few, so far gave very little indication of the vital role they would play in this business in the future.

It was still a business of hands with hand plugs and radio remotes receiving the bulk of attention from song pluggers.

Since that time, the music business has gone through a major upheaval until today a definite pattern has emerged. We no longer wonder what the important factors in this business are. There is no longer any discussion about it. It's an accepted fact.

The juke box operator and the disk jockey are the hit makers in the music world today.

This came about quite naturally. When the modern juke box was introduced in the early 1940’s, there existed a tremendous need for records—records which the ops bought to keep their machines filled and which in turn were bought by the people who heard them on those machines. The acceptance of the juke box and the records it had to offer became so all-embracing that it soon developed that no song could be a hit unless it were recorded.

With this as the basic situation, the disk jockey came into the picture. The disk jockey played records over the air. From radio's point of view, he offered an ideal solution to an economic problem, the problem being how to fill all the air time available inexpensively and yet entertainingly. This the disk jockey and his records managed to do.

Between the disk jockey and the juke box operator then, practically the entire record buying market was covered. They gave exposure to records. (As far as the juke box operator is concerned, he also gave volume sales.) And it is a principle of record merchandising that in order to sell records they must be heard. That is what the disk jockey and the juke box operator accomplished; they let records be heard by the widest possible audience.

A few years back, while the industry was going through this transition, and the entire business was in confusion, there used to be the question of who was more important to the making of a hit, the disk jockey or the operator.

Today that is a pointless question. Each is equally important and each works in his own way to create hits.

The interests of the juke box operator and the disk jockey are very similar. Both are selling entertainment and both want to be provided with the best possible material for that purpose. Their demands upon the record companies are for commercial records, records that listeners will keep listening to and will want to pay their coins to hear.

At one time, in the development of the business as we know it today, there used to be talk of a “typical juke box record.” When people spoke that way, they usually meant a vacuous, loud, noisy record which could be heard over the din of talk and laughter. Today we know that sort of thinking is fal- lacious. For hits are more and more becoming hits in every sphere. If it is a good juke box record, that means it is a good record for the disk jockey also. And vice versa.

The music business has now taken on form. While we may not always be able to determine what material will make a hit, we pretty well know how the hit is created.

First there has to be that basic something in the record. That of course is the hardest thing to define or put your finger on. But if the record has that, then we know what must be done. It must be exposed to its fullest extent by the juke box operators and disk jockeys of America. They must put it in their machines, play it over the air, get it listened to as much as possible. This in turn creates further sales, which in the last analysis is our only method of measuring a hit.

In this process, as can easily be seen, the disk jockey and the operator play a tremendous role.

It is a role which they are both learning to play better as they become more experienced at it.

And it is a role, which in the great majority of cases, they assume with a sense of responsibility and the knowledge of how much depends on them.
Thank You...

THE CASH BOX

"It's What's in THE CASH BOX That Counts"
American Society of Disk Jockeys
1619 BROADWAY
NEW YORK 19, N.Y.

Mr. Bob Austin
The Cash Box
New York 36, N.Y.

July 1, 1953

Dear Bob:

It is my happy task to inform you that the CASH BOX has been chosen by the American Society of Disk Jockeys as the number one trade magazine again this year.

As you know, the CASH BOX received the first ASDJ award in 1950 and this year the second presentation of the ASDJ award again goes to the CASH BOX carrying with it double honors.

I'd like to take a moment to thank the entire CASH BOX staff for their faithfull service to the nation's deejays, 4000 of which are ASDJ members. The unbiased record reviews, the accurate listings of the nation's top records, the column of deejay news, and the many other services afforded the disk jockey through CASH BOX bring the disk jockey's heartfelt thanks.

May the CASH BOX carry on it's good work and service in the coming years and reach new heights as the leader in it's field.

Congratulations and best wishes.

Cordially:

Donn Tibbetts
National President
American Society of D.J.

THE CASH BOX
WINNER OF THE 1950 TRADE MAGAZINE AWARD BY AMERICAN SOCIETY OF DISC JOCKEYS

1950 TRADE MAGAZINE AWARD PRESENTED TO THE CASH BOX IN RECOGNITION OF IT'S INNOVATIVE SPECIFICATIONS AND THE FINE SERVICE TO THE DISC JOCKEYS PROVIDED BY THE AMERICAN SOCIETY OF DISC JOCKEYS
POP WINNERS OF “THE CASH BOX” DISK JOCKEY POLL

MOST PROGRAMMED RECORD

"TILL I WALTZ AGAIN WITH YOU"  
TERESA BREWER  
CORAL RECORDS  
VILLAGE MUSIC

MOST PROGRAMMED MALE VOCALIST

EDDIE FISHER  
RCA VICTOR

MOST PROGRAMMED FEMALE VOCALIST

PATTI PAGE  
MERCURY

MOST PROGRAMMED VOCAL GROUP

FOUR ACES  
DECCA

MOST PROGRAMMED SMALL INSTRUMENTAL GROUP

LES PAUL & MARY FORD  
CAPITOL

MOST PROGRAMMED BAND

RALPH FLANAGAN  
RCA VICTOR

MOST IMPRESSIVE UP AND COMING ARTIST

BOB MANNING  
CAPITOL
The Cash Box, Music

July 18, 1953

THE HILLTOPPERS
featuring JIMMY SACCA
"I'D RATHER DIE YOUNG"
and
P. S. "I LOVE YOU"
15085

JOHNNY MADDOX
and THE RHYTHMSTARS
"LEARNING"
voiced by Bobby Colton
and
"EIGHT BEAT BOOGIE"
15090

MAC WEISMAN
"CRAZY BLUES"
and
"RAINBOW IN THE VALLEY"
1168

ELMO TANNER
with Orch conducted by
BILLY VAUGHN
"WHISPERING"
and
"WHISTLER AND HIS DOG"
15096

JANE KELLY
"TRULY YOURS"
and
"LOVE ME NOW"
15095

COUNTRY/WESTERN
TOMMY JACKSON
"ORANGE BLOSSOM SPECIAL"
"DRAGGIN' THE BOW"
1169
JIM WILSON
"UNWANTED LOVE"
"BIG FAT MAMA"
1167

FRANK AMATO
"DEAREST ONE OF MINE"
"BEAUTIFUL DREAMER"
15047
DON ESTES
"THE CUMQUAT SONG"
"CRYIN', CRYIN', CRYIN'"
15091

RHYTHM & BLUES
MARGY DAY
"STRING BEAN"
"DON'T TALK TO ME ABOUT MEN"
1172
GRIFFIN BROS.
"BOUNCING HOME"
"MOVE IT ON OVER"
1173
Dixieland Special
featuring
TONY ALMERICO
and the Dixieland All Stars
"I'M SAVING TONIGHT FOR YOU"
15092

Dots' Catalogue
of Best Sellers

America's Best Selling Records

Sincere
Best Wishes
to
THE CASH BOX
for a Happy
11th Anniversary

Randy Wood

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

Gallatin, Tennessee
Phone: 880-881
The Cash Box Disk Jockey Poll

The Cash Box Disk Jockey Poll was designed to determine which songs and artists have been the most popular and played the most during the past several months by deejays around the country.

The poll was divided into three sections, popular, rhythm and blues, and folk and western.

Here we present the findings in the pop field.

WHAT RECORDS DO YOU ESTIMATE YOU PLAYED MOST?

1. TILL I WALTZ AGAIN WITH YOU—TERESA BREWER—CORAL
2. How Much Is That Doggie In The Window—Patti Page—Mercury
3. I Believe—Frankie Laine—Columbia
4. Pretend—Nat "King" Cole—Capitol
5. Don't Let The Stars Get In Your Eyes—Perry Como—RCA Victor
6. April In Portugal—Les Baxter—Capitol
7. Tell Me You're Mine—The Gaylords—Mercury
8. The Song From Moulin Rouge—Percy Faith—Columbia
9. Why Don't You Believe Me—Joni James—MGM
10. Ruby—Richard Hayman—Mercury
11. Oh Happy Day—Don Howard—Exxon
12. Have You Heard—Joni James—MGM
14. Your Cheatin' Heart—Joni James—MGM
15. Keep It A Secret—Jo Stafford—Columbia
16. Anna—Silvana Mangano—MGM
17. Hold Me, Thrill Me, Kiss Me—Karen Chandler—Coral
18. Glow Worm—The Mills Brothers—Decca
19. Wild Horses—Perry Como—RCA Victor
20. I'm Walking Behind You—Eddie Fisher—RCA Victor

WHAT MALE VOCALISTS DO YOU ESTIMATE YOU PLAYED MOST?

1. EDDIE FISHER—RCA VICTOR
2. Perry Como—RCA Victor
3. Nat "King" Cole—Capitol
4. Frankie Laine—Columbia
5. Johnnie Ray—Columbia
6. Don Cornell—Coral
7. Frank Sinatra—Capitol
8. Bing Crosby—Decca
9. Billy Eckstine—MGM
10. Vie Damone—Mercury
11. Tony Bennett—Columbia
12. Tony Martin—RCA Victor
13. Guy Mitchell—Columbia
14. Vaughn Monroe—RCA Victor

WHAT FEMALE VOCALISTS DO YOU ESTIMATE YOU PLAYED MOST?

1. PATTI PAGE—MERCURY
2. Jo Stafford—Columbia
3. Joni James—MGM
4. Rosemary Clooney—Columbia
5. Kay Starr—Capitol
6. Georgia Gibbs—Mercury
7. Doris Day—Columbia
8. Dinah Shore—RCA Victor
9. Mary Ford—Capitol
10. Sarah Vaughan—Columbia
11. Teresa Brewer—Coral
12. Peggy Lee—Decca
13. Jeri Southern—Decca
14. Ella Fitzgerald—Decca
15. Margaret Whiting—Capitol

WHAT BANDS DO YOU ESTIMATE YOU PROGRAMMED MOST?

1. RALPH FLANAGAN—RCA VICTOR
2. Ray Anthony—Capitol
3. Billy May—Capitol
4. Ralph Marterie—Mercury
5. Les Brown—Coral
6. Stan Kenton—Capitol
7. Buddy Morrow—RCA Victor
8. Hugo Winterhalter—RCA Victor
9. Percy Faith—Columbia
10. Sauter-Finegan—RCA Victor
11. Sammy Kaye—Columbia
12. Guy Lombardo—Decca
13. Benny Goodman—Columbia
15. Harry James—Columbia

"It's What's in THE CASH BOX That Counts"
Thanks A Million

JUKE BOX OPS
DISK JOCKEYS
DEALERS

FOR HELPING MAKE OUR TUNES OUTSTANDING HITS!

"WHY DON'T YOU BELIEVE ME"
"HAVE YOU HEARD"
"PRETEND" "ALMOST ALWAYS"
"LOVE ME, LOVE ME"
"GAMBLER'S GUITAR" "YOURS TRULY"
"AFTER MIDNIGHT" "WHILE WE DREAM"

BUD BRANDOM
BRANDOM MUSIC COMPANY
2134 So. Wabash Avenue, Chicago, Ill.
(All phones: Victory 2-0787)

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Music Distributors & One-Stops

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FREE TITLE STRIPS
TRY US ON SAMPLE ORDER
Thousands Of Satisfied Customers

CALIFORNIA MUSIC CO.
2940 WEST PICO BOULEVARD
LOS ANGELES, CALIF.

WHAT SMALL INSTRUMENTAL GROUPS DO YOU ESTIMATE YOU PROGRAMMED MOST?
1. LES PAUL & MARY FORD—CAPITOL
2. The Three Suns—RCA Victor
3. George Shearing—MG M
4. Grady Martin—Decca
5. Art Van Damme—Capitol
6. Benny Goodman Sextet—Columbia
7. Harmonicats—Mercury
8. Frank Petry Trio—MG M
9. Page Cavanaugh Trio—MG M

WHAT VOCAL GROUPS DO YOU ESTIMATE YOU PROGRAMMED MOST?
1. FOUR ACES—DECCA
2. Hilltoppers—Dot
3. Ames Brothers—RCA Victor
4. Mills Brothers—Decca
5. Gaylords—Mercury
6. Four Lads—Columbia
7. Modernaires—Coral
8. Andrew Sisters—Decca
9. Voices of Walter Schumann—Capitol
10. Four Freshmen—Capitol
11. Fontane Sisters—RCA Victor
12. Four Knights—Capitol
13. Pied Pipers—Capitol
14. Billy Williams Quartet—Mercury

WHAT UP AND COMING ARTISTS DO YOU THINK HAVE THE BEST CHANCE OF REACHING STARDOM?
1. BOB MANNING—CAPITOL
2. Julius La Rosa—Cadence
3. Norman Brooks—Zodiac
4. Hamish Menuis—Decca
5. Felicia Sanders—Columbia
6. Helene Dixon—Okeh
7. Eydie Gorme—Coral
8. Lu Ann Simms—Columbia
9. Karen Chandler—Coral
10. Dick Lee—Essex
11. Vicki Young—Capitol
12. Jenny Barrett—Vogue
13. Pete Hanley—Okeh
14. Jerry Vale—Columbia
15. Georgia Carr—Capitol

Thanks To The Nation's Deejays For Plugs

"YOU CAN PUSH YOUR LUCK TOO FAR" "GOT A LITTLE ACHE IN MY HEART"
"SUNSHINE AT MIDNIGHT" LESLIE BROS.
KING RECORDS
WRITTEN BY BETTYE KUMMERLE
BY CAPT. STUBBY AND THE BUCCANEERS

Congratulations To The Cash Box
on its
11th Anniversary

Essex Record Distributors
114 SPRINGFIELD AVENUE NEWARK, N. J.

"It's What's in THE CASH BOX That Counts"
Thanks for your continued acceptance...

Johnnie Ray

Booking GAC
GENERAL ARTISTS CORPORATION

Personal Mgt BERNIE LANG

COLUMBIA RECORDS

“It's What's in THE CASH BOX That Counts”
**MONDAY**

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<th>Station/Program</th>
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<td>Nat Williams—WDIA—Memphis, Tenn.</td>
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<td>Nat Williams—WDIA—Memphis, Tenn.</td>
<td>Don Larkin—WAAT—Newark, N. J.</td>
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<td>Stan Richards—WORL—Boston, Mass.</td>
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<td>Chuck Thompson—WFOR—Hattiesburg, Miss.</td>
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<td>11-12 A.M.</td>
<td>Hal Tenis—WVNW—Newark, N. J.</td>
<td>Morgan Robb—WHO—Hopkinsville, Ky.</td>
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<td>Don Larkin—WAAT—Newark, N. J.</td>
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<td>1-2 P.M.</td>
<td>Alan E. Cole—WRUN—Utica, N. Y.</td>
<td>Rod Louden—KPOJ—Portland, Ore.</td>
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<td>4-5 P.M.</td>
<td>Harry BURG—WQAM—Miami, Fla.</td>
<td>Herb Fontaine—WCOV—Lewiston, Me.</td>
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<td>Chuck Norman—WIB—St. Louis, Mo.</td>
<td>Frank Bull—KFWE—Hollywood, Cal.</td>
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<td>7-8 P.M.</td>
<td>Harry BURG—WQAM—Miami, Fla.</td>
<td>Herb Fontaine—WCOV—Lewiston, Me.</td>
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<td>THURSDAY</td>
<td>FRIDAY</td>
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<td>Dorm Tibbetts—WFCA—Manchester, N. H.</td>
<td>Bob E. Lloyd—WAYZ—New Haven, Conn.</td>
<td>Dan Tibbetts—WFCA—Manchester, N. H.</td>
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**Programmed Directly from The Cash Box Charts.**
WEST COAST PRESSING

- All Speeds—33-1/3, 45’s, 78’s
- Injection Mold 7” Children’s Records
- LP’s and EP’s
- Complete Shipping and Warehousing
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WELL, HERE’S A TIP FOR YOU
MR. MUSIC OPERATOR

All the title strips you can type in an hour, you can buy from STAR for 30c—that’s all—just 30c, and they’ll be neatly printed too. You can order as few or as many as you like—AND ON ANY LABEL USED BY OPS! 24 HOUR SERVICE TOO!

YOU SURE HAVE BEEN WASTING A LOT OF VALUABLE TIME, HAVEN’T YOU
MR. OPERATOR

STAR TITLE STRIPS WERE INTRODUCED TO THE TRADE IN 1944, AND HAVE BECOME THE STANDARD OF THE INDUSTRY, IT IS ESTIMATED THAT OVER ONE-THIRD OF THE MUSIC OPS IN THE COUNTRY NOW USE STAR STRIPS.

We’ll Be Glad To Open A Monthly Account For You, Just Write . . . .

STAR TITLE STRIP COMPANY, INC.
2001 FIFTH AVENUE PITTSBURGH 19, PA. ATLANTIC 1-0818
**THE TEN RECORDS**

**DISK JOCKEYS PLAYED MOST THIS WEEK**

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

1. *I'M WALKING BEHIND YOU* ........ Eddie Fisher (RCA Victor)
2. *SONG FROM MOULIN ROUGE* .......... Percy Faith (Columbia)
3. *NO OTHER LOVE* ...................... Perry Como (RCA Victor)
4. *TERRY'S THEME FROM "LIMELIGHT"* ... Frank Chacksfield (London)
5. *RUBY* .................................. Richard Hayman (Mercury)
6. *VAYA CON DIOS* ....................... Les Paul & Mary Ford (Capitol)
7. *APRIL IN PORTUGAL* ................... Les Baxter (Capitol)
8. *SAY YOU'RE MINE AGAIN* ............. Perry Como (RCA Victor)
9. *ALLEZ-VOUS-EN* ....................... Kay Starr (Capitol)
10. *P. S. I LOVE YOU* ................... Hilltoppers (Dot)

Eddie Hubbard (WENR—Chicago) interviewing practically every top celebrity who comes into Chicago for personal appearances. Among those in the past month are Tony Martin, Vic Damone, Hal Block, Jeff Chandler, MacDonald Carey, Georgia Gibbs, Patte Page, Mala Powers, Chill Wills and Gig Young. . . . Glowing response from the listening public and press to Blossom Seeley and Benny Fields as plink hitting disk jockeys on the Ted Husing “Sandstand” program (WMGM-New York) has prompted the station to hold over the celebrated showbiz couple for a second week. Husing is on vacation. Blossom and Benny are on the air 10 to 11 A.M. and 5 to 6 P.M., Monday through Saturday. . . . Julius LaRosa opened at Hampton Beach Casino, Hampton Beach, N.H. on June 28 to a full house including a host of deejays. Bob Clayton-WHDD; Brad Lacey-WKXL; Bob Martin-WVDA; Norm Bailey-WKBR and Donn Tibbetts, ASDJ proxy from WFEA plus many many others.

* * *

Pie of the week—Del Ward, attractive young deejay takes up the 9:15 to 11 P.M. spot across the board at KWW-St. Louis, Mo. Del was recently in New York doing dramatic shots on teevee and radio . . . Sid Dickler (WEDO-McKeesport, Pa.) now using Raymond Scott’s Audivox “Shadow Dance” as his theme song . . . Lee and Lorraine Ellis (WINZ-Miami, Fla.) asking the diskjockeys to send them more records . . . Pertinent information gleaned from our deejay poll, Mr. “Big” of KBIG-Avalon, Calif., is 6’ 10” tall . . . Paul Brenner (WAAT-Newark, N. J.) has been conducting a request show for servicemen known as “Service For Men Overseas.” G. I’s have been writing him requests for their families in the states. Recently Paul took an interest in a Lt. and Mrs. P. L. DeBacco, The “Loot” is overseas and Mrs. DeBacco was expecting. In appreciation for his unselfish interest the newly arrived son was named Paul . . . Pat Terry recently appeared as Art Tucker’s guest at WBMS-Boston. After Art played Pat’s new release he asked the audience to phone in its comments. Resulting calls made Pat a happy girl.

* * *

Disk Jockies who program a “Cash Box” on the air and who were listed in our spread in this issue should drop us a line with the time of the program. There will be another listing in some future issue . . . Syd Nathan, King Records was in Miami last week. He got down to brass tacks with Dave Miller (WMIK-Miami, Fla.) and the results are some terrific ideas that should make Dave as great in Miami as he was in Newark. Miller has already put some of the ideas into practice and is anxiously awaiting the next Pulse rating. Nathan gave Miller’s daughter, Mia June, a terrific birthday party at the Sea Gull. She’s six years old and thrilled . . . Mary and Ann Kelly, new singing discovery of Seger Records, recently made a promotional visit to Baltimore in connection with her first release “Wilful Lies” and “If I Ever Fall In Love.” While there, Buddy Dean, popular Baltimore disk jockey, turned his show over to Mary Ann for about forty-five minutes at which time she answered telephone requests and spun a few top records.

**CASH BOX OFFICE**

**IT'S TOPS IN THE NATION**

(within 3 short weeks of Release)

![Image of Eddie Fisher and Johnny Ray]
BETTY HUTTON

(Capitol 2232; F-2322)

"GOIN' STEADY" (2:35) [Central Songs BMI] Betty Hutton shows her versatile talent by jumping through a novelty in a pert manner. The ditty is written in the western market and could click pop wise also.

NO MATTER HOW YOU SAY IT (2:42) [Mercury BMI] With Nelson Riddle setting up the accompaniment once again, Betty changes the mood and tenderly turns the sentimental ballad to a hushed vocal.

RUSTY DRAPER

(Mercury 70183; 70188 x 45)

"LIGHHOUSE" (2:43) [Kardale BMI] Rusty Draper does something a bit different from the usual run of the mill number, and tells an exciting story about a lighthouse. The guitar and beat create a feeling. Has a western flavor like that of his hitting "Gambler's Guitar".

JIMMY PAGE

(Please see ad for BMI)

"I LOVE TO JUMP" (2:02) [Gold BMI] And assisting again, Rusty dances through a cute novelty with an appealing air. Item is colorful.

IRVING FIELDS TRIO

(King 1243; 45-1243)

"KEY WEST RUMBA" (2:38) [Harrington ASCAP] Irving Fields gets a fine assist from his men as the trio glides through a rhythmic ruba ruba item with a very steady melody. Irving's masterful touch at the piano makes the number stand out. Brilliant.

"GOBALA-GOBALA" (2:40) [Crest (ASCAP)] With a male vocal on this end, Irving Fields' Trio glides along through an amusing fitting number with a fine taste. The goobala talk should get laughs.

SAMMY KAYE ORCHESTRA

(Columbia 40015; 4-40025)

"THE ONE IN YOUR HEART" (2:35) [Metro ASCAP] Sammy Kaye diverts from his usual form and becomes a lush satchel cry for a lovely waltz interpretation of a pretty melody. The Swaying vocal by the Kayelettes rounds out a fine deck.

JONI JAMES

(MGM 11543; K-11543)

Since her rocket-ship rise to fame with "Why Don't You Believe Me", Joni James has proven herself to be an established top selling record artist. Almost every one of her platters has been tops in one juke box or another. Now the sweet voiced thrush dishes up two sensational sides that oughta keep her high up on all of the polls. "My Love, My Love" is a tender dexterity in a ballad set to a slow and warm waltz tempo. The melody and lyrics are perfectly wed and Joni capers them in a sincere manner. To change the pace from her usual slow delivery, Joni takes a terrific jump tagged "You're Fooling Someone" and leaps through the shuffle item in a catchy multiple voice style. Both decks have a great deal of potential. Should make perfect programming in the boxes.

LOU MONTE

(RCA Victor 20-5382; 47-5382)

"ANGELINA" (2:50) [Frank ASCAP] With Hugo Winterhalter's orch assisting with the accompaniment, Lou Monte sings of "Angelina" to a soft and romantic tempo. The ballad comes over with effect.

JIMMY DARRO

(Mercury 70150; 70150 x 45)

"FOOL IN LOVE" (2:42) [Bourne ASCAP] As Joe Reisman accompanies with his lush orch, Jimmy Darro offers a pleasing delivery of a fine tune. His fine round voice makes the number take on meaning.

"I DON'T WANT TO WALK WITHOUT YOU" (3:06) [Paramount] With the orchestra building up to a terrific finale gets an inviting treatment from Jimmy. The tune lives again and might come back, with a push behind it.

SIMPSON GAINER

(BBS 115; 45-115)

"WHEN" (2:50) [Warnov BMI] Here is a lad that should be a big star in the future. One listens to this wonderful ballad, delivered with strength and tenderness, should convince anyone of his fine talent. The exciting tenor beat and fitting instrumental backdrop by Hy Schindler's Orch is terrific. A potent platter for Steve Golber.

JIMMY PALMER ORCH.

(Mercury 70182; 70182 x 45)

"OH!" (2:00) [Pat Fine ASCAP] A novelty instrumental bouncer that seems to be making a stir out west, gets a lively styling from the Jimmy Palmer Orch. The group handling of the vocal adds a great deal to the tricky side. Should get spins.

"BY THE BEAUTIFUL SEA" (2:10) [Shapiro Bernstein ASCAP] A cute bounce standard that seems to fit perfectly into the sum-mer season, is treated with pep and appeal by the Palmer gang.

PAT TERRY

(Jubilee 6044; 45-6044)

Since your have left...

(Crest 297) [Metro ASCAP] The brilliant voice of Pat Terry hands in a lovely romantic ballad. He puts a great deal of feeling into the delivery and gets a fine setting with Artie Shaw's Orch.

"LOVE ME AGAIN" (3:19)

(Jack Gold ASCAP] The smooth vocal of ballader dishes up another beautiful melody that casts a bright picture on his future. This potent lid should do well for Pat.

THE CASH BOX

(The Cash Box Music Staff, records listed below, in addition to the "Disk" and "Sleepers" Of The Week, are those most likely to achieve popularity.

★ "TITTOSE THRU THE TULIPS" (2:01) [Sony BMI] With a Top Ten potential this strong item from the Famous Cliffs will be pounced on. An exciting novelty.

★ "THE SWORD AND THE ROSE" & "SHADOWS" (2:56) [The Malachrino Strings] RCA Victor 20-5362; 47-5362

★ "LIGHHOUSE" (2:38) [Harms ASCAP] Rusty Draper Mercury 70183; 70188 x 45

★ "CAFÉ COD GIRLS" (2:45) [Harms ASCAP] Bill Harris Mercury 6613; 70168 x 45

★ "T. V. RUMBA" (2:01) [Harms ASCAP] Bob Barbaro RCA Victor 70150; 70150 x 45

HARMONY BELLS ORCH.

(Done 317; 45-317)

"THUNDER AND BLAZES" (2:28) The famous theme that rings out when the circus comes to town is set to a polka tempo for the Harmony Belles and the results are terrific. Polka lovers will take to this like wild fire.

"THE MOON SHINES BRIGHT" (2:30) The Belles supply with a lovely dance number with an inviting melody. A natural for the right locations.

BOB EBERLY

(Capitol 2235; F-2325)

"CRYIN' MY HEART TO SLEEP" (2:20) [Essen ASCAP] Les Baxter and his boys supply a lush and fitting accompaniment for Bob Eberly's sincere and feelingful styling of a good ballad.

"YOU ARE TOO BEAUTIFUL" The Belles touch and warm version of one of our most beautiful standards. The trio does this with a meaningful set of lyrics and a lovely melody comes over well.

THE MALACHRINO STRINGS

(RCA Victor 20-5362; 47-5362)

"THE SWORD AND THE ROSE" (2:20) [Harms ASCAP] The lush and ringing sound of the Malachrino Strings casts a perfect mold for an exciting delivery of a fast moving instrumental number. The tuning, lush and glorious number.

"SHADOWS" (2:50) [Fannar ASCAP] A lush and lovely theme gets an elegant and styling through the Malachrinos while George Melachrino waxes the orchestra. The melodic item could be caught in the draft of the instrumental fad and go right up there.

CATHY RYAN

(MGM 11544; K-11544)

"SHOW ME THE WAY TO GO HOME" (2:11) [Harms Inc. ASCAP] Joe Lipsman's crew sets up a jump backing for the sparkling voice of Cathy Ryan as she belts out an oldie. She has a fine Kay Starr quality. Multiple vocal adds color.

"YOU NEVER KNOW TIL MONDAY" (2:14) [Harms ASCAP] A slow lifting backdrop is the showcase for Cathy Ryan's torchy vocal of a good blues item. The rhythm fits the vocal perfectly.

MIGUELITO VALDES

(Mood 1002; 45-1002)

"THE PEANUT VENDOR" (2:33) An exciting rumba tempo that lends itself to the number, also is the setting for an interesting Spanish vocal treatment of an old favorite. Brings a dance beat to the baton.

"JUNGLE MAN" (2:29) [Abbott Music] An Afro-Cuban number with an exciting chanting vocal is delivered by Miguelito Valdes and his crew. Number has an air similar to his famous "Babalu".
Thanks Fellas!

For the wonderful response to my latest RCA Victor Recording

"UNFAIR"

and

"SORTA ON THE BORDER"

with HENRI RENE and his Orchestra

RCA Victor 20/47-5352

Tony Martin

RCA Victor
FIRST IN RECORDED MUSIC

"It's What's in THE CASH BOX That Counts"
“IF YOU WERE MINE” (2:56) [Santly-Joy ASCAP]
“SONG OF INDIA” (3:53) [Criterion ASCAP]

MARIO LANZA

© 1952 Victor

BILL HARRINGTON

“CAPE COD GIRLS” (2:14) [MGM 11535; K-11535]

JO ANN TOLLEY

“TULLY GO ON LOVING YOU” (2:27) [Santly-Joy ASCAP] Jo handles this tender ballad with a tear in her voice and the tune with the utmost of ease. A very pretty tune.

JUNE ANTHONY

“TOO YOUNG TO TANGO” (2:03) [Abercrombie Inc. BMI] A cute novelty item with both a Latin beat and a jump tempo gets a pert voice and a catchy melody by June Anthony. The amusing ditzy is fittingly backed by Jimmy Lycen's crew.

“GRATHER” (2:49) [Larry Cowan BMI] With a pleasant voice that's a hit of Teresa Brewer in it, June glides along through an apposite BACHLDER item. The whole piece has a gleam to it on this sentimental item.

XAVIER CUCAT ORCHE (RCA Victor 20-5591; 47-5393)

“CHIVIRICO” (2:28) [Penora BMI] The commercial sound that style song would make now will be recognized as the crew rhythm through an exulting mambos theme. It's a catchy tune that makes for perfect dance music. Fans should try this item.

“YOU TOO, YOU TOO!” (2:45) [E. B. Marks BMI] The combination of Latin and Latin rhythm instruments blends perfectly with the voice of Stuart Foster on a fine rhum- batus ASCAP tune.

DOTTI DUNN & WILL HARVEY

“OR PHIL THRU THE TULIPS (WITH ME)” (2:20) [M. Wil- liams ASCAP] A light bouncing instrumental novelty gets a fabu- lous multiple clarinet treatment from Jimmy Cantiello. The pleasant effect is very catchy and should click well in the stores as a potential hit.

“CLARINET POLKA” (2:21) [Senator BMI] Jimmy sends out some sensational polka music with the same multiple effect. His fancy tooting is in perfect tempo for dancing. Good on the LP, where the polka is pop- ular, will do well on this end.

TONY CRAIG

(Jukebox 1031; 43-1031)

“WOLCANO” (2:09) [Sung by Jimmy LaRosa from the coming Italian film “Volcano,” comes this impressively exciting theme mu- sic to which Tony lends the rhythms. The fast moving Latin air and quality (2:15) [ASCAP] The tune certainly has what's needed to make it a hit. Flip features Mario Lanza in singing interpretation of a great standard, “Song Of My Heart.” The lyric is right from the heart. “If You Were Mine” is a strong showing for the peak of the charts. Watch for it.

JERRY SHARD ORCHE (Capitol 2220; F-2520)

“SING HIGH, SING LOW” (2:09) [Ludlow BMI] The waltz of Jerry Shards trumpet blended with a delivery of the melody by a ringing set of bells, makes for very interesting listening on this color- ful waltz. Jerry's fans are sure to go for it in a big way.

“THE GANG THAT SANG” (2:07) [Holkins ASCAP] The chorus joins Jerry's boys on this half to attractivly dance through a gay and lively number. The rhythm quirky and happy vocal go well together.

CARMEN LOMBARDO & GRADY MARTIN

(Decca 2872; 9-3272)

“SWEETHEARTS ON PAR- ADE” (2:29) [Mayfair ASCAP] A bouncing and rhythmic item with a bit of that old rag time flavor, is presented by the combined talents of Carmen Lombardo on the vocal and Grady Martin's Plo Plo Plo Five on the orchestra.

“COQUETTE” (2:17) [Leo Feist ASCAP] Carmen hands in another pleasant vocal offering on a bouncing item that's making some noise. The number makes for ok listen-

KEN CURTIS

(Crystlele 657; 45-657)

“HANNAH LEE” (2:16) [Mills ASCAP] A bouncing lively item with a colorful western flavor gets a perky delivery from Ken Curtis. The Top Hands set up a perfect backing on the tune that comes from the flicker “Hannah Lee”.

“ARE YOU” (2:47) [Bibo BMI] On this end, Ken shows the warmth in his voice by sending out a fine ballad. The tune has a good quality to it and comes through in a real polished manner.

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Wishing Cash Box a big one on their 7th Anniversary.

NO OTHER LOVE

KEEP IT GAY

PERRY COMO

RCA VICTOR Records

Direction —
GENERAL ARTISTS CORPORATION
THOMAS G. ROCKWELL, President
NEW YORK • CHICAGO • HOLLYWOOD • CINCINNATI • LONDON

“IT’s What’s in THE CASH BOX That Counts”
Disk Jockeying:

How It Began

by MARTIN BLOCK

When Sid Parnes asked me to write an article for his disk jockey issue he specified the subject he wanted was to be about “How Disk Jockeying Began”, which was like asking me to write an article on how the world began. It all depends on your viewpoint. Personally, I believe in evolution and the disk jockey per se is the result of a condition rather than an original idea.

From 1929 to 1933 radio announcers were playing phonograph records. They could hardly be called disk jockeys. Records were played indiscriminately, no effort was made at programming—for continuity. More often than not the artist’s name was never mentioned. I think it would be safe to say that in 1932 if I were asked to define a phonograph record I would have said, “three minutes of recorded music designed to fit between two commercial announcements.”

My own personal transformation from radio announcer to disk jockey was occasioned by my belief that records, as they were at that time being presented on the air, did not make good listening. It became obvious that phonograph records could be used to build a show as good, if not better, than any musical show on the air at that time and so instead of playing single records I attempted to create the illusion that the artist was in person on a bandstand performing for my listeners. If I were to attempt to analyze my reasoning, I suppose I would be tempted to say that it is easier to sell a personality than to sell 32 bars of music and where other announcers were padding the melody I attempted to glamorize the artist and the public liked it.

So far I have used about 300 words trying to explain how disk jockeying began which is fine since that is what Sid Parnes asked for. The truth could have been told in one sentence. Records cost nothing and when a pleasant personality is mixed with a good selection of phonograph records you have an enjoyable program which is low in cost to the station.

That is how disk jockeying began. Here’s to the Disk Jockey. Long may he rave!
DISC JOCKEYS - DEALERS - OPERATORS

My Sincerest Thanks,

Eddie Fisher

CURRENT RCA VICTOR RELEASES

“WITH THESE HANDS”  b/w  “WHEN I WAS YOUNG”
20/47-5365

“I’M WALKING BEHIND YOU”  b/w  “JUST ANOTHER POLKA”
20/47-5293

on NBC-TV and Radio
for COCA COLA
Twice Weekly

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

Once again The Cash Box comes to an anniversary, this time the 11th. The years just seem to roll by, don't they? Well, we've been receiving so many congratulatory messages that in turn we want to wish you the best of everything and all the successes in the world. . . . This seems to be a summer of hits with almost every discoinary having one up there.

This applies only to the major record independents also—which all goes to prove once more that if a hit is a bit in no matter what season it may be. . . . Bill Silbert is quitting WABD-Dumont on July 1 to go with another television network, which will be announced shortly. Bill will continue with his daily WMGQ "Silbert At Six" disk jockey show. . . . La Vie En Rose will be enlarged this summer to set 900 additional presets. . . . Gene Krupa plays the Michigan State Fair for the second successive year this Labor Day. . . . Pete Donohue of Atlantic Records has announced the signing of Hazel Scott, world famed pianist, to a recording contract. The gimmick however is that he will record her as a vocalist. . . . The Lyric Club is scheduled to get under way now on October 1st. The delay has been caused by the difficulty in finding suitable quarters but the problem is expected to be solved shortly. . . . Bill O'Boyle, formerly regional sales manager for the New York area and Canada for Columbia, has been appointed national sales manager of Columbia Records' phonograph division. . . . Wanda Merrell, up and coming songstress, did so well at the Chez Paree in Montreal that she has been booked there again. Signers for July, September for July 1st, September and Sy Cohen were driving in Tennessee when the inspiration for a new song hit them. Every radio commercial they heard offered them a "free home demonstration" of the product. "Why not a home trial of love?" they asked. Thus was born "Free Home Demonstration" the new Eddy Arnold hit.

CHICAGO:

This week we must beg of our readers for a few lines to give a most sincere and heartfelt thanks, very humbly and gracefully, to all those in this city who participated to make this the sparkling outstanding Year Book of the Industry—the 11th ANNIVERSARY ISSUE OF THE CASH BOX. . . . David LeWinter of Pump Room fame . . . Bob Brandon of Brandon Music who has zoomed to such outstanding heights in the publishing field. . . . Len and Phil Chess of Chess and Checker Records who have won the most plaudits in the past year. . . . Ernie and George Leaner of United Record Distributors who keep on growing each year. . . . Bob Simpson and his Columbia Records. . . . Hy Frumkin distributing ahead every day. . . . Tony Galgano of Gay every day. . . . Young and old and everyone here who have been so kind to us all year long. Mr. and Mrs. George Leonard of Shapiro Bernstein, NYC, of course) pulled into town last week with one son and dotter in tow. They came to see their Air Force son at Glenview. Other son, who is entering his last year of college, will be coming home. Their service is expected to return on NYC. In the meantime, George picked up new Buick here which they are driving back to Noo Yawk. Benny Strong "That Certain Party" pulled into town this week to complete commitments made almost a year ago. After some six weeks 'round these parts, Benny shoots back to the West Coast to start hopping between the Palladium and the Ambassador Hotel in L.A. Where he's won terrific popularity. . . . Al Bellini complimenting Sazie Dowell most vociferously on Sazie's new many hours over WGN. Sazie winning a very grand following. . . . Vic Damone seals the many changes on the Checker Tone Wheel. . . . Patty and the Strange-La which gets 'em coming and going. With Phil Foster on the bill and a grand show generally, they've done a fine year in Chicago . . . seems to be enjoying the new swimming pool at the Edgewater more than anything else.

LOS ANGELES:

"Can-Can" looms as Capitol's biggest hunk of album wax ever. Plattery is rare on top phonograph sales throughout the nation and the title song to boot, of the figures being cut by Cap's single on the score, each and every one of 'em having chipped six figures moons ago. . . . Look for thrush Mary Rose Bruce, who has been booked there again. Recordings are done to an RCA Victor, and the title song is cut under her rendition of "Friends & Neighbors". Gail is handled by old frenz Max Loza. . . . That Jack of all five recording cycles of "Oh, Mistletoe Love" has taken the town by storm. Disk is spreading too according to reports received via the Crystallette platter. Entourage of local music men off to the Chi NAMM convention includes Jimmy Warren and Jack Andrews of Central Records Sales; Jack Levere of California Record Distributors; Leo Menner of Aladon; Lew Choll of Imperial; Jules Bihari of Modern; Sid Finkel of Pressing; Joe Bihari of Modern and Flair Records; Nate DuShoff of Monarch; Irv Shorten of Allied; Ivery Brown of John Dolphin of Records in town and many other late possibilities. . . . Lloyd Schaffer, who worked the Perry Como Chesterfield siren for a bunch of years s a & d. . . . The excavate. . . . Now word on the replacement for A. Mayer of RCA Victor, Steve Sholes and family vacating out thisway, with Henri Rene due in town this week for some confab. . . . Hoagy Carmichael's "Star Dust" is the most recorded tune in the wax biz. Ditto has been recorded 286 times, while the best sellers remain Bing Crosby's Decca effort and the old Artie Shaw version for RCA Victor.
UNITED ARTISTS... FIRST in MOTION PICTURE MUSIC PROMOTION!

NOW... WATCH THESE GREAT NEW SONG HITS COMING UP FROM GREAT NEW FILM HITS!

THE MELBA WALTZ
From the Musical Spectacle, "MELBA," in color by Technicolor

IS THIS THE BEGINNING OF LOVE?

RETURN TO PARADISE
From "RETURN TO PARADISE," in color by Technicolor—composed by the "High Noon" team

THE MOON IS BLUE
The title song from the movie version of the Broadway stage hit

ALL BIG HITS... ALL FROM UA

"It's What's in THE CASH BOX That Counts"
PERRY COMO TOURNAMENT

LEFT ROW:
1. The entire group assembled at dinner.
3. Hugh Cherry and Don Cherry.

CENTER ROW:
2. P. C. and E. F.
4. P. C., George Dalin, E. F.
5. P. C. and Jack Spina.

RIGHT ROW:
1. E. F. and Ben Bloom.
2. P. C. and Murray Luth.
5. Harry Santly and P. C.
6. P. C. and Martin Block.
7. P. C. and Larry Spier, Jr.
8. P. C. and Tutti Camarata.
The Problems Of A DISK JOCKEY

by Al Jarvis

To the D.J. who just started his career today or during the past few years, Greetings! Maintaining your program today is a far greater challenge than it was 21 years ago because of several important factors, first:

COMPETITION

In 1932 I was the only one in the country with a daily record show, in which there was any semblance of production in the presentation of the records. (If anyone's memory, in Southern California goes back that far, it was "The Starlight Review" on KFVD). The "Make Believe Ballroom" was started on KMPC, a year later! In '32 I was alone but today, my D.J. fraternity numbers over 3000, with any one of these guys and gals, quite capable of stepping into my shoes and probably able to do a better job than I can. Second factor in the program of today versus yesterday is:

LISTENERS' HABITS!

The teen-ager who buys the records, and just the average listener who enjoys hearing them are both much more discerning in their tastes. It takes me at least thirty minutes of careful deliberation in selecting records, for every broadcast hour, and even more for the Sunday show. (Five years ago, I could choose a four hour program in ten minutes, and transcribe it in 25.) And it sounded like it! Big City D.J.'s are today concerned about another problem that pertains to the listener, namely:

RESTLESSNESS

A few years ago, you could get away with the playing of an occasional bad record. It might have been a week or more before anyone would take the trouble to write and inquire whether or not you were in the employ of a scheming publisher. But today, just try and play one wrong number, and you needn't worry about hearing from the listener. Your sixth sense has already felt the turning of the dial to any of the other 24 stations who ARE this moment playing "Doggie in the Window" (And that, dear listener, is why all day long, you seldom hear anything but the top ten, until you start wondering if there is anyone in Southern California who can count to 11....) Confidentially, we go to 35 on Thursday for Cash Box, and our own top thirty every Saturday selected by a committee of 500 listeners, record shop owners, and juke box operators.)

Which brings me to the last and most important item of all as far as the program of today compared to the one of five, ten, or twenty years ago is concerned and that is:

ADVERTISING

Since it's no secret that every top D.J. works on both a salary and a percentage, this may sound like I'm hitting the hand that feeds me, but aren't you really surprised at the amount and the type of advertising that's jammed down the public's throat daily? The screaming insults to a person's intelligence. The repetitious emphasizing of telephone numbers, the drum beating and siren screaming attention getters that insist you drop whatever you're holding (baby or pizza) and go to your 'phone RIGHT NOW. These are all awfully dark clouds in the bright sky of a disc jockey's future. But one of these days, ONE OF THESE DAYS, (As Jackie says, right in the KISER) And some station manager is going to realize that the public is vulnerable. When enough of them write threatening to cancel their listening subscription, he might actually decide to take action. Of course, we'll both make less money, but wouldn't you rather make a little less now, and be around for another few years?

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

Copy of The Sensational Historical and Statistical
11th ANNIVERSARY Issue of THE CASH BOX to the
First 500 Subscriptions Arriving At This Office Accompanied With The Application On The Bottom Of This Page

ADDITIONAL COPIES of the 11th ANNIVERSARY Issue AVAILABLE FOR A SHORT TIME ONLY at $5.00 per copy

THE CASH BOX
26 West 47th St.
NEW YORK 19, N. Y.

Gentlemen:
Please enter my subscription for 1 year and mail me a copy of the 11th ANNIVERSARY Issue. Enclosed is $15.

NAME ____________________________

FIRM NAME ____________________________

ADDRESS ____________________________

CITY ______ ZONE ______ STATE ______

THE CASH BOX
26 West 47th St.
NEW YORK 19, N. Y.

Gentlemen:
Please send me □ Additional Copy (Copies) of The 11th Anniversary Issue. Enclosed is $5.00 For Each Copy.

NAME ____________________________

FIRM NAME ____________________________

ADDRESS ____________________________

CITY ______ ZONE ______ STATE ______
The Record Librarian

by AL TRILLING

Running a record library in a radio station has today become a nerve-wracking chore because of one major question that presents itself day in and day out—“What records do you keep for the files, and what do you throw out?” With the wide variety in songs that become hits today, the answer seems to be—save every one of the records that come into WNEW from all over the country, with each one labelled as a “potential.” But at the rate they come in, by the average of fifty to sixty a week—we’ll soon need a room the size of Madison Square Garden just to store them in where most of the discs will gather dust—unnoticed, unplayed.

Three assistants and myself are kept busy, timing, filing, cataloging and refiling our stock. The fifty odd records that come in each week have to be listened to carefully—on both sides. This, in addition to building shows from our stock of over 100,000 records, teaches you fast what’s good and what isn’t. The few good sides that show up stand out like the proverbial sore thumbs, yet out of the weekly influx of new material, I doubt if more than a dozen sides ever get another playing. And there’s the big problem. Into the files they all have to go, good, bad or indifferent, because suddenly out of left field one of the sides we had no hope for starts to show up in Oshkosh, and we have to have the record when that happens. This is a rarity, but we must be prepared for that thousand-to-one chance. There’s no time element involved either—to allow perhaps an occasional house-cleaning. The record could show up tomorrow, next season or three years from now. But for every time that happens, there are hundreds upon hundreds of records that never see the light of day. To put it bluntly, there are just too many bad records being made now.

I’m not in a position to guess why so much wax is wasted, but it seems to me kind of ridiculous to keep up that kind of procedure—putting out so many records with bad material. The explanation would appear to be that the matter has spread beyond the responsible hands—and by that, I mean the people who really know the business. At times, even the old-hands seem to have become lax. By now, the entire record production field has turned into a gigantic free-for-all with everyone and anyone getting into the act. Just as long as it’s a recording and has a sound, anybody who wants to can make it, and flood the market. So every month we’re deluged with records that aren’t a chance. I have nothing against the enterprising little guy, if he has experience, know-how and some idea of what it’s all about—but too often they don’t.

A good song, well performed and produced, is still the best bet. No better proof of this can be found than in the top songs of today—well-constructed tunes with lyrical and musical harmony such as “Song from Moulin Rouge,” “April in Portugal,” “I Believe” or “Pretend.” They all have the master’s touch . . . the feel of quality. You know to listen to them that trained people have had a hand in their production, from selection to arrangement to final performance by all concerned—orchestra, singer and technicians. The top hits aren’t turned out in a minute, and scores of discs that come into us each week show pretty obviously that they were slapped out to make a quick buck, almost the rhythm, if ever, do.

I hope I’m not speaking out of turn but after 25 years in the record business—both in music publishing and in radio at WNEW, I feel a bit qualified to express this opinion. And it is this over-production of bad material that presents a record librarian’s major problem. The trials and tribulations of building good radio music shows from the huge stocks of records—so many of which are unsuitable—are many. So much time is lost going over these records, filing and cross-filing, so much space is lost storing them away for future uselessness.

But don’t get me wrong—we love the job of ferreting out the good potential hits. The taste of the public and unpredictability of the music business make it more than just routine cataloging. We are scouts who welcome record pluggers and their wares. WNEW modestly likes to feel that it is an alert, progressive radio operation, and it encourages the librarians to become music sleuths. We get a lot of satisfaction out of detecting promising new tunes, and even more, giving them their first airing. So in spite of the current free-for-all in the record business, it’s worth it to be the one to unearth and boost a really good disc.
NEW YORK—Milton Gabler (right) who was recently appointed A & R head of Deca Records, is pictured turning over the reins of his former office (A & R head of Coral) to Bob Thiele. Thiele had been Gabler’s assistant for about a year. Included in the reins of office apparently is the Lawrence Welk asthmatic which Gabler is holding.

New York: Plaza 7-1977

Cable address: Exporecord, N. Y.

Hartford: 5-7123

LESLIE DISTRIBUTORS CORPORATION

One Stop Record Service

750 Tenth Ave. 1265 Windsor St.
N. Y. 19, N. Y. Hartford, Conn.

Mr. Operator. Mr. Dealer. Mr. Exporter.

ON THE OCCASION OF THE CONTINUATION OF 11TH ANNIVERSARY GREETINGS TO THE CASH BOX MAGAZINE, WE WISH TO RESTATE OUR BUSINESS POLICIES:

We are in business to supply you with RECORDS THAT YOU CAN SELL.

The records you want.

The quantity you want.

The label you want.

The artist you want.

AND WHEN YOU WANT THEM.

We can supply you with records that may be not be able to obtain from your present source.

No order too small, and, of course, no order too large.

All orders shipped within 24 hours after receipt.

Our prices are strictly wholesale, plus a service charge of: 5c per record on singles (78’s and 45’s)

30% discount off retail selling price on albums, LP’s and 45 RPM albums.

Our entire STOCK IS NEW AND CLEAN.

We never substitute or pad orders. All merchandise insured against loss and breakage.

We invite you to convince yourself by sending us a trial order.

Yours for service,

Leslie Bannister

Cordially,

M. Bannister

LBok

It’s What’s in The CASH BOX That Counts
The All Night Disk Jockey

by ART FORD

Satisfying the highly diversified musical tastes of the listeners who tune in radio shows during the offbeat hours from midnight to dawn is, to me, one of the biggest and problems confronting the all-night disc jockey. In my estimation, at no other time of the working day are there such wide differences among listener tastes and needs.

To begin with, an inmutable barrier rises between the daylight-working listener who wants quiet, sentimental music just before retiring, and the night-worker who wants wide-awake poppy records to help keep up his energy through the long night hours. A defense plant in New Jersey will blow up at midnight. The all-night show must be changed from a "Melville's Matinee" on WNEW for their swing shift of 20,000 workers—a captive audience quite eloquent if I don't play what they like to hear. For instance, sad moody music like "Gloomy Sunday" is taboo—it makes them too jumpy.

Besides occupational differences, the actual musical tastes of various listener types are a problem. The personalities of fans who call in or write in for requests are so varied. And most of them are mighty particular about what they want to hear on WNEW's all-night show. A small sampling of steady "Matinee-era" best illustrates this point: symphony conductor Leonard Bernstein, ex-President Herbert Hoover, cab driver Eugene Polaskoff, actress Tallulah Bankhead, bartender Joe "Fig," columnist Walter Winchell, and a professional gambler Harry F. Brown.

The all-night disc jockey has the tricky responsibility of supplying the musical requests of all these patrons without offending any. You can never be 100 percent right, but by careful programming and intelligent talk and introductions, you can drive close to the mark.

This of course brings up several other knotty problems—filling five hours of air time every night of the week with good, balanced fare, and keeping the talk down to a minimum. The latter is one of the most tantalizing obstacles. The all-night disc jockey has precious few minutes between records to make his own personal impact upon a listener—to try to make him the personality fans stick with and admire. So there's a constant temptation to talk too much, allow too much time between music selections, and to theorize on life in general. You have to be on guard every minute, because people tune in WNEW, for instance, to get music, and if they don't, phone calls start coming in, or the outraged get irksome diagnoses. I believe that the answer to this is to make an identity all your own through, the music you choose and play. In short, make your music your trademark. This is possible to do, through selective programming.

Of course, programming 1000 records a week is a job in itself. You need all the ingenuity, know-how and help from your station's record librarians you can muster. The well-planned show pays off, but it takes a lot of work to do it that way. Dividing the long hours into segments is one of the best bets—and helps build your individuality in addition. One small thing I've done, for example, has been to introduce to the American public foreign-recorded songs. I'm as American as they come, but I've learned that French, or Philippine or German records can add a distinct flavor to the ordinary disc show. Since I began my operation years ago, I've introduced 30 French songs that have been re-written in English and published for American consumption with great success. You don't always discover an Edith Piaf or Companions of Song, as I was lucky enough to do, but you give your show a zestful flavor.

I've been on "Milkmans Matinee" for ten years—and after that long, another problem arises. There's a constant strain to bring fresh approaches to listeners in the half-dead hours of the night. The show cannot be allowed to stagnate on old ideas and formulas—so you're constantly on the lookout for a new gimmick, voice or programming idea. Once located, you still have to be watchful, since the introduction of anything different in style gets all kinds of reactions.

As with any conception, there are always the little personal problems that any all-night deejay will agree about—and to most of us, they loom as our biggest since the technical difficulties are more fun than work—more of a challenge than an enemy.

For instance, you find yourself hungry at 3 a.m. For you, that's a good hot meal at three A.M. is next thing to impossible. If a restaurant phone or very few open at that hour) delivers in the winter, the food usually tastes like cold cardboard by the time it gets to the air-conditioned studio. No movie house in town is open, at 5 A.M., so it's pretty hard to see a movie at all. Still another trouble—how do you get any sunlight in the summer? Sleep in the sun is worthless and you'll need good rest to stay awake all night.

But it's all in a night's work, and I love it. Every problem solved is a victory. You learn to balance the wide variety of music tastes as best as possible, you gather together a big storehouse of format ideas, you develop a smooth method of dealing with the phone fans, and if you don't ... you keep on trying. You keep on trying because one day, one of the late night disc jockey establishes a closer contact with his listeners than at any other time of the day. Fans are not as busy as during the day or early evening, and you're under obligation to them. All the reactions that come in are more extreme—good or bad. Let's assume you're fortunate to belong to them, that they know you and that you know them. Then you need and effort worth while.
Greetings and Thanks

D.J.s, Operators, & Music Merchants of America
You made NORMAN BROOKS a star with—

★ "HELLO SUNSHINE"

and

★ "SOMEONE WONDERFUL"
— on ZODIAC RECORDS

You'll love his latest and greatest:

NORMAN BROOKS

singing

"THIS WALTZ WITH YOU"

b/w

"A SKY BLUE SHIRT, AND A RAINBOW TIE"

ZODIAC RECORD
No. 103
45 x 103
Lawrence Writes Tune For "Fresh Air Fund"

NEW YORK—A promotional tie-in has been effected by the New York Herald Tribune’s "Fresh Air Fund" and bandleader Elliot Lawrence. The latter, together with lyricist Sil Reicher, has composed, "Take Them Out To The Country," at the request of "Fresh Air Fund's" promotional director, Mike Jablons, and has already introduced the tune on Don Russell’s "Take The Break" program, WABD, and The Jack Sterling Show, WNYC. The Fresh Air Fund provides free vacations for needy kids.

In addition, Lawrence will record the tune with his band using a girl vocalist, and this recording will be distributed to the various TV stations by the Herald Tribune’s promotion department to be used in conjunction with plugs for the fund.

Interesting aspect of this is that newness of the song stresses the benefits of taking young children to the country. As a result, there is a possibility that Lawrence will try to make one of the major labels to press and sell the disc commercially, in which case he would be reaping the benefits of having the newspaper promotion department plugging for him.

Tempo To Record In Asia

HOLLYWOOD, CALIF. — Colonel Irving Fogle, president of Tempo Record Inc., is in the process of completing preparations for an extensive recording tour to be made through Australia, Pakistan and India. Fogle is due to start the first leg of his trip on July 28.

The selection of a hand picked crew of sound and recording engineers, technicians and other personnel was completed early this month. Innovation of the proposed tour is that much of the recording may be done on a mobile-soundproof recording studio. Due to the inaccessibility of the countries to be covered, the Tempo recording crew will do most of their traveling via light motor transportation and foot.

Fogle disclosed that the basic purpose of this tour is to find and record the authentic music and rhythm of the people in the above mentioned countries. Fogle will not relegate the recording of native music to only large cities, but will move with his entire recording crew into remotely populated areas.

Allied Gets Film Score

HOLLYWOOD, CALIF. — Allied Record Sales this past week announced the acquisition of the original score and theme from the Universal International film "The Man From Alamo." Flicker, starring Glenn Ford gets an unusually heavy promotional treatment, with both the studio and the phony Alamo cooperating to the fullest extent. Sound track stars tenor Jimmy Joyce, who will accompany an encore of movie stars to the film's premiere in Texas shortly. Allied execs predicted that the score could have tremendous hit potential. Recent click for the platter was their "Say You’re Mine Again" by the Dons and Ginny.

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"MADALENA" recorded by
Kazuo Cagri RCA Victor CR-6083
Pedro Vargas RCA Victor CR-23567
Rodrig Capo 78s 7014
Joaquín Rafael Atos RCA Victor CR-60888
Joven’s Tropicana Boys RCA Victor CR-23649
Leslie Mahler RCA Victor CR-23566
King 15222
Milton T. Monacini RCA Victor CR-25253
Michael (Lion) LP 70092
Edmundo Ros RCA Victor CR-25259
Joven’s Tropicana Boys RCA Victor CR-23569
Joven’s Tropicana Boys RCA Victor CR-23569
Joseph Feliciano Felcian 103
Rebeco Andrews RCA Victor CR-3804

Paul Sigoi—Director

REX PUBLISHERS
550 Fifth Ave., N. Y.

A SONG YOU’LL BE HEARING!

"LOVE EVERY MOMENT YOU LIVE"

KISS! KISS! KISS!

C. lidle
Pedicure
Quarter
PC 509

Manufactured by GOTTMAN RECORD CORP.

THE TERRY THEME (LIMELIGHT)
"WHEN THE RED, RED, ROBIN"
Comes Bob, Bob, Robin Along"

BOURNE, INC.

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

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Grossinger's To Fete Eddie Fisher

GROSSINGER, N. Y.—Eddie Fisher, who was discovered by Eddie Cantor a few years ago at the Grossinger Country Club, will be honored with a welcome home party by the Grossinger family, Tuesday, July 14. Many of the people who have been instrumental in furthering Fisher's career will be on hand. A special program for the day is being planned. One of the highlights will be a golf tournament.

Winchell Publishes Poem
Written by Elliott Horne

NEW YORK—Walter Winchell last week printed a poem at the head of his column which was written by Elliott Horne, disk promotion man with the Marvin Drapanas office. It was called “Love Song of A Hipster” and went thusly:

They met at a “bash” in a groovy room.
And after one “glom” they were gone.

He said, “Chick, do you ‘dig’ me?”
She said: “Daddy, you ‘dig’ me.”
And they “busted” their knocks thereupon.

So, it being Spring—and birds being Bingy—

The “flipp'd cats” decided

to “make it”.

Now they're sold as Core
With this ace-in-the-hole
If they fall out of love—they can “fake it”.

Winchell then printed this interpretation of the poem, which seems to be a translation of the translation:

But Women Get a podly . . .
Innerplace. . . .
One Look and both know they are Limp . . . He asks;
“Do you like me?” She asks;
No she doesn't much; she says.
So they become sweeten-lovelies and Heat Up It . . .
It is Spring and birds tweet like Bing, the dinkie-dang man . . .
And the two “Last Grooms” decide to get stiched up and they know that if the “Song” (from “Moulin Rouge”), “Ruby”, “April in Paris” and “No, No, Nanette” no longer “sends” them (and they “Get No Messages” or vibrations) they can always stitch it (or improv) and Feel No Pain . . . In Plain Talk: They Go—Go—Go—

Request Expands Activities
With Larger Organization

NEW YORK—To meet with the demands of their growing organization, Request Records, has contracted Fred Lowry, the famed whistler, to handle promotion for the company in the city while in Chicago, Bob Smith will handle the same assignment.

Drmkmein, Sales, in New York, has been added to the string of distributors that have been increasing each year.

The youthful company's growth was molded from the start, a series of instrumental releases by the World Symphony Orchestra, their latest release being, “The Tyrolean Tarantella” & Cambodia Lancers.

Author-composer H. J. Lengsfelder who created and supervised the sessions for this release and was named “The Typerwriter Concerto,” was won a contract by Request to handle the position of A & R head. However, since Lengsfelder wants to continue as a fine freelance writer-composer, he has agreed to act as A & R head for the company on a non-exclusive basis.

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

Best Selling Records
FROM MORE THAN 15 RETAIL OUTLETS!

Recorded by

Frederick Music Publishing Co.

Prestige Record Co., 446 W. 57th St., New York, H.Y.

Hot Jazz Sellers
1. King Pleasure — Top Red — 821
2. Eddie Jefferson — Instrumental — 859
3. Billy Taylor — Love To Mambo — 809
5. Charlie Fergenson — Stop Talkin' — 855
6. Zoot Sims — Jaguar — 852
7. Milton Jackson — Vondane — 851
8. Miles Davis — Bluing — 846
9. Joe Holiday — Hello To You — 848
10. Sonny Stitt — Jeeps Creepers — 876

Another "Pin-Up" Hit

Gambler's Guitar

Recorded by Rusty Drapler (Mercury)
Jim Loves — (Mercury)

Published by

FREDERICK MUSIC PUBLISHING CO.
A Disk Jockey Looks At The Contact Man
by JACK LACY

The subject is replete with possibilities for bombardment, verbal fireworks, and self indulgence. My thought on the matter will be held in check to preclude any of these. Criticism, if any, is meant to be constructive and mutually beneficial. Opinions expressed must, of necessity, be personal, since I do not in any way claim to either represent or speak for other disc jockeys. Those thoughts are set down in the full realization that the D.J., close to the actual centers of music may react differently from the D.J. who is located in a place more remote, and therefore, subject to more infrequent personal contact.

In my opinion, the credit side of the ledger outweighs the debits side by far. The contact man, and the term as used here applies to all categories, is one of the best friends a D.J. has. To me, he is a source of supply. True, the contact man does not do the show, and individuals completely, especially in the larger cities. But the contact man is often in a position to fill in the gaps, and thereby keep the D.J., up to date. The information which he supplies in conjunction with his record, song, or artist is often valuable for program comment, or just general background. His tips on up and coming songs and records often serve as guideposts in programming. This is true because he is aware of the sales position of his article, and its acceptance in areas other than your own. This often serves to call the attention of the D.J. to records that might very well have been overlooked, which, if exposed, his audience might very well enjoy.

With so many records of so many songs coming in each week from all quarters, some good ones are bound to be lost in the shuffle unless there is someone to remind you of their existence from time to time. It has been my personal experience that, in some cases, a second bearing of some record or song at the request of a contact man has turned up something that I had overlooked.

The effectiveness of the contact man must naturally vary with the individual. Frankly, personal contact, and that includes the telephone as well as the personal visit, has the most effect on me. Surely, I do read mail, but everyone likes to feel that he is important enough to rate a personal visit or phone call. Without exception, I have found the contact man always ready to be of service whenever called upon. In the final analysis, the D.J. must realize that the "plagger" has a job to do. I am sure that he does not relish the idea of being in the somewhat unenviable position of having to ask for something all the time—the plug—but how else can he accomplish his mission?

Now, let us turn to the question of method. That is what makes the difference in my case. Now, like most D.J.s, I have evolved certain true friendships with men in the contact profession. That is only human. Perhaps we have met under other circumstances, and perhaps we would have the same. But, I say to the contact man, let it come naturally. I have found that too great a proportion of contacting is based on a basis of a pseudo friendship which is as phony as the proverbial three dollar bill. I do not become a man's bosom buddy because I have been his friend twice or three times in the course of his business with me. The line, which goes something like this: "You've got to do it for me, Paul," is unfortunately too much abused. I DON'T have to do it for him. He is not my pal just because he says he is. As I said before, I know that the contact man has a job to do. His livelihood depends on it. But after all, it is his business, why not conduct it on a business-like basis.

I am much more inclined to favor the man who calls or visits and tells me, "If this is the right D.J., you can count on me. This is the sort of a fellow by whom he represents, what his song or record is, and why he believes my audience would like to hear it. My personal feeling is that the D.J. does not exist to "plug" songs—to "make" songs or records. He is there to provide the kind of music that he believes the audience in his area likes, and to sell products for the station's clients. Therefore, to me, a more effective approach lies in showing why his audience will like the song, rather than relying on a sometimes non-existing aura of friendship, or the story that "Only you can make this a hit".

Frankly, I'm not interested in making it. I want to play music that my audience will like. I want to sell my sponsor's products. If the records sell and make money for the record company and the publisher, I am sincerely happy, because, after all, without them, where would we D.J.s be? But the contact man must understand the nature of our job, as we should theirs.

I believe that the mutual understanding will help both parties to work in even greater harmony and to achieve even more effective results.

As I mentioned before, it is only human for everyone to feel that he is more than just a name on a list. Yet I have found that certain elements surrounding this basic premise have been neglected. I have had men contacting me for years who still don't know what time I'm on the air! In essence, the contact man is a combination of a salesman and good will ambassador—or at least that's the way I see it. And a good salesmen should know all he can about his prospect. Perhaps, then a few minutes might be profitably spent on determining background details such as air time, types of music used, etc. In this way, I believe the contact man may benefit because he will be able to apportion his own time more systematically. Many a man has had to wait for a half hour to see me because I was on the air when he arrived. Would it not have been better for him to find out when I'm not on the air so that he didn't have to waste all that time?

In all fairness, the above remarks are on the debit side of the ledger, apply fortunately to the minority. These thoughts, as stated at the outset, are intended to be purely constructive, and in no way a criticism of the profession generally. My association with the members of the contact profession generally have been the most pleasant. I have found the people whom I have met to be hard working ladies and gentlemen of intelligence, taste, and tact. My thanks to all who have made my work so interesting and for rendering unstinted assistance when I have asked for it.
A Contact Man Looks At The Disk Jockey
by BUDDY FRIEDLANDER

I first started to contact disc jockeys when most of them were called "staff announcers". While working as a song plugger for a large publisher, my daytime job was to go to the independent radio stations here in New York and try to get our songs played and my first impression of these guys was -- "Lookout—these boys are the future of the new music business." I had free reign with the jocks, but like all big publishers my boss was concerned mainly with sheet shots. (Peatman sheet, check of network plugs from 8 A.M. to 1 A.M.). This was mostly night work—contacting anyone who played music and had a wire—usually a remote, where the outfit could be a trio or a 22 piece orchestra. When you consider that the group on the remote only had say 15 minutes of air time or, let's say 30 minutes—and some sixty song pluggers, all with potential hits, trying to get one shot —well, you can imagine the outcome—one plug a week—if the guy liked you very much and if you had a drive—2 plugs. Then it was a quickie and sometimes the arrangement sounded like three other songs. For example, there was a group at the Shelton Hotel that set a new record—in a 30 minute broadcast he played 26 songs. Even WOR program department exploded after that one.

I pleased with my boss to forget the 12 o'clock midnight remotes and concentrate on Disc Jockeys. They have more air time—can play more tunes and you get a true performance of your song. Well, ole man Peatman popped his head up again and we were right back where we started. Even after the Jockeys had made several top hits for our firm, we still needed those sheet shots.

In the meantime the business was really changing and the D.J. was coming into power—BUT POWER!! The jockeys, all together could make a song or an artist in short time. The average D.J. with two hours air time, 6 days a week, can play 12 records per hour or a total of 144 records a week. Need I say more?

Now let's go into personalities—ask any record man the answer he got from a guy like Martin Block when he said, "Thanks, Martin, for the swell plugs on so and so—or if an artist would say, "Thanks, Martin for all the swell plugs", the answer would come out something like—"Don't thank me—we thank you for turning out such swell stuff!"

As for my gripes about D.J.'s, there aren't many but when a guy forgets that this is a "one-hand-washes-the-other" business and gets too important to see you or he or she forgets that it is the public who casts the deciding vote on a song and not the librarian or even the D.J., then it's time for that individual to wake up—realize that a contact man has a job to perform—he is not a delivery boy. He might have some inside information on the record or artist that he wants to pass along to you such as: "Joe Blow is going into the Paramount next week" or "I'm bringing Martha Zilch up on Wednesday—may we drop in and say Hello? She'd like to meet you and say Thanks"—or that old standard "This song just sold 200,000 in Philly or Timbuctoo . . .".

My tips to record men: If you walk into a library and see they are busy—get out and say "I'll call you later when you're not so busy". Keep your visits short—state your business and GET OUT! These people have shows to get on the air and sixty other pluggers to contend with. If you want to pass the time of day, see them after working hours. Follow these simple rules and song pluggers will always be welcome.

Before I end this let me say that the guys and gals at the stations all over the country are the same—only out of town they don't get the personal services that the stations in a big city get. True, during the past five years there are many more men on the road for record companies and music publishers than in the days when the only faces one saw were guys like Roy Kohn, Lucky Carle, Doc Berger, Kappie Jordan, Father Jim McCarthy, and yours truly.

Anyway, what I'm driving at is, even though I haven't seen a lot of these people for some time, I feel that I've made some good friends and all have been exceptionally nice people to know and work with.

Meeting Dates Of
Music Operators’ Associations

July 14—Phonograph Merchants’ Assn., Cleveland, Ohio Place: Hollenden Hotel, Cleveland, Ohio (executive board).
14—California Music Guild Place: Fresno Hotel, Fresno, Calif.
15—New York State Operators’ Guild Place: Nelson House, Poughkeepsie, N. Y.
20—Westchester Operators’ Guild, Inc. Place: American Legion Hall, 57 Mitchell Place, White Plains, N. Y.
20—Amusement Machine Operators of Baltimore Place: Mendell-Ballow Restaurant, 5435 Reisterstown Rd., Baltimore, Md.
27—Dallas Music Operators’ Assn. Place: Big Pete's 5001 Lover's Lane, Dallas, Tex.
27—Central States Music Guild Place: 805 Main Street, Peoria, Ill.
Aug. 3—California Music Guild Place: 311 Club, 311 Broadway, Oakland, Calif.
Aug. 6—Phonograph Merchants’ Assn., Cleveland, Ohio Place: Hollenden Hotel, Cleveland, Ohio (general).
6—California Music Guild Place: Sacramento Hotel, Sacramento, Calif.
12—California Music Guild Place: Bakersfield Inn, Highway 99, Bakersfield, Calif.
13—California Music Guild Place: U. S. Grant Hotel, San Diego, Calif.

July 18, 1953

"It's What's in THE CASH BOX That Counts"
40 CUPS OF COFFEE
Danny Overbea
CK-774

3rd DEGREE
Eddie Boyd
CHESS-1541

TURN THE LAMP DOWN LOW
Muddy Waters
CH-1542

I'M MAD
Willie Mabon
CH-1538

WASH BOARD SAM
AND
BIG BILL'S

NEW RELEASES

CHESS RECORD CO.
750 E. 49th St. Chicago, Ill.

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

in PHILADELPHIA

in LOS ANGELES

in ST. LOUIS

in DALLAS

in NASHVILLE

in ATLANTA

The Top Ten Tunes Netting Heaviest Play, Compiled From Reports Submitted Weekly To The Cash Box By Leading Music Operators In Dallas, Los Angeles and Other Cities Listed.

1. GOIN' TO THE RIVER
   Fats Domino (Imperial 5231)

2. HELP ME SOMEBODY
   The "S" Royales (Apollo 446)

3. THESE FOOLISH THINGS
   The Dominoes (Federal 12129)

4. PARADISE HILL
   The Embers (Sheryl 410)

5. MERCY, MR. PERCY
   Varvette Dillard (Savoy B-897)

6. THE CLOCK
   Johnny Ace (Duke 112)

7. I'M MAD
   Willie Mabon (Chess 1538)

8. IF I CAN'T HAVE YOU
   Flipper (Choice)

9. I WANNA KNOW
   Dolly Castro (Savoy 837)

10. HOUND DOG
    Willie Mae Thornton (Peacock 1612)


PLEASE LOVE ME
1. B. B. King (R. P. M. 586)

2. THE CLOCK
   Johnny Ace (Duke 112)

3. PLEASE DON'T LEAVE ME
   Fats Domino (Imperial 5231)

4. MY DEAR, DEAREST DARLING
   Five Williams (Allen 1000)

5. WILD, WILD YOUNG MEN
   Ruth Brown (Atlantic 981)

6. 43 CUPS OF COFFEE
   Danny Grebe (Chess 774)

7. MERCY, MR. PERCY
   Varvette Dillard (Sheryl 897)

8. I FOUND OUT
   The Du Droppers (RCA Victor 20-5321)


THE CLOCK
1. Johnny Ace (Duke 112)

2. PLEASE LOVE ME
   B. B. King (R. P. M. 586)

3. PLEASE DON'T LEAVE ME
   Fats Domino (Imperial 5231)

4. HELP ME SOMEBODY
   The "S" Royales (Apollo 446)

5. NEVER, NEVER
   Dink Washington (Mercury 70715)

6. MEND YOUR WAYS
   Ruth Brown (Atlantic 993)

7. EARLY IN THE MORNING
   Roy Milton (Specialty 484)

8. I WANNA KNOW
   The Du Droppers (RCA Victor 20-5321)


SHIRLEY & LEE

"The Sweethearts Of The Blues"

"SHIRLEY'S BACK"

AL 392

AMOS MILBURN

"LONG, LONG DAY"

AL 3168

CHARLES BROWN

"LONESOME FEELING"

AL 391

LYNN HOPE

"TENDERLY"

AL 3185

JIMMY WILSON

"TELL ME"

AL 3179

Dixie Ray

"AIN'T GONNA TELL"

AL 3103

"BUT OFFICER"

SONNY KNIGHT

Aladdin 3195

"New Bon-Ton Roulay" AL 3179

Also Hot!

Clarence "Bon-Ton" Garlow

We Promise You The Novelty Smash Hit Of The Year In This New Release

"But Officer"

Featuring

SONNY KNIGHT

Aladdin 3195

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

'THE CLOCK'

DUKE - 112

CLEOPHUS ROBINSON
"The Nation's Wonder" singing
"In The Sweet By And By"
"When I Can Read My Title Clear"
Peacock—1710 (Soon to be released)

THE SOUTHERN WONDERS
"Gambling Man"
"There's No Rest For The Weary"
Florence—1711

CHRISTIAN TRAVELERS
"Make More Room For Jesus In Your Life"
Peacock—1715 (Soon to be released)

DUKE BLUES AND RHYTHM
JOHNNY ACE
"The Clock"
"Aces Wild"
Duke—112

EARL FOREST
"Last Night's Dream"
"Fifty Three"
Duke—113

ROSSIE GORDON
"Too Many Women"
"Wise To You Baby"
Duke—105

BOBBY "BLUE" BLAND
"Lovin' Blues"
"I, O, U Blues"
Duke—105

ST. LOUIS JIMMY
"Drinking Woman"
"Why Work"
Duke—112

THE MIGHTY DUKE SINGING GROUP
"No Other Love"
"Why Can't I Have You"
(Soon to be released on Duke)

DUKE SPIRITUALS
SHANE SPIRITUAL SINGERS
"God Spoke To Me One Day"
"Let Us Stand On That Rock"
Duke—100

SUNSET TRAVELERS
"Yes, Yes, I've Done My Duty"
"My Number Will Be Changed"
Duke—203

HEAVEN ROUND TOUR
"There's A Hand Gone Before Leading Me"
"I'm Giving Up This World To Live With God"
Duke—203 (Soon to be released)

MID-SOUTH SINGERS
"Lord Come On And See About Me"
"I'll Meet You In The Morning"
Duke—202 (Soon to be released)

BILLY GRAHAM
"A Great Baritone Sax Artist"
Soon To Be Released on Peacock's PROGRESSIVE JAZZ label
Certain to be a hit!
R & B WINNERS OF "THE CASH BOX" DISK JOCKEY POLL

MOST PROGRAMMED RECORD

"HOUND DOG"

WILLIE MAE THORNTON

PEACOCK RECORDS

LION MUSIC

MOST PROGRAMMED MALE VOCALIST

WILLIE MABON

CHESS

MOST PROGRAMMED FEMALE VOCALIST

RUTH BROWN

ATLANTIC

MOST PROGRAMMED VOCAL GROUP

CLOVERS

DOMINOES

(TIE)

Atlantic

Federal

MOST PROGRAMMED VOCAL GROUP (Spiritual)

FIVE BLIND BOYS

PEACOCK

MOST PROGRAMMED BAND

TINY BRADSHAW

KING

MOST IMPRESSIVE UP AND COMING ARTISTS

SHIRLEY & LEE

ALADDIN
The Cash Box Disk Jockey Poll

WHAT RECORDS DO YOU ESTIMATE YOU PROGRAMMED MOST?
1. HOUND DOG—WILLIE MAE THORNTON—PEACOCK
2. Mamma, He Treats Your Daughter Mean—Ruth Brown—Atlantic
3. Baby Don’t Do It—The “5” Royales—Apollo
4. I Don’t Know—Willie Mae—Chess
5. Soft—Tiny Bradshaw—King
6. I’m Mad—Willie Mae—Chess
7. Red Top—King Pleasure—Prestige
8. Let Me Go Home Whiskey—Amos Milburn—Aladdin
9. Crawlin’—The Clovers—Atlantic
10. Cross My Heart—Johnny Ace—Duke
11. I’m Gone—Shirley & Lee—Aladdin
12. Help Me Somebody—The “5” Royales—Apollo
13. Goin’ To The River—Fats Domino—Imperial
14. Dream Girl—Jesse & Marvin—Specialty
15. I Wanna Know—The Du Dippers—RCA Victor

WHAT MALE VOCALISTS DO YOU ESTIMATE YOU PROGRAMMED MOST?
1. WILLIE MABON—CHESS
2. Johnny Ace—Duke
3. B. B. King—RPM
4. Fats Domino—Imperial
5. A. M. Milburn—Aladdin
6. Lloyd Price—Specialty
7. Percy Mayfield—Specialty
8. Little Walter—Checker
9. Eddie Boyd—Chess
10. Arthur Prysock—Decca

WHAT FEMALE VOCALISTS DO YOU ESTIMATE YOU PROGRAMMED MOST?
1. RUTH BROWN—ATLANTIC
2. Willie Mae Thornton—Peacock
3. Dinah Washington—Mercury
4. Sarah Vaughan—Columbia
5. Linda Hayes—Recorded In Hollywood
6. Little Esther—Federal
7. Big Maybelle—Okeh
8. Varetta Dillard—Savoy
9. Ella Johnson—Mercury
10. Lula Reed—King

WHAT BANDS DO YOU ESTIMATE YOU PROGRAMMED MOST?
1. TINY BRADSHAW—KING
2. Buddy Johnson—Mercury
3. Earl Bostic—King
4. Illinois Jacquet—Mercury
5. Swingin’ Sax Karl—United
6. Sonny Thompson—King
7. Lionel Hampton—MGM
8. Count Basie—Mercury
9. Lynn Hope—Aladdin
10. Duke Ellington—Capitol

MAN, OH MAN, IT’S “HINDUSTAN” SCOBEE’S COMBO, A DIXIE MAMBO!

Good Time Jazz Record Co., Inc.
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JAZZ

4 BIG HITS! COAST TO COAST ON ALL CHARTS!

“Mercy Mr. Percy” Savoy 2977 by Varetta Dillard
“Baby” Savoy 2976 by Varetta Dillard
“4 Cold Walls” Savoy 2976 by BILLY WRIGHT

It’s What’s in the CASH BOX That Counts
JOHNNY MOORE
(Modern 710)

"PLAYING NUMBERS" (2:38) [American Music-BMI] Johnny Moore's Three Blazers, featuring Frankie Ervin on the vocal, collaborate on a slow bounce with novelty lyrics.


THE FLAIRS
(Flair 1012)

"SHE WANTS TO ROCK" (2:38) [Flair Pol-BMI] The Flairs dish up a middle tempo rocker with plenty of lift.

"I HAD A LOVE" (2:37) [Flair Pol-BMI] A slow, pretty ballad softly etched. Lead comes through in good style.

JOAN SHAW
(Gem 209)

"BABY COME ON!" (2:38) Joan Shaw sings a middle beat exciter with an earthy set of lyrics. A belty performance. Joan gives it everything and the side has an appeal that should get it its full share of plays.

"OH HOW I HATE TO SAY GOODBYE" (2:37) Flip is a slow low down blues emotionally sung by Joan. Gal says goodbye and thanks for the memories. Orking is soft and in the mood. Etching reaches you.

MELVIN DANIELS—KING CURTIS
(Gem 208)

"TENOR IN THE SKY" (2:37) A middle tempo instrumental with the King Curtis tenor sax taking the play all the way. A solid performance against an unobtrusive backing.

"NO MORE CRYING ON MY PILLOW" (2:41) Melvin Daniels sings on this deck and handles the middle beat bounce in good style. King Curtis' sax is big and the combination brings out a side that moves.

WILHELMINA GRAY
(Seco 10-011)

"GOTTA HAVE THAT MAN" (2:41) Wilhelmina Gray sings a middle tempo bounce with an easy approach. She sings warmly proclaiming nothing means anything but her man. Sax solo by Lee Quebec lends color to the etching.

"PRICE FOR LOVE" (2:37) A slow ballad in which the thrush sells the pretty tune well. Again the sax is spotted.

THE CASE BOX

AWARD O' THE WEEK

"YOU CAN'T KEEP A GOOD MAN DOWN" (2:10) [Warl-Marks-BMI]
"WHERE NOW, LITTLE HEART" (2:06) [Warl-Marks-BMI]
BILLY WARD AND HIS DOMINOS
(Federal 12139)

BILL WARD & THE DOMINOS - Billy Ward and his Dominoes continue their magic on their newest effort. "You Can't Keep A Good Man Down." The boys belt an exciting quick beat with loads of gusto. Side rocks with shouts, handclapping and a raucous sax. Lead voice does a grand job with a zesty reading. With their current hit, "These Foolish Things," a powerful factor in the B & B sales charts, the Ward group amasses evidence of why they're one of the hottest rhythm sections in the nation. Hijacked to no many votes for them. (See results of the poll in this issue.) Flip, "Where Now, Little Heart," is a middle beat bounce with a great deal of pop flavor. A pretty tune, and capably performed by the Dominos. This side could stir it up in both markets.

RHYTHM 'N' BLUES REVIEWER

"TURN THE LAMP DOWN LOW" (2:39) [Barton Ltd-BMI]
MUDY WATERS
(Chess 1542)

Muddy Waters comes up with a platter that looks like good juice but lacks material. The tune, "Turn The Lamp Down Low," is a middle beat southern type blues that Waters milks for all it's worth. Muddy has captured the feel on this one and with the aid of his guitar takes it for a ride that should stir up sales action. The flip, "Who's Gonna Be Your Sweet Man," is a rhythmic slow beat performed capably by Waters. A wailing harmonica lends a worldly touch and helps color the etching. Like both sides, with the nod for quick action going to the upper deck.

"CRYING IN THE CHAPEL" (2:38) [Valley Publ.]
"DON'T YOU THINK I OUGHT TO KNOW" (2:41) [The Orioles (Jubilee 5122)]

The Orioles, gets its first rhythm and blues reading by The Orioles, and the group has never sounded better. The boys blend for a spine tingling rendition that should start action in the boxes on exposure. The tune has that simple but stirring quality that has excited the trade and The Orioles handle it with polish that could also make it a pop possibility. Flip, "Don't You Think I Ought To Know," is a slow rhythm standard that the boys bounce through in top-drawer fashion. An excellent side, but the nod goes to the upper lid in no uncertain fashion.

JIMMY BINKLEY
(Aladdin 3193)

"HOT SMOKE" (2:50) [Aladdin Music-BMI] Jimmy Binkley does an exciting sax reading of a slow jump stepped up with hand claps.

"NIGHT LITE" (3:02) [Aladdin Music-BMI] Flip is a slow bounce with a real impact of saxing. Jimmy is aided tremendously on this side with a stricking arrangement.

ANNISTEEN ALLEN
(King 4642)

"MY BRAND OF LOVING" (2:06) [Jay & Cee-BMI] Lusty voice with a slow Latin tempo blues with emotion for an exciting etching.

"WANTED" (2:16) [Jay & Cee-BMI] The lower lid is another slow emotional deck. Gel performs capably.

TODD RHODES O.
(King 4648)

"YOUR MOUTH GOT A HOLE IN IT" (2:43) Todd Rhodes chips in with his version of the zestful item already on the market via Fano Red. Pinochian realizes the story of the gal who talks too much.

"FEATHERS" (2:40) [Jay & Cee-BMI] The Rhodes 1rk drives a middle tempo instrumental with the Rhodes sax taking the play.
The Cash Box Disk Jockey Poll

WHAT VOCAL GROUPS DO YOU ESTIMATE YOU PROGRAMMED MOST?

1. The CLOVERS—Atlantic
2. The DOMINOES—Federal
3. The "5" Royales—Apollo
4. The Ravens—Mercury
5. The Du Droppers—RCA Victor
6. The Orioles—Fablee
7. The Swallows—King
8. The Crickets—MGM
9. The Vocaleers—Red Robin
10. The Four Blazes—United

WHAT VOCAL GROUPS DO YOU ESTIMATE YOU PROGRAMMED MOST? (SPIRITUAL GROUPS)

1. THE FIVE BLIND BOYS—Peacock
2. Dixie Hummingbirds—Peacock
3. Ward Singers—Savoy
4. Pilgrim Travelers—Specialty
5. Angelic Gospel Singers—Gotham
6. Soul Stirrers—Specialty
7. Bells Of Joy—Peacock
8. Original Gospel Harmonettes—Specialty
9. The Trumpeteers—Score
10. Sensational Nightingales—Peacock

WHAT UP AND COMING ARTISTS DO YOU THINK HAVE THE BEST CHANCE OF REACHING STARDOM?

1. SHIRLEY & LEE—Aladdin
2. The Du Droppers—RCA Victor
3. Linda Hayes—Recorded in Hollywood
4. Vocaleers—Red Robin
5. Christine Kittrell—Republic
6. Chuck Willis—Okeh
7. Doris Browne—Gotham
8. Dolly Cooper—Savoy

The Music Trades
Juke Box Operators
Disc Jockeys

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The Biggest R&B Record Hit of the Year
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Mahalia Jackson
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Daniels Singers
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Mellow Echoes
Bobby Smith
Charlie “Little Jazz” Ferguson
Arnett Cobb

Illinois Jacquet
Georgie Auld
Coleman Hawkins
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Willie Jackson
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457 West 45th Street, New York, N.Y.

“IT’S WHAT’S IN THE CASH BOX THAT COUNTS”
Three For The Show!

Fats Domino

"PLEASE DON'T LEAVE ME"

b/w

"THE GIRL I LOVE"

5240

Smiley Lewis

"CALDONIA'S PARTY"

b/w

"OH BABY"

5241

Rose Mitchell

"I'M SEARCHING"

b/w

"SLIPPIN' IN"

5243

Little Caesar

wondering how busy Lennie and Phil Chess are making reservations—and not for food, either... Bill McCall & His Big Town platterly the smash rendition of "Tin Pan Alley" with another winner in Little Caesar's "Big Eyes." Dick is a natural to click in a big way, too... That Good Time Jazz version of "Hindustan" by Bob Scobey is a must—if you've ever seen Bob Scobey good listenin'.

Nice note from Bob Bacon over at Ray-Thomas Co., along with a terrific LP for our library, Thanks Bob... Couple old chums of Roberto Duberstein wave a big fat hello, and wanna know if they can get any insurance against dog records... Gang of music guys including yours truly playing softball... I'm still interested in forming a small tourney among the music biz firms. Any takers?

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

The RECORD SPEAKS FOR ITSELF—

More consistent releases than any other Record Co.

Our incomparable average—a HIT EVERY 60 DAYS!

1. Hey, Mrs. Jones
By: Jimmy Forrest

2. Security Blues
By: Roosevelt Sykes

3. Street Of Dreams
By: Gene Ammons

4. Hat's On The Side Of My Head
By: Four Blazes

5. My Mother's Eyes
By: Tab Smith

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Let this be your guiding question to purchasing the finest in Phonograph Records—Rhythm, Blues, Popular and Gospel Recordings.

United Record Co.

5052 Cottage Grove Ave.
Chicago 15, Ill.
Success Story:
Peacock Makes the Grade Under Leadership of Don Robey & Irv Marcus

NEW YORK—About five years ago, a tall Texan named Don Robey, one of the outstanding personalities of The Lone Star State, and a dynamic business man who did not know what the word failure meant, decided to enter the record manufacturing business. In a business that is fraught with perilis, a business in which the failures outnumber the successful ventures probably at even greater ratio than 100 to 1, it seemed to the knowing ones that here at last the man had met his match. But to reckon in this manner to reckon without the man. Robey turned out some big selling spirituals and “Boogie Ramblers”, by Gatemen Brown, which was a hit rhythm and blues number. However, the colorful Texan was handicapped by the lack of a national distribution. Recognizing this fact, Robey cast around for a capable man. About three years ago, Irving Marcus, who spent many years with King Records helping to build their organization, joined forces with Robey and a happy wedding it proved to be.

Distributors were set up in all the key cities in the country. It has always been the theory of Don Robey and Irving Marcus that off-color lyrics are more harmful to sales than they are beneficial. They are proud that Peacock and its sister label, Duke, have never released a dirty or double entendre disc. They believe that the public wants is good material and top artists. Armed with this type recording, the realization that the distribution must never be high pressured into loading his shelves, and the knowledge that the distributor, in order to be a successful one, must make a profit, a distribution second to none was built, and today a feeling of harmony exists that reflects materially in the successful sales of the Robey firms. In many instances small distributors have grown along with the success of the label and have taken over the leadership in their areas.

The Robey-Marcus combine has gathered together an impressive array of talent that includes: Willie Mae Thornton, currently one of the country’s leading rhythm and blues artists on the strength of her recent “Hound Dog”, number one in the nation’s charts for about two months. “Hound Dog” will undoubtedly be one of the top selling r & b records of the year; Clarence “Gatemouth” Brown; Marie Adams; Paul Monday; Jimmy McCracklin; Tempo Toppers; Gwen Johnson; Lloyd “Fat Man” Smith; Sonny Gun of Memphis Slim. The spiritual lineup includes “The Original Five Blind Boys” (The Jackson Harmonizers); The Bells of Joy, whose “Let’s Talk About Jesus” sold about one half million records and is still selling. At its height “Jesus” was very strong in the nation’s best selling charts, an unusual accomplishment for a religious release. Also on the spiritual roster are The Spirit of Memphis; The Stars of Hope; Golden Harp Singers; Dixie Humming Birds; Sister Jessie Mae Renfro; The Sensational Nightingales; The Christland Singers; Cleophas Robinson; The Southern Wonders and Christian Travelers.

Slightly more than a year ago, Irving Marcus, on a trip through Memphis, ran across the Duke label which was up for sale. On the strength of the master “My Song”, sung by Johnny Ace, which both Robey and Marcus recognized as having terrific potential, a deal was consummated. A tribute to the business acumen of the Robey-Marcus team was the instantaneous success of the disk. The master was brought to New York for the NAMM convention in 1952 and even before the record was released Robey had broken it for a hit. In a room at the New Yorker Hotel, a scene repeated many times over before the dubious left for home, three or four men sitting on the bed, the two easy chairs occupied, and complete silence as the portly phonograph played a simple, unfamiliar tune called “My Song” by a completely unknown artist, Johnny Ace.

The Peacock distributors listened and bought. They found the same simple appeal that had intrigued Robey and Marcus. It became the most talked of tune at the show and there was an immediate rush to cover by almost every other record company in the business. Ace followed his initial success with “Cross My Heart”, another tremendous seller, and is toiled at this moment with his newest release “The Clock”, now shooting toward the nation’s number one position. Johnny Ace would have more than justified the purchase of the Duke label on his own, but in buying Duke, Robey also acquired such artists as Earl Forrest (who also clicked big with “Whoopin’ and Hollerin’” for the new pyxie); Roscoe Gordon; Bobby “Blue” Bland; St. Louis Jimmy; and The Mighty Dukes.

Having attained the status of a successful veteran, Robey became interested in Progressive Jazz. His interest came about when he and Marcus discovered Phineas Newborn, a college bred youngsters, in whose opinion is one of the most talented pianists in the country. Here was a lad who had a lifetime of classical training which he blended with a natural flair for progressive musicianship. What to do with him? He couldn’t be released on a rhythm and blues label. He couldn’t be released on a spiritual label. So began the formation of Peacock’s Progressive Jazz. Once the idea took root, Robey decided to build a complete roster. Still in the building stage the stable already includes, in addition to Newborn, Al Grey, trombonist; David Van Dyke, tenor saxist; and Billy Graham, baritone sax artist.

B. B. King
"PLEASE LOVE ME"
"HIGHWAY BOUND"
RPM 386

Johnny Moore’s Three Blazers
with
FRANKIE ERVIN
singing
"DRAGNET BLUES"
Modern 910

JOHN LEE HOOKER
"PLEASE TAKE ME BACK"
Modern 908

WATCH OUR NEW LINE OF EXTENDED PLAY RECORDS FEATURING—KING COLE, STAN GETZ, LOUIE BELLSON, ERROLL GARNER, ANDRE PREVIN, WARDRELL GRAY, VIDO MUSSO, RED NORVY, CHARLIE SHAVERS

MODERN RECORDS
257 North Robertson Blvd.
Beverly Hills, Calif.

“It’s What’s in THE CASH BOX That Counts!”
Nola Completes New "Full Range" Recording Studio

NEW YORK—The completion of Nola Studios' newly installed "full range" recording studio was announced this week.

Costing more than $25,000, the studio is run by push button equipment and provided with marginal control which makes possible the reproduction of sound in its true audio perspective. Nola accomplishes this by allowing more space between grooves for louder passages, which eliminates the necessity of the engineer to modify the volume to avoid the ordinary distortion.

Nola's new "full range" equipment also makes possible the reproduction of sound from a minute—almost inaudible—strain to a monstrous roar without distortion and with great fidelity of sound. In fact it is claimed that the new equipment is capable of going from the sound of a cricket to a full orchestra, in a split second, yet both sounds retain their true dynamic perspective. This, it is said, is equally true for the human voice and all of its overtones recorded on Nola's "full range" equipment. The voice is the same as that heard in ordinary conversation or song in a room or in a concert hall.

Nola Studios under the management of Vincent J. Nola entered the recording business some twenty years ago as a convenience for the Broadway stars that used his rehearsal halls. At that time he had only one studio equipped with a single cutting lathe. Today, Nola has three cutting lathe, 10 tape recording machines and over 40,000 square feet of fully equipped studios.

In the past decade, Nola's son, V. Thomas Nola has helped share the ever increasing tide of recording clients.

Marcus Escapes Injury

CHICAGO—Irving Marcus, Peacock and Duke Records sales manager, escaped what could have been serious injury by a matter of minutes when a DDT Bomb exploded in his car. The fragile fragments smashed the windows and tore the upholstery to ribbons causing an estimated three to four hundred dollars damage. Marcus had walked away from the car just a short time before.

Marcus had visited several cities visiting with distributors and had arrived in Chicago for the NAMM convention. The heat was close to 100 degrees and the boiling sun playing on the automobile heated the gas until expansion caused the eruption.

"It might be a good idea," said Marcus, "to mention this in The Cash Box because many men in our trade carry these bombs around with them when they are on the road and they should be aware of its potential danger."

Big Town Adds Talent

PASADENA, CALIF.—Big Town Records, which launched its entry in the rhythm and blues field via a nationwide smash hit in "Tin Pan Alley," this past week announced the signing of additional talent to its growing artist roster.

Bill McCall Jr., prexy of Big Town disclosed the signing to term pacts of Jesse Thomas and Sister Rosetta. Both artists have already cut their first wax, with releases scheduled shortly.

The firm also released their first Little Caesar recording, "Big Eyes," backed with "I Can't Stand It All Alone" and already have indications of a hit on their hands via several distributors initial and repeat orders. Meanwhile, the sale of their "Tin Pan Alley" soars, with distributors in the South and East increasing their orders substantially. Glen Allen Distributing Co., Memphis, Tenn., this past week reported that "Tin Pan Alley" was rapidly overtaking all other r & b tunes in the area.

McCall also noted the assignment of J. R. Faulbright, veteran artist and rep man in the blues and rhythm biz, who is currently scouting for new talent and tunes for the Big Town label. "We are exceptionally happy that our distributors have seen fit to welcome a new label in the manner that they have," McCall stated. "Our distributors are aware of our policy of building up a catalog of material that can be merchandised throughout the year. Under no circumstances will we ever take the position of overloading a distributor. We're not a one-shot or 'Johnny come lately' label—we're here to stay!"
A Leading R & B Record Distributor Writes A Letter To The Cash Box

Gentlemen:

After seven years in the record business as distributors, and 'over the counter' retail sales, mail order and juke box operator service, as well as maintaining one of the most important rhythm and blues disk jockey shows in the east, we feel the time has come to get a few things off our chests.

Number one: The companies who seem to feel that risque, double entendre lyrics create big sales. This is a costly fallacy on the part of the record manufacturer. Firstly, while an adult might listen to it, he is hardly likely to take it home where his children might pick it up and play it. Secondly, there are so many on the market that whatever novelty appeal might once have affected sales has long since disappeared. Thirdly, and possibly the most important, the record often doesn't get air play and as a result the public never even learns of the record. So please, Mr. Manufacturer, get out of this vein and we'll all make an extra 'buck'.

Number two: We are tired of hearing one source or another claim absolute credit for making a record and at the same time discrediting all others as having had no influence on the record's 'hitting'. From our experience we find that no one person, group or single type of operation makes a hit of a record. Let's face it. The record industry is too big for that to come about today. We maintain, as we always have, that we are one big family—the operator, the jockey and the storekeeper. Let us not underestimate one another. For the common good we should work as a team and forget which factor is most important. It can no more be proven than which came first, the chicken or the egg. One thing, though, the record has to have it to begin with, or no one accomplishes anything.

We feel, whether it be Rhythm and Blues, Pop, Hillbilly, Latin American, or what have you, they all have these factors in common. Keeping in closest contact with what the public wants; an ear to the ground as to trends and changes, and most important, moving along with these changes as fast as they come about. It goes without saying that proper selection and judgment is vital to the successful storekeeper, operator or D J.

Here in New Jersey, a very small territory market-wise, we have created a situation which sways adjacent important territories. Way back it was our impression that the R & B market could not tune in their radios and get the down to earth folk music they specifically wanted to hear. By close contact with these people in our area, we found they actually liked what was known in the trade as 'southern' blues. Here, and in most parts of the north it had been overlooked and passed off as strictly 'southern' and not worthy of any promotional effort. We like to feel we disproved that. The popularity of our 'Mr. Blues' show bears that out. On the other hand this is only one type of record exploited by us. We repeat, we present what we feel the public wants to hear. For this reason our show is programmed heavily with instrumental jumps, spirituals, vocal quartets and mambos (a fast growing factor here). There is nothing spectacular or earth shaking about this. In fact it is very simple. We just give the public what it wants to hear.

We feel we are in one of the most fascinating, craziest, liveliest and fastest moving businesses ever to come up and challenge the ambitious, hustling characters involved in it. Believe us, we hope to be with it a long, long time.

In closing, congratulations to The Cash Box on its 11th anniversary and for the marvelous job they are doing for the industry as a whole.

Very truly yours,

Joseph Cohen
Irving Cohen
Essex Record Distributors
Newark, New Jersey.

"It's What's in THE CASH BOX That Counts"
**F & W WINNERS OF “THE CASH BOX” DISK JOCKEY POLL**

**MOS** MOST PROGRAMMED RECORD

"NO HELP WANTED"  
*  
THE CARLISLES

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[www.americanradiohistory.com](http://www.americanradiohistory.com)
The Cash Box Disk Jockey Poll

WHAT RECORDS DO YOU ESTIMATE YOU PLAYED MOST?

1. NO HELP WANTED—THE CARLISLES—MERCURY
2. Your Cheatin’ Heart—Hank Williams— MGM
3. Kiki—Hank Williams— MGM
4. Mexican Joe—Jim Reeves—Abbott
5. Don’t Let Those Stars Get In Your Eyes—Skeets McDonald—Capitol
6. Back Street Affair—Webb Pierce—Decca
7. Jambalaya—Hank Williams— MGM
8. Eddy’s Song—Eddy Arnold— RCA Victor
9. I Let The Stars Get In My Eyes—Goldie Hill—Decca
10. Keep It A Secret—Slim Whitman—Imperial

WHAT MALE VOCALISTS DO YOU ESTIMATE YOU PROGRAMMED MOST?

1. HANK WILLIAMS— MGM
2. Webb Pierce—Decca
3. Hank Snow— RCA Victor
4. Carl Smith— Columbia
5. Eddy Arnold— RCA Victor
6. Red Foley—Decca
7. Hank Thompson—Capitol
8. Ernest Tubb—Decca
9. Slim Whitman—Imperial
10. Skeets McDonald—Capitol

WHAT FEMALE VOCALISTS DO YOU ESTIMATE YOU PROGRAMMED MOST?

1. KITTY WELLS— DECCA
2. Rosalie Allen— RCA Victor
3. Goldie Hill—Decca
4. Sue Thompson—Mercury
5. Martha Carson—Capitol
6. Bonnie Lou—King
7. Ann Jones—King
8. June Carter—Columbia
9. Tabby West—Coral
10. Molly Bee—Capitol

WHAT BANDS DO YOU ESTIMATE YOU PROGRAMMED MOST?

1. PEE WEE KING— RCA VICTOR
2. Bob Wills— MGM
3. Cliffie Stone—Capitol
4. Leon Me Allife—Columbia
5. Spade Cooley—Decca
6. Ole Rasmussen—Capitol
7. Lester Flatt’s Foggy Mountain Boys— Mercury
8. Grady Martin’s Slew Foot Five—Decca
9. Country All-Stars— RCA Victor
10. Roy Acuff’s Smokey Mountain Boys—Capitol

WHAT SMALL INSTRUMENTAL GROUPS DO YOU ESTIMATE YOU PROGRAMMED MOST?

1. CHEAT ATKINS— RCA VICTOR
2. Arthur (Guitar Smith) Boogie— MGM
3. Les Paul & Mxy Ford—Capitol
4. Country All Stars— RCA Victor
5. Johnny Maddox—Dot
6. Del Wood—Republic
7. Jerry Byrd—Mercury
8. Jimmy Bryant & Speedy West—Capitol
9. Merle Travis—Capitol
10. Tommy Jackson—Mercury

A Thought For The Music Business

The man that hath no music in himself,
Nor is not moved with concord of sweet sound,
Is fit for treasons, stratagems, and spiles;
The motions of his spirit are as dull as night,
And his affections dark as Erebos:
Let no such man be trusted.

William Shakespeare

“It’s What’s in THE CASH BOX That Counts”
**THE TEN FOLK AND WESTERN RECORDS DISK JOCKEYS PLAYED MOST THIS WEEK**

1. **MEXICAN JOE** 
   Jim Reeves (Abbott)

2. **IT'S BEEN SO LONG** 
   Webb Pierce (Decca)

3. **I CAN'T WAIT** 
   Faron Young (Capitol)

4. **TAKE THESE CHAINS FROM MY HEART** 
   Hank Williams (MGM)

5. **YOUR CHEATIN' HEART** 
   Hank Williams (MGM)

6. **HOW'S THE WORLD TREATING YOU?** 
   Eddy Arnold (RCA Victor)

7. **CRYING IN THE CHAPEL** 
   Darrell Glenn (Valley)

8. **SPANISH FIREBALL** 
   Hank Snow (RCA Victor)

9. **TRADEMARK** 
   Carl Smith (Columbia)

10. **THE LAST WALTZ** 
    Webb Pierce (Decca)

---

**GREETINGS MUSIC MERCHANTS OF AMERICA**

from The Nation's #1 Country & Western Band Leader

**BULLSEYE of the WEEK**

"YOUR KISSES AREN'T KISSES ANYMORE" (2:10)
[Redgeway-BMI]

"IF AND WHEN" (2:10)
[Blue River Songs-BMI]

**PEE WEE KING**

(RCA Victor 20-5344)

• Pee Wee King's band and featured singer, Redd Stewart, team up on a sprightly quick beat titled, "Your Kisses Aren't Kisses Anymore", and the finished etching is a cutie that means money in the till. Redd is in good voice as he sings of his own timing gal and the King aggregation fashions a catchy soft shoe rhythm to support the vocalist. A light dish made to order for the gentle summer weather ahead. The under portion, "If And When", is a more serious effort with Stewart again on the vocal.

**A Cash Box Current RCA Victor release**

"YOUR KISSES AREN'T KISSES ANYMORE"

b/w "IF AND WHEN"

RCA Victor 20/47-5344

over NBC Coast to Coast

**THE PEE WEE KING SHOW**

Every Sat. 8:30 to 9 PM CST.

Representative:

ASSOCIATED BOOKING CORP.
Joe Glaser, (Pres.)
New York, N. Y.

---

**Watch Us Grow!!**

"MOONLIGHT TANGO"

"TENNESSEE WIG-WALK"

Village Music Company
1619 BROADWAY - SUITE 307
NEW YORK 19, N. Y.

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**The Cash Box Disk Jockey Poll**

WHAT VOCAL GROUPS DO YOU ESTIMATE YOU PROGRAMMED MOST?

1. THE CARLISLES—MERCURY
2. Johnnie & Jack—RCA Victor
3. Sons Of The Pioneers—RCA Victor
4. Homer & Jethro—RCA Victor
5. Chuck Wagon Gang—Columbia
6. York Brothers—King
7. Weavers—Decca
8. Jordanaires—RCA Victor
9. Louvin Brothers—Capitol
10. Carter Sisters—Columbia

WHAT UP AND COMING ARTISTS DO YOU THINK HAVE THE BEST CHANCE OF REACHING STARDOM?

1. MARTY ROBBINS—COLUMBIA
2. Paron Young—Capitol
3. Jim Reeves—Abbott
4. Ray Wink—Decca
5. Darrell Glenn—Valley
6. Mac Wiseman—Decca
7. Tommy Soesbee—Coral
8. Sunshine Ruby—RCA Victor
9. Porter Wagoner—RCA Victor
10. Little Rita Pavey—MGM

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**Broadcasting Country Music**

Knoxville, Tennessee, . . . Lowell Blanchard, veteran producer and master of ceremonies of WNOX's "Tennessie Barn Dance", heard each Saturday night from Knoxville, Tenn., continues to build station's folk artists and the air time with country music. Through the efforts of Blanchard, and R. B. Westergaard, Vice-President of Scripps-Howard Radio, and general manager of WNOX, the Columbia Broadcasting System was encouraged some months ago to carry a Saturday night broadcast of country music. Today, WNOX is proud to have a part in fostering the idea of the Saturday Night Country Style show which is broadcast coast-to-coast and carried every other week over WNOX, and also heard over CBS outlets in Kentucky, Richmond, Virginia, West Virginia, Louisiana and Texas. Many of the top folk artists in the business today received their early training under Blanchard's direction and gained their reputation as commercial entertainers on his shows. Such artists as Homer and Debro, whom Blanchard named, June Carter, The Carter Family, Carl Sea, Lester Flatt and Earl Scruggs, Martha Carson and most recently, Bill Carlisle have gone forward from the stage of the Mid-Day-Merry-Go-Round and the Tennessee Barn Dance to prominent spots in the entertainment field. Blanchard, modest, yet a versatile entertainer himself, is always happy to recognize good talent and put forth every effort to make it click. Bill Carlisle and the Carlisles, Roy and Betty, were guests on Blanchard's Saturday Night Country Style CBS broadcast, Saturday, May 30th. The real trouper will always find a welcome with Lowell Blanchard on WNOX's Mid-Day-Merry-Go-Round and the Tennessee Barn Dance, now in its 17th year of broadcasting.

"It's What's in THE CASH BOX That Counts"
**FOLK AND WESTERN REVIEWS**

**BULLETTED REVIEWS**

**“DARLIN’ AM I THE ONE?”** (2:56) [Valle-y-BMI]

**“HEY JOE!”** (2:25) [Tamzen-BMI]

**CARL SMITH**

- Right on top of his Trade-mark, only a few weeks old and fast rising in the hit charts, Carl Smith comes through with another that should prove a companion piece. Titled, “Darlin’ Am I The One?” Smith is at his velvety best as he sings the tender slow beat with effortless but impressive delivery. Smith has a feeling he is losing his love and conveys the proper sadness with his soft touch. The under lid, “Hey Joe,” is a quick beat bouncer with Smith changing pace and warning his friend not to steel his girl. Wax is done gaily and Smith injects a light yodel. A light infections side.

**SUNSHINE RUBY** (RCA Victor 20-5174)


**“DATIN’”** (2:15) [Delmore Rose] Another gay hustler about the little girl who thinks she’s old enough to go datin’. Ruby has lots on the ball. Loads of personality on wax.

**JOE BILL** (Emoral $998)

**“EVERYBODY KNOWS I TRIED?”** (2:35) [Commodore Music-BMI] Joe Bill chants a slow sorrowful romantic item against a rambling piano and string backdrop. A better than average waxing.

**WHAWS TO BLAME?”** (2:02) [Commodore Music-BMI] Flip is a fast moving Latin tempo ditty. Bill sings of a love that is torn and will never be the same. Music is gay and perhaps would have been more forceful with happier lyrics.

**ANN JONES** (King 123)

**“LOVE IS A LOSING GAME”** (2:17) [Los-BMI] Gal sings a tender love tune with feeling. She’s convinced love is a losing game because of his chestin’ and lies.

**“I’VE HAD IT”** (2:09) [Los-Music] This one is anomyous item with Ann belting a raspy vocal of the quick beat rocker. Lyrics with a laugh. Gal in the story had it, but chorus tells her “not anymore.”

**CLAUDE KING** (Saddlemore 716)

**“NOW THAT I LOVE YOU”** (2:11) [Aucul-Rose-BMI] Claude King sings a slow tempo romantic lament telling his girl that now that he loves her she no longer cares. Strings and piano back a good vocal.

**EDDIE WILSON** (British 6076)


**“LIFETIME GUARANTEE”** (2:06) [American Music-BMI] The western chanteer etches a middle tempo guarantee of a love that will never die.

**HOMER AND JETHRO** (RCA Victor 20-5372)

**“MEXICAN JOE NO. 6 ¾”** (2:20) [American Music-BMI] The makeups are not so mad on this deck as they do a humorous take-off on the country smash hit. A rib tickler, but restrained for this dute.

**“LET’S WALKING BEHIND YOU ALL”** (2:20) [Leeds Music-AASCAP] The pair give the current Eddie Fisher biggie a rousing go over and the result is a hilarious item.

**JACK CARDWELL** (King 1241)

**“STOP LAUGHING AT ME”** (2:21) [Los-BMI] Cardwell waxes a slow tempo lover’s lament with a pretty melody. A solid performance.

**“I’M NOT LAZY, I’M JUST TIRED”** (2:30) [Tamzen-BMI] A fetching etching of a lazy tub of lard who insists he’s not lazy, just tired. A chuckley middle beat bounce.

**Another Bullseye!**

**“DANNY BOY”** (2:45) SLIM WHITMAN

**“THERE’S A RAINBOW IN EVERY TEARDROP”** (2:39) [Bill & Range-BMI]

- Slim Whitman does the standard “Danny Boy” with the now accepted Whitman styling and does a beautiful job on the lovely slow ballad. Slim, who has built himself quite a following in the country field, adds lustre to his reputation with his rendition of “Danny.” This side should bring action in the boxes fast. The lower end, “There’s A Rainbow In Every Teardrop,” is a lifting quick beat love tune that Whitman chants solidly. The item is melodic and the western artist gives it a zestful reading. Something for everybody on this two sided release.
I guess one of the most frequently asked questions—since the inception of television—has been: “Is there a place in TV for radio’s disc jockeys?” Of course, there’s a small falacy in the question itself; you can’t just turn a camera on a guy spinning records and call him a “TV disc jockey”! There’s little’s place in television—“visual value.” Goodness knows there’s mighty little visual value in a man, a record and a turntable.

After quite a few years of experimenting with various “TV disc jockey” formats and watching others pursue the same goal I’m convinced that there is a definite place for anyone who has years of experience with records, artists, music, etc. And several hours a day of adlibbing about these things on radio has never impeded anyone in any phase of show business.

Here at WATV we began the “big experiment” way back in 1948 when we were given the opportunity to present what we called the “television version” of WAAT’s “Requestfully Yours” program. It wasn’t really a record program at all. We employed the old Soundies (3 minute musicals) and with a dummy turntable as our prop we polled in for a close-up of a spinning record and dissolved into film. As the musical shot neared the end, we reversed the procedure and dissolved back to the spinning record (with needle riding appropriately in the final groove) and the viewer saw my hand lift the tone arm from the record. We shall leave unmentioned the time the music continued to play for a second or two after the tone arm left the record! Of course, there were the usual medium and long shots showing me, desk, turntable and impressive stack of “records.” The Soundies were considerably flavored (they were ancient even in 1948... having been made in the early ‘40s) by having as live guests many of the recording artists who were featured in the films. In this way Phil Brito, Alan Dale and Ray McKinley (to name a few) made one of their very first TV appearances. When it came time for the guest to “perform” we played one of their current records and they mouthed the lyrics. Many of them have since told me that it was good experience for subsequent TV appearances on stations around the country.

It never fails to amaze me here at WATV that time has proven this to be one of the most successful little formats we’ve ever concocted. And, believe me, we’ve been doing a lot of concocting ever since.

When our lease on the Soundies expired we decided to turn in another direction entirely—a live talent show. We called it “March of Talent” (what an inspired title!) and it was a very successful run. “Successful run!” in television language means—we garnered our first sponsor! Here again my disc jockey training stood me in good stead. Only, instead of presenting records I was interviewing and introducing live amateur talent. All went well until we ran into the summer months. I dashes everyone recalls that in those days TV—like the poetic Arabians—silently folded its tents and stole away over the summer sun started to shine.

The following Fall we were at it again. This time it was an entirely different show (1 P.M. to exact) and we boasted a five piece musical group, two girl vocalists, one male singer, four panelists, (from every town and my dog, Butch! (who stole the show, of course!) Encouraged by the seeming success (oops!... didn’t mean to say “success”... so no sponsor) we decided it was a really big step. We announced to the “waiting world” that REQUESTFULLY YOURS (5:05 to 7:30 P.M. daily over WATV) was going simultaneous from 6:30 to 6:00 P.M. It was a big step, all right. Too big a step.

I proceeded to lose about 10 pounds the first week... ran into guest problems the second week... and couldn’t get on the air any week! I shall always be eternally grateful to such wonderful people as Morey Amsterdam (to this day they say he was never funnier on TV!), the Fontaine Sisters, Mary Mayo, Ann Shelton, Tony Bennett and Alan Dale to name only a few of the wonderful recording artists who so graciously lent their names and talents to our “supreme effort”. But it just didn’t pan out.

But the old yen for a really successful TV show (sponsor and all!) was still gnawing at me, so after a few weeks I came up with another brainstorm. Only this time I was wise enough to stick to my beloved records! This format consisted of a panel of teenagers competing with a professional record critic in rating records. It was called—logically enough—“Rate the Record”. From the start “Rate the Record” caught on well. It developed from the obscurity of 12:30 Noon spot to a full-fledged “night-time”, occupying the Thurs day night 9:30 slot. As our audience began to rise so did our promotional ideas. We effected a tie-in with a local cab company who chauffeured the students from home to studio and back. Next, we gained recognition from the school system and “Rate the Record” became an official school function with all-out support of principals, faculty advisors and school press. Even RCA Victor benefited from our efforts. The school's formal blessings by letting us have a beautiful “21” RCA television set as Grand Prize at the end of each 6-week cycle. The kids were boosting the schools with requests to be allowed to represent their respective alma maters on our panel. The program itself consisted simply of four teen-age panelists (two boys, two girls), one professional record critic and three prerelease records which were heard by our panel for the first time. While the records played we “shot” some 16 kids dancing in a clabroom setting. Our professionals were drawn from retail record buyers, juke box record buyers and trade record reviewers. By the way, Sid Parsons, editor of ye ole Cash Box, was our very first “pro” and made more “return-by-popular-demand” appearances than any other critic on our list! We are looking forward to an even more successful season of “Rate the Record” when we resume on Channel 13 in the Fall.

Thus far I have cited only our own TV efforts here at WATV in Newark. There have been many successful TV disc jockey formats conceived and presented by platter-spinners throughout the country. You have probably seen for yourself (since it was network) the wonderful mimicry of Paul Dixon and Dottie Mack out of Cincinnati. In fact, Dottie has since been given her own national program—entirely on the strength of her wonderful showing on the Dixon program.

Currently, Bob Harn (with an able assist from producer Leo Stewart) is creating quite a sensation in Philadelphia with his “Tomorrow’s Bandstand” program which features kids dancing to pop records. Suffice to say that the show is seen over WFIL for 2 hours and 15 minutes daily!

Everywhere America's disc jockeys are demonstrating that program after program they can do more than just spin records on “the old-fashioned radio”. They have shaped workable formats around their record-spinning experience and are showing up to good advantage in every locality.

Perhaps the real value of the disc jockey in TV is his intimate knowledge of recorded record artists (and interest in the same at all time high) and his ability to present a record, an artist or a skit (not to mention participating in said skit) with the same off-the-cuff ease that has earned him his big following on AM.

I'm confident that 1953-54 will mean more television for disc jockeys... and more acceptance of the local, homey format.

As a disc jockey... I certainly hope so.
Our Best
DJ's OPERATORS DEALERS
...FOR MAKING POSSIBLE OUR MOST SUCCESSFUL YEAR EVER!

BILLY WARD
and his
DOMINOS
HAVE MERCY BABY
SIXTY MINUTE MAN
THE BELLS
THESE FOOLISH THINGS

<table>
<thead>
<tr>
<th>City</th>
<th>Record</th>
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<tbody>
<tr>
<td>New York, N.Y.</td>
<td>&quot;You're From Lime-Light&quot; (Frank Chacksfield)</td>
</tr>
<tr>
<td>Philadelphia, Pa.</td>
<td>&quot;I'm Walking Behind You&quot; (Eddie Fisher)</td>
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<td>Detroit, Mich.</td>
<td>&quot;I'm Walking Behind You&quot; (Eddie Fisher)</td>
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<td>Boston, Mass.</td>
<td>&quot;I'm Walking Behind You&quot; (Eddie Fisher)</td>
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<td>Seattle, Wash.</td>
<td>&quot;I'm Walking Behind You&quot; (Eddie Fisher)</td>
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<td>Shools, Ind.</td>
<td>&quot;I'm Walking Behind You&quot; (Eddie Fisher)</td>
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<td>Nashville, Tenn.</td>
<td>&quot;I'm Walking Behind You&quot; (Eddie Fisher)</td>
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<tr>
<td>Little Rock, Ark.</td>
<td>&quot;I'm Walking Behind You&quot; (Eddie Fisher)</td>
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"YOU CAN'T KEEP A GOOD MAN DOWN" b/w "WHERE NOW LITTLE HEART" FEDERAL 12139

Directions: ASSOCIATED BOOKING CORP.
Publicist: MIKE HALL ASSOCIATES
Personal Mgr: ROSE A. MARKS
152 W. 42nd St., N. Y. (Suite 729)
Phone: W. 7-1173

"It's What's in THE CASHE BOX That Counts"
ORIGINAL

WHEN YOU’RE RIGHT....... YOU CAN’T MISS

- 40,000 SOLD IN 2 DAYS
- GOING POP & R & B

THE

ORIOLES

Greatest

“CRYING IN
THE CHAPEL”

b/w

“DON’T YOU THINK I OUGHT TO KNOW”

JUBILEE 5122 (45x5122)

SPREAD THE WELCOME MAT
N A M M
HERE WE COME!

A JUBILEE SMASH HIT
and to
THE CASH BOX
JUBILEE 11th ANNIVERSARY
Top 15 Gripes As Revealed by Disk Jockies In The Cash Box Poll

**"AS A DISK JOCKEY, WHAT GRIPES DO YOU HAVE?"**

1. Many companies don’t send us their records.
2. Records that come to use weeks after other stations across the country play them.
3. The tremendous pressure asserted on us by the song pluggers.
4. Too many record releases.
5. Too many record releases of poor quality.
6. Lack of short, concise commercials that hold the listener rather than chase him as the long drawn out ones do.
7. Exaggerated and false claims of song pluggers.
8. Too much useless promotion material.
9. Lack of useful promotional material, such as biographies and interesting reviews of artists that assist in programming.
10. D.J.s in smaller cities that get less recognition from record companies.
11. Failure, by many companies, to list the length of time that records run.
12. The bad feelings created by “exclusives” for certain D.J.s.
13. An assortment of troubles from the audience on request shows.
14. Not enough air time interviews with the artists themselves, so as to create a closer feeling between the artist and the D.J. and the artist and his public.
15. Too short intervals of time between releases by the same artist forcing the D.J. to play the latest release and killing the chances of a good quality previous release becoming a hit.

Guess Pin Tan Alley is slipping a lot, for I see a lot of the hillbilly numbers getting to be top tunes.

"Sorry—no gripes!! How can a man complain when he makes good money doing exactly what he likes for four hours a day?"

"... station management is a little bit uneconomic in the matter of sufficient personnel for the library."

"Authors have run out of words for songs—all we hear now is ‘I love you—why did you leave me stuff’.

"I detect the current practice of certain record salesmen coming to the station and telling us that ‘following weeks of monitoring our station, they find that we are not plugging their labels— and if this practice continues, we will be taken of their list.’"

"If the smaller record companies, such as Dot Records, can afford to send up copies, it seems like the big ones could do likewise."

"Too much music predicted on teen ages’ preference... If the trend continues, show biz will ultimately be geared to 16 year old minds and tastes."

"Some recordings are a disgrace to the music world."

"... many incompetent disk jockeys... They haven’t got the imagination of a mud turtle."

"More lush instruments."

"Too many D.J.s forget that their job is to sell someone else’s product, not themselves."

"Pluggers who ask that unworthy material be submitted to trade magazines for top listing when jock tries to include only what rates."

"Difficult to command the respect of the masses as a result of bad practices on the part of others in the field."

"Not enough publicity accompanies the records when they arrive."

"The vocalists are now screaming instead of singing..."

"... in the majority of cases, the station manager (who hasn’t heard a record since the days of Moran & Mack, the two Black Crowas) is the man who lays down the policies on what records should be aired."

"Musician’s talk—‘in greatest’ I dig you the most—a real gasser—real gone!"

"People who phone for the time."

"Tunes with the same title and different melodies."

"Only one copy of a record available at the station when it becomes popular. One D.J. gets it and hides it so it cannot be played by others."

"... the fellow who throws a party, leaves your name off the list and then expects you to play his stuff."

"Sponsors who dislike ad lib commercials."

"Record companies don’t have representatives visit the smaller stations too often. I haven’t seen one in months. Yet they want our help."

"People who fail to understand programming of music contrary to their policies."

"... many very good records, never get Canadian distribution."

"Record filling at too many stations is neglected. A full-time librarian should be a ‘must’ these days."

"When someone makes an adaptation of an old folk tune or the like, how about an extra line on the label saying so?"

"Failure of the companies to promote their new artists... A short bio sheet is all that’s necessary."

"... the listener who makes about twenty three dedications on one record."

"... I resent the overload of sex and dirty lyrics that is presented as big time stuff on some of the records."

"Record companies and their distribution people old each other requests for their tunes. We know they are phoney, so they are disposed of via the waste basket."

"Deliver me from the agent who sends those messy postcards asking for a cue if a tune he doesn’t like any more than I do."

"... My main gripe is listening to and reading about other jockey’s gripes. Certainly some criticism is necessary occasionally, but continual criticism for the sake of criticism is too often the order of the day."

"No, or little chance to raise general standards of musical taste of audience."

"Records like ‘Oh Happy Day!’"

"Not enough time to prepare a show."

"Someone has a hit and then someone tries to have a song that sounds too much like it."

"Some days I don’t feel like talking."

"noisy studio guests... bad handwriting... broken records."

"Folks can’t seem to decide whether a disk jockey is a clown, salesman or a public servant. Why aren’t there any books existant on the subject of The Ways and Wherefores of Program Directors’"

"... many a good record has been rejected by us as either being a bit too blue or a bit too offensive."

"... major companies do not service the smaller stations and why aren’t there any books existant on the subject of The Ways and Wherefores of Program Directors’"

"... some recording companies wanting to charge the DJ, for the right to play their artists’ records."

"Changes in record promotion personnel of various companies cause temporary confusion in the delivery of new records."

"... D.J.s who program to please record companies."

"Stars that make a definite commitment to be on your program and then don’t show up. And don’t have the courage to call."

"Country artists who won’t stay in their field but try for the pop wave."

"I’m getting fed up with all the records being put out about ‘triflin’ or ‘chillin’ or ‘wooing’ each other when the lyrics say the song is about a married couple... We can’t program them because it switchboards turns into a Christmas tree if we do."

"... While delivery of late releases is slow in some cases, we feel that perhaps this is a blessing in disguise. We can’t change other stations when all the late releases... most of which are dogs anyway... then we simply program the tunes which the people want most to hear."

"... trying to please everyone."

**DISK JOCKEY GRIPES**

**QUOTES FROM DISK JOCKEYS IN GRIPES:**

"Too many would be artists recording too many would be songs and not enough promotion on the pretty fair songs."

"Why play a song when it becomes popular and really sells... and to the point where people get sick and tired of it."

"Some record companies do not want to send records without payment."

"‘Herd Instinct’ is prevalent in most vociferous segment of listeners."

"Record companies that set up ‘contests’ and then don’t follow through and leave you holding the bag."

"Far too many releases... In the years ’36 thru ’42 if you threw out one or two records per company from a month’s releases, it was a bad shipment; and today, if you keep 50%, for actual air play, it’s a phenomenally good year for the industry."

"Song pluggers and record companies sending material on a release and no record.

"Too many record pluggers."

"Too much emphasis on ‘new-sounds’ and vocal gimmicks."

"D.J.s who sound off too much on world affairs, music, humor, and their own superior intelligence."

"Guys who run a record down and then play it with the comment that it’s one of the worst records I’ve ever heard."

"Major labels service only what they consider top disk jockeys. Smaller labels many times do a better job."

"Sponsors who have no sense of humor... No time listing on label."

"Better packing would assure our receiving disks in better shape."

"Sponsors fail to realize the desireability of short commercials and pleasant programming."

"Wrong composer, publisher and licensing agent on label."

"I can’t stand ‘weepy’ records... We want happy songs that will help us forget our troubles."

"The small group of people who consistently request the same songs, again and again... It’s this group of listeners who wears out a song’s chances of really being a ‘pop’ classic."

"Why do fine singers get such bad material."

"Phonies! There’s always an abundance of same... Also, I don’t like the lack of attention to the occupational hazards and so-so pay, but it beats working on Wall Street for living and I love every minute of it."

"Constant demand for M.C. and P.A. work with no obvious effort on part of companies to advertise or recognize. This applies to stations outside of public service."

"The refusal of recording artists to make records that will fit in with the show when they are in the area and it is humanly possible for them to do so."

"People all want the same tunes each day. Makes program tiresome to do."

"Too many vocal numbers coming out and not enoughorch recordings. I
YOU'VE BEEN WONDERFUL

Gratefully

Frankie Laine

current release

“WHERE THE WINDS BLOW”

and

“TE AMO”

COLUMBIA

40022 (4-40022)
Music From Motion Pictures

by LYLE KENYON ENGEL

Ours is an age of gimmicks. To sell well, a product must be of a quality that will appeal to the public. But to sell at all, a gimmick is needed to present it to the public.

This is especially true of our industry. Over four hundred records are pressed each month, but only a few of these go on to be hits. To give a record a chance of being a real money maker, a deliberate promotional campaign must be built around it.

Launching a new song is a type of sampling campaign. A publisher will use all the facilities at his command—radio, television, records, etc.—to get a sample of his product before the public. This is what we, in our business, call plugging a song.

The effectiveness of this sampling campaign is of the utmost importance to the eventual fate of a popular tune. If done well, the public has a chance to weigh a song and decide whether it will become a hit. However, if the campaign is poorly executed, then the buying public can't possibly have the opportunity to know it. And no matter how good a tune is, it will die before it is properly born. There are exceptions to this rule, of course, but generally it is a recognized fact.

It should be equally obvious that the wider the range of media through which a song is being offered, the better the chance of its becoming a hit. Today, music from a motion picture can have an intrinsic tie-in with various other forms of music. When a song appears in a film, the millions of people who watch the movie are being sold the song at the same time. Many times a branching-out process of the film exploitation may give a piece of music its first push toward being a hit.

This promotional push will also work in the other direction. When movie music is correctly exploited through all available media, it can be a major force in helping sell the film to the public. This is particularly true of songs that have the same title as their pictures, and is the reason behind the present-day trend in that direction.

Proper movie music exploitation should be a four-point arrangement. It can strengthen the music publisher by giving him an extra medium in which to present his song for public consumption. It helps the film company by giving it the strong arm of music as an extra device by which to promote a picture. The disk-jockey is given the pre-sold audience to present his records to and he does not have to guess which song will get record company and promotion, but knows that the time-tested Hollywood brand of exploitation will be working for him. Also, the record company has a strong basis by which to choose from the thousands of songs which are left on the A and B man's desk each month.

To give a personal example, United Artists had a song in one of their major releases called "It's April Again." Under that title it had been turned down by two song publishers. The English lyrics were completely re-written, four bars of music were cut off in order to simplify and popularize the music, and the title was changed to tie-in with the film. Then the song was safely placed with B.M.I. for publication purposes. You now know it as "The Song from Moulin Rouge."

To date "The Song From Moulin Rouge" has had over 30,000 local plugs from coast to coast. Each plug was also a boost for the picture starring Jose Ferrer. But that is not all. Under the four-point exploitation arrangement, the disk-jockey, song publisher, and record companies were able to take advantage of a half million dollar promotion campaign instituted by United Artists.

On "Melba", the new Patrice Munsel picture, we had a hundred bar songs called "Dreamtime", obviously too long for the popular market. The song was broken down into two standard type tunes, one "The Melba Waltz" which will get the brunt of film exploitation and the other is "Is This The Beginning Of Love?"

Other movie music which is getting the four-point treatment from United Artists is "Return To Paradise" with seven records already in release, and "The Moon Is Blue", already recorded by the Sauter-Finegan and Henri Rene Orchestrations.

There are not isolated examples. There are many pictures that have not been able to get theatre bookings in a particular town until a hit title-tune has been in public demand! Although most critics will agree that Silvana Manganos's "Bitter Rice" was a better film than her present movie "Anna", it took the same releasing company (L.P.B.) three years to get the other film the same number of bookings that they were able to get in five months for "Anna"! Why? It is self evident that MGM Record's hit recording of "Anna" was a major factor in the film's success.

However, I cannot stress strongly enough, that a four-point campaign involving the record companies, music publishers, disk-jockeys, and film company must be deliberately worked out. It cannot be left to chance that somehow a hit will "happen".

Sometimes, even when a song is a hit, a multi-media campaign can't have maximum impact because of poor timing. "Terry's Theme From Limelight" became a hit without a campaign, and was too late to give a box-office assist to the picture. Movie Producers, Record Companies, Disk-Jockeys and Music Publishers all missed their maximum rewards because of poor timing.

"Lili" is another film which is not taking advantage of its own musical qualities. Here is a case where a really remarkable song "Hi-Lili, Hi-Lo" may get a lake-wide response and a fine picture will not get the plugs it deserves because of a lack of coordination in exploitation.

To be successful any product must satisfy the public. But to be in a position to satisfy the public, it has to be presented in the strongest possible manner. The proper marriage of a song with a motion picture, using the four-point exploitation treatment in such a manner that the very existence of one will help to promote the other, will immeasurably add to the sales appeal of all organizations involved.

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

...for your wonderful support in making my
Cadence releases
so successful...

Exclusively on
CADENCE RECORDS
An
ARCHIE BLEYER PRODUCTION

Watch for forthcoming release (out in 2 weeks)

Cadence...Records 270 PARK AVENUE
NEW YORK, N. Y.

"It's What's in THE CASH BOX ThatCounts"
Toriato Topics

Whatever the season may be, and your correspondent is still looking for it, dancing is back in vogue with a vengeance in this part of the country. Art Hallman's orchestra highlights the Medal Ball at the Palace Pier on Thursday July 9th. The new Sky Terrace at Halton Point getting its share of the business with the new Jacques Mathe orchestra. (Jacques in the crowd pleasing nephew of the Happy Gang's... Blain Mathe) The new band is building fast with attendance over the crowded house. It seems to be the ideal band for the top. The hotel crowd is patronizing the Royal York's Imperial Room where the John B. Laidon and his orchestra where the house. People are coming to the Jug. Real Redick (Miss Canada '52 and the daughter of a well known Toronto singer), give out a well packed evening's fare of novelty tunes, current hits and Russian favorites.

Music op's hereabouts also report that the platters featuring some tunes are pulling in all their listeners all in to its sound for the fall season with the music makers... One of the hottest recent dance bands to be Ray Anthony's Cantabile's "Thunderbird" Canadian association with the title is probably helping up this fine record to click with Canadians. His recent records, Canadian toppper Harold Smith, along with White Haines, their Toronto Manager, are now playing records to be used for the "Tune Me" promotion. "French Kiss" romantic number one hits and the local wise money betting that they can fail. His band, pressed with Ray Darby's Toronto and Hollywood studios are "Our Song" theme of their exclusive recordings. One of the singles number one tunes and the way Lou plays it on the CBC network show "Serenade For Sunday" they are all set to catch it list to cut it by his best talent. Lou's other entry, "Velo Violin" has all the earmarks of a great instrumental... note the spot... and I have a hunch that you'll be hearing a lot more of them... In case non-mentioned, it might give the impression that more dancing is not as big as ever here, let me assure you that it is pulling crowds as big as ever... Their "I'm Calling On You" Record's Jim Maloney, with its Gill better than ever with his radio and personal appearances and George Wade still tops with his following who have loud faith in "The Cornbuckers" jigs and reels... Riverdale Terrace getting its share of good business with Bob Scott's Canadian Pioneers and Bill Neal's... Cherubon music's George Leech and his beaming countenance visiting Ontario Deejay's on behalf of his firm's MGM platter "In Single Blessings" recorded by Denny Vaughan and his orchestra and judging by the air plays that we hear of the tune George has been played for over a week. He is giving his home city a head start. Louis Armstrong, who has made some work out on the Ontario radio circuit and making a lot of friends in the process.

Montreal Memos

Anyone who thinks music folks are hard booted and un-sentimental should catch the local publishers enthusiasm for the professional return of Alys Robi at the Casa Loma Cafe. After several years of serious illness the dynamic Quebecoise is back singing as brightly as ever. Alys is in good health, with the result that the local music men. The RCA Victor star seems to be all set for a second career. A great showmanship will be a welcome addition to local show business... Temporarily departing from its policy of playing U. S. nifty and record names is the Ode Paree which is currently starring The De La Rosa Quintet from Havana Cuba. Latin American entertainment is always welcomed by Montreal's bilingual customers and the Ode Paree has turned a winner in this booking... The Montmarte too is pulling them in with Irene Redfield, The Three Keys and Johnny Reno... Johnny Tipaldi well enough to leave the General Hospital and is back home again. This popular local moppet has been playing with too much illness and we're all happy to see him on the road to recovery. Sparked by the successful week that Gordon MacKae rang up at the Seville theatre its manager Arch Laurie has lined up a consistent roster of top talent for the following weeks. Currently appearing are Pearl Bailey and her husband Louis Bellson, the moppet star Jimmy Boyd, Florian Zabach and Toronto's Four Lads. They'll be followed by other platter names, Katherine Grayson, the MGM canary and Mercury's Rusty Draper and they'll be followed by The Three Keys and Jimmy Dorsey. Talent like this only comes three times a year to bring out Montrealers. Always a great show town, this City this year has had all about summer slums.

Prairie Prattle

Free from their network radio chores for the summer, Cliff Mackay and Bobby Gimby and their orchestras are playing one nights to good results in his territory. Bobby is following up his first professional engagement to be headed back to his home territory since going east a decade ago with Matt Kenny and His Western Gentlemen. Matt's office booked his next tour. "... Winnipeg's are going for Hank Noble's Quality Record, which pairs Hank's two tracks. Little Log Cabin and Midnight Train and the Winnipeg Radio Star appears set as a platter favorite... Seems these provinces really go for native sounds... Can't wait on wax when the localities get a chance to hear them... A good looking gal singer is Linda Thomas who is featured these Saturday nights in Saludos Amigos programs in Edmonton. The way she's singing I'm afraid their offers will be tempting her elsewhere all too soon.

"It's what's in the Cash Box That Counts"

-one of the greatest instrumentalists ever recorded!!!

"The Melachrino Strings"

From Walt Disney's "The Sword and the Rose"

b/w

"Shadows"

RCA Victor 20/47-5362

TIPS FROM THIS WEEK'S RELEASE

Popular

If You Were Mine / Song of India

Marie Larose, Tenor with Orch. and Chorus

Conductors Galluccio, Conductor

4:429 (47-4529)

Please Play Our Song (Mr. Record Man) / Falling

The Fontana Sisters with Orch. and Chorus

Quartet conducted by Ralph Burns

4:538 (47-5383)

Friends and Neighbors / Ain't Heard Nothing Yet

Mary Rau Brue with Orch. and Chorus

4:538 (47-5383)

The Sheik of Araby / Oh, You, You, You

Ned McAlister and Orch.

4:538 (47-5383)

Trombone Solo: Will Bradley

4:538 (47-5383)

43 rpm cat. nos.

RCA Victor First in Recorded Music

His Master's Voice

"It's what's in the Cash Box That Counts"
Leading Miami Operator Increases Collections With Foreign Records

NEW YORK—Willie Blatt, president of the Automatic Machine Operators Association, Miami, Fla., and one of the territory's largest music operators, met with Walter Dana of Dana Records, Inc., while visiting this city two weeks ago.

Being one of the most progressive operators in the country, Blatt discussed the placing of "foreign" records in his juke boxes. Dana was happy to hear that Blatt has placed his "I Don't Want You Anymore," a part Polish, part English recording, on every one of his phones.

"No matter what type of location the music operator's phonograph is in," Blatt told your reporter, "there are patrons who either have a foreign background themselves, or their parents came to the United States from some foreign country. These patrons like to hear their native type of music, and the operator can get extra plays on this equipment.

"Since the advent of the multiple play juke boxes, 40 to 120 selections, the operator must program his machines with records that have the best opportunity to get plays. Naturally, the top current records are set into the machines, but there is room for the operator to set aside a section for "foreign" tunes—perhaps 10 sides. Since I have done this myself in all my phonographs, my collections have increased from 5 per cent to 10 per cent in every location. Of course, the operator must study each location, and feature the language type of record best suited to the location." 

Blatt explains that he has started to build a foreign record library, so that he can rotate the records among his spots, thus giving them several new recordings every so often.

Morris Acquires "Waltz"

NEW YORK—E. H. Morris has taken over the new Norman records number, "This Waltz With You." The tune has just been recorded by Brooks for the Zodiac label and is being released immediately.

"This Waltz With You" was written by Mel Howard and Lee Erwin, the writers of Brooks' hit, "Hello Sunshine." It was originally published by the writers' own firm Erwin-Howard Music.

New Record

CHICAGO—Johnny Johnston en route to New York from L.A. for several T DOX appearances including Milton Berle. This Is Show Business. Stopped for three days in Chicago to promote his new recording of "Please Come Back To Me." Johnny visited with Dotty Lamour backstage at the Chicago Theatre to tell her all about it. Song was written by Milton Berle.

There's No Business Like Mercury Business!

TOP SUMMER HITS

"GAMBLER'S GUITAR" AND "FREE HOME DEMONSTRATION" RUSTY DRAPER MERCURY 70167 • 70167X45

"RUBY" AND "DANSERO" RICHARD HAYMAN MERCURY 70146 • 70146X45

"BUTTERFLIES" AND "THIS IS MY SONG" PATTI PAGE MERCURY 70183 • 70183X45

"FOR ME, FOR ME" AND "THUNDER AND LIGHTNING" GEORGE GIBBS MERCURY 70172 • 70172X45

"ETERNALLY" AND "SIMONETTA" VIC DAMONE MERCURY 70186 • 70186X45

"SHANE" AND "LIMELIGHT" RICHARD HAYMAN MERCURY 70168 • 70168X45

"Tell Me That You Love Me" AND "COQUETTE" THE GAYLORDS MERCURY 70170 • 70170X45

"LOVE ME, LOVE ME" AND "MORE THAN I" BOBBY WAYNE MERCURY 70148 • 70148X45

"CRAZY, MAN, CRAZY" AND "GO AWAY" RALPH MARGERIE MERCURY 70133 • 70133X45

"LOVE EVERY MOMENT" AND "THE RIGHT WAY" EDDY HOWARD MERCURY 70176 • 70176X45

NEW POP RELEASES

RUSTY DRAPER "LIGHHOUSE" AND "I Love To Jump" MERCURY 70186 • 70186X45

LOLA AMECHE "VOLCANO" AND "Sticky Apple And Bubble Gum" MERCURY 70193 • 70193X45

DORIS DREW "THE MOON IS BLUE" AND "Gumbo Yo Ya" MERCURY 70194 • 70194X45

RICHARD HAYMAN "HI-LULLI, HI-LO" MERCURY 70195 • 70195X45

RALPH MARGERIE "THE MOON IS BLUE" AND "The Girl Of The Golden West" MERCURY 70196 • 70196X45

TOPS IN RHYTHM AND BLUES

LOLLYPOP "I NEED YOU BABY" AND "You Done Me Wrong" MERCURY 70200 • 70200X45

PAT VALDELER "BABY, ROCK ME" AND "Keep Your Hand On Your Heart" MERCURY 70201 • 70201X45

TOPS IN COUNTRY AND WESTERN

JOHNNY HORTON "RED UPS AND WARM RED WINE" MERCURY 70198 • 70198X45

PAUL and ROY "I'M LOST WITHOUT YOU" AND "The Flower Of Old Tennessee" MERCURY 70197 • 70197X45

www.americanradiohistory.com
From Coast To Coast:
The Cash Box is The Deejay's Magazine

"Your magazine is an accurate guide to what's happening in the music business. I really enjoy being a part of your publication. It helps me keep track of what's going on in The Cash Box." – Bob Howard KIOA—Des Moines, Iowa

"Without The Cash Box, I would personally be at a loss for words." – WFGI, Sumter, N.C.

"Cash Box is the best working tool one can have in the continued performance of his job. It is my most liked and listened to magazine." – Roy Dale WCKY—Cincinnati, O.

"To keep abreast of the music field I definitely keep track of what's going on in The Cash Box." – Herb Fontaine WVCN—Lafayette, Maine

"Your ratings, reviews and all lists make for better programming." – Chuck Thompson KFFT—Ft. Myers, Fla.

"This is one publication I look forward to. I depend on Cash Box to help me pick tomorrow's hits... works too. I file each copy of Cash Box and refer to them many times during the year. I get my share of Cash Box and I get more releases from record companies, artists and pluggers than ever before. It gives me a closer contact with fellow DJs." – Norman Hall WDVL—Vincennes, Indiana

"Cash Box is one of the few reliable magazines on the market." – Mel MacIntyre WLCN—San Leucisco, Calif.

"Cash Box provides us with much valuable information about the artists whom we feature on our shows. A great deal of the information which we need is concentrated in this one publication—hence we do not have to search the information from other sources." – Bob Smith WOFX—Oxford, N.C.

"When The Cash Box gives a tune the go-ahead, that's my cue to get on the bandwagon." – Roy Mitchell KCMC—Texarkana, Texas

"I consider Cash Box the most up to date source for accurate information on the current pop releases." – Ed Reilly WDBY—Waterbury, Conn.


"The times I've contributed to The Cash Box have brought me all manner of letters and the attention of people in the music business. I particularly appreciate your 'Best Bos.' They seldom miss." – Robert Maxwell WJW—Detroit, Mich.

"The Cash Box has helped me in many ways than I can find words to describe, with program ideas, what records are going on, data on artists, where they are, what they are doing, and in many other ways. The Cash Box is really a necessary item in my work." – Joe White, Jr. WRQX—Los Angeles, Calif.

"The Cash Box is a most conclusive 'pulse of the public' reaction to recorded music." – Wally King KFSO—San Francisco, Calif.

"I study Cash Box religiously each week. It keeps me posted on records that I might overlook." – Joe Monroe KENT—Shreveport, La.

"The Cash Box keeps me on top of the latest happenings in the music world." – Frank Pollock KOOL—Phoenix, Arizona

"The Cash Box is invaluable." – Jack DeForest WONS—Hartford, Conn.

"The Cash Box is the best in the trade for an overall consensus of opinion as to what is really happening in the record business and what the general public is buying and wants to buy." – Jack Clifton WCUE—Akron, O.

"The Cash Box is an excellent guide for programming and information on all phases of the music industry." – Mimi Trepel WVJB—Newark, N.J.

"The Cash Box is doing a good job to help the disco jockey do a better job." – Tony Carter WAUD—Auburn, Ala.

"Three years ago Martin Block showed me the tear sheet Cash Box sends each week of the top 25 tunes. Thru Sid's cooperation, a copy of the sheet comes to me each week and is used on my Saturday morning show making it one of the best show's of the week. It establishes the Saturday morning show with the highest rating in the city." – Fred B. Cole WHDH—Boston, Mass.

"The Cash Box keeps me up to date on every phase of the musical world." – Bob Draper WLW—Cincinnati, Ohio

"The Cash Box is invaluable to me in planning my programs by observing what the other jockeys around the country are doing." – Jack Clifton WHB—Detroit, Mich.

"Cash Box helps me in determining what I should be playing for the coming week." – Joe Lee KDYL—Salt Lake City, Utah

"The Cash Box is invaluable to my general program planning, scripting, etc." – John Barber Bills WFRU—Columbia, Mo.

"Cash Box gives me a national picture. I find out what DJs are doing in New York, California and my own state. It gives me the most current record data and a tip off as to what to expect. It does this better than any trade paper I have ever used." – Bob Holzer WINS—Waterbury, Conn.

"The Cash Box reports music news quicker and more accurately than most trade papers. So it's a must with me. I use the Cash Box as a reference in case there's such an anxiously awaited each week for programming news of music news." – Gene Whitaker WREV—Reidville, N.C.

"Cash Box is our greatest program aid for determining what's happening in the country. We use it at KQFM feel that it is indispensable." – Rod Louden KQFM—Portland, Oregon

"Cash Box helps to pinpoint worthwhile material in a very crowded market." – Bill Elliot WNNO—New Orleans, La.

"I honestly believe that the weekly report on the country's top tunes by The Cash Box, brings us the most authentic chart in the country today. I find that this chart closely approximates the wishes of the tunes my listeners want to hear. Naturally, I refer to this chart every day, scan the disc jockey reports to make sure I haven't missed my hot relases. When I spot new records in the disc jockey reports, I audit it immediately. I use The Cash Box Sleeper of the Week as my Record of the Week. I have found the percentage on the Sleeper to be very high in popularity prediction. I use The Cash Box reviews for my new releases segment of my show. I have discovered the 'fillers' to contain a wealth of information about the music biz in general which I incorporate right away about records and record people." – WKKL—Rome, N.Y.

"I religiously go by the poll ratings in Cash Box. It has a lot to do with the music I pick for my daily record shows." – Jack McDermott WFOM—Flushing, Mass.

"The Cash Box comprises 70% of my shows. I rely on it weekly. My twenty top tunes that I use three times a week are taken from The Cash Box. I dislike the thought of losing this magnificent publication." – Joe Daboul WJKO—Springfield, Mass.

"The Cash Box to me is a service one wouldn't pay much more for than he does." – Bob Shurian WARE—Ware, Mass.

"The Cash Box is an unfailling source of information about the latest trends in the music business and naturally I use this information to pass on to my listeners and I have found that 90% of the time I am first to get this info to them." – Brad Lacey WXXL—Concord, N.H.

"The Cash Box is indispensable to the DJ." – Dick Piper WKBW—Manchester, N.H.

"A must for all DJs." – Roy Lamont WJRO—Tuscaloosa, Ala.

"Without Cash Box I couldn't operate intelligently." – Harry Burge WQAM—Miami, Fla.

"Very sincerely, I would like to say that Cash Box has not only kept me abreast of what's developing in the music field but in programming The Cash Box has helped me. I have been able to sell this particular portion on a regular basis. I feel it is the most accurate and fair barometer available." – Don Tibbetts WPEA—Manchester, N.H.
Columbia Best Buys

BEST SELLING POPULAR RECORDS

Based on actual sales reports for week ending July 11

THE SONG FROM MOULIN ROUGE
SWEDISH Rhapsody
Perry Faith and Felicia Sanders
THE SONG FROM MOULIN ROUGE
KISS ME AGAIN, STRANGER
A PURPLE COW
Doris Day and Paul Weston
I BELIEVE YOUR CHEATIN' HEART
Frankie Laine
WHERE THE WINDS BLOW TE AMO
Frankie Laine
DOWN BY THE RIVER SIDE
The Four Lads
CANDY LIPS
Doris Day and Johnny Ray
STRANGE THINGS ARE HAPPENING THIS WEEK
Red Buttons
TEAR DROP IN THE RAIN
Baby Let Me Kindle Your Flame
Richard Bowers
PLAYMATES
SHOO-FLY PIE AND APPLE PAN DOWDY
Jimmy Boyd
ALPINE CLIMBER'S BALL
SKYLARK POLKA
Frankie Yankovic
LOOK AT THAT GIRL
HANNAH LEE
Guy Mitchell
THE LITTLE BOY AND THE OLD MAN
Frankie Laine and Jimmy Boyd
SOMEONE'S BEEN READIN' MY MAIL
Jo Stafford
SOMEBODY'S ON YOUR MIND
Paul Weston
RUBY PALLADIUM PARTY
Harry James

BEST SELLING FOLK RECORDS

Based on actual sales reports for week ending July 11

TRADEMARK
DO I LIKE IT?
Carl Smith
21119 • 4-21119
IF I SHOULD WANDER BACK TONIGHT
Laster Flott and Earl Scruggs
21125 • 4-21125
A CASTLE IN THE SKY
A HALF-WAY CHANCE WITH YOU
Marty Robbins
21111 • 4-21111
THIS ORCHID MEANS GOODBYE
JUST WAIT TILL I GET YOU ALONE
Carl Smith
21087 • 4-21087
I'D RATHER DIE YOUNG
THE NIGHTINGALE SONG
Rose Maddox
21127 • 4-21127
YOU WEREN'T Ashamed TO KISS ME LAST NIGHT
COLD SHOULDER
Ray Price
21117 • 4-21117
I PASSED BY YOUR WINDOW
HALF-HEARTED
George Morgan
21108 • 4-21108
DIM LIGHTS, THICK SMOKE
FLINT HILL SPECIAL
Laster Flott and Earl Scruggs
21054 • 4-21054
YOU FLOP WHEN YOU GOT ME ALONE
WE'VE GOT THINGS TO DO
June Carter
21128 • 4-21128
MEXICAN JOE
YOU HAVE MY HEART NOW
Billy Walker
21085 • 4-21085

NEW POPULAR SINGLES

KEN GRIFFIN
YOU YOU YOU • NO OTHER LOVE—40039 • 4-40039

MARTHA LOU HARP
BY THE BEND OF THE RIVER • NOW I LAY ME DOWN TO DREAM—
40027 • 4-40027

THE PAULETTE SISTERS with LARRY CLINTON
SHALIMAR • TELL ME YOU DON'T LOVE ME—40030 • 4-40030

NEW FOLK MUSIC SINGLES

CARL STORY
LONESOME HEARTED BLUES • LOVE AND WEALTH—21137 • 4-21137

THE CARTER SISTERS and MOTHER MAYBELLE
WILDWOOD FLOWER • HE'S SOLID GONE—21138 • 4-21138

SISTER O. M. TERRELL
SWING LOW CHARLOT • GOD'S LITTLE BIRDS—21139 • 4-21139-

NEW POPULAR ALBUMS

Rodgers and Hammerstein's
ME AND JULIET
Art Ferrante and Lou Teicher
duo-pianists

ME AND JULIET
Keep It Gay • A Very Special Day • Marriage Theme • Love • I'm Your Girl • Reprisals: Keep It Gay

Can-Can
Can-Can

GREETINGS TO THE NAMM

on behalf of all the artists with COLUMBIA RECORDS

COLUMBIA RECORDS

“IT'S WHAT'S IN THE CASH BOX THAT COUNTS”
### Victor Emphasizes Foreign Language Groups

**Issues Breakdown of Foreign Born Population in U. S. — City by City — in Order to Bring to Dists' Attention the Potentiality of That Market**

<table>
<thead>
<tr>
<th>Territory</th>
<th>Irish Population</th>
<th>Italian Population</th>
<th>Hungarian Population</th>
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<tr>
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**— Asterisks Indicate Incomplete Census**
The Gimmick Disk Jockey

By BOB DREWS

A long time ago someone invented records and a machine to play them on. Then someone else invented radio to play them over. Someone spoke about these records over the radio to become the first announcer, and then someone else spoke about the records and also about other things. Thus the disc jockey was born. Today, thanks to biology and other sciences, there are all kinds of disc jockeys—the "straight" DJ, the hillbilly DJ, the classical DJ, the guil DJ, the all-night and the gimmick DJ.

The gimmick disc jockey is the guy who strives for laughs by means of the unexpected—introducing his records in an unorthodox way involving trick voices and other noises, used not for themselves alone but to blend the music and the chatter (including commercial announcements) into a light and "different", albeit integrated, whole. The GDJ usually can speak in several dialects and a few non-dialect voice characterizations, he can moo like a cow and bark like a Patti Page record, has the ability to imitate some well-known voices, and knows what's available in the sound effects library. Most important, he has a cock-eyed sense of humor and a firm feeling for the incongruous. The GDJ is most often a satirist—exploiting the commoner foibles of radio and almost everything else. He is able to invent better products than anything his sponsor makes—like the remedy that actually seeks out the cause of that cough: Cherchez la Phlegm. His quiz shows have questions either harder or easier to answer than any ever asked legitimately. He produces dramas strangely similar to real ones yet vastly different. And no matter what the records he plays, there's a difference in presentation.

Let's look at the records themselves for a moment. They may be today's top pops or listed in THE CASH BOX, ballads of yesteryear, show tunes, or a merry melange of all plus Spike Jones, western, Latin and kiddie records thrown in. They may be started at the beginning and played to the end without interruption or they may be halted at appropriate or inappropriate places for laughter, strange sounds, or comment from the boss. Often two records are coupled by segue to tell a story—"If You Want Some Lovin" followed by "A Penny A Kiss, A Penny A Hug" or Henri Rene's "I'm in Love Again" as a sequel to Jo Stafford's "When April Comes Again."

The range of introductions for records is seemingly limitless, from the straight intro of the wrong tune to an earnest spiel in double-talk. The title of the song or a phrase in the vocal may be the black-out line of a playlet or the outrageous answer to a seemingly innocent question. As unannounced fic may be a very pertinent comment on the preceding announcement. In that case, the lack of introduction provides the gimmick. (Come to think of it, wasn't there once a record called "Gotta Have Gimmicks"? As I recall, it didn't sell too well—not enough gimmicks.)

What, someone may ask (anyone at all), is the appeal of the gimmick DJ show? We who perpetrate such programs like to think that we appeal to the more intelligent segments of the listening public who want something a little stimulating, something other than straight commercials, between their records—the housewife who thinks a bit, students, working people whose abilities go beyond the muscular, anyone with the ability to appreciate a non-slapstick laugh. That's what we who perpetrate such shows like to think. The program director has a different opinion—he believes that the sole purpose of a gimmick disc jockey is to amuse the engineer.

100 COMMERCIAL RECORD COMPANIES CAN'T BE WRONG!

Survey the independent labels...ask them why they come to RCA Victor with their recording, processing, and pressing problems. Here are the answers you'll get...

QUESTION: Who has the country's best-equipped recording studios?
- RCA VICTOR!

QUESTION: Who sets the highest quality standards for the recording industry?
- RCA VICTOR!

QUESTION: Who has the most modern pressing plants in the world?
- RCA VICTOR!

QUESTION: Who has the greatest pressing capacity?
- RCA VICTOR!

QUESTION: Who offers a really complete service at competitive prices?
- RCA VICTOR!

Especially designed For Disc Jockey Use... 10" PROMOTER

78 rpm only 2½ oz.
UNFILLED VINYL UNBREAKABLE MAILABLE

CONTACT YOUR NEAREST OFFICE TODAY!

RCA VICTOR custom record sales
RADIO CORPORATION OF AMERICA

NEW YORK
Dept. K 70
630 Fifth Avenue
New York 2-9011

CHICAGO
Dept. K 70
445 N. Lake Shore Drive
Chicago 11-2313

HOLLYWOOD
Dept. K 70
1016 N. Sycamore Avenue
Hollywood 4-3371

"It's What's in THE CASH BOX That Counts"
## Record Distributors

### And The Lines They Handle

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<td>700 Miami Ave. N.</td>
<td>(King)</td>
</tr>
<tr>
<td>(RCA Victor)</td>
<td>200 N. Main St.</td>
<td>(Capitol)</td>
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### MISSION

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<td>Republic</td>
<td>700 Mission Ave. N.</td>
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<td>(RCA Victor)</td>
<td>200 N. Main St.</td>
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### ST. PETERSBURG

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<td>Republic</td>
<td>700 St. Petersburg Ave. N.</td>
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### JACKSONVILLE

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<td>700 Jacksonville Ave. N.</td>
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<td>700 Jimmerson Ave. N.</td>
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<td>(RCA Victor)</td>
<td>200 N. Main St.</td>
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<td>Republic</td>
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<td>(King)</td>
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<td>(RCA Victor)</td>
<td>200 N. Main St.</td>
<td>(Capitol)</td>
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### ST. LOUIS

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<td>Republic</td>
<td>700 St. Louis Ave. N.</td>
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<td>(RCA Victor)</td>
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### TULSA

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<td>Republic</td>
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<tr>
<td>(RCA Victor)</td>
<td>200 N. Main St.</td>
<td>(Capitol)</td>
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Summer Sweetheart Contest

TRENTON, N.J.—MGM recording star Jo Ann Tolley, presents Stan Pat of WTVJ, Trenton, New Jersey, with a copy of her latest hit record, “I Don’t Want To Be A Summer Sweetheart.” Stan is one of over 500 disc jockeys participating in MGM’s Summer Sweetheart Contest being held in connection with Jo Ann’s record. The disc jockey whose listener wins the contest will receive a 100 Dollar Defense Bond.

Bobby Shad Named Head of Decca’s R & B Dept.

BOBBY SHAD

NEW YORK—Mitt Gabler, Director of Artists and Repertoire, today announced the appointment of Bobby Shad to head Decca’s recently reactivated rhythm and blues department both in the A and R and sales promotion capacities. In addition to creating R & B records Shad, who has a wide background in the field, will personally promote the releases. He starts at Decca on July 20th.

Shad entered the music business by opening a mail-order record house. After a short time he formed his own record company which he operated for about one year. In addition to making his own records Shad was at this time doing freelance work for several independent labels.

Shad was A & R head at National Records for close to a year, then once again formed his own company for three years. He joined Mercury Records in 1951 as head of the Rhythm and Blues Department.

Arnold Shaw Joins Hill & Range As GPM

NEW YORK—Arnold Shaw became vice-president and general professional manager of Hill & Range Publishing Company last week. Shaw was previously with Robbins, Feist and Miller and for the past four years was the vice-president of Duchess Music.

Shaw, who is also a song writer and novelist, is the author of the novel “The Money Song” that was recently published by Random House.

Shaw will operate out of the New York office of the firm.

Miller Buys “Paradise Hill”; Rushes Two New Recordings

PHILADELPHIA, PA. — Dave Miller announced this week that his Eastwick Music firm had acquired the current R&B smash “Paradise Hill.” The tune has been hitting the charts as recorded by The Embers on the Herald label.

The copyright was bought by Miller from Jack Angel and Al Silvers.

Miller is immediately scheduling two recordings to be made on it by his Essex Record company. One will be a pop record and the other hillbilly. They will be recorded in Chicago during the NAMM convention.

WMGM Offers “Calavade of Music”

NEW YORK—The appearance of Arnold Berry as Director of International Relations and Leon Ruysschaert as Director of Export Sales has been announced by James B. Conkling, President of Columbia Records. Berry will oversee policy and coordination between Columbia and its various foreign divisions, licensees and contractors. He has been Director of Costs and Budgets for the company since 1947.

Ruysschaert, formerly manager of Columbia Export Division, will undertake in his new post the responsibility for sales of all finished products, including phonographs, for export markets.
Record Distributors
And the Lines They Handle

Haywood & England, Inc. 546 Spring St.
(Classic Editions; Eutectic; Wallis Original)

King Records 207 N. E. Edgewood Ave.
(King)

Memory of Georgia 112 Edgewood Ave.
(Apolo)

Piano Record Sales 112 Edgewood Ave.
(London)

Record Distributors 191 Peachtree St.
(Old Timer; Windsor; Western Jubilee)

Southland Dist. Co. 544 S. Edgewood Ave.
(Aladdin; Atlantic; Diamond; Dot; Intro; MGM; Peacock; Duke; Savoy; Score; Swingtime; Wallis; Cadence; Record Guild of America; Essex; Trumpet; Recorded in Hollywood; Specialty; Polydor; RPM; Union; Derby; Checker; Chess)

Vinyco Co. 180 N. W. Northside Dr.
(RCA Victor)

Boise
Craddock's Radio Supply 1228 State St.
(Tempo)

Ted Deans 217 North Nineteenth St.
(Alden; Chance; Intro; Savoy; Score)

Appaloosa Dist. 408 S. Cottage Grove Ave.
(Aladdin; Dot; Jubilee R & B)

E. C. Clark 3322 South Dorchester Ave.
(Westside, Romance Music Library; Polydome; Classic Editions; Exotika)

J. P. Ford Co. 2523 South Maryland Ave.
(Aladdin; Chance; Savoy; Score)

ILLINOIS

ChicagO
Advance Dist. Corp. 1287 W. Marion Ave.
(Kismet; Old Timer; Ideal; Windsor)

American Record Dist. 2031 South Michigan Ave.
(Aladdin; Chance; Intro; Savoy; Score)

Appaloosa Dist. 408 S. Cottage Grove Ave.
(Aladdin; Dot; Jubilee R & B)

E. C. Clark 3322 South Dorchester Ave.
(Westside, Romance Music Library; Polydome; Classic Editions; Exotika)

J. P. Ford Co. 2523 South Maryland Ave.
(Aladdin; Chance; Savoy; Score)

Indiana

Columbia

Indiana State Record Dist. 1250 North Capitol Ave.

Indiana State Record Dist. 1250 North Capitol Ave.

Kelter-Gaulbert Co. 140 Stadum Dr.
(Decca)

Radio Distributing Co. P. O. Box 1291
(Capital)

Radio Equipment Co. Inc. 1010 Central Ave.
(Columbia)

SOUTH BEND

South Bend Radio Dist. Co. 440 South St.
(Capital)

Iowa

Midwest Memory Record Dist. 202 S. Michigan Ave.
(Mercury)

RCA Victor Dist. Corp. 414 North Lake Shore Dr.
(RCA Victor)

Record Dist. 145 E. Fifty-Fifth St.
(Clipping)

Sängere Electric Co. 2241 S. Western Ave.
(Columbia)

Sheridan Record Dist. 1151 E. 47th St.
(Glory; Rackley; Chance; Nashobra; Exhibits; Savoy; Rama; Two; Modern; Sun; Imperial; Specialty; Flair; Meteor; Jubilee)

Twentieth Century Record Bar 1134 W. Washington St.
(Swingtime)

Union Record Dist. 460 Cottage Grove Ave.
(Apollos; Diamond; Peacock; Duke; Pinstripe; States; Swingtime; Trumpet; United; Clients; Gilt; Anthem; Twenty Second; RPM)

Pebria

Deca Dist. Corp. 100 E. State St.
(Deca)

J. B. P. Dist. 214 Seventeenth St.
(Mercury)

Kelter Radio & Electric Co. 706 Main St.
(RCA Victor)

Williams Inc. 118 Liberty
(Columbia)

Indiana

Indianapolis

Associated Dist. Inc. 240 South Meridian St.
(RCA Victor)

Indiana State Record Dist. 1250 North Capitol Ave.

Kelter-Gaulbert Co. 140 Stadum Dr.
(Decca)

Radio Distributing Co. P. O. Box 1291
(Capital)

Radio Equipment Co. Inc. 1010 Central Ave.
(Columbia)

SOUTH BEND

South Bend Radio Dist. Co. 440 South St.
(Capital)

Davenport

RCA Victor Corp. 1225 W. 9th Ave.
(RCA Victor)

Des Moines

Brun-New Sales Co. 317 Eleventh St.
(MGM)

Deca Dist. Corp. 127 High St.
(Deca)

Gifford-Brown Inc. 132 West Walnut
(Capital)

Fort Madison

Music House 711 Seventh Ave.
(Derby)

KANSAS

Kansas City

Maryland Sales Co. 2012 Baltimore Ave.
(Columbia)

(RCA Victor)

Wichita

Les Campbell Prod. 7023 Boardwalk
(Allied)

Irwin Dist. Co. 729 8th St.
(Aladdin; Intros; Scores; Wallis Original; MGM; Monarch; Guild; Edged; Old; Record Guild of America; 7-11; Swing)

Western Appliance Co. 32 N. Waco
(Deca)

Kentucky

Louisville

Eisold Dist. Co. 300 S. Ninth St.
(RCA Victor)

Foxer Dist. Co. 609 W. Main St.
(King; Federal)

King Records 112 S. Main St.

Pandora-Gaulbert Corp. 219 N. Fifteenth St.
(Decca)

Budolfi Co. 609 W. Main St.
(Columbia)

Louisiana

New Orleans

A-1 Dist. Co. 64 Baronne St.
(Orlo; 7-11; Alk; Apollo; Aladdin; Atlantic; Intros; Jubilee; Savoy; Score; Meteor; RPM; Flair; Modern; Modern; Peacock; Duke; Checker; Checker)

Wm. A. Allen Co. 1601 Baronne St.
(Mercury)

Wm. Amann Dist. Co. 642 Baronne St.
(MGM; Rainbow; Glory; Rackley; London; Nashobra; Exotika; Polydor)

Deca Dist. Corp. 317 Canal St.
(Deca)

Delta Music Sales Co. 701 Baronne St.
(Dimond; Gift Edge; Wallis)

Electric Supply Co. 218 Magazine St.
(RCA Victor)

Geographophone Enterprises

604 Baronne St.
(Orlo; Fantasy; Good Time Jazz; Pinstripe; Swing Time; Record Guild of America; Orlo; 7-11; Aladdin; Intro; Four Star; Esoteric; Gateway; Cardinal; Monarch; Chance; 35th Century; Palads; Heredia; Kentucky; Wallis Original; Imperial; Brunsil; Trumpet; Jubilee; Cadence; Exhibit; States; Derby; Sun; Savoy; Zodiac; Walim; United; Recorded In Hollywood)

Interstate Video Co. 301 S. Peters St.
(Columbia)

King Records 329 S. Broad
(King; Federal)

Malory Dist. 609 Baronne St.
(Capital; Dot; Mercury Dist.
(Capital)

Shreveport

Interstate Electric Company R.C.A. Victor Record Div. P. O. Box 1900
(RCA Victor)

Stan Lewis Record Shop

720 Texas St.

(Aldabla; Intros; Orlos; Score; 7-11; Swing Time; Peacock; Apollo; Chance; Recorded In Hollywood; Modern; RPM; Sun; Meteor; Trumpet)

Wholesale Dist. 2000 Southern Ave.
(Deca)

Maine

Portland

Central Distributors 35 Commercial St.
(RCA Victor)

Nelson & Small 68 Union St.

Philo Wholesalers, Inc. 929 Congress (Columbia)

Maryland

Baltimore

(Aladdin; London; Olen; Rama; Two; States; United; Gateway; Blue Hen; Atlas; Kentuck; Essex; States; and London; Omega)

Vie Bros. 604 E. Lombard St.
(Holmes Royal; Success)

D & J Dist. Co. 25 S. Liberty St.
(RCA Victor)

Deecy Dist. Corp. 915 Madison Ave.
(Deca)

General Dist. Co. 219 Pennsylvania Ave.
(Old Timer; Barry; Diamond; Dot; Fantasy; Gift Edge; Jubilee; Peacock; Rainbow; States; Stos; Cadence; Checker; Pacific; State; Blue; Royal; Victory; Graeco; Checker; Flair; Modern; Allied; 25th Century; Savoy; Duke; Blue Heaven; Harvard)

Global Brothersons, Inc. 136 St. Paul Pl.
(MGM; Good Time Jazz; Prestige)

Kay & Get Dist. Co. 261 Mount Royal
(Ambassade; Bold; Broadcast; Bullet; Check; Cool; Revolution; Vida; Electric; Riverside)

King Records 35 S. Broadway
(King; Federal)

Mingole Dist. Co. 212 S. Race Ave.
(Aladdin; Tempo; Holmes Royal; Success; Modern; RPM; Imperial; Specialty; Roostil; Loop; Dence; Nashville; DC; Essex; Palads; Classic Editions; Exhibit; Exhibit; Cardinal; Monarch; Chance; Checker; Recorder; Recorded In Hollywood; Herald)

Nelops & Co. 1094 S. Lawood Ave.
(Capital)

Joseph M. Zuzolaki Co. 220 Park St.
(Columbia)

Massachusetts

Allston

Peter Fischer 38 Allston St.
(Classic Editions)

Reid Dist. Co. 309 E. Washington St.
(Wallis)

Boston

A B C Dist. Co. 120 Tremont St.
(Mercury; Banner; Good Time Jazz; Allied)

Allied Appliance 112 Tremont St.
(Columbia)

www.americanradiohistory.com
HOLLYWOOD—Skeets McDonald, Capitol artist, is interviewed on The Jimmy Wakely Show from CBS in Hollywood. Skeeter has had 22 numbers reach the number one position in two years, and top seller was "Don't Let The Stars Get In Your Eyes." His next, due in early July, will be "It's Your Life," penned by Tim Spencer.

New Book, "Smoky Mountain Country"
Explains Origin of Country Music

In a recently published book "Smoky Mountain Country" by North Callahan, people in the music business can acquire a firm understanding of the origin, trends and effect of country music on the folks of this country. Callahan, now a well-known journalist, writes of the memories he has as a country lad in his dad's store in Monroe County, Tennessee. The tunes he heard sawed, fiddled, and whanged on banjos are now heard on thousands of juke boxes around the country.

North tells, in an enjoyable manner, about the origin of country music as far back as the migration of English people to the new continent in the 1800s, and their entry into the hills of Tennessee and North Carolina with their native ballads—stories of broken faith and parted lovers. He explains why the greatest of the ballads were usually the saddest: why the balladeers usually sang of severance of love or lack of love rather than a chance of love. One of the main factors in the creation of love songs was the frequency with which a lover used a guitar and a romantic tune in telling his sweetheart how he felt about her.

Callahan starts right from the roots to give the reader a firm knowledge of what the true meaning of Smoky Mountain music is; the effects the mass migration of people in and out of the Smoky Mountains had on folk music; the interesting description of the instruments, from cornstalks to gourds, that the washers played by ear only; the influence of corn whiskey on the people and their type of song delivery; how "working"—the ground clearings, house raisings, corn shuckings—brought the folks together furthering the creation of new material; how imperceptible a mark the religious gatherings made on the country folks is another revealing topic of discussion.

It is Callahan's belief that, although country music has fit itself into the modern studios of our times—via the thousands of juke boxes, radio and TV— it is much less changed than many people think. Although it now reaches from Broadway to Hollywood, it's still the same old music.

During the depression, a great number of tunes about the displaced persons and anxious hearts came to the foreground, such as "Red River Valley."

The second World War probably had more to do with the acceptance of country music outside of the mountain ranges, than any other historical event. GI's who never heard the music before, were surrounded by it all day long, and learned to like it. Hillbilly tunes worked their way back to all the areas of the U.S., with the soldiers' return, and popular songs such as "Good Night Irene" and "Tennessee Waltz" became hit songs in the non-folk locations of the country.

The birth of the Grand Ole Opry was another highly important factor in the growth of country music. It was born in 1925 when a 76-year old fiddler named Uncle Jimmy Thompson dropped into the WSM studios and offered to play on the air. Listeners wanted more of Uncle Jimmy and his like, and a four-hour show was originated. A measure of its growth since then can be noted via the 150 people that came to see Uncle Jim at First. Then the WSM studios were enlarged to hold 500 folks. Now 2,500 people jam the $7,500 seats each Saturday to watch the greatest of country artists perform at the Ryman Auditorium in Nashville.

Besides the millions who hear the Opry on the air, the gala show has brought an estimated 5,000,000 people to Nashville in the past 25 years. These and thousands of other interesting facts, too numerous to mention, make for excellent reading in North Callahan's book.

3rd Warrenton Contest

WARRENTON, VA.—The third annual National Championship Country Music Contest will be held on Saturday night, August 8, and Sunday afternoon and night, August 9, at the Horse Show Grounds in this city.

The first prize award of $1,000 will be given to the best old-time fiddler; 5-string banjo artist; hillbilly or western band; male or female singer; and for the best miscellaneous act such as square dancers, guitarists, fox horn blowers, harmonica players, etc.

The contest is under the sponsorship of the Association for Greater Warrenton and the Warrenton Junior Chamber of Commerce.

"It's What's in THE CASH BOX That Counts"
Record Distributors
And the Lines They Handle

Boston Record Dist.  
120 Washington St.  
(Wayland)  
C & C Dist. Co.  
430 Essex St.  
(King; Federal; Decca)  
Capitol Record Dist.  
717 Huntington Ave.  
(Capital)  
College Dist.  
330 Massachusetts Ave.  
(Aldrich; Intero; Source; Orefo; 7-11; Jazz; Jackson; Monogram; Opera; Sec; Jazz; Recorded in Hollywood; Peacock; Duke; Radio; Rotary; Grid; United)  
Music Suppliers of N. E.  
300 Huntington Ave.  
(Derby; broadcast; Clipper; Gramercy; MGM; Rainbow, Wallis Original; Zazou; Dot; 21st Century; Demit; Cardinal; Essex; Palad; Jubilee; Rhodes; Four Star; Monarch; Dana)  
Mutual Dist. Inc.  
112 Tremont St.  
(Coral; London; Prestige; Tempo; Westminster; Sun; Brunswick; Republic; Ester; Poly Music; Fiesta; Riverside; Record Guild of America)  
Records Inc.  
243 Huntington Ave.  
(Apollo; Rama; Tino; Oslo; States; Chance; Fantasy; Atlas; Savoy; Marvel; Wald; Imperial; Chas; Checker)  

CAMBRIDGE  
Decca Dist. Corp.  
725 Concord Ave.  
(Decca)  
Eastern Co.  
60 Memorial Dr.  
(RCA Victor)  

DORCHESTER  
Edward Delubke  
16 Esmont St.  
(Walla)  

LYNN  
William Grebbitz  
11 North St.  
(Dent; Fantasy; Savoy)  

MICHIGAN  
DETROIT  
August Dist.  
2501 rental Ave.  
(Aladdin)  
Mik-Mak Distributors  
10166 Michigan Ave.  
(Aladdin)  
Brooklyn Bookshop  
1320 Michigan Ave.  
(Aladdin)  
Buhl Sons Co.  
73 & Adair St.  
(Columbia)  
Colot Dist. Co.  
206 Woodward Ave.  
(Aladdin; Broadcast; Chans; Clipper; Gilt Edged; Good Time; Jackson; Georgian; Inter; Orefo; 7-11; Source; Prestige; Savoy; Abbott; Peacock; Jazz; Recorded in Hollywood; Pal; K; Ruby)  
Detroit Dist. Co.  
803 Woodward Ave.  
(Nash; Tempo;Supset; United; Show; Maj; Artists; Fantasy; Gift Edged; Pacific Jazz)  
(Nash; Tempo; Specialty; Ruby; Palal; Diamond; Bing)  
(Detroit; Alt; Old Timer; Atlas; Tar; Republic; Exporto)  
Capitol Records Dist. Corp.  
45-47 Selden Ave.  
(Capital)  
Decca Dist. Corp.  
135 Selden Ave.  
(Larry; Detroit)  
Fortune Record Dist.  
1629 Laramore Ave.  
(Aladdin; Broadcast; Chans; Clipper; Gilt Edged; Good Time; Jackson; Georgian; Inter; Orefo; 7-11; Source; Prestige; Savoy; Abbott; Peacock; Jazz; Recorded in Hollywood; Pal; K; Ruby)  

KANSAS CITY  
Capital Record Dist. Co.  
125 McGee St.  
(Capital)  
Commercial Music Co.  
2500 Holmes St.  
(Swing Time; Prestige; United; Show; Maj; Artists; Fantasy; Gift Edged; Pacific Jazz)  
King Records  
66 E. Thirty First St.  
(King; Federal)  
Medico Shop  
992 West Boulevard  
(Ideal)  
Mayflower Sales Co.  
2022 Baltimore Ave.  
(Ideal)  
Midwest Dist.  
654 Olive St.  
(Derby; Osbo; Blue Hen; Trumpet; Zodiac; Specialty; Window; Modern; RPM)  
Minor Record Sales Co.  
826 Massachusetts Ave.  
(RCA Victor)  
Roberts Record Co.  
321 South West Boulevard  
(Aladdin; Broadcast; Coral; Inter; Orefo; 7-11; Source; Prestige; Do study; Savoy; Tempo; Atlantic; Palal; Essex; States; Republic; Cardinal; Western Jubilee; Bruns- 
wick; Record Guild of America)  

MISSOURI  

MONTANA  

MONTANA  

BILLINGS  
Central Dist. Co.  
P. O. Box 833  
(Great)  
Ben Clare Dist. Co.  
50 John Ave.  
(Mushroom; All-Frontier; Ester)  
Northwestern Auto Supply  
420 North Broadway  
(RCA Victor)  

BUTTE  
Alfred E. Brin  
315 Burlington Ave.  
(Safety)  
E & F Distributing  
212 Granite St.  

GREAT FALLS  
Music Service Co.  
206 S. Fourth Street  
(Coral; Derby; London; MGM; Rainbow; Tempo; Exotic; Pacific; Savoy; Palal; Wallis; Original; Monarch; Abdo; Walls; Four Star; Rhodes; Ce- 
dence; Brunswick)  

OMAHA  
Brun-Neu Sales Co.  
308 Twelfth St.  
(MGM; Derby; Abbott; Essex; Palal; Hummingbird)  
Glen Co.  
5020 Davenport St.  
(RCA Victor)  
Skylark Record Dist.  
354 S. Thirty Sixth Ave.  
(Skylark)  
Square Dance Dist. Co.  
199 Fairlane St.  
(Old Times, Western Jubilee; Windsor)  

SHELTON  
Tracy Kuzum  
Huntz Distributors  
(Tolen; Four Star; K & K)  

NEW MEXICO  
MANCHESTER  
Tri-State Record Distributors  
622 W. 4th St.  
(Marvel)  

NEW JERSEY  
CLIFTON  
Consolidated Distributing Co.  
106 Barkley Ave.  
(Sucess; Holmes Royal)  
ENGLEWOOD  
Progressive Dist.  
133 Washengton Ave.  
(Jazzyology; Progressive)  
NEWWARK  
All-State New Jersey Inc.  
417-640 Chaselle Ave.  
(Aladdin; Intero; Source; Orefo; 7-11; King; Federal; Piccadl; Duke; Preston; Savannah; Atlantic; Wallis; Diamond; Palal; Rainbow; Brunswck; Republic; Imperial)  
Reinberg Record Dist.  
368 Fifteenth St.  
(Four Stars; Atlantic; Blue Hen; Rhando)  
Capitol Records Dist. Co.  
31 Lock St.  
(Capital)  
Credit Dist.  
278 Haltey St.  
(Godwin; Juba; Espey; Pala; Rainbow; Brunswck; Republic; Doms; Dande)  
Decca Dist. Corp.  
81 Emett St.  
(Decca)  
Bucky Record Dist. Co.  
114 Springfield Ave.  
(Aladdin; Intero; Source; Orefo; 7-11; King; Federal; Piccadl; Duke; Preston; Savannah; Atlantic; Wallis; Diamond; Palal; Rainbow; Brunswck; Republic; Imperial)  

Knick-New Jersey Inc.  
68 North Ave.  
(RCA Victor)  

TIMES-COLUMBIA Dist.  
27 Bridges St.  
(Columbia)  

NEW YORK  
ALBANY  
Decca Distributing Corp.  
149 Central Ave.  
(Derby; Legendary)  
Leonard Smith, Inc.  
163 W. 7th St.  
(MGM; Wallis; Original; Record Guild of America; Monarch; Zodiac; Cadence; Jab- 
bo)  
RCA Dist., Inc.  
58 Broadway  
(RCA Victor)  
Robin Bros.  
1437 Broadway  
(Columbia; Osblo)  

MURPHY S. Sales Co.  
711 Holmes St.  
(MGM; Derby; Abbott; Essex; Palal; Hummingbird)  
Sibley Co.  
502 Davenport St.  
(RCA Victor)  
Skylark Record Dist.  
354 S. Thirty Sixth Ave.  
(Skylark)  
Square Dance Dist. Co.  
199 Fairlane St.  
(Old Times, Western Jubilee; Windsor)  

THE CASH BOX, Music
Music

3rd was I cross a could July • • •• yell "YOUR Breaking RCA VAYA Piano got a hole in it"

"DECATUR STREET BLUES"
RCA VICTOR 20/47-5337

NEW YORK—Souvenirs of his successes were presented to Victor vocalist Eddie Fisher by fans at the recent "Bill Silbert Day" staged at Palisades Amusement Park, Palisades, New Jersey, in honor of Bill Silbert, WMGM star. Eddie was one of many performers who joined thousands of teenagers at the park in salute to Silbert.

From Rodeos to Plugs

Silver Riding High
With Three Records

NEW YORK—Abner Silver, songsmith, is currently riding high with three major record releases.

First is "I Laughed At Love" recorded by Sunny Gale for R. C. A. Victor.

On the comeback trail is "How Did He Look," sung by Felicia Sanders with Percy Faith's Orchestra. Joan Merrill's original version was a collector's item.

Silver's third tune, "With These Hands," looks like the best bet of all. With Eddie Fisher and Johnnie Ray versions on the market, and both selling in great strength, tune looks like it could become the big hit of the summer. Several hundred thousand discs were sold abroad in 1951-1952 when Nelson Eddy and Jo Stafford teamed to record the tune. It was number one on the British Hit Parade for several months. At that time, however, the American public was novelty crazy and was not particularly receptive to the ballad type tune. With the current trend toward the lush instrumentals and soft and sentimental songs, it was felt the public was ripe for "With These Hands." The Eddy-Stafford version has been re-released.

Writer-Movie Star

CHICAGO—Newest song plugger in town is pert, blonde and attractive Tony Kimberly.

Formerly a trick rider for rodeos from Madison Square Garden in New York to the Fat Stock Show in Houston, Texas, Tony decided, "That riding herd on the nation's drives was easier than riding the plunging broncos in the rodeo biz," according to her own version for her change.

She's doing a grand job here for her sister, Betty Kummerle, whose newest tunes, "Got A Little Ache In My Heart," and "You Can Push Your Luck Too Far," have started to move well in this area.

Betty's had 16 years of song writing experience with Jenny Lou Carson. Now on her own, Betty found that writing and contact work didn't jell. So she let out a yell for kid sister, Tony, who's now the newest of the song pluggers in town with some marvelous promotion plans that will soon carry her on a tour of the country.

Introducing the Orkon

NEW YORK—The "new sound" you hear behind Mindy Carson's vocal on "Honey-Darlin'" and "Free Home Demonstration" is made by an orkon. No mere figment of a bo-peet's imagination, the orkon is a newly invented musical instrument, making its debut on pop wax. Dreamed up by Eddie Powell, a mechanically inclined musician who has played with symphony orchestras, it is a cross between a piccolo and a flute.

NEW YORK—With a copy of the just released McGuire Sisters' recording of "Hey, Mr. Cotton Picker" in his hand, the writer-movie star Robert Mitchum gets ready to listen to the tune. "Mitch" has written several other tunes (not published as yet) and croons a mighty mean one himself.

New Releases

• NASHBORO • EXCELLO • • • •

“DRIVE SOLDIERS DRIVE”
b/w "My Baby’s Blues"
Little Maxie
EXCELLO 2016

“I WANT TO KNOW, WILL HE WELCOME ME THERE”
b/w "Heavenly Light Shine On Me"
The Skylarks
NASHBORO 540

• Get in on "BANANA SPLIT" Excello 2009
Available on 45s—78s.

• Some Distributorship territory open
An attractive package

NASHBORO RECORD CO.
177 - 3rd Ave. N.
Nashville, Tenn.
Rush Orders—Prompt Shipments

"It's What's in THE CASH BOX That Counts"
Prosen Offers To Collect European Royalties For U. S. Pubs

PARIS, FRANCE — Sid Prosen, writer and publisher of "Till I Waltz Again With You," who is currently on a tour of Europe with his bride, has discovered that there are thousands of dollars in royalties being lost by American publishers. This has come about because certain lesser labels originally manufactured in the United States are released in Europe on labels of other names without any royalties being paid on the tunes.

Prosen's French representative has already tracked down several hundred such records.

Prosen has also announced that his set-up is prepared to collect royalties due for other publishers also on a percentage basis. In this way, monies that might have been lost completely to American publishers will at least be paid in part.

Delaney Joins Eastern

NEW YORK—Joe Delaney, former A & R head of London Records, who recently received his law degree at Tulane University, is currently associated with Lee Eastman, attorney.

Delaney is working on the promotion of "Too Long" as recorded by Bob Dini on Derby. "Too Long" is the first song from the Rytvoc catalogue, originally owned by the late Maurie Hartman and recently bought by Eastman.

Greetings and Thanks to the —
NAMM - DJ's - OPERATORS

THE CLOVERS

Make It 7 In A Row!

with

"GOOD LOVIN'"

b/w "Here Goes The Fool"

Atlantic #1000

A Grand & Glorious 11th Anniversary Greeting to THE CASH BOX

Dear Cash Box—

IMA-LIKA-YOU! Sincerely, THE HOLIDAYS

America's Next ± 1 Hit! "T. V. RUMBA"

by

BOB BACHELDER and his Mood Recording Orch.

Mood #: 1011

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UN 4-2200
Cambridge, Mass.

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Record Distributors
And The Lines They Handle

RHODE ISLAND

PROVIDENCE

Edwin Record Co.
43 Hospital St.

(ICA Victor)

SOUTH CAROLINA

CARLESTON

Fox Music House
315 King St.

(Peacock; Duke)

SOUTH DAKOTA

SIOUX FALLS

Western Music Supply
115 S. Jefferson Ave.

(ICA Victor)

TENNESSEE

GALLATIN

Randy's Record Dist.
252 W. Main St.

(Atlantic; Jubilee; Peacock; Duke; Swing Time; Apollo;Checker; Trans.; Imperial; Flair; Sun; Chance; Getham; 25th Century; Modern; Recorded in Hollywood; RPM; Meteor)

KNOXVILLE

Chappell Drug Co.
25 W. Jackson Ave.

(ICA Victor)

MEMPHIS

Glen Allen Supply Co.
116 Union Ave.

(Aladdin; Atlantic; Capital; Gift Edges; Intra; Oryo; Scarce; 7-11; Walls Original; Chess; Checker; Delta; Atlantic; Jubilee; Mercury; Monarch)

Capital Records Dist.
1202 W. Liberty Ave.

(Specialty; Apollo)

Gibson Co.
560 Forbes St.

(Prestige)

Hamburg Bros.
212 Galveston Ave.

(ICA Victor)

King Records
1401 Music Store

(King; Federal)

Record Distributing Co.
906 Forbes St.

(Oleeh; MGM; United; States; Record Guild of America; Peacock; Duke; Gatham; Savoy)

Standard Dist.
250 Fifth Ave.

(Broadcast; Coastal; Del; Good Time Jazz; Rainbow; Gateway; Kentucky; Dallas; Eassex; Palda; Zond; Sun; Imperial; Metro; Brunswick; Ripper; Cardinal; Rondo; 20th Century; Recorded in Hollywood)

J. A. Williams Co.
411 Anderson Ave.

(Decca)

Jack W. Young Co.
1206 Forbes St.

(Cadenet; Atlanta)

SCRANTON

Capital Records Dist.
50 Wyoming

(Capitol)

Scranton Supply & Machine Co.
64 Wyoming Ave.

(Decca)

RHODE ISLAND

A. J. Williams Co.
315 King St.

(ICA Victor)

SOUTH CAROLINA

DARLETT

104 Jefferson Ave.

(ICA Victor)

TEXAS

DALLAS

Addie Co.
174 Deer Springs

(ICA Victor)

EL PASO

Bird Dist. Co., Inc.
229 Mils Bldg.

(Capital)

Fremont District Co.
1200 Mils St.

(MO)

M. R. Krapp Dist.
39 S. Sante Fe St.

(Aladdin; Zulu; Diamond; Good Time Jazz; Rainbow; Gateway; Kentucky; Dallas; Eassex; Palda; Zond; Sun; Imperial; Metro; Brunswick; Ripper; Cardinal; Rondo; 20th Century; Recorded in Hollywood)

W. R. Munsie
400 Lemon Ave.

(ICA Victor)

GRAND RAPIDS

Windsor Drug Co.
515 Western Ave.

(Capital)

G Roanoke

4501 Western Ave.

(Capital)

Guthrie Records

120 N. Broad St.

(RCA; Federal)

Lease Dist.
15 E. Twenty-Five St.

(Riverside; Suecos; Holman Royal; Windy; Eastern Jubilee; Banner; Westminster)

FOSTER LEE

120 E. Twenty-Five St.

(Columbia)

MANGER

1624 Fairmont Ave.

(Aladdin; Apollo; Broadcast; Good Time Jazz; Jazz; Oryo; Imperial; 7-11; Scott; Savoy; Tempo; Swigntime; Recorded in Hollywood; Imperial; Delta; Jubilee; Continental; Columbia; Modern; Victor; Recorded in Hollywood; Eddy; Palda; Zond; Star; National; Excalibur; Excalib; Beau; 25th Century)

Ft. Worth Dist.
121 S. Houston St.

(Capital; Gramophonia)

GROVE

1042 Long Island Ave.

(Aladdin; Million; Diamond; Good Time Jazz; Jazz; Oryo; Imperial; 7-11; Scott; Palda; Zond; Sun; Imperial; Metro; Brunswick; Ripper; Cardinal; Rondo; 20th Century; Recorded in Hollywood; Gateway; Kentucky; Herald; Zodiac; Imperial; Jubilee; Cadet; Time; Rama; Galaxy; Clark; Record Guild of America; Peacock; Rukky; Exco; Palda; Pacific Jazz; Records; Monarch)

Guthrie

112 W. Houston St.

(MGM)

Gumshoe Enterprises
1072 Madison St.

(Aladdin; Million; Diamond; Good Time Jazz; Jazz; Oryo; Imperial; 7-11; Scott; Palda; Zond; Sun; Imperial; Metro; Brunswick; Ripper; Cardinal; Rondo; 20th Century; Recorded in Hollywood; Gateway; Kentucky; Herald; Zodiac; Imperial; Jubilee; Cadet; Time; Rama; Galaxy; Clark; Record Guild of America; Peacock; Rukky; Exco; Palda; Pacific Jazz; Records; Monarch)

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1303 Fourth Ave.
(RCA Victor)

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118 Westlake Ave.
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SEATTLE

Artist Record Dist.
119 Ninth Ave.
(Allied; Rondor; Recorded In Hollywood; Savoy; Sonor; Sunglow; Diamond; Flair; Rhythm; Meteor; Specialty; Son; Imperial; Checker; Crest; Glory; Rocktail; RPM)

C & C Victor Co.
331 Western Ave.
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Oregon Record Distributing Co.
118 Western Ave.
(Goral; London; Brunswick; Record Guild of America)

SPOKANE

Columbia Elec. Mfg.
111 South Wall Ave.
(Columbia; Okeh)

VIRGINIA

BIG STONE GAP

Hollands' Records
(Starr)

RICHMOND

Allan Dist. Co.
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(Columbia; Okeh)

King Records, Inc.
210 E. Main St.
(King, Federal, Decca)

Virginia Dist. Corp.
1132 Broad St.
(Depa)

Wyatt-Cornick, Inc.
733 Grace at Fourteenth St.
(RCA Victor)

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Love Electric Co.
118 Westlake Ave.
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Artist Record Dist.
119 Ninth Ave.
(Allied; Rondor; Recorded In Hollywood; Savoy; Sonor; Sunglow; Diamond; Flair; Rhythm; Meteor; Specialty; Son; Imperial; Checker; Crest; Glory; Rocktail; RPM)

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111 South Wall Ave.
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Cardinal Distributing Co.
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(Columbia)

HUNTINGTON
Van Zandt Supply Co.
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(RCA Victor)

MADISON
Toll Music Dist. Co.
270 Monroe St.
(Capital)

MILWAUKEE
Capitol Records Dist. Co.
144 N. 5th Ave.
(Capital)

Deen Dist. Corp.
122 E. Chicago St.
(Depa)

Major Dist., Inc.
639 E. Thayer Ave.
(Meteor; Wallis Original; Monarch)

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(Capital)

Taylor Electric Co.
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(RCA Victor)

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BUENOS AIRES
Chais S. R. L.
(Ranier)

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SYDNEY
Esquire Records, Ltd.
(Wallis)

TURF AND FIELD

TOLEDO

Ohio Distributing Co.
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(Capitol)

COLUMBIA

CORPUS CHRISTI

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(Capital; Brunswick)

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(Baltimore)

Canon Dist. Ltd.
62 Prince Arthur St.
(Latin-American)

Capital Records of Canada, Ltd.
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(Capitol)

Ottawa Distributing Co. Ltd.
417 St. Peter St.
(Wellington; Tico; Rama; Classic Editions; Riverside)

London Gramophone Co.
212 E. Catherine St.
(London)

Metro Disc Co.
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(Mercury; Coral; MGM; Brunswick; Qual- ity)

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TORONTO, ONTARIO

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Capitol Records of Canada, Ltd.
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(Capitol)

Mercury Records of Canada
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(Decca)

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Premier Record Dist. Co.
140 West Queen St.
(Good Time Jazz; Savoy)

Quality Records, Ltd.
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Gordon W. Thompson, Ltd.
927 Yonge St.
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Johnston's Photograph Ltd.
352 Victoria Drive
(Coral; Brunswick)

Lusz & Jones, Ltd.
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(Fantasy)

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Muskat Dist.
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(Ambassador; Belda; Bullet; Gift Edge; Good Time Jazz; Vita)

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(Capital)

Texas, Ltd.
113 A. Beaver St.
(Westminster)

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Modern Products Co.
307 Portage Ave.
(Westminster)

Monarch Record Dist.
4th Fl.; Biltmore Ave.
(Mercury; MGM)

Sparkling Sales, Ltd.
180 King St.
(Capital)

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Bogota Transversal 37
(London)

CUBA

HAVANA

Gonzalez Nova y Cia.
Gallito 289
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LONDON

Hilton Nixon, Ltd.
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Manny Record Co.
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FRANCE

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Jazz Disques
34 Rue D'Haute Ville
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AGANA

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(Gift Edg; MGM; Wallis)

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HONOLULU

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920 Clayton St.
(Decca)

Honolua Paper Co., Ltd.
135 Krakoal St.
(Capital)

Mierembone Music Co.
232 N. Beretania St.
(Atlantic; Rama; Tico)

Musical Distributor
116 Moheka
(London; Coral; Brunswick)

Neyls Bros. & Co., Ltd.
P. O. Box 208
(Capital)

John Shawia
309 Oahu Ave.
(Tempo)

WAHAWA, OAHU

Wahawa Electronic Service
304 California Ave.
P. O. Box 288
(Wallis)

MEXICO

Compania America De Discos S. De R.
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Dep. 36, Mexico, D. F.
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Lucky 'Leven

As each year passes, it's just simply marvelous to be able to say: "Greetings and salutations," for another year—ahead.

Eleven lucky years have gone by. Eleven years of hard work. Eleven years of outstanding and energetic effort on the part of all engaged in this venture known as: The Cash Box.

Eleven inspiring years. Eleven years of constantly trying to help one and all engaged in this industry to progress, to enjoy the pinnacle of success, to enliven their progress, to achieve their dreams.

Eleven constructive years. Eleven years when everyone has come a long way from those dark days of 1942—when this nation reached its lowest moral ebb as the terror-filled process of disual, cold and hard war, continued to tramp down hard on all its fine moralistic and humanitarian beliefs.

But eleven years of great progress. For this publication. For its people. For its future growth. For its stability. For the things it stands for—the things the people in this industry want it to stand for—to fight for—to continue to strive for—and to obtain for them as the years go by.

There is no longer any doubt, to anyone all at, anyone who has been engaged in this industry these past eleven years, that this is not the business of eleven years ago.

It is a new business. A better business. A more progressive field. A fine business. A business that meets and matches progressiveness as progress comes about.

An industry that can, now and in the future, be confident of its continued good progress. It has proved that it has that quality and that fortitude which makes for continued progressiveness.

This, then, being the eleventh year of effort on the part of The Cash Box to point the way constructively for all engaged in the field, is the time when this publication can, for the moment, avail itself of the pleasure of achievement.

The Cash Box sincerely believes it has achieved a great many constructive developments which have benefited the entire industry.

But The Cash Box does not believe that this could have been possible without the cooperation which has been tendered it by its many, many friends throughout the entire trade.

Therefore, whatever little praise can be heaped upon The Cash Box, as a truthful and daring publication which has offered progressive and constructive suggestions for the betterment of this industry should, in turn, really be tendered to all the industry.

It was the industry, itself, which was responsible for these better and more constructive ideas. The Cash Box was but the industry's medium of expression.

The Cash Box will continue to fight, and fight harder than ever, for a triumphant climax to the greater growth and finer progress of this industry—the industry which leads all others in entertaining the world's peoples—economically.

But The Cash Box will only be able to do this because the people who comprise this industry are most completely back of it to help it help them.

Therefore, thanks to you, you, you, and you, all of you, for these lucky 'leven years.
EXCLUSIVE FACTORY DISTRIBUTORS FOR

WURLITZER

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The one phonograph all operators have acclaimed. It's the one phonograph you can depend on to hold your high earning, top prestige locations. 104 SELECTIONS playing 78 RPM and 45 RPM records INTERMIXED. Give them the finest in music with the world's finest phonograph — WURLITZER 1500.

SERIES

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Our Export Department immediately needs UNLIMITED quantity of Post-War WURLITZERS! Also need M100 Seeburgs and Wall Boxes. Contact us TODAY!!

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MIAMI 37, FLA.

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

JESSICA HILL

JUNE 1953

THE CASH BOX

Part II (Coin Machines) Page 4

July 18, 1953

1952

JULY


AUG.


SEPT.

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Congratulate the CASH BOX
on its 11th Anniversary

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B. Salaverry

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CA</host>
S. H. Lynch & Co., of Dallas has repeatedly emphasized to Operators:

**PROGRAMMING**

is one of the great Seeburg success features

You can please all of the people all of the time with Seeburg **Selective O-Matic**

On the 11th anniversary of CASH BOX, we raise our 10-gallon hats in salute to J. P. Seeburg Corporation, their ever-superior products, and their policies always to the benefit of operators. There are many reasons why the Seeburg Select-O-Matic is the instrument that operators say increases play; showmanship that attracts and sells music; trouble-free mechanism that plays 45 r.p.m. scratch-free records vertically, automatic volume control, correct size and weight. In addition, perfectly planned programming, 100 selections in five natural classifications, easy choosing: (1) hit tunes, (2) old favorites, (3) Waltzes and polkas, (4) fox trots and rumbas, (5) classicals.

**S. H. LYNCH & CO.**

Exclusive Texas Seeburg Distributors

---

**OCT.**
- Rock-Ola holds distributor meet at the Sheraton Hotel in Chicago, and introduces “Fireball” 120 selection phonograph.
- Rock-Ola distributors throughout the country hold showings of the “Fireball” phonograph. Pennsylvania operators defeat attempt to extract 10% of gross receipts. Exhbit starts delivery of “Rudolph the Red Nosed Reindeer”, kiddle ride.
- Max Waters assigned post of Regional Manager for New England and Middle Atlantic States for Wurlitzer.
- Passaic-Bergen County Opa Assn. formed.
- Williams brings out “Introduces K.O. Ball game, game produces “Ten Player Team Bowler”, shuffle game. Gottlieb names Judd Distributing Co., world sales agents.
- Northern Illinois Music Opa Assn. holds fourth annual Banquet at Grape- mere Hotel, attracting record attendance. Lou Ptacek elected President of the Illinois State Music Assn.
- Herman Perin joins sales staff of General Vending Corporation.
- Jonas Beseler, Minneapolis distributor, dies suddenly.

**NOV.**
- George A. Miller, MOA president, visits Washington, D.C., to ask O.P.S. to decontrol the Automatic Music Industry.
- Chicago Coin brings out “Bowl-A-Ball”, bowling game.
- Westchester Operators Guild presents 25 juke boxes and 20 games to youth groups.
- Bally produces “Space Ship”, kiddle ride.
- New York music organizations association holds 18th Annual Banquet at Commodore Hotel. Biggest ever. Genco introduces “Jumping Jacks”.
- Rock-Ola names 9 new sales outlets.
- George A. Miller’s father dies.
- Williams bring out “Four Corners” 5-ball game.
- Herman Distributing Co., N.Y., appointed distributors for Evans phonographs, and opens offices on 10th Ave.
- The Bert Lane Co., Miami, Fla., introduces “Miss America”, kiddle boat ride.
- Bally goes into speed production on new in-line game “Bally Beauty”.
- Gottlieb produces “Coronation”, 5-ball.
- Sven W. E. Anderson appointed Chief Engineer at Wurlitzer, and Ira M. Laurien his aid.
- The Cash Box “20 Year Club” started.
- Miami Automatic Music Assn. holds annual Banquet at Saxony Hotel, with many out-of-town coinmen on hand.
- Scientific Machine Corp., Brooklyn, N.Y., returns to manufacturing with line of kiddle rides.
- Al Denver re-elected president of Automatic Music Operators Assn., N.Y.
- Ben Becker, Bally regional representative, returns to action after long illness.

**DEC.**
- O. P. S. decontrolls coin operated equipment.
- Genco Mfg. & Sales sold to Chicago Coin Machine Co., who installs Sam Lewis and Avron Ginsburg as executives to run as separate corporation.
- Ivy Morris, Newark, N.J., moves to new large quarters.
- Taran Distributing, Miami, Fla., starts preparations to move to new building, specially built to house firm’s activities.
- NCMBA holds annual meeting at Bimarnich Hotel, Chicago.
- AMI announces “Write-An-Ad-Contest” winners. First prize, an AMI model “D-80” to

Mrs. Margie Rogers, Erenno, Calif.
- Dave Gottlieb given a surprise Testimonial Dinner at Imperial House, celebrating his 25th year in coin machine business. Distributors and friends from all over the country present.
- NPA lifts ban on building of amusement enterprises.
- The Cash Box announces results of its 7th Annual Juke Box Poll to determine the best money-making artists and records.
- Williams introduces “Disk-Jockey”, 5-ball.
- Gottlieb brings out “Queen of Hearts” 5-ball game.

"It's What's in THE CASH BOX That Counts!"
Congratulations to The Cash Box on your 11th Anniversary
Sincerely
MUSIC OPERATORS OF AMERICA

Music Operators of America is the one organization that protects the interests of all the music operators of the nation.

Next Convention at the Palmer House, Chicago, March 8, 9 and 10, 1954.
Plan to be there!

Music Operators of America
Home Office: 128 East 14th Street, Oakland 6, California [Tel: TWinoaks 3-3634]
CONGRATULATIONS AND BEST WISHES TO THE CASH BOX ON ITS 11TH ANNIVERSARY FROM "THE HOUSE THAT CONFIDENCE BUILT" CELEBRATING ITS 30TH ANNIVERSARY

SOUTHERN AUTOMATIC MUSIC CO.
representing the World's greatest Juke Box
AMI MODEL E
IN 40—80—120 SELECTIONS

Also Distributors for
D. Gottlieb & Co.
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The combined stock of merchandise of 5 offices gives us the world's largest assortment of used equipment. Write us for anything you need in used games or music.

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129 W. North St., Indianapolis, Ind.

JAN.
★ Miami Music Operators Ass'n. (AMOA) moves to larger quarters.
★ George Penzer appointed business manager for the Amusement Games Operators Association of New York.
★ Russ-Con Co. appointed Bally distributor in Canada.
★ Rock-Ola completes quarter million dollar expansion program.
★ Chicago Coin introduces "Name Bowler", shuffle game.
★ Gerald Slade appointed assistant manager, Northern Territories, Division, of Wurlitzer.
★ United brings out "Show Boat", 5-ball. Chicago Coin appoints S. L. London, Milwaukee, distributor, for Wisconsin.
★ The Cash Box publishes the first listing of "20 Year Club" members.

FEB.
★ Bally brings out "Beach Club", in-line, 5-ball game.
★ Optional Depreciation Bill introduced in U. S. Senate by Senator J. Allen Frear. Bill (S.258) reads: "To afford the taxpayer the right to determine the period of useful life of property in computing deductions for depreciation under the income tax laws." Fred Jung appointed Operations Manager for Rock-Ola.
★ Evans introduces replay game "Spin Table". Babe Kaufman invites The Cash Box "20 Year Club" members to a house and lawn party at her home at Atlantic Highlands, N.J. Wurlitzer distributors meet in New Orleans.
★ Donan Distributing, headed by Don Moloney, appointed Bally distributor for Wisconsin and Northern Illinois.
★ Chicago music operators elect Ray Cuncliffe president of Recorded Music Assn. — Nate Feinstein, Chicozo, hospitalized at Edgewater Hospital with heart ailment.
★ Genco introduces "Golden Nugget".
★ Howard Kaas, Newark, N.J., one of industry's pioneers, dies.

MAR.
★ Senator Pat McCarran introduces ASCAP sponsored bill to amend Copyright Law of 1909—which would permit ASCAP and other similar collection agencies to impose double taxation on juke box operators for playing recorded music.
★ Cleveland Opera holds meeting and annual banquet.
★ MGA executives meet at Congress Hotel, Chicago. Gottlieb introduces "Flying High", 5-ball game.
★ Lieberman Music Co., Minneapolis, Minn., named AMI distributor for North Dakota, South Dakota, Minnesota, and parts of Iowa and Northern Wisconsin.
★ Wurlitzer names J. H. Crosby, South-West representative.
★ Lieberman Music Co. buys Mayflower Distributing and Pastor Distributing, St. Paul branch.
★ Wurlitzer introduces models 1600 and 1600 phones.
★ Dave Rosen celebrates 20th year in coin biz.
★ June 21 date set for Babe Kaufman party for The Cash Box "20 Year Club" members.
★ Lieberman Music Co. named distributors for two manufacturers—Bally and United.
★ Gottlieb brings out "Quintet" 5-ball game. J. Rosenfeld Co., St. Louis, Mo., appointed distributor for Rock-Ola phones.
★ Barnett Taunnenbaum re-elected president of the Associated Amusement Operators of N.Y. Bert Davidson appointed mid-western sales representative for Wurlitzer.
★ Phil and Mac Greitzer open "Baseball Batting Range" in Brooklyn.
★ Runyon leases new office, warehouse, and showroom space on Fillmoreanu Ave., corner W. Runyon St., Newark, N.J. Pat Fufjitch, Chicozo, turns home from the Edgewater Hospital.
★ Minto's announces it will distribute the kiddie rides manufactured by The Bert Lane Co., Miami, Fl.
Bally KIDDY-RIDES EARN BIGGEST PROFITS

NEW SPEED-BOAT

- Realistic motor-boat with authentic nautical hardware in gleaming polished metal gets immediate attention.
- Realistic action... rolling, bouncing, wave-spanking motion... keeps kids coming back again and again.
- Colorful eye-appeal... bright-red hull riding a sea-blue base, realistically striped deck.
- Variable-speed controlled by pulling gear-shift lever.
- Realistic speedometer—needle actually moves to indicate speeds from 10 "knots" up to 50 "knots."
- Double sound-effects: realistic motor-purr and boat-horn.
- Genuine sea-lamps fore and aft.
- Boat is special-formula reinforced plastic, strong as steel.
- Simple, sturdy mechanism built for continuous heavy-duty operation.
- Tamper-proof National coin-mechanism.

SPACE-SHIP

Colorful Flash! Exciting Action! Big Profits!

Junior space-pilots prefer Bally SPACE-SHIP, because of realistic appearance and exclusive 4-in-1 dive-dip-roll-swing action. Ruggedly built for trouble-free operation.

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NOW AVAILABLE THROUGH BALLY DISTRIBUTORS

Cash-box records prove that THE CHAMPION... the deluxe hobby-horse... is the champion money-maker. Why be satisfied with so-so earnings when you can be in THE CHAMPION class?
100% GOTTlieb

operators who demand
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interest—satisfied locations—greatest profits

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and Best Wishes on Your
Eleventh Anniversary

Exclusive Factory Distributors for
Rock-Ola Phonographs

Brilliant Music Company
19963 Livernois Ave.
Detroit, Michigan

My Best Wishes
Vince Shay

Congratulations on your 11th Anniversary

APR.

Williams introduces "New De-Luxe
Baseball" game.

Senator Everett Dirksen introduces
bill similar to that of Virginia,
to amend Copyright Act of 1960.

Alfred F. Dietrich elected to assistant
secretary of Wurlitzer with position
as credit and collection manager.

Poole Distributors, Boston, Mass.,
asigned additional territories for
Wurlitzer phonographs.

Westphal Co., Cincinnati, O., appointed
Rock-Ola distributor.

Exhibit "brings out Sea Skate" kiddie boat
ride. The Cash Box mails tens of
thousands reprints to music operators

MAY

Chicago Coin introduces "Crown
Bowler" shuffle game.

Southern Automatic Music Co.,
Lexington, Ky., branch, moves to
large quarters. Mr. and Mrs.
Walter Trachte, AIB Manufacturing
Corp., Chicago, head for Europe.

California Music Guild celebrates
its 16th anniversary.

Paterson, N.J., goes to 10c play.
Chicago Automatic Photograph Bowling
League ends 1st season with big din-
nner-dance celebration at Casa Nova
Restaurant.

Many U. S. coin men travel through
Europe, among whom are:
Dave Bond, Max Hurvic, Lou
Boozer, Bill Happe, Gil Kitt and
Ben Lazar.

International Revenue Bureau
introduces "New Depreciation Tax
Rule". Central Music Distributors
moves its Omaha, Neb. offices to
new large quarters.

Bally awarded another

other contract by Department of
Navy. Badger Sales Co., Los An-
geles, Calif., appointed AMI distrib-
utor.

Westchester Operators Guild
holds 5th Annual Dinner at Bill
Reiler's Restaurant, Tarrytown, N.Y.

Clinton Pierce, Chicago, re-elected
president of Wisconsin
Phonograph Operators Assn.

Al Schlesinger, Foughkeepsie, N.Y., mar-
ries a Dayton, O. girl. Sandler
Distributing given New York
office for Mr. & Mrs. J. T. Wix,
re-elected president of Wiscon-
sin Phonograph Operators Assn.

100% GOTTlieb

get 100% more out of your
coin-operated machines.
Congratulations to The Cash Box on your 11th Anniversary
State of South Dakota
Division of Taxation
PIERRE
May 5, 1953

Harold Scott
Secretary-Treasurer
South Dakota Phonograph Operators Assoc.
Mobridge, S. D.

Dear Mr. Scott:

I have just returned from seven weeks traveling all over the state.
During this time I have been instructing assessors in their work.

I wish to advise that we set up a schedule for all coin machines from
"Cash Box" magazine that you sent to Mr. Wilder. I believe you will get fairly
good results from the assessors by them having a schedule to follow. We now
have a favor to ask of you, if it would not involve too much trouble. It
would be much appreciated if you could send us a list of all the coin machine
operators that belong to your association. This would be very helpful in our
work and also would help your industry in getting fair assessments.

Thanking you for past favors.

Very truly yours,

R. L. Twaddle
Chief, Property Tax Section

"It's What's in THE CASH BOX That Counts"
NO OTHER GAME LIKE YACHT CLUB

Get on Our Mailing List Now!

Attention!
Wisconsin and Northern Illinois Operators!

Fatten Your Income With

Bally YACHT CLUB

Sensational New In-Line Game

with

NEW SHIFTING, OVERLAPPING CARDS

and

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Marvel's New SHUFFLE-SCORE

COIN-OPERATED ELECTRIC SCOREBOARD

Fits Any Shuffleboard

3 BIG FEATURES!

★ 15-21 and/or 50 Pts.
★ 10c 1-Player or 10c 2-Player by Simple Plug Switch-Over.
★ Large METAL Coin Box.

New Shuffle-Score is 2-faced—adjustable for all boards . . . chrome tube supports.

Write or Phone for Price.

IMMEDIATE DELIVERY

Terms: 1/3 deposit, bal. C. O. D. or S. D.
F. O. B. Factory, Chicago, Ill.

MARVEL MANUFACTURING CO.
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CHICAGO 47, ILL.

TEL: DICKENS 2-2424
Sincerest Congratulations to Bill Gersh and The Cash Box on your 11th Anniversary

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Choice territories still open.
Fast service and delivery.
Free literature—National ad backing.
Many operator inquiries ready to process direct to you.

Write today for literature and prices.
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PREMIUM MERCHANDISE FOR COIN MACHINE PRIZES
OVER 3000 ARTICLES IN STOCK
WRITE FOR COMPLETE, DESCRIPTIVE PRICE LIST
HASTINGS DISTRIBUTING CO.
6100 BLUEMOUND ROAD (Since 1932) MILWAUKEE 13, WISCONSIN
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TOP—LEFT: Ron Rood talks with man in the field. TOP—RIGHT: H. F. Trippe, Southern general manager, directing some operations from his car while covering locations. CENTER: Part of the fleet of 29 cars and trucks equipped with the 2-way Motorola Mobile Units. BOTTOM—LEFT: Florena Burket in the Orlando office, who handles the bulk of the calls. BOTTOM—RIGHT: 150 foot tower on top of the Southern building.

Orlando, Fla., Firm Features 2-Way Radio Service System

29 Cars And Trucks Of Southern Music Co., And Southern Music Distrib. Co. Equipped With 2-Way Mobile Radios In Orlando And Jacksonville, Cover Distance Over Radius Of 145 Miles

ORLANDO, FLA. — Established back in 1935, Ron W. Rood and Frances H. Rood never dreamed there would come a day when they would have to install their own Motorola radio broadcasting system, to keep in close touch with their offices in Jacksonville, Fla. as well as with all their employees who service their route of over 1,500 machines.

Today there is a 150 foot broadcasting tower atop the Southern Music Company building in Orlando. This tower will broadcast all the way to the Jacksonville, Florida, offices of the firm, 145 miles away, when the receiving units are installed in Jacksonville. At the present time the tower broadcasts within a 75 mile radius of Orlando.

The twenty-nine cars and trucks of Southern Music Company, and its subsidiary, Southern Music Distributing Co. (this latter firm is the distributor for Rock-Ola Manufacturing Corporation in Florida and Southern Georgia) are in constant conversation with the main office of the firm in Orlando.

Locations are absolutely amazed at the speedy service they receive. In fact, even before some of them are off the telephone, advising the Orlando office of some out-of-order phonograph, one of the Southern Music's cars is pulling up to the location, and men are on their way in to put the phone back in order again.

The some operators through the country are making use of the telephone service in their autos, this two-way radio broadcasting system is considered a much speedier and closer individual contact for service.

There is also no doubt anymore of the greater confidence which this system is winning for Southern Music Company from retailers everywhere in this area. These firms realize that doing business with Southern Music means that they are going to get the speediest and finest service.

W. L. (Bill) Whitecomb, of the Jacksonville offices, and R. J. (Bob) Norman, Miami representative of the firm, report that they have received tremendous compliments from all who know of the system being used in the firm's headquarters in Orlando.

There is no doubt, as these men state, that, eventually, more and more of the nation's largest operators, especially music operators, will turn to the two-way Motorola mobile radio system to assure locations the speediest possible service, from the standpoint of better and more profitable business.

Since Southern Music Company entered into the operation of automatic music machines in 1935, one year after the beginning of the modern automatic phonograph era, this advance which they have pioneered, is sure to add itself to the history of the industry, as the industry continues to progress.

Ron W. Rood and Frances H. Rood are to be commended for their progressiveness and for their fine business methods.
CANADA'S LARGEST DISTRIBUTOR

Congratulates "The Cash Box" on its Eleventh Anniversary ... the one publication that has been of inestimable value to all coin machine people throughout our entire Dominion ... and the one publication in which we place our complete faith and trust ... hoping that it will grow ever greater and grander with the years yet to come ... and the anniversaries yet to be celebrated.

Al Siegel

SIEGEL DISTRIBUTING COMPANY LTD.

Exclusive Factory Distributors For

The Rudolph Wurlitzer Company • Leaf Gum, Inc.

Representatives For


My Sincerest Congratulations

To Bill Gersh, Joe Orleck and The Cash Box. It is my wish to see Bill and Joe publish a 50th Anniversary Issue—and that I am around to place an ad in that issue.

Willie (Little Napoleon) Blatt

SUPREME DISTRIBUTORS, INC.

3700 N. E. 2nd AVENUE, MIAMI, FLA.

Bill Happel Visits French Coinmen

LOS ANGELES, CALIF.—Recently returned from an extensive tour throughout Western Europe, Bill Happel Jr., president of Badger Sales Company, this city, is pictured above during a business conference in Paris, France. Left to right: Bill Happel, M. Paralet, Secretary du Automatique Internationale; M. Jean Pariset; M. Gabriel Boulle and M. Soensdorf, European representative for the Badger firm.

"It's What's in THE CASH BOX That Counts"
You must see it to appreciate it! **CALL TODAY**

See the new **AMI**

**MODEL E-120**
120 selections

**MODEL E-80**
80 selections

**MODEL E-40**
40 selections

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**AUTOMATIC PHONOGRAPH DISTRIBUTING CO.**
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And Their Distributors

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---

**Congratulations To An Eleven Year Old**

Having reached our 22nd Year in this industry we look back at the thrill we, too, enjoyed when we reached our 11th Year. We know just how all of you at 'The Cash Box' feel. We commend you on the great work you have done for our industry, and we wish you many, many prosperous and happy, as well as progressive, anniversaries.

J. R. (Pete) PIETERS

Exclusive Factory Distributors For: BALLY MFG. CO.

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---[Established 1931]---

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KING-PIN DISTRIBUTING, INC. — JOE AUTON, Mgr.

4737 JOHN LODGE EXPRESSWAY, DETROIT, MICH.

---

**Congratulations**

**“CASH BOX”**

**On Your Eleventh Anniversary**

There is little more we can say to you of “The Cash Box” for the great, constructive and marvelous work which you have done for the automatic music Industry. We do, though, want to bring forth one very important fact, and that is that—“The Cash Box”, by bringing forth the need for 10c Play, has helped everyone of our members to once again enjoy some profit on their investment; has made conditions better and brighter for all of us. Our congratulations are only one small way in which we can offer our sincerest thanks and best wishes for your continued growing success.

**MUSIC OPERATORS OF NORTHERN ILLINOIS**

8000 LINCOLN AVENUE (Room One) SKOKIE, ILLINOIS

---

“IT'S WHAT'S IN THE CASH BOX THAT COUNTS”
MANUFACTURERS
And Their Distributors

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1423 Spring Garden St.
PHILADELPHIA, PA.

SOUTH COAST AMUSEMENT CO.
314 E. 11th St.
HOUSTON, TEX.

WESTERN DISTRIBUTORS
3528 Wash Ave.
SEATTLE, WASH.

WILLIAMSPORT ELEC. & TEL. CO.
223 W. Third St.
WILLIAMSPORT, PA.

RISTOCRAT, INC.
1215 E. Wisconsin Ave.
APPLETON, WIS.

(Distributor list not available)

ROCK-OLA MANUFACTURING CORP.
600 North Edsion Ave.
CHICAGO, ILL.
(Distributor)

A. M. & P. DISTRIBUTING CO.
3118 Tulane Ave.
NEW ORLEANS, LA.

AUTOMATIC AMUSEMENT CO.
105 E. Richmond St.
PEORIA, ILL.

AUTOMATIC MUSIC CO.
1214 W. Archer
TULSA, OKLA.

AUTOMATIC MUSIC CO.
17 S. Walker St.
OKLAHOMA CITY, OKLA.

BAILE DISTRIBUTING CO.
147 South West St.
SYRACUSE, N.Y.

BADGER NOVELTY COMPANY
2546 North 30th St.
MILWAUKEE 10, WIS.

BEAR AS SUNSHINE NOVELTY
2519 N. Forty-second St.
ALBUQUERQUE, N. MEX.

H. M. BRANSON DISTRIBUTING CO.
411 Brevard Ave.
Louisville 4, KY.

BRILLIANT MUSIC CO.
19983 Livermore Ave.
DETROIT 31, MICH.

H. B. BRINCE
825 East Front St.
SUITE, MONT.

CALDERON DISTRIBUTING
450 Massachusetts Ave.
INDIANAPOLIS, IND.

CAPITOL MUSIC DISTRIBUTING CO.
135 East Amite St.
JACKSON, MISS.

CENTRAL OHIO COIN MACH. EXCH.
555 S. High St.
COLUMBUS, OH.

COIN AUTOMATIC MUSIC
241 W. Main St.
JOHNSON CITY, TENN.

LIXON DISTRIBUTING CORP.
3009 Southern Blvd.
YOUNGSTOWN, OH.

FABIANO AMUSEMENT CO.
238 E. Dovey Ave.
BUCHEWAN, MICH.

LYNN FARR MUSIC CO.
918 State Line Avenue
TAXARKANA, ARK.

FRANCO DISTRIBUTING CO.
54 North Perry
MONTGOMERY, ALA.

FT. WORTH AMUSEMENT CO.
1219 S. Main St.
FT. WORTH, TEXAS

FRONTIER AMUSEMENT
2030 Myrtle
EL PASO, TEXAS

GILBERT MUSIC CO.
108 South Center
BLOOMINGTON, ILL.

EABL GILL AMUSEMENT CO.
810 Holston
HOT SPRINGS, ARK.

HACOLA DISTRIBUTING CORP.
265 Franklin
BUFFALO 2, N.Y.

PAUL W. HAWKINS
309 East 7th St.
TUCSON, ARIZ.

H & H MUSIC
1326 3rd Ave.
Moline, ILL.

H. Z. VENDING & SALES CO.
3055 Douglas St.
OMAHA, NEB.

LA BEAU NOVELTY SALES CO.
1946 University Ave.
ST. PAUL 4, MINN.

LAKE CITY AMUSEMENT CO.
4553 Paynet Ave.
Cleveland, O.

B. D. LAZAN CO.
1635 Fish Ave.
PITTSBURGH 19, PA.

EASTERN VENDING SALES CO., INC.
900 Linden Ave.
BALTIMORE, MD.

ORLANDO
Ron W. Read
Frances H. Read
H. F. Tripe
Leroy H. Hincey
Christine F. Scorby
J. B. Cashon
C. R. Childs
Virginia Clockadole
P. C. Ellis
M. O. Gerner
J. M. Hanks
B. F. Hudson, Jr.
H. D. Hunter
E. L. Hanson
R. C. Odem

Leroy Pledge
Grady Ricketson
Hermon Slater
Francis Mincy
E. H. Bank
Phillip W. Broos
Sidney B. Harris
Frederick Bauer
Florence Bissett
Joyce Cooper
Jewell Moore

JACKSONVILLE
James T. Elkins
William L. Whitecomb
Oscar W. Hightower
Brooks E. Baxter

Troy E. Belcher
Edward P. Brunk
Mary C. Grey
Manzanillo M. King
Alex D. Marjenhoff
Leonard Oglesby
Emmett E. Pate
Woodrow W. Pete
E. P. Rawlings
Patsy L. Schmidt
R. E. Shields
Ralph M. Siles

ROCK-OLA DISTRIBUTORS FOR FLORIDA AND SOUTH GEORGIA

ORLANDO, Fla.
Jacksonville, Fla.
Miami, Fla.

503 W. CENTRAL AVE.
418 MARGARET ST.

ROCK-OLA DISTRIBUTING COMPANY

Orlando, Fla.
Jacksonville, Fla.
Miami, Fla.

Robert J. Norman
Resident Sales Representative

Congratulations
From Our 16 Year Old Organization
on your Eleventh Anniversary

Our firm has been born March, 1937, and having passed through 16 years of growth and effort in the automatic music business, we know what 16 years mean to you. There has never been any publication in our industry that has offered such天天报刊了出版物及服务, as has "The Cash Box." May you enjoy, many, many more happy anniversaries in the years yet to come.

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Just as the State of Indiana is an integral part of America’s history—so is CALDERON DISTRIBUTING an integral part of the success of every coin machine operator. Operators who took the finest service, the friendliest term, the best equipment. Equipment like:

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INDIANAPOLIS, INDIANA

(All Phones: LINCOLN 8648)

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Congratulations
Bill and Joe
on your
Eleventh
Anniversary
Mac Lesnick
EXCLUSIVE
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Distributors For
MARYLAND–WASHINGTON, D.C.
and VIRGINIA

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Chicago Coin Machine Co.
Genco Mfg. & Sales Co.
Rock-Ola Manufacturing Corp.
H. C. Evans & Co.
FRANK SWARTZ SALES CO.
515-A FOURTH AVE., SOUTH, NASHVILLE, TENN.
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Rock-Ola Mfg. Corp. (cont.)
MODERN DISTRIBUTING CO.
3222 Tejon St.
DENVER 11, COLO.
MUSIC & TELEVISION CORP.
1119 Commonwealth Ave.
BOSTON 15, MASS.
ONE NINE MUSIC CO.
223 E. 17th Street
PINE BLUFF, ARK.
OSBORN DISTRIBUTING CORP.
276 Sixth Street
SAN FRANCISCO 3, CALIF.
PUGET SOUND NOVELTY CO.
114 Elliott Ave., West
SEATTLE 9, WASH.
ROBINSON DISTRIBUTING CORP.
301 Edgewood Ave. S. E.
ATLANTA, GA.
J. ROSENFELD CO.
3018 Olive St.
ST. LOUIS 2, MO.
RUTHERFORD ENTERPRISES
600 Johnson St.
AMARILLO, TEXAS
S & K DISTRIBUTING CO.
2014 Fairmount Ave.
PHILADELPHIA 30, PA.
S & M SALES CO., INC.
1874 Union Ave.
MEMPHIS, TENN.
SAVAGE NOVELTY CO.
625 Third St.
BELoit, WISC.
SEACOAST DISTRIBUTORS, INC.
1200 North Ave.
ELIZABETH, N. J.
SMITH & WHITE CO.
733 East Main St.
DANVILLE, ILL.
SOUTHERN AMUSEMENT CO.
540 Airport
LITTLE ROCK, ARK.

J. P. SEE BURG CORP.
1520 N. Dayton St.
CHICAGO, ILL.
(Distributors)
ATLANTIC NEW YORK CORP.
563 Tenth Ave.
NEW YORK, N. Y.
ATLANTIC CONNECTICUT CORP.
799 Albany Ave.
HARTFORD, CONN.
ATLANTIC NEW JERSEY CORP.
772 High St.
NEWARK, N. J.
ATLANTIC PENNSYLVANIA CORP.
334 N. Broad St.
PHILADELPHIA, PA.
ATLAS MUSIC CO.
220 N. Western Ave.
CHICAGO, ILL.
ATLAS MUSIC CO. OF IOWA
251 Ninth St.
DES MOINES, IOW.
ATLAS MUSIC CO.
2217 Fifth Ave.
PITTSBURGH, PA.
COPELAND DISTRIBUTORS, INC.
329 N. West St.
OKLAHOMA CITY, OKLA.
DAVIS DISTRIBUTING-CORP.
736 Erie Blvd., East
SYRACUSE, N. Y.

MANUFACTURERS
And Their Distributors

PHONOGRAPHs (continued)

DAVIS DISTRIBUTING CORP.
375 Main St.
BUFFALO, N. Y.
DAVIS DISTRIBUTING CORP.
1056 Broadway
ALBANY, N. Y.
DAVIS DISTRIBUTING CORP.
319-321 Alexander St.
ROCHESTER, N. Y.
R. F. JONES CO.
1203 Mission St.
SAN FRANCISCO, CALIF.
R. F. JONES CO.
127 East Second South
SALT LAKE CITY, UTAH
R. F. JONES CO.
1314 Pearl St.
DENVER, COLO.
R. F. JONES CO.
2204 Fourth Ave.
SEATTLE, WASH.
R. F. JONES CO.
1515 N. Broadway
PORTLAND, ORE.
S. L. LONDON MUSIC CO., INC.
3380 Lisbon Ave.
MILWAUKEE, WISC.
S. L. LONDON MUSIC CO., INC.
3605-07, Hennepin Ave.
MINNEAPOLIS, MINN.
S. H. LYNN & CO., INC.
2700 Gaston Ave.
DALLAS, TEXAS
S. H. LYNN & CO., INC.
414 Dakota St.
SAN ANTONIO, TEXAS
S. H. LYNN & CO., INC.
810 Calhoun St.
HOUSTON, TEXAS
LYNN & ZANDER CO.
622 Baronne St.
NEW ORLEANS, LA.
MINTHORNE MUSIC CO.
2518-20 W. Pico Blvd.
LOS ANGELES, CALIF.
MINTHORNE MUSIC CO.
511 W. Washington St.
PHOENIX, ARIZ.
MUSIC DISTRIBUTORS, INC.
213-215 Franklin St.
POTTSTOWN, N. C.
MUSIC DISTRIBUTORS, INC.
931 S. Cedar St.
CHARLOTTE, N. C.
MUSIC SYSTEMS, INC.
2830 Eutclid Ave.
CLEVELAND, O.
MUSIC SYSTEMS, INC.
1305 Jackson Ave.
TOLEDO, O.
MUSIC SYSTEMS, INC.
19217 Lutwix Ave.
DETROIT, MICH.
MUSIC SYSTEMS, INC.
1724 Turner Ave.
LAUSING, MICH.
THE MUSICAL SALES CO.
140 W. M. Rush Ave.
Baltimore, MD.
SAMMONS-PENNINGTON CO.
1949 Union Ave.
MEMPHIS, TENV.
SCHAEFFER MUSIC CO.
606 S. High St.
COLUMBUS, O.
SCHAEFFER MUSIC CO.
1327 N. Capital Ave.
INDIANAPOLIS, IND.

"It's What's in THE CASH BOX That Counts"
MANUFACTURERS
And Their Distributors

PHONOGRAPHS (continued)

J. P. SEEBURG CORP. (cont.)

SHAFER MUSIC CO.
1200 Walnut St.
CINCINNATI, O.

SPARES SPECIALTY CO.
SOPERTON, GA.

SPARES SPECIALTY CO.
104 Edgewood Ave.
ATLANTA, GA.

SPARES SPECIALTY CO.
7608 Main St.
COLUMBUS, S. C.

S. L. STIEBEL CO.
635 W. Main St.
LOUISVILLE, KY.

S. L. STIEBEL CO.
313 Seventeenth Ave. South
NASHVILLE, TENN.

S. L. STIEBEL CO.
105-107 N. W. 6th St.
EVANSVILLE, IND.

TRIMOUNT AUTOMATIC SALES CORP.
60 Waltham St.
BOSTON, MASS.

W. B. DISTRIBUTORS, INC.
1025 Market St.
ST. LOUIS, MO.

W. B. MUSIC COMPANY, INC.
1518 McGee St.
KANSAS CITY, MO.

WOLFE DISTRIBUTING COMPANY
459 Riverside Ave.
JACKSONVILLE, FLA.

WOLFE DISTRIBUTING CO., INC.
1508 Sixth Ave., North
BIRMINGHAM, ALA.

Export

AMERICAN STEEL EXPORT CO., INC.
347 Madison Ave.
NEW YORK, N. Y.

Canada

R. C. GILCHRIST (QUEBEC) LTD.
1316 Notre Dame St. W.
MONTREAL, QUEBEC, CANADA

R. C. GILCHRIST, LTD.
1168 Bay St.
TORONTO, ONTARIO, CANADA

THE RUDOLPH WURLITZER CO.
NORTH TONAWANDA, N. Y.

(Distributors)

ACTIVE AMUSEMENT MACHINES CO.
655 N. Broad St.
PHILADELPHIA, PA.

ANGOTT DISTRIBUTING CO., INC.
2319 Puritan Ave.
DETROIT, MICH.

BILOTTA DISTRIBUTING CO.
224 N. Main St.
NEWARK, N. Y.

BILOTTA DISTRIBUTING CORP.
1120 Broadway
ALBANY, N. Y.

BRADY DISTRIBUTING CO.
502 S. Trade St.
CHARLOTTE, N. C.

BRANDT DISTRIBUTING CO., INC.
1909-11 Olive St.
ST. LOUIS, MO.

BUSH DISTRIBUTING CO.
256 N. W. 29th St.
MIAMI, FLA.

BUSH DISTRIBUTING CO.
60 Riverside Ave.
JACKSONVILLE, FLA.

BUSH DISTRIBUTING CO.
931 E. Washington St.
TRENTON, N. J.

CENTRAL MUSIC DISTRIBUT. CO., INC.
3523-35 Grand Ave.
KANSAS CITY, MO.

CENTRAL MUSIC DISTRIBUT. CO., INC.
1529 Douglas St.
OMAHA, N. B.

CENTURY DISTRIBUTORS, INC.
1221-23 Main St.
BUFFALO, N. Y.

COMMERCIAL MUSIC CO., INC.
1501 Dragon St.
DALLAS, TEXAS

COMMERCIAL MUSIC CO., INC.
1415 S. Flores St.
SAN ANTONIO, TEXAS

CO-OPERATIVE DISTRIBUTING CO.
724 W. Jefferson St.
LOUISVILLE, KY.

COVEN DISTRIBUTING CO.
3181 N. Eleon Ave.
CHICAGO, ILL.

CRUIZE DISTRIBUTING CO., INC.
105 Virginia St., West
CHARLESTON, W. V.

CULP DISTRIBUTING CO.
61416 W. Grand Ave.
OKLAHOMA CITY, OKLA.

CULP DISTRIBUTING CO.
1405 E. First St.
TULSA, OKLA.

DRAKE SALES CO.
2005 West Alameda
DENVER, COLO.

DRAKE SALES CO.
SALT LAKE CITY, UTAH

EMERY DISTRIBUTING CO.
348 Sixth St.
SAN FRANCISCO, CALIF.

F. A. B. DISTRIBUTING CO., INC.
1619 Bourbon St.
NEW ORLEANS, LA.

F. A. B. DISTRIBUTING CO.
304 Ivy St., N. E.
ATLANTA, GA.

F. A. B. DISTRIBUTING CO., INC.
717 Second Ave. N.
BIRMINGHAM, ALA.

F. A. B. DISTRIBUTING CO., INC.
911 Gervais St.
COLUMBIA, S. C.

PAUL A. LAYMON, INC.
1429 W. Pine Blvd.
LOS ANGELES, CALIF.

MAESTRO MUSIC, INC.
1311 East Broadway
TUCSON, ARIZ.

MUSIC DISTRIBUTING CO.
2001 Fifth Ave.
PITTSBURGH, PA.

NORTHERN MUSIC, INC.
8307 Euclid Ave.
CLEVELAND, O.

NORTHERN MUSIC, INC.
COLUMBUS, O.

NORTHWEST SALES CO.
3150 Elliott Ave.
SEATTLE, WASH.

O’CONNOR DISTRIBUTORS, INC.
2320 W. Main St.
RICHMOND, VA.

POOLE DISTRIBUTORS, INC.
1822 Commonwealth Ave.
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Exclusive Distributors For
WURLITZER
"The Name That Means Music To Millions"

WURLITZER 1500-A
104 SELECTIONS

WURLITZER 1600
48 SELECTIONS

THE ONLY PHONOGRAPHS THAT PLAY
45 AND 78 RPM RECORDS INTERMIXED

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Established 1932
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Our Sincerest Congratulations to
The Cash Box on your
Eleventh Anniversary *

DISTRIBUTING CORPORATION OF ILLINOIS
1231 W. CHICAGO AVENUE CHICAGO 22, ILLINOIS
Vic Comforte Don Koren

EXCLUSIVE FACTORY DISTRIBUTORS FOR
WURLITZER
Model 1500—104 Selections
Model 1600 & 1650—48 Selections

South-East Texas

STEELE DISTRIBUTING COMPANY
3300 LOUISIANA ST., HOUSTON, TEXAS

"It's What's in THE CASH BOX That Counts"
**Part II (Coin Machines) Page 20**

**MANUFACTURERS**

**And Their Distributors**

**PHONOGRAPHS (continued)**

**THE RUDOLPH WURLITZER CO.**

(Continued)

- **SANDLER DISTRIBUTING CO.**
  110 Eleventh St.
  DES MOINES, Ia.

- **SANDLER DISTRIBUTING CO.**
  405 Plymouth Ave. N.
  MINNEAPOLIS, MINN.

- **STEELE DISTRIBUTING CO.**
  150 Louisiana St.
  HOUSTON, TEXAS

- **T & L DISTRIBUTING CO.**
  1321-23 Central Parkway
  CINCINNATI, OH.

- **UNITED, INC.**
  4297 W. Vliet St.
  MILWAUKEE, WISC.

- **WILLIAMS DISTRIBUTING CO., INC.**
  1117 Union Ave.
  BARRIERS, TENN.

- **WILLIAMS DISTRIBUTING CO., INC.**
  106 Lafayette St.
  NASHVILLE, TENN.

- **THE WINTERS DISTRIBUTING CO.**
  1713-15 Hartford Ave.
  BALTIMORE, MD.

- **YOUNG DISTRIBUTING, INC.**
  559 Tenth Ave.
  NEW YORK, N.Y.

- **Export**
  CARLOS TOUCHE
  Entre Rios 621
  BUENOS AIRES, ARGENTINA

- **ELS FOR BELGE**
  Appelmansstraat 2
  ANTWERPEN, ANVERS, BELGIUM

- **ARAUCO FRADO & CIA., S.A.**
  Calle Louraya 67-71
  LA PAZ, BOLIVIA

- **SANTIAGO CASTILLO**
  P.O. Box 69
  BELIZE, BR. HONDURAS

- **SIEGEL DIST., CO., LTD.**
  637 Yonge Street
  TORONTO, ONTARIO, CANADA

- **SIEGEL DIST. CO., LTD.**
  655 Notre Dame Street, West
  MONTREAL, QUEBEC, CANADA

- **SIEGEL DIST., CO., LTD.**
  40 Powell Street
  VANCOUVER, B. C., CANADA

- **FELIX DE BEDOUT E HIROS SUCS.**
  Apartado Postal 50, Aereo 760
  MEDELLIN, COLOMBIA

- **FOTO VELASCO**
  Apartado Aereo 298
  BUCARAMANGA, COLOMBIA

- **CARIBBEAN MOTORS CO., C. P. A.**
  Apartado #52
  CIUDAD TRUJILLO
  DOMINICAN REPUBLIC

- **JOSE GADALA MARIA**
  SANTA ANA, EL SALVADOR

- **FRANCO AMERICAIN DISTRIBUTION AUTOMATIQUE**
  22, Rue Redier
  PARIS, FRANCE

- **INTERNATIONAL ENTERPRISES, INC.**
  Am Hauptbahnhof 12
  FRANKFURT, GERMANY

**KUNZ, TAYLOR & CO.**

- **1007 Westwood Blvd.**
  LOS ANGELES 24, CALIF.

- **M. A. MENA**
  11 Calle Oriente No. 4
  GUATEMALA CITY, GUATEMALA

- **FRANK W. WILSON**
  P.O. Box 926
  Grand Rue
  PORT-AU-FRINCE, HAITI

- **BERGSTROM MUSIC CO.**
  1045 Fort Street
  HONOLULU, HAWAII, U.S.A.

- **CASA CARLOS A. ZUNIGA TEGUCIGALPA, D.C.**
  HONDURAS, C.A.

- **MUSICA-LRADIO**
  Via del Delfo Convertible 22-23
  ROME, ITALY

- **ROBERT T. BROOKS & CO., INC.**
  Room 407, Nikkatsu International Bldg.
  HIBITAKA, CHAYODA-KU
  TOKYO, JAPAN

- **CASA RIOS**
  Rosas Moreno #8
  MEXICO 4, D.F., MEXICO

- **J. A. NIEUW**
  P.O. Box 84
  ORANESTAD, ARUBA, N.W.I.

- **A. D. NIEUW**
  Kerstraat 28
  WILLEMSTAD, CURACAO, N.W.I.

- **J. C. MARTINEZ Y F. A. MENDIETA CIA.**
  Apartado 76
  MANAGUA, NICARAGUA

- **GUARDIA CIA., S.A.**
  Apartado Postal 481
  PANAMA CITY, PANAMA

- **FELIPE YUNGCO & SONS**
  Bonifacio Drive at 13th St.
  Port Area
  MANILA, PHILIPPINE ISLANDS

- **BORINQUIEN MUSIC CORP.**
  308 Salvador Bruz St.
  SAN JUAN, PUERTO RICO

- **C. BOTHEUR & SONS, LTD.**
  Cowenish Chambers
  183 Jeppe St.
  JOHANNESBURG, SOUTH AFRICA

- **C. BOTHEUR & SONS, LTD.**
  80 St. George St.
  CAPE TOWN, SOUTH AFRICA

- **PIANOHOUS ECKEINSTEIN A. G.**
  ENDELBERG 20
  BASEL, SWITZERLAND

- **BECHOFER BROTHERS, INC.**
  Monson & Bancroft 126 C
  CARACAS, VENEZUELA

- **COMERCIAL JAEGER, S. A.**
  La Casona del Radio
  Apartado #226
  MARACAIBO, VENEZUELA

- **TV**
  BENDIX TELEVISION & RADIO
  BALTIMORE, MD.
  (National Distributor)

**First Page**

**Since 1934...**

WHEN WE SET UP THE DISTRIBUTORSHIP (WE ARE THE OLDEST WURLITZER DISTRIBUTORS) IT HAS BEEN PROVEN OVER AND OVER AGAIN THAT... "WURLITZER'S WILL EARN TOP MONEY FOR YOU!!"

*We are proud of the fact that there are more WURLITZERS on locations, by far, in our own Territory, than any other make.*

**FOR TOP LOCATIONS WE STRONGLY RECOMMEND THE NEW, FABULOUS WURLITZER "1500"**

(The 104-Selection ONLY Automatic Phonograph ever to play 45 and 78 RPM records intermixed.) TRULY KNOCKING THE HIGHEST TAKE OF ALL TIME.

**WHERE A 48-SELECTION PHONOGRAPH ADEQUATELY FILLS THE NEED**

**WURLITZER "1650"**

(48-Selection Straight 45 Play)

**WURLITZER "1600"**

(48-Selection 45 or 78 Play)

**WURLITZER SALES AND SERVICE FOR CENTRAL AND EASTERN MISSOURI, SOUTHERN ILLINOIS AND WESTERN KENTUCKY**

**BRANDT DISTRIBUTING CO.**

1809-1811 OLIVE STREET, ST. LOUIS 3, MISSOURI

(Phones: Garfield 3413 and Garfield 6778)

**Congratulations on your Eleventh Anniversary**

**We want to take this opportunity to also congratulate you for your constant efforts in behalf of the entire industry to help bring about a better understanding of our business so that one and all can enjoy a fine livelihood and continued better progress. The Cash Box has done a very great job for all operators.**

*Bert Bondioli*

**B & B NOVELTY, INC.**

2014 North Harlem Ave., Elmwood Park, Illinois

(All Phones: Gladstone 3-2114, 3-2115)

**Congratulations to... Bill Gersh and The Cash Box**

**BOB BUCKLEY**

**AIRLINE CIGARETTE SERVICE**

3758 AIRLINE HIGHWAY, NEW ORLEANS, LA.

**Congratulations “Cash Box”**

...on your Eleventh Year in the Industry. The great work you have done is tremendously appreciated by all of us here in the great state of South Dakota and, we feel certain, by everyone everywhere in the nation.

*Tony Trucano*

**BLACK HILLS NOVELTY COMPANY**

124 SHERMAN ST., DEADWOOD, SOUTH DAKOTA

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

And Their Distributors

AMUSEMENT GAMES

A.B.T. MANUFACTURING CORP.
715 N. Kedzie Ave.
CHICAGO, ILL.

AMERICAN SHUFFLEBOARD CO.
UNION CITY, N.J.

AUTO-PHOTO CO.
1444 So. San Pedro St.
LOS ANGELES, CALIF.

AMUSEMENT VENDING
1307 Spring St., N.W.
ATLANTA, GEORGIA

ASSOCIATED COIN AMUSEMENT CO.
507 Grove St.
OAKLAND 7, CALIF.

H. M. BRANSON DISTRIBUTING CO.
811 East Broadway
LOUISVILLE 811, KY.

CITY MUSIC CO.
1525 Milby
HOUSTON 3, TEXAS

C. A. Culp DISTRIBUTING CO.
614 West Grand
OKLAHOMA CITY, OKLA.

COMMERCIAL MUSIC CO.
1501 Dragon St.
DALLAS, TEXAS

EMPIRE COIN MACHINE EXCHANGE
1012 Milwaukee Ave.
CHICAGO 22, ILL.

FUN, INC.
144 N. E. First Ave.
MIAMI, FLA.

GARFOTO, INC.
11984 Nardin Ave.
DETROIT, MICH.

NEW ORLEANS NOVELTY CO.
115 Magazine St.
NEW ORLEANS, LA.

PHOTO STUDIOS
1325 Park Ave.
UTICA, N.Y.

DAVID ROSEN, INC.
123 N. Broad St.
PHILADELPHIA, PA.

S. L. LEON OF BALTIMORE
36 South Charles St.
BALTIMORE, MD.

UNIVERSAL DISTRIBUTING CO.
2832 Sidney St.
ST. LOUIS, MO.

WESTERN DISTRIBUTORS, INC.
1226 S. W. 16th Ave.
PORTLAND, ORE.

EXHIBIT SUPPLY
4218-30 W. Lake St.
CHICAGO, ILL.

(Rejects)

ALBERTA VENDING MACHINE, LTD.
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HEWES, N.J.
SERVICE GAMES, INC.
210 Michigan St.
HONOLULU, TERRITORY OF HAWAII
SHELDON SALES, INC.
381 Main St.
BUFFALO, N.Y.
AL. SIEGEL AMUSEMENT CO.
637 Yonge St.
TORONTO, ONTARIO, CANADA
AL. SIEGEL AMUSEMENT CO.
1511 St. James St. West
MONTREAL, QUEBEC, CANADA
AL. SIEGEL AMUSEMENT CO.
10 Powell St.
VANCOUVER, B.C.
MR. IRVING SOLOVEY
Box 2087
ANCON, CANAL ZONE

SOUTHERN AUTOMATIC MUSIC CO.
735 S. Brook St.
LOUISVILLE, KY.
SOUTHERN AUTOMATIC MUSIC CO.
1535 Delaware Ave.
LEXINGTON, KY.
SOUTHERN AUTOMATIC MUSIC CO.
128 W. North St.
INDIANAPOLIS, IND.
SOUTHERN AUTOMATIC MUSIC CO.
1090 Broadway
CINCINNATI, O.
SOUTHERN AUTOMATIC MUSIC CO.
3011 Moumre Ave.
FT. WAYNE, IND.
TRIMOUNT COIN MACHINE CO.
40 Waltham St.
BOSTON, MASS.
UNI CON DISTRIBUTING CO.
3410 Main St.
KANSAS CITY, MO.
WILLIAMS DISTRIBUTING CO.
1117 Union St.
MEMPHIS, TENN.
WORLD WIDE DISTRIBUTORS
2330 N. Western Ave.
CHICAGO, ILL.

SHUFFLE WAX
THE SLICK SHINE CO.
207 Amor St.
HEWES, N.J.
SUN-GLO SHUFFLEBOARD SUPPLIES, INC.
115 Mack St.
BELLEVILLE, N.J.
WAX-O LA CHEMICAL CO.
Box 297
ARLINGTON, N.J.

OPERATORS! WAKE UP!

A "take" of $3 per week is considered "solid" in the music machine business ... but that's ridiculous "chicken feed" in the Kiddie Ride Industry!

AND—requires only HALF the investment!
You can make really big profits with Meter Kiddie Rides! GET THE FACTS!

The METER LINE is the PROFIT LINE
Meter Flying Scooter Meter Rocket Meter FT-Boat Meter Pony Seay

WRITE, WIRE or PHONE for Full Particulars TODAY!

The Cash Box Part II (Coin Machines) Page 26 July 18, 1953

"It's What's in THE CASH BOX That Counts"
**Unexcelled Service • Closest Cooperation • Speediest Delivery • Lowest Prices**

**EXCLUSIVE FACTORY DISTRIBUTORS FOR**

- **AMI Model “E” Phonographs and AMI Music Accessories**
- **Bally Manufacturing Company**
- **United Manufacturing Company**
- **Genco Mfg. & Sales Company**
- **Arthur H. DuGrenier, Inc.**

**IT PAYS YOU TO DEAL WITH TARAN DISTRIBUTING, INC. ALL-WAYS!!**

---

**JOBBERS and DISTRIBUTORS**

**LISTED BY STATES**

### ALABAMA

<table>
<thead>
<tr>
<th>City</th>
<th>Address</th>
<th>Phone</th>
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<tbody>
<tr>
<td>Birmingham</td>
<td>Ace Dist. Co., 32 N. 32nd St.</td>
<td></td>
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<tr>
<td>Columbus</td>
<td>United Coin Machine Co., 283 Tenth Court</td>
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<tr>
<td>Mobile</td>
<td>Lane Amusement Co., 515 Dauphin</td>
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<tr>
<td>Montgomery</td>
<td>Franco Dist. Co., 24 N. Perry St.</td>
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<tr>
<td>Tuscaloosa</td>
<td>A. L. Krop, 506 11th Ave.</td>
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### ARIZONA

<table>
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<tr>
<th>City</th>
<th>Address</th>
<th>Phone</th>
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<tbody>
<tr>
<td>Phoenix</td>
<td>Arizona Amusement Sales, Inc., 1030 Grand Ave.</td>
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<tr>
<td>Tucson</td>
<td>Paul W. Hawkins, 59 E. 7th St.</td>
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<tr>
<td>Prescott</td>
<td>Master Music, Inc., 127 E. Broadway</td>
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### ARKANSAS

<table>
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<th>City</th>
<th>Address</th>
<th>Phone</th>
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<tbody>
<tr>
<td>Eudora</td>
<td>Wood Dist. Co., 415 W. Malo St.</td>
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<tr>
<td>Fort Smith</td>
<td>Southeast Dist. Co., 17 N. Seventh</td>
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### CALIFORNIA

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<thead>
<tr>
<th>City</th>
<th>Address</th>
<th>Phone</th>
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<tbody>
<tr>
<td>Beverly Hills</td>
<td>American Shuffboard Sales Co., 699 Wilshire</td>
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### COLORADO

<table>
<thead>
<tr>
<th>City</th>
<th>Address</th>
<th>Phone</th>
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<tbody>
<tr>
<td>Colorado Springs</td>
<td>Western Novelties Sales Co., 318 S. Tejon St.</td>
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### CONNECTICUT

<table>
<thead>
<tr>
<th>City</th>
<th>Address</th>
<th>Phone</th>
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<tbody>
<tr>
<td>Bridgeport</td>
<td>Connecticut Pla-Mor Co., 401 E. Main St.</td>
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<tr>
<td>Hartford</td>
<td>Atlantic New York Corp., 700 Albany Ave.</td>
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<tr>
<td>New Britain</td>
<td>A. J. Durrell Novelty Co., 176 Arch St.</td>
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</tr>
<tr>
<td>New Haven</td>
<td>Fitzgerald Sales, 725 State St.</td>
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### DELAWARE

<table>
<thead>
<tr>
<th>City</th>
<th>Address</th>
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<tbody>
<tr>
<td>Wilmington</td>
<td>Battan Turel &amp; Sons, 1008 N. Union St.</td>
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</tr>
<tr>
<td>New Britain</td>
<td>Atlantic Coin Co., 176 Arch St.</td>
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### DISTRICT OF COLUMBIA

<table>
<thead>
<tr>
<th>City</th>
<th>Address</th>
<th>Phone</th>
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<tbody>
<tr>
<td>Washington</td>
<td>Amusement Enterprises, 2315 First St., N.W.</td>
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<tr>
<td>Rockville</td>
<td>Hirsh Coin Machine Corp., 1309 New Jersey Ave., N.W.</td>
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<tr>
<td>National</td>
<td>Lotus Coin Machine Corp., 312 9th St.</td>
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### FLORIDA

<table>
<thead>
<tr>
<th>City</th>
<th>Address</th>
<th>Phone</th>
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</thead>
<tbody>
<tr>
<td>Daytona Beach</td>
<td>Daytona Beach Amusement Co., 318 Live Oak</td>
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<tr>
<td>Jacksonville</td>
<td>Alcorn &amp; Gates, 1730 Pearl St.</td>
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---

**HATS OFF TO THE CASH BOX on its 11th ANNIVERSARY**

As one old-timer to another we appreciate your pioneering spirit and your stimulating editorials. We have been in the business a long time—representing the top manufacturers — and we know the wonderful job you've done the past eleven years. Keep up the good work!

**B.D. LAZAR CO.**

Exclusive Distributors for GOTTLEIB, WILLIAMS, GENGCH CHICAGO COIN AND BALLY GAMES AND ROCK-OLA PHONOGRAPHS

---

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LEADERSHIP...... THAT IS
MOST COMPLETELY DESERVED IN EVERY REGARD
...YOUR ASSURANCE OF THE FINEST SERVICE...CLOSER
COOPERATION...MOST OUTSTANDING EQUIPMENT...

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COMMERCIAL MUSIC COMPANY, INC.
1501 DRAGON ST., DALLAS, TEXAS ★
1415 S. FLORES ST., SAN ANTONIO, TEXAS ★
★ IN OUR DALLAS OFFICES ★
JACK ESKEW ... T. H. CHATTEN
GENE WILLIAMS ... F. M. AUTRY
E. C. KOENIG ... DOSSIE COTTER

B. H. WILLIAMS

JOBBERS and DISTRIBUTORS
(LISTED BY STATES)

GEORGIA

Atlanta
Albany Amusement Co., 138 Booker Ave.
Atlanta
Capital Automatic Vending, 1203 Virginia P. E. R. Dist. Co., 118 Ey St., N.E.
Friedman Amusement Co., 411 Edgewood Ave., S.E.
Nookies Specialty Co., 104 Edgewood Ave.
Variety Dist. Co., 107 Grant St.
Lloyd L. woodland, 56 Decker St.
Columbus
Georgia Music Co., 1129 6th Ave.
Savannah
Music Box Co., 218 W. Broughton St.
Quahog Tree Vending Co., Inc., 122 Pender St.
Savannah Amusement Co., 406 E. Liberty St.
Superior
Sparks Specialty Co.
IDAHO

Boise
Gem State Novelty Co., 829 Main St.
Graves Sales Co., Box 1270
Kettredge Dist. Co., 311 N. 15th St.
N. & W. Sales, 110 Main St.
Idaho Falls
Bill Barlow, 328 N. Water
Colby Specialty Co., 265 Broadway
Den Novelty Dist. Co., 265 Broadway

ILLINOIS

Belleville
Taylor Sales Co., 129 W. Main St.
Canton
Illinois Novelty Co., 1000 N. Main St.
Chicago
Abe Novelty Co., 200 W. Iowa
American International, 540 W. Monroe
Allied Dist., 789 Milwaukee Ave.
William Novelty Co., 1210 Michigan Ave.
Allied Music Dist., 1431 Ashland Ave.
Atlas Novelty Co., 220 W. Western Ave.
Automatic Dist., 200 Fulton
Automatic Phonograph Dist. Co., 809 N. MIlwaukee Ave.
Coin Amusement Games, Inc., 344 East Sth Colone Corp., W. 1340 Monroe St.
Chicago Novelty Co., 200 E. Monroe St.
Dist. Corp. of Ill., 1225 W. Chicago
Durant Novelty Co., 300 N. Kedzie Ave.
Empire Coin Machine Exch., 802 Chicago Ave.

First Dist., 1370 W. North Ave.
Mid-State Co., 2209 Milwaukee Ave.
Merch Industries, 142 W. 3rd St.
3730 N. Ashland Ave.
Purvigrant Dist. Co., 4234 W. Western Ave.
Drexel
Vend Scale Co.

Oak Park
R. H. Adair Co., 600 W. Roosevelt

Ottawa
Connoly Bros., 4026 W. Main St.
Viate Music Co., 1263 W. Main St.

Pawless
Central I, Sales, 111 N. Water St.

Quincy
G. W. Novelty Co., 715 York St.
H. H. Novelty Co., 309 Jefferson St.

Rockford
Colman Novelty Co., 623 Fifth Ave.
Hudley Sales Co., 112 S. Third St.
J. & G. Dist., 112 Broadway
White Dist., Co., 1326 Green St.
Midwest Dist., Co., 393 W. Madison St.

Rock Island
Paul Dist., Co., 1620 Ave. W. H. Pickle, 1522 22nd Ave.

INDIANA

Evansville
Automatic Amusement Co., 1000 Pennsylvania St.
I. Herman & Co., 123 N. First St.
Carl L. Spinn Co., 121 W. Columbia

Fort Wayne
Bingo Music Dist. Co., 1129 Calhoun St.
Lee Sales Co., Inc., 1415 S. Lafayette
Paramount Amusement Co., 1326 Wells St.
Southern Automatic Music Co., 301 E. Maumee Ave.

Indianapolis
Arrow Dist., Corp., 329 W. New York St.
Associated Dist., Inc., 218 S. Meridian St.
Automatic Amusement Co., 623 Massachusetts
Bowers Aviary, Aviary, Aviary
Central Dist. Co., 923 Jackson St.
Sherrill Music Co., 120 N. Capitol Ave.
Sickles Co., 1325 Capitol Ave.
Southern Automatic Music Co., 120 W. North St.
Henry J. White, 204 N. 11th St.
Shelby Automatic Music Co.

Lafayette
Minter Novelty Co., 500 N. Ninth St.

IOWA

Cedar Rapids
Phil Bergin, 401 3rd St. S.E.
Iowa Novelty Co., 529 6th St. S.E.

“IT'S WHAT'S IN THE CASH BOX THAT COUNTS”
"Operators agree that the new AML Model 'E' is the greatest phonograph ever made," says Frank Page, following his initial "E"-week showing.

HERE'S WHAT OPERATORS ARE SAYING:
- "It's the Cadillac of juke boxes."
- "Gorgeous."
- "The tone is superb."
- "I'll make more money."
- "This is it."
- "I love its all around finish."
- "These new cabinets make the 'E' the perfect juke box."
- "This phonograph has everything."
- "Never before such accessibility."
- "We want it."

Come in Soon and See for Yourself!

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3110 WILLIAMSON RD., N.W. ROANOKE 12, VA.
63 COMMONWEALTH AVE., BRISTOL, VIRGINIA
118 W. WASHINGTON ST., CHARLESTON, W. VA.
(Tel: 3-1181)
(Tel: 3-1344)
(Tel: 3-0311)

JOBBERS and DISTRIBUTORS
(LISTED BY STATES)

Dec Moines
Atlas Machine Co., 211 9th St.
Ideal Novelty Co., 106 Center St.
R. W. Merritt, 397 4th St.
Saudler Dist., 120 11th St.
Dubuque
Dubuque Coin Machine Co., 1406 N. Hansen St.
Ogden
Giles Amusement Co., 713 Main St.
Waukon
Ace Music Co., 301 Lincoln

KANSAS
Kansas City
Kae Swamp Co., 1137 Osage Ave.
Wichita
M. T. Dornin, 1007 University Ave.
United Dist., Inc., 256 E. Centennial.
Wichita Coin Machine Co., 713 N. Main St.

KENTUCKY
Lexington
Blue Grass Dist. Co., 1112 N.
Southern Automatic Music Co., Inc., 1138 Del.
aware Ave.
Stirling Novelty Co., Inc., 669 S. Broadway
Louisville
B. H. Notorovick, 205 W. Main
H. J. Bromwell Dist. Co., 213 K. Broadway
Louisville Coin Machine Co., 235 W. Brecken-
ridge St.
Ohio Specialty Co., Inc., 119 2nd
Southern Automatic Music Co., Inc., 713 S.
Brooks St.
St. Louis Coin Co., Inc., 635 W. Main St.

Owensboro
Ruby Amusement Co., 2429 Daviss Ave.
Paducah
T. O. Thomas, 1372 Jefferson
Paris
The John M. Stuart Co., 229 Mt. Airy Ave.

LOUISIANA
Lafayette

New Orleans
Airline Cigarette Service, 738 Airline High-
way
A. M. Amusement Co., 409 Baronne St.
Oceanside Specialty Co., 1211 Camp St.
Crowe Novelty Co., Inc., 920 Howard Ave.
Deans Music Sales Co., 1092 Baronne St.
Dixie Coin Machine Co., 122 N. Broad St.
E. A. P. Dist. Co., 917 Baronne St.
Farhan Coin Machine Co., 632 Orleans Ave.
Frank Dist. Co., 275 Camp St.
Hubbard Dist. Co., 1529 Camp St.
Shumway Amusement Co., 317 N. Benjamin St.
Nantucket Dist. Co., 1389 Florida St.
New Orleans Novelty Co., 115 Magazine St.
J. H. Peres Dist. Co., 300 Peres St.
Southern Amusement Am., 201 Sophie Wright

Shreveport
W. M. Ammon Dist. Co., 113 Ollive St.
Let's Novelty Co., 1008 Spring St.

MAINE
Portland
Maine Automatic Music Co., 13 Exchange St.
York
Seaboard Amusement, 103 Broadway

MARYLAND
Baltimore
A. & A. Coin Machine Co., 715 Eager St.
Chris Novely Co., 882 S. Paul St.
Crowe Novelty Co., 1200 Greenmount Ave.
D&B Machine Co., 1350 E. Baltimore St.
Double U Sales Corp., 1301 Cathedral St.
Eastern Vending Sales Co., Inc., 940 Linden Ave.
General Vending Sales Corp., Howard and
Riddle St.
Blue Enterprises, Inc., 22 Charles St.
Hillman Sales Corp., 1032 E. Broadway
Monticello Sales Co., 1301 E.
H. Hub. Royal, Howard Ave.
Parkway Machine Dist., 123 K.
Premier Coin Machine Dist., 1214 E.
Waldron Dist. Co., 1728 N. Charles St.
Eastport
Arnoldi Amusement Co., 418 Third St.
Hyattsville
Silent Sales System, 488 R. I. Ave.
Silver Springs
Leader Dist. Co., 820 Scherleiter St.

MASSACHUSETTS
Allston
Bredd Dist. Co., Inc., 281 Lincoln St.
Boston
Aepx Coin Machine Co., 1234 Washington St.
Allstar Dist., 324 Commonwealth Ave.
Automatic Sales Service, 126 Tremont St.
J. F. Columbus & Co., 1123 Commonwealth Ave.
King Dist. Co., 1201 Washington St.
Northwestern Sales & Service Co., 1260 Trem-
ont St.
Pendle Dist., Inc., 701 Commonwealth Ave.
Tremont Coin Machine Co., 40 Watertown St.
Fall River
Lavoie & Hillman, Inc., 2 East Main St.
New Bedford
Charles Pittle & Co., 79 Bee St.
Springfield
Wm. B. Keller, 229 Columbus Ave.
Webster
Royal Music Co., 76 Main St.

MICHIGAN
Detroit
American Novelty Co., 315 Grand River Ave.
August Dist. Co., 3947 Parkway Ave.

Massillon Novelty, 350 Michigan Ave.

Brilliant Music Co., 1066 Cass Ave.
Gay-Con Distributors, 466 Woodward Ave.
F. N. Novelty Co., 807 Livernois Ave.
Hunt Novelty Co., 4322 Michigan Ave.
LeBlanc Coin Machine Exch., 133 W. Vernor Highway
Marquette Dist. Co., 820 W. McNichols
Miller-Sonnich Dist. Co., 354 Grand River Music
Systems, Inc., 1037 Livernois
A. P. Sweet Co., 7221 Grand River Rd.
Weissman Nat'! Sales Co., 3107 Fourth Ave.
Flint
Furrow Novelty Co., 1125 N. Linden
General Amusement Co., 915 N. Saginaw St.

Grand Rapids
Bill Doyle & Co., 330 Rand Ave. N. W.
E. E. & R. Salo Co., 81 College, N. W.
The Miller-Newmark Dist. Co., 45 Fairbanks, N.
W.
Music Systems, Inc., 24 N. Division
Weissman Sales Co., 114 Indiana Ave.

Kalamazoo
King-Fin Equipment Co., 806 Mills St.

Pittsburg
Fowler Coin Machine & Dist. Co., 310 Crooks
Wolverine Entertainers, Inc., 807 River St.

MINNESOTA

Blue Earth
De Luxe Sales Co., 320 E. 6th St.

"It's What's in THE CASH BOX That Counts"
QUARTER CENTURY
OF SERVICE
TO THE INDUSTRY

ATLAS
MUSIC COMPANY

Distributors for J. P. Seeberg Corporation

ATLAS MUSIC CO.
2200 N. WESTERN AVE.
CHICAGO 47, ILLINOIS

ATLAS MUSIC CO.
2217 FIFTH AVENUE
PITTSBURGH 19, PA.

ATLAS MUSIC CO.
221 NINTH STREET
DES MOINES 9, IOWA

Canton
Stark Novelty Co., 2429 7th N. W.

Cheyenne
Western Amuse Co., 3726 Kessen Ave.

Cincinnati
Enquirer Dist. Co., Inc., 618 Harrison Ave.
Globe Games Co., 1230 Walnut St.
Mammer Dist. Co., 300 W. Court St.
Miami Coin Machine Eng., 300 W. Court St.
Ohio Specialty Co., 27 W. Court St.
Royal Dist. Co., Inc., 3026 Kessen Ave., Cheyenne
Shaffer Music Co., 2332 Gilbert Ave.
Siding, Inc., 1601 Central Parkway
Southern Automatic Music Co., Inc., 1000 Landis Ave.
T, R & L Dist. Co., 1651 Central Parkway

Cleveland
Ace Phonograph Co., 6128 Carnegie Ave.
Anchor Phonograph Co., 6109 Euclid Ave.
L. R. Caster, Inc., 1129 Superior Ave.
Cleveland Coin Machine Eng., Inc., 2292 Prospect Ave.
Lake City Amusement Co., 6329 Payne Liff Music Dist., 1609 Payne Ave.
The Marvin Co., 6109 Carnegie Ave.
Maroon Coin Machine Dist., Inc., 2433 Payne Ave.
Music Systems, Inc., 2030 Euclid
Northern Music, Inc., 6307 Euclid Ave.

Columbus
American Vending Co., 118 S. High St.
Central Ohio Coin Machine Eng., 125 S. High St.
Columbus Coin Machine Co., 1935 Westwood Ave.
Northern Music, Inc., 129 E. Long St.
Ohio Amusement Co., 119 W. Goodale St.
Shaffer Music Co., 606 S. High St.
Superior Coin Machine Co., 1077 W. Broad St.
University C. M., Eng., 854 W. High St.

Galion
Waters C. Deton, 417 Harding Way

Portsmouth
K. T. Enterprises, 514 Second St.

Toledo
Marone Novelty Co., 147-129 Monroe St.
Toledo Coin Machine Eng., 34 Monroe St.
Toldeo G. L. Music, 142 Fourth St.

OKLAHOMA

Oklahoma City
Boyle Amusement Co., 112 W. Third St.
Bums Dist. Co., 628 N. Walnut
Capitol Amusement Co., 904 N. Western
Central Coin, Inc., 504 W. Grand
Rico Music Co., 24 W. California
Tulsa
Culp Dist. Co., 140 E. First St.

OREGON

Portland
Allen Dist., 427 S. 13th Ave.
Dumi Dist. Co., 237 N.W. Davis St.
S. F. Jeans Co., 111 N. E. Broadway
Jack R. Moore Co., 1603 S. W. 94th Ave.
Western Dist., 1226 S. W. 34th St.

PENNSYLVANIA

Chester
S. & S. Wholesale Co., 3rd & Parker St.

Erie
Mickey Anderson, 314 E. 11th St.

Harrisburg
Sam Spangler, 318 Hamilton St.

Havertown
Bobby Klein, 3729 Academy Lane

Johnstown
W. L. Kreiger, 720 Sherman St.

Kingston
West Side Novelty Co., 100 S. Wyoming Ave.

Landover
Roy Turn, 30 Runnemede Ave.

McKeesport
Aptex Brothers & Co., 765 Fifth Ave.

Musica
Sterling Service, Rocky Glen Park

Philadelphia
Active Amusement Machine Co., 666 N. Broad St.
Atlantic Pa. Corp., 919 N. Broad St.
Banner Specialty Co., 99 W. Girard Ave.
Block Machine Co., 1469 N. Broad St.

General Coin Machine Co., 1175 N. 6th St.
Harris Vending, 2317 N. Park Ave.
International Amuse. Co., 1623 Spring Garden St.
K. C. Novelty Co., 612 Market St.
Keystone Panoram Co., 2140 W. Huntington St.
Lehigh Specialty Co., 436 N. Broad St.
M. V. Vending Machine Co., 901 Sewagram St.
P. I. Coin Machine Eng., Inc., 886 N. Broad St.
Rake Coin Machine Eng., 609 Spring Garden St.
David Rosen, Inc., 655 N. Broad St.
Scott-Crane Co., 1623 Spring Garden St.
Vendco Sales Co., 324 Market St.

Pittsburgh
Abho, Inc., 1921 Fifth Ave.
Bennet Specialty Co., 1305 Fifth Ave.
B. D. Laser Co., 1305 Fifth Ave.
Manser Dist. Co., 629 N. Craig St.
Oak Sales Co., 3013 Fifth Ave.
Pittsburgh Coin Machine Eng., 2303 Fifth Ave.

Scranton
Banck Novelty Co., 135 Franklin Ave.
Scranton Coin Machine Eng., 1630 Prospect Ave.
Sterling Service, 109 Franklin St.

Sharon
Milligan Dist., Inc., 120 E. State St.

Wilkes-Barre
Roth Novelty Co., 14 N. Pennsylvania Ave.

Yarmount

York
York Vending Co., 206 W. Market St.

RHODE ISLAND

Providence
Triangle Dist., Inc., 19 Penoyer St.

SOUTH CAROLINA

Anderson
Active Amusement Co., 591 N. Gossert St.

Charleston
Gem Amusement Co., 37 Market St.

Columbia
P. & B. Dist. Co., 1727 Harden
T. J. Holland Co., 237 Main St.

Darlington
Darlington Music Co.

Greenwood
Greenwood Music Co., 229 N. Main St.

Matthews
Whipple Novelty Co.

Spartanburg
Amuse Novelty Co., 129 N. Spring St.

“IT’S WHAT’S IN THE CASH BOX THAT COUNTS”
AM I
Post-War Phonographs
Published As A Service To The Trade
To Help Identify Each Model

Model "A"
Model "B"
Model "C"
Model "D"
Model "E"

Perfect Timing Control
Profit in CASH... not SLUGS
when your machines are protected
with
NATIONAL EQUIPMENT

For all machines, games and appliances, National supplies the right equipment to do the most efficient job. Completely interchangeable, easy to connect, requires little service. Don't let poor timing controls and faulty rejectors rob you of sales and profits. Protect with National. Write today for information.

NATIONAL REJECTORS, INC.
5100 San Francisco Ave. St. Louis 15, Mo.

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concerning Europe's coin-machine-market you will find in
"DER AUTOMATEN-MARKT"
Europe's monthly magazine in four languages.
Please write for free copies.
Annual subscription 20 German Marks.

Joutes Les Informations
importantes sur le marché européen d'automates a jeton vous trouverez dans la revue mensuelle
"DER AUTOMATEN-MARKT"
organe professionnel en quatre langues.
Demandez des spécimens.
Prix d'abonnement DM 20.— par an.

Informaciones
Sobre el mercado de automates europeo le proporciona
"DER AUTOMATEN-MARKT"
la revista europea del ramo en cuatro lenguas.
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Subscription annual DM 20.—
Congratulations to
Bill Gersh and
The Cash Box

ROCK-OLA
Post-War Phonographs
(Published As A Service To The Trade
To Help Identify Each Model)

Model 1422
Model 1426
Model 1428
(Magic-Glo)
Model 1432
('51-50 Rocket)
Model 1434
(Super Rocket '52-50)
Model 1436
(Fireball)

Serving manufacturers of vending machines and amusement games with individualized advertising campaigns since 1932.

KENNEDY & COMPANY
Advertising Agency
100 EAST OHIO STREET — CHICAGO 11, ILL.
SUPERIOR 7-5640

“If’s What’s in THE CASH BOX That Counts”
Seeburg
Post-War Phonographs
(Published As A Service To The Trade
To Help Identify Each Model)

Model 146

Model 147

Model 148

Model M100A

Model M100B

Model M100C

Best Wishes
from
Jean & Dolores Minthorne

MINTHORNE MUSIC CO.
2916-20 WEST PICO BOULEVARD • LOS ANGELES 8, CALIFORNIA • TELEPHONES PARKWAY 2177
EXCLUSIVE DISTRIBUTOR FOR J. P. SEE BURG CORP.
SOUTHERN CALIFORNIA • STATE OF ARIZONA • SOUTHERN NEVADA

North Carolina Distributors For
Seeburg
Select-O-Matic 100

America's finest
And most complete
Music systems

100 selections
At the phonograph
100 selections
Anywhere in the location

Never drops a record
Never turns one over

Music Distributors, Inc.
213 Franklin Street, Fayetteville, North Carolina

"It's What's in THE CASH BOX That Counts"
Congratulations to Bill Gersh on the 11th Anniversary of The Cash Box.

... Wishing you continued success!

F. A. B. Distributing Co., Inc.
Delta Music Sales Co.
Exclusive Factory Distributors for
The Rudolph Wurlitzer Co.
Chicago Coin Machine Co.
J. H. Keeney & Co., Inc.
United Manufacturing Co.
Williams Manufacturing Co.

LEADING THE WAY TO BIGGER PROFITS IN OKLAHOMA
WITH THE WORLD'S FINEST PRODUCTS

WURLITZER
MODELS 1500
104 SELECTIONS
MODELS 1600
48 SELECTIONS

Chicago Coin Machine Co.
D. Gottlieb & Co.
United Manufacturing Co.
Williams Manufacturing Co.

PLUS THE FINEST, FRIENDLIEST SERVICE
YOU'VE EVER ENJOYED!

C. A. (Shorty) Culp Distributing Co.
614 West Grand Street, Oklahoma City, Oklahoma

"It's What's in THE CASH BOX That Counts!"
EVANS
Post-War Phonographs
(Published As A Service To The Trade
To Help Identify Each Model)

Congratulations on your continued
GROWTH and SUCCESS
on your
11th ANNIVERSARY

We are growing too . . .

- we have increased our facilities to serve you better
- we carry the largest stock of used equipment in the world
- we deliver the greatest values
- we represent the finest manufacturers including Bally, Williams, Gottlieb, Keeney and Evans
- we know how to solve the problems of foreign buyers from personal experience. Know what equipment you need and how to get it to you on time and in working order.
- we have just completed an exceptional Parts and Service Manual for your convenience.
- we have satisfied customers everywhere.

It's smart to do business with THE firm that does the most for YOU

Abe Witsen • Sal Groentman

INTERNATIONAL AMUSEMENT COMPANY
SCOTT-CROSSE COMPANY
1423 SPRING GARDEN STREET PHILADELPHIA 30, PA.
Rittenhouse 6-7712
Branch: 819-821 W. Lackawanna Avenue, Scranton, Pa.

Our Sincerest Congratulations
. . . to The Cash Box for the great work that it has done in behalf of the nation's automatic music operators. There are no greater words of praise we can offer than to tell you that, "As far as we are concerned, The Cash Box is the 'Bible' of the Industry" . . .

LES MONTOUTH, President
CENTRAL STATES MUSIC GUILD
805 MAIN STREET, PEORIA, ILLINOIS (Tel: 3-1127)

"It's What's in THE CASH BOX That Counts"
Electro, with its handsome, compact console cabinet and its smooth, silent delivery mechanisms that top location and stays there year after year doing its job efficiently and profitably.

Electro, increases sales volume, too! Time and again, operators report that by spotting Electro in those up-front plus sales positions, they have boosted their sales 10% and more!

As each year sees more and more Electro in location everywhere more and more location owners discover that Electro is the machine they want—even when they know it only as “that good looking low electric job.” They, as well as all wise operators, know how important it is to be able to get up front with ELECTRO.

FOR COMPLETE INFORMATION WRITE, WIRE OR PHONE!!!

ELECTRO REPRESENTATIVE
1401 NO. 28TH ST., KANSAS CITY
Tel. Finley 5441

Bill Bye

Your Prime Source for:

A.B.T. has consistently been the outstanding source for coin operated mechanisms... serving countless satisfied customers for many years. We invite your inquiry.

A.B.T. Manufacturing Corp.
715-723 N. Kedzie Ave., Chicago 12, Ill. Wm. Buren 6-3440


Congratulations
On Your 11th Anniversary
WICO CORPORATION
2913 N. PULASKI RD., CHICAGO, ILL.

WANTED

5-16-25c COIN COUNTING MACHINE
SHERIDAN 100 SELECTION BOXES AND BRACKETS
SCOOBY BALL GUM VENDORS
Supreme Distributors, Inc.
3700 N. E. 2nd AVE., MIAMI 37, FLA.

July 18, 1953

MERCHANTISE and SERVICE MACHINE MANUFACTURERS

Manufacturers of vendors listed under the type of machine they produce.

BULK
Advance Machine Co.
445 N. Ravenswood Ave.
Chicago, Ill.

500 B. Rockingham Rd.
Clayton, Mich.

Atlas Mfg. & Sales Corp.
12306 Trinity Rd.
Des Moines, Ia.

Belveder Mfg. Co., Inc.
122 S. Michigan Ave.
Chicago, Ill.

Bleed Mfg. Co.
Valley Station, Ky.

Columbus Vendor Co.
500 E. Main St.
Columbus, O.

Ford Gum & Machine Corp.
P. O. Box 219
Lockport, N. Y.

Northwestern Corp.
910 Armstrong St.
Moline, Ill.

Oak Mfg. Co.
14114 Kightbridge Ave.
Laurel City, Calif.

W. G. Parrish, Inc.
322 W. Ohio St.
Chicago, Ill.

Silver King Corp.
622 Divinity Plz.
Chicago, Ill.

Victor Vending Mach. Co.
309 Grand Ave.
Chicago, Ill.

CANDY BAR
Advance Machine Co.
445 N. Ravenswood Ave.
Chicago, Ill.

542 Natural Bridge St.
Louis, Mo.

Belveder Mfg. Co., Inc.
122 S. Michigan Ave.
Chicago, Ill.

Caan Mfg. Co.
2020 Helena St.
Madison, Wis.

Arthor Dugent, Inc.
111 Hale St.
Haverhill, Mass.

Mills Industries, Inc.
400 W. Fullerton Ave.
Chicago, Ill.

National Vendors, Inc.
1025 Natural Bridge Ave.
St. Louis, Mo.

Shipman Mfg. Co.
126 N. Lorena St.
Los Angeles, Calif.

Silver King Corp.
622 Divinity Plz.
Chicago, Ill.

Stoner Mfg. Corp.
328 Gale St.
Aurora, Ill.

Vendall Company
2232 Waldam St.
Chicago, Ill.

CIGAR
Cigaretmat Corp. of America
1321 Walnut St.

Maltin-Elm Co.
96 Calh St.
Irvigton, N. J.

CIGARETTE
Automatic Products Co.
220 W. 27th St.
New York, N. Y.

Caan Mfg. Co.
2070 Holme St.
Madison, Wis.

Arthur H. Dugent, Inc.
111 Hale St.
Haverhill, Mass.

Eastern Electric, Inc.
120 Prosper St.
New Bedford, Mass.

J. H. Kemmy & Co.
3500 W. 30th St.
Chicago, Ill.

Lehigh Foundries, Inc.
1600 Lehigh Drive.
Erie, Pa.

Maple Leaf Enterprises
4000 Marine Ave.
Montreal, Canada

National Vendors, Inc.
200 Natural Bridge Ave.
St. Louis, Mo.

Rowe Mfg. Co., Inc.
31 E. 57th St.
New York, N. Y.

Stoner Mfg. Corp.
328 Gale St.
Aurora, Ill.

COFFEE
American National Dispensing Co. (powder)
5th Ave. & 22nd St.
Los Angeles, Pa.

Automatic Products Co.
350 N. 3rd St.
Chicago, Ill.

Chef-Way, Inc.
2809 Northtown Blvd.
Kansas City, Mo.

Caan Mfg. Co.
200 W. 10th St.
Madison, Wis.

Harmon Enterprises
30 N. La Salle St.
Chicago, Ill.

Indeco, Inc.
300 E. 9th St.
Brem, N. Y.

Rirt Mfg. Corp.
400 Crescent Blvd.
Lonoland, Ill.

Rudd-McMillan, Inc.
1915 N. Howard St.

COOKIE
Wm. F. Shepherd, Inc.
206 Woodburn Ave.
Cincinnati, O.

Stattler Mfg. Co.
2120 Broadway
New York, N. Y.

Stoner Mfg. Corp.
328 Gale St.
Aurora, Ill.

Vend-Rite Mfg. Co.
204 N. North St.
Chicago, Ill.

FRUIT
(refrigerated)
220 Whitley Blvd.
Los Angeles, Calif.

GUM
(tie sticks)
Advance Machine Co.
445 N. Ravenswood Ave.
Chicago, Ill.

Arthur H. Dugent, Inc.
111 Hale St.
Haverhill, Mass.

Mills Industries, Inc.
400 W. Fullerton Ave.
Chicago, Ill.

Northwestern Corp.
910 Armstrong St.
Moline, Ill.

Shipman Mfg. Co.
126 N. Lorena St.
Los Angeles, Calif.

Silver King Corp.
622 Divinity Plz.
Chicago, Ill.

Stoner Mfg. Corp.
328 Gale St.
Aurora, Ill.

Vendall Company
2232 Waldam St.
Chicago, Ill.

CIGAR

Cigaretmat Corp. of America
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Maltin-Elm Co.
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Chicago, Ill.

Lehigh Foundries, Inc.
1600 Lehigh Drive.
Erie, Pa.

Maple Leaf Enterprises
4000 Marine Ave.
Montreal, Canada

National Vendors, Inc.
200 Natural Bridge Ave.
St. Louis, Mo.

Rowe Mfg. Co., Inc.
31 E. 57th St.
New York, N. Y.

Stoner Mfg. Corp.
328 Gale St.
Aurora, Ill.

HOSERIES
Lehigh Foundries, Inc.
1600 Lehigh Drive
Erie, Pa.

Rowe Mfg. Co.
31 E. 57th St.
New York, N. Y.

Vendomatic Machine Corp.
33 W. 36th St.
New York, N. Y.

HOT NUT
Silver King Corp.
32 S. 7th Plz.
Chicago, Ill.

Tropical Trading Co.
220 Whitley Blvd.
Los Angeles, Calif.

GUM
(packages)

Advance Machine Co.
445 N. Ravenswood Ave.
Chicago, Ill.

W. G. Parrish, Inc.
322 W. Ohio St.
Chicago, Ill.

Shipman Mfg. Co.
126 N. Lorena St.
Los Angeles, Calif.

Stoner Mfg. Co.
328 Gale St.
Aurora, Ill.

“IT'S WHAT'S IN THE CASH BOX THAT COUNTS”
you've been looking for it!
you've been demanding it!

here it is!

SMOKESHOP LO-BOY
is the only standard cigarette vendor on the market that vends

PARLIAMENT
America's fastest selling filter mouthpiece cigarette at its premium price, and regular size brands at their standard prices - using a single coin entry! First chance to handle a high profit brand in the same vendor with regular brands.

Remember--
the filtered cigarette market has been growing at an even higher rate than king-size cigarettes. Keep your location, by providing brands that consumers demand - all in one machine!

THE SMOKESHOP LO-BOY
With the new Parliament column costs no more!

NOW YOU HAVE EVERYTHING IN ONE GREAT SERVICE-FREE MACHINE!

SMOKESHOP LO-BOY gives you...
- Largest capacity of any cigarette machine!
- Regular size - King size - Flat Pack (Parliament)!
- One Coin Acceptor for all different prices!

PLUS

ALL ITS OTHER FAMOUS FEATURES:
- Service-free mechanism
- Exclusive eye-level selectivity
- Lowest price Lo-Boy
- Fully illuminated-fluorescent lighting
- Accepts nickels, dimes and quarters
- Small floor space 17" x 32"
- Can be set to vend at anywhere from 5c to $1.50

sell more cigarettes -- sell them faster -- get SMOKESHOP LO-BOY!

NO MORE SPECIAL HANDLING FOR Parliaments!

Now you don't have to give Parliaments special handling by leaving them with the bartender or cashier - and lose that extra profit in your best locations. Don't undermine the very basis on which your cigarette vending machine route depends for its existence. And you know that locations don't like to have loose cigarette packs lying around where they can be damaged or stolen.

Do yourself and your location a favor... install the SMOKESHOP LO-BOY (with the Parliament column) that handles all brands with the same coin acceptor. You'll like the extra profit and you'll still have the high capacity machine that permits less servicing and more machines per route.

NO MORE SIAMESE TWINS FOR YOU!
No more hooking an extra machine on to your regular cigarette vendor to take care of your Parliament trade - which always means extra equipment to service, to collect from, to pay for! Smokeshop Lo-Boy carries Parliaments in the machine!

Sam Kresberg, Pres. of APCO, Inc. is happy to take this opportunity to congratulate THE CASH BOX on its 11th Anniversary!

WRITE, WIRE OR PHONE TODAY FOR FULL PARTICULARS!

Smokeshop Corp.
(Automatic Products Co.)

Smokeshop, Corp. Is a division of APCO, INC., the pioneer manufacturer of the 6-drink and 3-drink automatic soda shoppe soft drink cup dispensers.

250 W. 57th St., New York 19, N. Y. • Plaza 7-2123
MERCHANDISE and SERVICE MACHINE MANUFACTURERS

Manufacturers of vendors listed under the type of machine they produce.

(continued)

SILVER-KING "GIANT ACE"

AT LAST—a vendor that permits easy placement of charms! It's the new SILVER KING "GIANT ACE" BALL GUM and CHARM VENDOR—with 7 lb. gumballs and extra lip-clasp. Offers greater earnings and simplified operation. (Giant Ace conversion kits available to convert all standard 5-lb. tapered globe vendors—at $10.00 per set.)

1c CHLOROPHYLL BALL GUM VENDOR—TODAY'S SENSATION (Vends 210 Count)
1c "CHARM KING"—BALL GUM & CHARMS (Time-tested and proven)
5c PISTACHIO or MIXED NUTS (The busiest nickel snatcher)
1c "SUPER-VENDOR"—KING-SIZE BALL GUM (To wake up sleepy situations)
1c CANDY BAKED BEANS VENDOR (Fine companion for ball gum snack)
5c SILVER-KING "HOT NUT" (for that "Extra-Special" spot)
1c or 5c SILVER-KING HUT VENDORS (Best bet for bars)

VENDORS FOR ALL FOREIGN COINS IMMEDIATE DELIVERY AT BEST DEALERS EVERYWHERE SILVER-KING CORP.

622 DIVERSEY PARKWAY - CHICAGO, ILLINOIS

2 CARLOADS CIGARETTE VENDORS

Every description. Models from 1935 to 1951. Used and Reconditioned to WORK LIKE NEW. ALL ARE GUARANTEED. Priced from...

$45 TO $150

WRITE! WRITE! PHONE TODAY! Be first—Get the Best!!

KELNOR VENDORS CO.

3730 W. DIVISION ST. CHICAGO 51, ILL.

PHONE: Spaulding 2-1411

NOTICE — If your name was omitted from this list it was unintentional. Please let us know, and we'll print it in our next issue.

"It's What's in THE CASH BOX That Counts"
MERCHANDISE and SERVICE MACHINE MANUFACTURERS

AND THEIR PRODUCTS

(Listed Alphabetically)

PART S

[This page contains a list of manufacturers and their products, including various types of coin-operated machines such as soda fountains, coffee makers, cigarette dispensers, and vending machines. The text is dense and contains numerous entries, each representing a different manufacturer and their products.]

For More Profitable Sales

PHOTOMAT

PICTURE YOURSELF 50 SECONDS

NOW HAS NEW advanced features

This newest Photomat is now coming off the production line to give you unsurpassed performance. Delivers a 3" x 5" set of two fine, large portraits in 50 seconds! Also delivers set of four or six portraits. fields enough supplies at one loading for 700 sales.

VISIT BOOTH 104

NAMA SHOW

Cleveland Hilton Hotel.

CHICAGO, ILLINOIS

INTERNATIONAL Mutoscope Corp.

William Robinson, President

44-06 Eleventh Street

Long Island City, N.Y.

Stillwell 4-1800

The Cash Box  Part II (Coin Machines) Page 41  July 18, 1953


1940 W. Lake St., Chicago, Ill.

Gale

A. H. C. Popcorn Co.

341 W. North Ave., Chicago, Ill.


525 W. Wisconsin Ave., Chicago, Ill.

Gaylor Mfg. Co.

600 Pennsylvania Ave., Detroit, Mich.

General Electric Co.

222 2nd Ave., N.Y., N.Y.

Grease Guns

General Tire Co.

420 W. Wisconsin Ave., Chicago, Ill.

Greenfiled Mfg. Co.

341 W. Madison Ave., Chicago, Ill.

Grooms Mfg. Co.

2000 W. Madison Ave., Los Angeles, Calif.

Grove Mfg. Co.

2700 W. Madison Ave., Los Angeles, Calif.

It's What's in THE CASH BOX That Counts!
JUKE BOX MANUFACTURERS FOLLOW COURSE URGED ON INDUSTRY BY "THE CASH BOX"

Last Minute Letters, Wires, Phone Calls by Mfrs Urge All in Juke Box Biz to Deluge Senate Sub-Committee With Letters and Wires. Mfrs Give Juke Box Ops 9 Reasons for Urgency in Rushing Wires and Letters

CHICAGO—Immediately on appearance of the notice that the ASCAP-sponsored McCarran Bill hearings were on again, and that they would be held on Wednesday and Thursday, July 15 and 16, 1953, in Washington, D.C., before the Senate's Sub-Committee on The-Judiciary, the manufacturers rushed wires, letters and phone calls to their distributors, so that these distributors could immediately contact all operators in their territories, to deluge the Senate's Judiciary Sub-Committee with wires and airmail letters.

This is exactly the same plan which was proposed by The Cash Box from the very moment that the McCarran Bill (S.1106) was introduced.

The Cash Box not only then urged that operators (as well as their location owners, clergymen, friends, and city fathers) write and wire their Senators and Congressmen, but continued to pound home this same thought week after week.

This is the very last word. The hearings are on this week. The Senate's Judiciary Sub-Committee is composed of: Sen. Alexander M. Wiley (R., Wis.) Chairman; Sen. Wm. E. Jenner (R., Ind.) and Sen. James O. Eastland (D., Miss.).

The manufacturers presented nine reasons called: "Points For Operators", why the juke box operator simply must instantly jump into this effort to deluge the Senate's Judiciary Sub-Committee with letters and wires.

"Points For Operators" follows:

Here are some reasons why you should write, wire or call your Senators and your Congressman and send copies of your communications to Senators Alexander Wiley, William Jenner, and James O. Eastland at the Senate Office Building, Washington, D.C. The Senators just named are the members of a Senate Judiciary Sub-Committee which is going to hold hearings on the McCarran Bill, S. 1106.

The McCarran Bill threatens your very existence as an operator because it would allow the individual owner of a single machine such as a drugstore or restaurant to operate its machine without payment of royalties or a license fee to ASCAP or anyone else. We have listed below some points which you may want to use in your letter to your Senators and Congressman. If any of these points is used, remember, it is more effective if you use your own words and not just copy the language in this letter.

1. The McCarran Bill is enacted into law, it will impose an enormous financial burden on the operators. (In last year's Congressional hearings before the Bryson sub-committee of the House, it was revealed that the license fees contemplated could amount to a 50% tax on the net profit of the operators. The McCarran Bill contains no limitation on the amount of license fee which may be charged by ASCAP or any copyright owner.)

2. Jukebox operators are more than paying their way under the present law through their purchase of upwards 50,000,000 records every year. Out of the purchase price of those records some $2,000,000 in royalties is paid directly to composers and publishers. (These royalty payments are not handled by ASCAP or other performance societies.)

3. If you use in your juke box, whether innocent or not, a tune which has been copyrighted but for which you have not obtained a license to perform, you are subject to heavy penalties under the Copyright Act. For each performance of the tune you could be subject to a minimum judgment of $250.00 and a maximum judgment of $5,000.00, plus counsel fees.

4. Although this bill is supported primarily by ASCAP, the operators will be forced to obtain performance licenses not only from ASCAP but from BMI, SESAC and countless individual copyright owners, should their music be used in juke boxes.

5. The bill gives unlimited authority to performance rights societies and individual copyright owner to charge as much as the traffic will bear for performance licenses. In other words, ASCAP and BMI and copyright owners in general are given the power of life and death over the juke box industry. (The industry numbers many thousands of people, including 10,000 operators and their thousands of employees, as well as the thousands of employees of the manufacturers and distributors.)

6. The bill is specifically aimed at the operators and can be interpreted to favor the individual ownership of juke boxes by proprietors of drugstores, etc. (Such individual owners of single juke boxes would not be required to pay performance license fees under the bill.)

7. Not only does the juke box operator more than pay his way by purchasing records which increases royalties to authors and composers, but in addition the performance of music in the some 400,000 juke boxes in the nation is one of the largest factors in popularizing music and making hit tunes.

8. As was demonstrated to the Bryson Committee last year, the juke box operator is a small businessman dependent for his livelihood on his route. (A survey conducted by Price Waterhouse & Company, a leading accounting firm, showed that the average juke box operator had a net income of about $3,-

9. If ASCAP and other performing rights societies are given the right to license juke boxes, they will constantly be harassing location owners who will refuse to use juke boxes for fear of damage suits, (the loss of a few choice locations could well ruin a juke box route.)
Definitely Tops!

Gottlieb's

GUYS' DOLLS

PLAY THAT SPARKLES WITH SPECTACULAR THRILLS!

RESETING SEQUENCE FROM 1 TO 9—

ADVANCES BONUS for high score ... INCREASES VALUE of point lanes ... LIGHTS ROLL-OVERS or bottom for replays ... AWARDS REPLAYS for spelling out “DOLLS” ... EACH RESET lights one letter ... MYSTERY “SPOT-EM” spots one letter intermittently at start of game.

A - B - C - D SEQUENCE

Lights bonus holes for replays.

A WONDERS ARRAY of STAR STUDDED FEATURES with FABULOUS SNAPPY ACTION.

PLANT NOW CLOSED FOR ANNUAL 2 WEEK VACATION

Witsen-Groentemann European Junkets Solidify Int’l. Amuse. As Top Coin Machine Exporters

CHICAGO—Sam Lewis and Arvon Gensburg, of Genco Manufacturing & Sales Company, this city, report the company’s newest, “Sky Gunner,” is racking up a terrific placement in variety stores, 5 and 10¢ stores, super markets, and other new types of locations.

One of the factors that makes it possible for International to lead the field in export is that it has branch offices in most of the important European cities.

In addition to the large export business done, the firm represents some of the leading manufacturing firms in this country, and has also built an enviable reputation for itself for its domestic trade.

According to Lewis and Gensburg, “Store owners and managers find in almost every case that youngsters give this new gun game a big play, producing good profits and greatly increasing store traffic.

“The hot idea started in New York and is now taking hold all over the country. Some on-the-ball ops are even mounting their machines on wheels and putting them out in front of the store during the day, rolling them inside at night.

“‘Sky Gunner’ is also going great in the export field—principally because of the compact, weight-saving construction and ‘knock-down’ packing.

The gun and light rack are packed inside the cabinet for shipping, so that the complete unit measures only 34 by 19 by 44 inches, and weighs only 205 pounds.

Report Genco “Sky Gunner” Going Big In New Locations

Witsen-Groentemann, Philadelphia, PA.—International Amusement Company—Scott-Croese Company, this city, whose claim to “World’s Largest Exporter of Coin Machines” is quite established at this time, has taken several steps to solidify and embellish its top standing.

During the past months, measures have been taken to increase its facilities in Philadelphia by adding more office, storage and shipping space, as well as personnel.

The final step this summer was a personal trip to Europe by Abe Witsen and Sal Groentemann. Witsen, now in Europe, returns shortly, and Groentemann will leave August 2.

Witsen reports that his tour through the European cities was most successful. He saw many of the firm’s customers, whom he had met previously, and in addition many others with whom the firm was dealing and whom he had never met before. By personal contact with these firms, he was able to solidify International’s position, discuss many matters which would be impossible otherwise, and happily sent home any number of substantial orders.

Before leaving for home, Witsen spent a week vacationing at the French Riviera.

Sal Groentemann, who will tour Europe, expects to visit some of the places Witsen covered, and many others that he didn’t.

“Witsen-Groentemann is also going great in the export field—principally because of the compact, weight-saving construction and ‘knock-down’ packing.”

“The hot idea started in New York and is now taking hold all over the country. Some on-the-ball ops are even mounting their machines on wheels and putting them out in front of the store during the day, rolling them inside at night.

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The gun and light rack are packed inside the cabinet for shipping, so that the complete unit measures only 34 by 19 by 44 inches, and weighs only 205 pounds.

Witsen-Groentemann European Junkets Solidify Int’l. Amuse. As Top Coin Machine Exporters

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In addition to the large export business done, the firm represents some of the leading manufacturing firms in this country, and has also built an enviable reputation for itself for its domestic trade.

According to Lewis and Gensburg, “Store owners and managers find in almost every case that youngsters give this new gun game a big play, producing good profits and greatly increasing store traffic.

“The hot idea started in New York and is now taking hold all over the country. Some on-the-ball ops are even mounting their machines on wheels and putting them out in front of the store during the day, rolling them inside at night.

“Sky Gunner’ is also going great in the export field—principally because of the compact, weight-saving construction and ‘knock-down’ packing.

The gun and light rack are packed inside the cabinet for shipping, so that the complete unit measures only 34 by 19 by 44 inches, and weighs only 205 pounds.
WHAT IS THE ASCAP-SPONSORED MCCARRAN BILL ALL ABOUT?

The ASCAP-Sponsored McCarran Bill (S.1106) on Which Open Public Hearings Will Be Held, July 15 and 16, 1953, in Washington, D. C., Before the Senate's Judiciary Sub-Committee [Composed of Sen. Alexander M. Wiley, (R., Wis.) Chairman; Sen. Wm. E. Jenner, (R., Ind.) and Sen. James O. Eastland (Dem., Miss.)] Contains the Statement That the Owner of but One Juke Box Will be Excepted From Paying Royalties Direct to ASCAP, and/or Similar Organizations, Provided That the McCarran Bill (S.1106) Should be Successful in Its Intentions, Which is to Amend That Section of the "Copyright Act" Whereby Juke Boxes Would No Longer (Openly, that is) be Excepted From Paying Royalties for Copyrighted Music.

These "Owners of One Juke Box", These Mythical Leprechauns, as Contained in the McCarran Bill (S.1106) are Not Excepted at This Time, Nor Will They be Excepted at Anytime in the Future, Regardless of Whether the McCarran Bill (S.1106) Should Ever be Successful in Its Intentions, From Paying Royalties to ASCAP Publishers and Composers, Because for Each and Every Recording These Little Leprechauns Purchase, Which Features ASCAP Copyrighted Music, They Already Pay Royalties to the ASCAP Publisher and the ASCAP Composer of the ASCAP Copyrighted Music. These Royalties are Added Onto the Price They Pay for the Recordings by the Record Manufacturers.

Therefore, All That Can be Assumed by the Inclusion of This Statement in the McCarran Bill (S.1106) is That: IT IS BUT A SMOKE-SCREEN TO COVER THE FACT THAT THIS BILL IS BUT ANOTHER ATTEMPT ON THE PART OF ASCAP TO OBTAIN A TAX ON TOP OF AN ALREADY PAID TAX FROM THE NATION'S JUKE BOX OWNERS.

SHOULD ASCAP WIN IT WOULD MEAN "POLICE" ACTION BY ASCAP'S OWN "POLICE" TO FORCE OPS TO REVEAL THEIR BOOKS FOR TAX PAYMENT

The above statements are the truth. Every ASCAP music publisher and every ASCAP music composer gets paid the royalties he demands from each and every recording featuring his tunes. This royalty is paid to him everytime the juke box owner purchases a recording featuring those very tunes, regardless of whether he owns one juke box or a zillion juke boxes. The royalties are added onto the price the juke box owner pays for the recordings by the record manufacturers. ASCAP's claim is that it does not get paid "directly" for the use of this music.

Who is ASCAP? ASCAP is the ASCAP music publisher and the ASCAP music composer. They are the members of this collective collection agency. They are the officers. They are the Board of Directors. They split up whatever ASCAP collects in royalties.

The fact that they now want ASCAP, directly, to be paid royalties by the juke box owners, means that THEY WANT TO BE PAID TWICE FOR THE SAME TUNE.

In short, the ASCAP publisher and the ASCAP composer want to continue to collect royalties from the record manufacturers and, at the same time, also now want the juke box owner to again pay them, via their collective collection agency, ASCAP.

In this way the ASCAP publisher and the ASCAP composer get PAID TWICE—OBTAINING A TAX ON TOP OF AN ALREADY PAID TAX—for the very same tune. In the McCarran Bill (S.1106) ASCAP does not state what it wants as payment from the nation's juke box owners.

But the nation's juke box owners already know what ASCAP wants.

Because, just a few years ago, ASCAP published a booklet wherein it stated that it would "police" the juke box industry.

Meaning, of course, that it would open the books of all juke box owners and check to see what their earnings are as well as how many phonographs they have.

Then, there is no doubt, as ASCAP does in other cases, it would decide what each individual juke box owner would have to pay.

In short, the nation's juke box owners would be living in a "police state", policed by ASCAP, should the McCarran Bill (S.1106) ever be successful in its intent.

Heat Pays Off

CHICAGO—Resorts are one place where the heat pays off. Though many were suffering from the humid and torrid weather which blanketed the country this past week, the resort ops enjoyed its results immensely.

As one of these men, who had to make a quick visit here to pick up more equipment said:

“Sure is hot and humid. But the heat’s paying off up in the resort country. The resorts are jammed,” he continued, “and action is better than it’s ever been.”

During the holiday weekend, many grabbed their families and dashed for the cool lake and resort country. They joined the throngs who were already there to give operators of resort equipment one of the best weeks they’ve ever yet enjoyed.

**Boasbergs Visit Eiffel Tower**

NEW ORLEANS, LA.—Louis Boasberg, general manager of the New Orleans Novelty Company, this city, who recently returned from a trip to Europe, is shown above with Mrs. Boasberg, atop the Eiffel Tower, Paris, France.

Boasberg advised that whatever city he visited, he found The Cash Box very much in evidence.

**Lane Ships Carloads Of Kiddie Rides**

MIAMI, FLA.—Justin Goldsmith, chief of sales of The Bert Lane Company, Inc., this city, is also “Commander In Chief of the Hammer” as he happily supervises the nailing up of a carload of “Musical Merry-Go-Round” and “Zoo Kiddie Rides” for shipment all over America.

The Bert Lane “Musical Merry-Go-Round” features colorful hobby horses set to music.

The “Zoo Kiddie Rides” feature gay pastel colored animals such as Giraffes, Camels, Zebras, Reindeer, Horses, Rabbits, Dogs and Cats. Both the “Musical Merry-Go-Round” and the “Zoo Ride” are twin rides—two children can ride for the price of one. The family appeal is terrific.
As I See It

A Weekly Column by
AL SCHLESINGER

Another year, another milestone has been
reached in the life of the Cash Box. As we look
back, it seems so short, yet the past year has
recorded on the pages of this journal the pulse
beat of this industry. Manufacturers, Distribu-
tors, Jobbers and Operators have read each week
about the news, the trends, the new machines,
the dynamic editorials on the future. Operators
have seen a definite complete change take place
in the manufacture of phonographs. Every manu-
facturer is now producing a 45 R.P.M. model
from 40 to 120 selections. The complete change
in the past year from 78 R.P.M. to 45 R.P.M.
has been going on at a fast pace. Operators
have been setting these phonographs in their top
locations as fast as their financial ability per-
mits. The approximately 8000 phonograph op-
erators of America will one day be operating 45 R.P.M. exclusively. For years the
Cash Box has been fighting for 10c play. While I advocated that the manu-
facturers put 10c coin chutes on phonographs before they left the factory, the
trend in the past year for dime play has gained steady ground. The operator
must be kept happy! How do you go about making an operator happy? Since
he has a sizable investment, he is entitled to make a fair profit. Operating on
coin play, with present costs of phonographs, is only a rat race. When you
consider the high costs of labor, parts and maintenance, the operator is not
happy. Dime play can help. Getting front money can help. Taking out the
cost of records before the split can help. Putting these things together you
can make an operator feel he is on the right road to make a profit. If the operator
can incorporate these methods of doing business he can be reasonably happy.
Particularly so, if he can get a little help from the manufacturers. This would
in my opinion complete the cycle: Manufacturer, Distributors, Operators, in-
suring for a healthy industry: all earning a profit.

KIDDIE RIDES

An entire new field has been opened up in the past year with Kiddie Rides. Some
manufacturers never before connected with the coin machine business
have invaded this field. They have opened up the field to a new class of opera-
tors. Locations that once were taboo to coin machines are now setting up com-
plete sections in their stores to accommodate this new ride. Paying a commis-
sion to the location that is within reason, and at dime play Kiddie Rides have
been exceedingly successful. This new idea for children must eventually broaden out into other segments of the coin operated field. It seems that the
new type of men entering the Kiddie Ride business are going to open up new
outlets for other types of products. Their approach and method of con-
ducting business is one of the healthiest signs we have had in a long time. The
next year or two will give them stability. After that every giant food market
and department store in America will be their outlets! Will it be all types of
vending machines like the Automat? Will it be Junior Arcades? Time will
tell the story!

SHUFFLE ALLEYS

The shuffle alley has become a standard piece of equipment in almost every
tavern in America. Like sugar in a grocery store, it has become a staple piece
of equipment. The past year has seen the shuffle alley grow, 7-10 split, along with the players many ways of double scoring become the
leading amusement game of the year. The 10c coin chute has enabled operators
to keep the factories busy producing these moneymakers. It is too soon for
operators to hope that an amusement game of similar stature will appeal will soon be surpassed or equaled by anything the manufacturers have
in store for us in the immediate future. Every decade sees one outstanding
game that revolutionizes the trade. This is the decade for the shuffle alleys.
They have supplied the lift that operators needed so badly. These games have
come out at a time when the morale of the operator was very low. Manufacturers
should be congratulated for having the foresight, courage and wisdom in in-
corporating the 10c chute on these games. It has been a salvation for operators.

ASSOCIATIONS

There has been some small progress in the past year in operators joining
their fellow operators in city and state associations. The banding together of
operators for their mutual good has been a slow process over the years. The
nature of the business along with individual tendencies many years ago made this
a lone wolf business. That doesn’t apply today. Unless an operator is also a
good business man he has little assurance of success. Associations take most of the grief out of operating. It is no cure-all. But,
they do try to eliminate the abuses, so that the operator can conduct his bus-
ness on a better plane and also get a better return on his investment. If the
operator today still believes in that old theory of dog eat dog, he will some
day be eaten himself. I cannot too strongly urge operators to either form or
join an association. Protect your investment through an association!

ANNIVERSARY

As I see it, the Cash Box in celebrating its ELEVENTH ANNIVERSARY
has much to be proud of. Every week it has given to the operators of America
its honest opinions on what would make this business a better business. Its
advertising has never sold pink pills, nor mystic nostrums. Its value is to
those who are asking advertising to carry a load it was never designed to carry.
Advertising never was intended to persuade or fool people into buying things
they do not want, need or desire. Advertising is neither a cure pitchman, a
bucketer nor a phony blandisher. The respect and faith that operators have in its integrity. That is why the Cash Box justly deserves the title of OPERATORS BIBLE and every operator in
America extends to The Cash Box its best wishes for continued growth and
prosperity.

The Cash Box Part II (Coin Machines) Page 46 July 18, 1933

"It’s What’s in THE CASH BOX That Counts"
Dallas Coin Machine Ops. Assn. Formed By Texas Coinmen

E. L. Certain, Jr., Pres., W. R. Williford, V-P.
Fine Start Made. Next Meeting July 27

Dallas, Tex.—The newly organized Dallas Coin Machines Operators Association issued invitations to every coin machine operator, juke box distributor and coin machine distributor in the Dallas County area. The occasion was a steak dinner and the purpose was to announce the formation of the association and to formally invite one and all to join. The operators will be regular members and the distributors will be associate members.

Arthur Hughes, S. H. Lynch & Company gave a talk of the necessity of an association. He pointed out that most of the major industries and businesses over the country have associations. He emphasized that any association such as the one just organized works for the welfare of everyone.

"It promotes the industry as a whole, gives the individual members an opportunity to help each other with new ideas and methods of operation and it gives strength to the industry when various forms of legislation affecting the coin machines business come up," he said.

Tillman Rhab, speaking for the board of directors of the association, outlined what had gone into the organization. "The groundwork has been set. The association is incorporated as a non-profit organization, and has a charter from the state." He invited all those present to submit applications for membership to any member of the board of directors so that the board may pass on them. He stated clearly the objectives of the association—to publicize the juke box business, giving it the dignity to which it is entitled and to work closely with the national organization, Music Operators of America, on important matters concerning legislation. It is in no way a protective organization, he said, as business agreements are made with the members and no attempt will be made to interfere with the normal competition among the members.

There will be a regular dinner meeting the fourth Monday of each month. The next meeting will be July 27. In the absence of E. L. Certain Jr., president, W. R. Williford, vice-president, took charge of the meeting. Members of the board of directors are James M. Browning, Certain, Tommy Colburn, Leonard Kollman, G. C. McGiboney, Albert McKool, Don Harris, Dewey Parsons, Frank Sahue, C. A. Taylor, T. A. Webb and Williford.

BINGO BARGAINS

BEACH CLUB, Bally......... $184.50
FROLICS, Bally ........... 354.50
PALM BEACH, Bally .......... 334.50
ATLANTIC CITY, Bally ....... 324.50
BRIGHT SPOT, Bally ......... 224.50
SPOT LIGHT, Bally .......... 174.50
BRIGHT LIGHT, Bally .......... 144.50
CABANA, United .......... 454.50
LEADER, United ............. 169.50
BOLERO, United ............ 144.50
3-4-5, United ............. 79.50

MISCELLANEOUS

FUTURITY, Bally ............ $124.50
TURF KING, Bally .......... 49.00
WINNER, Universal ........... 44.50
WURLITZER 1015 Phonograph 117.50
WURLITZER 750 ............ 77.50
SEEJBERG 147 Phonograph .... 117.50
SEEJBERG 146 .......... 97.50
Sobourgh Shoot The Bear Gun 189.50
Genco Gold Nugget ......... 179.50
Chi Coin 6-Player Bowler .... 154.50
United 6-Player Bowler .... 154.50
United 4-Player Bowler .... 114.50

Send 1/3 deposit.
Balance C.O.D. or SD/BL.

T & L Distributing Co.
1663 Central Parkway
Cincinnati 14, Ohio
MAIN 8751
NEW AMI Model “E” PHONOS
ENTIRE WEEK
JULY 20 TO 25
IN OUR NEWLY RENOVATED QUARTERS IN NEW YORK
IN OUR NEW OFFICE and SHOWROOM LOCATION IN NEWARK, N. J.
ON DISPLAY AT BOTH OFFICES
EXCLUSIVE DISTRIBUTORS FOR
BALLY - KEENEY - PERMO

RUNYON SALES CO.
593 TENTH AVENUE
NEW YORK, N. Y.

— ATTENTION —
KIDDIE RIDE OPERATORS
Distributors and Jobbers
I have made an extensive survey and study of the KIDDIE RIDE Business, as regard
ning the greatest profits out of the various types of machines—be it Inde-
pendent or Chain Stores.
I can also furnish you with the best prices for new and used equipment.

Elson And Ergang
Appointed To Exec
Positions At Mills

NEW YORK—Remember when the
shuffle game was only a long
non-coin operated game being used
in taverns for the enjoyment of the
customers, with the idea to stimu-
late sales at the bar? How limited
its play was? And now, thru the
ingenuity of the coin machine fac-
tories, we now have one of the most
popular amusement games, with
factories busy turning them out in
large quantities, distributors and
jobbers selling them as fast as they
are received, and operators getting
a wonderful play. In addition, the
game made it possible for many
new territories to be opened.
There’s a similar type skill game
—non-coin operated that is stead-
ily becoming more and more popu-
lar. It’s called “Deck Shuffle.” It
is reported that many resort hotels
in upper New York State have
built courts for their patrons. Why
not some eagle-eyed, future looking
coin trade study this game for
manufacture for the coin machine
operator?

CHICAGO—B. E. Elson has been
appointed Factory Manager, and
George K. Ergang has been named
as Manager of Industrial Relations
Of Mills Industries, Incorporated, this
city, according to an announcement
by Walter F. Hermann, Vice-President
in Charge of Manufacturing.
Both Elson and Ergang were for-
merly management consultants.
Mills manufactures beverage coolers
and dispensers, ice cream and frozen
custard equipment, and other related
products.
HERE'S WHAT THE JUKE BOX OWNER CAN DO TO RETALIATE IN KIND IF THE ASCAP-SPONSORED McCARRAN BILL WINS

If the McCarran Bill is Successful in Its Intent and Amends That Section of the "Copyright Act" Which Excepts Juke Boxes From (Openly) Paying Royalty Direct to the ASCAP Collection Agency for Using its Copyrighted Music, Thereby Proclaiming the Juke Box a Commercial Music Instrument, Then the Nation's Juke Box Owners Can Adopt the Very Same Collection Agency Methods as ASCAP and: MAKE A PROMOTION CHARGE FOR EACH RECORD WITH ASCAP TUNES ON IT THEY FEATURE IN THEIR JUKE BOXES. This is Accepted Merchandising Practise Among All the Nation's Retailers.

Every druggist, every grocer, every supermarket, every dry goods store, every department store, makes a charge for window or other display of any special merchandise, based on the importance of the store and the traffic attention which that display gets, sometimes in advertising discount, sometimes in cash for promotion, sometimes in other manner. But, what is important, is that a charge, whatever method is used, is made for the use of the merchant's display space.

There is no reason, then, why the juke box operator, too, shouldn't make a charge for the display space (title strips) on his juke box which has been proved, time and time again, to have helped popularize and make mediocre songs great. The juke box operator would simply be merchandising his display space no different than any other retail merchandiser.

This has, today, become accepted merchandising practise. Nationally known brands pay for the display space the retailers grant them in one or another fashion. They pay big where the space gets big attention. They pay less where the display gets less attention. They pay on traffic, in some instances, and in others, they pay because they want to get into that "store."

The juke box, if the McCarran Bill (S.1191), or any other bill in the future, should be successful in amending that section of the "Copyright Act" which excepts juke boxes from paying royalty for the use of copyrighted music (which the juke box owners are now paying anyway in hidden tax fashion) then the juke box owner can consider each and every juke box he owns as a "store," and charge ASCAP, and/or any other copyright collection agency, or the individual publisher and/or composer, whatever he feels the display of that certain tune in his "store" (juke box) is worth, from the standpoint of the attention it will get, from the standpoint of the advertising promotion it will mean, from the standpoint of the popularity it will gain, or from any other standpoint which is factual and reasonable in its essence.

Too much trouble? Too complicated? Too radical? Remember, then, that all these were the very same statements The Cash Box heard over ten years ago when it first proposed 10c phonograph. And 10c play is THE answer today. No different, no more complicated, no more radical than the idea of CHARGING ASCAP OR ANY OTHER COPYRIGHT AGENCY OR THE PUBLISHERS OR COMPOSERS FOR THE USE OF DISPLAY IN JUKE BOXES.

Nor is this a NEW IDEA. It is already accepted merchandising practise among all dealers and retail merchants everywhere in the nation. This is just cashing in on something which is ALREADY ACCEPTED. Only, of course, if the juke box is proclaimed a definite commercial music instrument, should that section of the "Copyright Act" be changed, which would then place the juke box in the class of "commercial" instruments.

THINK IT OVER—CAREFULLY!!
The MERRY-GO-ROUND has been the basic kiddie attraction for 300 years...

NOW FOR THE 1st TIME WE'VE MADE IT COIN OPERATED!

the sensational MUSICAL MERRY-GO-ROUND

the ONE and ONLY ride featuring Hobby Horses Set To Music

and made EXCLUSIVELY by the BERT LANE COMPANY, INC.

There is only ONE GENUINE and ORIGINAL MUSICAL MERRY-GO-ROUND

Designed, Produced and Delivered

SOLELY by the BERT LANE COMPANY, INC.

ITS EARNINGS ARE FABULOUS! ITS APPEAL IS TERRIFIC! ITS GROSSES ARE HUGE!

There Is No Other Ride Like It!
This is YOUR OPPORTUNITY to get in on the ground floor of the ride that's sweeping the country — proving itself THE GREATEST MONEY MAKER OF THEM ALL!

300 YEAR GUARANTEE!
It's a terrific investment! A piece of basic equipment that has never lost its appeal — that is good for a lifetime of assured revenue!

The MUSICAL MERRY-GO-ROUND is the FIRST!
The MUSICAL MERRY-GO-ROUND is the BEST!
And ONLY FROM THE BERT LANE COMPANY
are you GUARANTEED DELIVERY!

Manufactured by the BERT LANE COMPANY, INC.
Where New Ideas for Kiddie Rides Originate
372 N. E. 61st Street, Miami, Florida

Montreal Ops See AMI "E" Phonos

MONTREAL, QUE., CANADA—
Romeo Laniel and his staff of Laniel Amusement, Inc., this city, played hosts to large numbers of music machine operators during their recent showing of the AMI model "E" phonographs.

Pictured above, top, surrounding the 120 selection phono, are: (1 to r) Mr. and Mrs. Edouard Laniel and Gaetan Laniel; Mr. and Mrs. Romeo Laniel and Jean Coutu. Bottom, left: Mr. and Mrs. Conrad Drouin, Drouin Amusement Co. Bottom right: Mr. and Mrs. Marcel Desruisseaux, Social Amusement, Cowansville and Mr. and Mrs. Albert Boudreau, Royal Amusement, Limoilou.

"The Cash Box" "Essential"

For operators' one-stop record service

"BUY 'EM BY THE BOX!"
B. C. 'N U. AT

BELMONT-CENTRAL RECORD SHOP
"On Record to Serve You"
5607 W. BELMONT AVENUE, CHICAGO 34, ILLINOIS
M. N. GILLETTE

R. F. Jones Names Sales Rep For "200"

R. F. Jones, president of R. F. Jones Company, this city, this week announced the appointment of Raymond F. DeRomanett as sales representative. deRomanett will concentrate on the new Seeburg Select-O-Matic "200" (non-coin-operated) line in the Northern California area.

"Soon after the '200' units were first presented last spring, it became apparent that our company would need the services of at least one man to handle this line exclusively. With the addition of deRomanett to the sales staff, music operators and the general public will be given much better service with '200' installations," said Jones.

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

Yes We Have 45's

BELMONT-CENTRAL RECORD SHOP
OPERATORS' ONE-STOP RECORD SERVICE
"BUY 'EM BY THE BOX!"
B. C. 'N U. AT

BELMONT-CENTRAL RECORD SHOP
"On Record to Serve You"
5607 W. BELMONT AVENUE, CHICAGO 34, ILLINOIS
M. N. GILLETTE

R. F. Jones Names Sales Rep For "200"
Illinois' Gov Stratton Signs Pinball Tax Bill

**New Law (July 8, 1953) Gives State $50 Pinball License Fee Per Year. Shuffle Games To Pay State $25 Annually. Ray Guns Taxed at $10 Per Year by State. Food and Service Vendors Excluded From New Law. Estimate State Will Obtain Over $3 Million in Revenue Yearly. Law Gives Municipalities Rights to Also Tax Machines.**

CHICAGO—News of the signing of the pinball tax bill into law by Governor Stratton of this State came to this city late Wednesday afternoon, July 8, and caused much conjecture as to what rules and regulations this new law would contain.

It is understood that the State will tax all pinball machines at the rate of $50 per year.

Lawmakers estimate that the state will realize over $5,000,000.00 in revenue from this law.

Also taxed in this new law are shuffle games and shuffle-boards which will pay the state $25 per year. (Shuffle games are already paying $25 per year license fee in the City of Chicago.)

Ray guns will pay $10 per year to the state.

Food and service vendors were excluded from this law.

Now that the pinball bill, which has been in process of introduction for over four years, has been signed into law by Governor Stratton, all municipalities in the State of Illinois also have the right to tax the three categories of machines listed in this new law. These are: pinball games, shuffle games and ray guns.

It is also estimated that if the City of Chicago at present levies the same licensing tax for these three categories of amusements that this city will obtain over $5,000,000.00 in yearly revenue.

Revenue Director Richard J. Lyons was authorized to issue licenses to all operators for the three classes of amusements.

Each machine requires a separate tax payment but licenses will be transferable from one machine to another after replacement. The State Revenue Department must be notified of the transfer of any license.

Operators who will be caught without licenses for machines (they have 10 days from installation of the machine to obtain a license) will be subject to the following penalties:

1) A $200 fine on a charge of a misdemeanor for failing to obtain a license.

2) Payment of the license fee plus a 20 percent increase as a penalty charge.

The State's Revenue Department is also authorized to "make, promulgate and enforce reasonable rules and regulations" in the administration of this new law.

A companion measure is reported to exclude any machines which reward players with tokens, coins or merchandise.

The law, which calls the levy a "privilege tax," requires all operators to obtain licenses within 10 days after the machine is installed.

Distributors here were deluged instantly for more details and information. Many are arranging to obtain numbers of copies of the new law for distribution to operators here.

CHICAGO—The there has been quite a furor stirred up by some very aggressive wholesalers in the industry in regard to export business, the fact remains that export business of shuffle and special production attention, is as yet some years off, according to leaders of the industry.

No manufacturer has as yet set up any special production schedule to take care of only a part of the many countries which have been seeking a variety of shuffle and special machines since prior to World War II.

There have been some very fine shipments made, at almost regular intervals, by leading distributors to many foreign countries. These are shipments of used machines reconditioned in most cases, which have been sold at bargain prices to importers in many countries around the globe.

At least those countries which allow importation of coin operated machines at this time.

Many distributors have done a very valuable job in shipping to some of the smaller countries, such as the Central and South American nations, and to those European nations permitting imports that they have opened the way to mass use and, therefore, mass understanding of coin operated machines, where such use and understanding never existed before.

This created new operators and, likewise, new businesses. The resultant effect has been to bring about a more generalized business in coin machines with such countries.

Many are of the belief that shipments of this kind, by the distributors who are intensively interested in export, are paving the way for the eventual opening of larger and better markets for new machines.

The distributors have brought about an educational program of their own by such export shipping. By educating these foreign markets to coin operated machines, they have paved the way for sales of new machines, many believe, when these older, used machines wear out in a few years.

Many of the factories executives, who have carefully watched this gradual development of export markets by distributors, who are shipping used machines to those countries at bargain prices, believe that within a few years there may open a boom business in these same countries for new equipment.

As one executive stated, "We are too busy at the present time with our domestic business to concern ourselves too much with exporting. We are, though, enjoying orders regularly from many foreign countries. But these aren't as we'd like of such quantity as to cause us to believe that the export markets are big enough for greater promotion of our products."

"We do believe, though", this same executive said, "that these markets are being opened for the manufacturers by those who are shipping used machines into these countries."

"It is well known", he continued, "that the used machines have only so many years of life left in them. When they begin to give such mechanical trouble that they become burdensome, these importers will begin to seek new equipment.

"Possibly", he concluded, "within a few years we will then see something of a foreign business revival."
CHICAGO—As this past week got under way, reports began to arrive here that juke box operators were being threatened in Washington, where legislators with letters, protesting the McCarran Bill (S.1106), explaining how this bill would hurt the entire music industry.

From Cleveland, Detroit, Toledo, and other surrounding midwestern cities, came news that, "Letters are on the way. Operators have taken time off to write and wire their Congressmen and Senators, as well as members of the Senate's Judiciary Committee. They are telling these legislators what a terrible blow the McCarran Bill will be to their livelihood."

For example, Ray Conlinse, president of the Recorded Music Service Assn. here, called a special meeting for Thursday of this past week. He advised that even the many here who had already written letters, the organization would drive for even more letters to be written once again to the members of the Senate's Judiciary Subcommittee, as well as copies of these letters to go to Congressmen and Senators from this area.

Juke box distributors in all the midwestern cities have joined in the program. They, too, are calling on operators, suppliers, and all allied to the industry, to write and wire to Washington and explain how the McCarran Bill (S.1106) would put the juke box operators out of business.

Operators are reported to have called on their location owners, and all with whom they do business, to also rush letters and wires to Congressmen and Senators in Washington to halt the McCarran Bill.

This flood of letters is expected to have a very sharp effect on the three Senators who are members of the Judiciary Subcommittee and who will preside at the Open Public Hearings of the McCarran Bill (S.1106) on Wednesday and Thursday, July 15 and 16, this week.

The three Senators are: Sen. Alexander M. Wiley (R., Wis.) Chairman, Sen. Wm. E. Jenner (R., Ind.) and Sen. James O. Eastland (Dem., Miss.).

It is also rumored that Sen. Estes Kefauver has again asked to speak on the McCarran Bill, just as he spoke on his own bill, the Bryan-Kefauver Bill, in March, 1952.

In the meantime, it is reported, these first two days' hearings will be occupied with the proponents of the McCarran Bill, namely the American Society of Composers, Authors and Publishers (ASCAP) the organization that sponsored the McCarran Bill.

They will probably be in force with their attorneys to give their side of the reason why the McCarran Bill (S.1106) should be passed.

Juke box industry hear-s-ers are expecting a complete show later in the year, after the Congressional vacations.

In the meantime, manufacturers and distributors are urging every juke box operator to write to his Senator and Congressman, and especially to write to the three members of the Senate's Judiciary Sub-Committee (care of: The Senate, Washington, D.C.).

Most of the operators are being urged to write these members of the Judiciary Sub-Committee, because time is so short, and the hearings will practically be under way as most of the ops get notification.

"The Cash Box"
"20 Year Club"

NEW YORK—Complete list of members of The Cash Box "20 Year Club" is published in this issue on Page 48 of Part II. Due to our early deadline, operators have culled up thru June 30 are listed. Those received after that date will receive their membership certificates, and will be included in a future listing.

All coinmen and coinwomen who have been associated with the industry for 20 years or more are eligible for membership. There are no obligations, dues or regulations. It's just a family of the oldtimers, who in many instances have been responsible for the industry as we know it today.

If you have been associated with the coin machine industry for 20 years or more, just send in your name to Joe Orleck, The Cash Box, 36 W. 47th St., New York, N. Y., and you'll get your membership card.

"It's What's in THE CASH BOX That Counts!"
They came scrawled in pencil, neatly lettered in ink, typed, teletyped and on tele- 
graph blanks. Some were on scraps of paper. Others were on the finest highly finished 
letter head bond. But, they came, and continued to come all during the period since the 
first announcement of “The Cash Box”’ 11th Anniversary.

Each letter contained words of praise ... of commendation ... of compliment ... to 
“The Cash Box.” For what “The Cash Box” had done over these past eleven years to 
help this industry to progress. To obtain better public understanding of the field. For what 
“The Cash Box” had accomplished. For its constant, hard-driving effort to help place 
every member of the industry on a more solid basis. For the growth of the publication 
itself. And how important “The Cash Box” had become to everyone in the industry.

Thousands of letters, wires, (and phone calls which naturally can’t be shown here) 
have created an actual blizzard ... in July ... as “The Cash Box” presses started to 
rroll to produce this, its 11th Anniversary Issue. And for all these letters and wires and 
phone calls of commendation ... “The Cash Box” ... its entire staff all over the nation 
... all of its correspondents everywhere ... can only say, very humbly, “THANKS.”
The Cash Box
Part II (Coin Machines) Page 55
July 18, 1953

MANUFACTURERS
And Their Distributors

PHONOGRAPHS (Cont. From Part II-Page 18, Col. 1)

ROCK-OLA MFG. CORP.

LE STOUGERNE DISTRIBUT. CO., INC.
2202 South Blvd.
CHARLOTTE, N.C.

SOUTHERN MUSIC DISTRIBUTING CO.
502 West Central Ave.
ORLANDO, FLA.

SOUTHERN MUSIC DISTRIBUTING CO.
418 Margaret St.
JACKSONVILLE 6, FLA.

DAN STEWART CO.
2867 West Pico
LOS ANGELES, CALIF.

DAN STEWART, INC.
140 East Second, South.
SALT LAKE CITY, UTAH

SUPERIOR SALES CO.
1307 Second Ave.
DES MOINES, IA.

FRANK SWARTZ SALES CO.
515 A 4th Ave., South
NASHVILLE 10, TENN.

TRI-STATE MUSIC CO.
1908 8th St.
PORTSMOUTH, O.

UNI-CON DISTRIBUTING CO.
9410 Main St.
KANSAS CITY 2, MO.

UNITED AMUSEMENT CO.
432 N. Main
SAN ANTONIO, TEXAS

UNITED AMUSEMENT CO.
2148 Fannin
HOUSTON, TEXAS

UNIVERSAL VENDORS
788 Broadway
ALBANY, N.Y.

WALLACE MUSIC CO.
8642 Thompson Ave.
OAK HILL, W. VA.

WERTZ MUSIC SUPPLY CO.
1913 East Cory St.
RICHMOND 13, VA.

ROYAL DISTRIBUTING, INC.
3276 Kosson Ave.
CINCINNATI 11, O.

WORLD WIDE DISTRIBUTORS, INC.
1220 North Western Ave.
CHICAGO 47, ILL.

Export

ALASKA VENDING CO., INC.
P. O. Box 2296
East Chester Branch
ANCHORAGE, ALASKA

LE NATIONAL
50 Avenida de Jatte
BROUSSIS, BELGIUM

BRAO
Kronenburgerstrasse 55
ANTWERP, BELGIUM

IBVING BROEMER CO.
631/4 West Third St.
LOS ANGELES 11, CALIF.

For JAPAN, OKINAWA
CIA CYBNOs, S.A.
Apartment 918
PANAMA, B.P.

CLYF DAVIE AMUSEMENT CO.
100 Boy St.
OBLNNA, ONTARIO, CANADA

LA COMMERCIAL PROSPERI
Pedroza A Gordoa 62
CARACAS, VENEZUELA

BACHIO & BOCHECIAMP
Apartado No. 533
MAMACABO, VENEZUELA

HONOLULU AMUSEMENT EXCHANGE
444 S. Beretania St.
HONOLULU 13, T. H.

L E. HUGL
14 Avenue de Chouly
LAUSANNE, SWITZERLAND

JUAN KAWAS & CO.
Apartado Postal No. 99
LA CEIBA, HONDURAS

E. L. D., INC.
KENTUCKY INDUSTRIES
395 Broadway
NEW YORK 13, N. Y.

For CURACAO, ARUBA, PANAMA
NIESSNER-HIRTH EXPORT CORP.
458 Broadway
NEW YORK 13, N. Y.

For URUGUAY
MORCOIN CO., LTD.
1114 A. Mathias, Malvar
MANILA, PHILIPPINES

NORCA MACHINERY CORP.
350 Fifth Ave.
Suite 7001-03
NEW YORK 1, N. Y.

For AFRICA
WILLIAM POUND AGENCIES
66 Water St.
P. O. Box 2051
ST. JOHN'S, NEWFOUNDLAND

INDUSTRIA NACIONALES DE SONIDO
44811 (Kilometer 17)
CALZADA, MEXICO, XOCHIMILCO

L ROMERO HERNANDEZ
Ponce de Leon 1853
P. O. Box 9995
SANTURCE, PUERTO RICO

SUN SPECIALTY
10167 112th St.
EDMONTON, ALBERTA, CANADA

VALERIANO MIRANDA
Apartado 1293
SAN JOSE, COSTA RICA

ING. IGNACIO ABRAMONTE
P. O. Box 922
GUADALAJARA, MEXICO

JOSÉ SASTRE
San Rafael 874
LA HABANA, CUBA

ROBERTO ROS
Apartado 107
SANTIAGO, CUBA

A. SANDOVAL DE NICOL
7 Avenida y 10 c. Colón
GUATEMALA CITY, GUATEMALA

MIGUEL G. HERNANDEZ
Apartado 235
MONOQUA, NICARAGUA

ALMACEN LAS AMERICAS
Colita Ave. 18
EL SALVADOR, EL SALVADOR

AUSTIN I. SHELTON
P. O. Box 803
AGANA, GUAM

"It's What's in THE CASH BOX That Counts"
Local coin men sweltering in the midst of some real hot weather, with temperatures ranging in the mid 90's throughout the week... and speaking of things that are hot, here's a note of caution to any and all who read us. That horrible forest fire raging throughout Angeles National Forest has already cost taxpayers millions of dollars and has burned through enough timber to supply every newspaper in the country with enough pulp for the next 50 years. Be sure to allow your customers to know of this pressing issue. 

Johnny McCarren is a frequent visitor at Radio City's Ginger Rogers spot. 

Frenchmen's Bend. 

The coin people have had this week was a recent one by Jimmy Belushi, his roofing operation, Jimmy's Roofing, of Orange County this past Tuesday. Faust was a very colorful figure in this area and one of the real Southern California pioneers, a man who went back from a fishing trip down through Mexico, where the fish ran heavy and luck was good... Jimmy Wilkeens, Paul Laymon Co., back from a week's vacation with Charlie Daniels taking his turn now. Charlie picked up a new Naab, and then on home through Las Vegas. Charlie's luck ran true to form—he picked up enough to more than pay for his trip. Charlie's charming wife off to the mid-west to attend a security convention. 

Eric Gene over at Badger Sales Co. get a bit of a rest as the office closed early for the July 4 holiday. Bill Happel and Ray Powers still busy as ever, with both just about getting out from under all these orders Bill brought back with him from Europe. Bill reports that the demand for AMI's brand new Model "E" is increasing, with the firm shipping every phone they can get their hands on... Al Silberman licked it—yes! And as Al puts it, "once you've licked a boot with a shiner, ya' gotta feel ten years younger." We know that Al follows the Pacific Coast League fairly closely, but if he's interested in the big-boy's league, we'll be willing to risk a couple old hats on the Yankees... Fred Gaunt looking much better these days—and also quite dapper too. Wonder if a new wardrobe went along when he changed positions recently?... One Gene's gotta say for those new Badger showrooms—they're the lightest and brightest in town.

Lyn Brown, Exhibit Supply's regional rep out this way, up and at 'em again. Best Lyn to the draw this week, when we popped in at his office in the wee hours of the morning. And we're gonna take Lyn up on that swimming invite too... Lyn, by the way, has a surprise in store for the coin biz skedded to come off in the not too distant future... Sorry we erred in reporting Bob Webster's appointment as ad and publicity chief over Minthouse. The name is Bob—not Ben as reported. Latter doing a sook Job by the way in handling the promotion of the firm's home phone line. Bob reports the firm is still flooded with orders following their recent exhibition at the Los Angeles Home Show, and they're planning on a follow up in Arizona shortly... Hank Tronick tells us he'll tip us off next time Clyde Demlinger comes up from Tulsa, so that we too can get us some "store-bought" clothes a la Hank. Firm has just about completed the finishing touches to the complete redecoration. Noticed a couple pieces of new furniture slitted around, so it looks like they'll be spilling champagne before too long... Members of the coin machine biz represented at the recent Shiner's Ceremonial here last week included Jack Mallett of Claremont; George Warner and Fred Shuey of Los Angeles and Jack Neel of Riverside. ... Ed Wilkes of Poin Laymon Co. was supposed to have made it, but that cold of his had him a bit under the weather... Walter Keene and family down to Bahamas for a vacation... Jack Simon, Simon Sales Co., looking better than ever these days, and also reports that his business has really been sprouting of late with the firm moving many bowlers. Jack's place becoming a restful place for those ops who wanna cool off... Milt Ortega and Lawrence Raya of Colton, in town this past week visiting along coin row. ... Also Frank Tabata who hasn't been around in some time... Mary and Kay Solle over at Bill Lennehan's Record Bar taking a back seat these days, as more 'n more ops wanna be served by pretty little Barbara. And that lasts really knows her music too.

Gang over at Dan Stewart Company keeping pace with an ever increasing demand for phonos and bowlers these days, and as Pete Ley puts it, "we're so busy, that we even sold the same piece of equipment twice this past week." Latter represents a problem, but we're sure Jack Dolan and Pete worked it out. Jack by the way, back from one of his new frequent "quick-trips" up through Bakersfield and adjoining territory with a fast-full of business. Proof that a little hustle comes in handy in this coin biz has been aptly demonstrated by Jack Dolan and his boys, with the firm rapidly winning a wide circle of friends throughout the Southland. Job that Jack has done with Chicago Coin's great line of bowlers is phenomenal, with Chi Coin's "Queen" Tronick away on a nation wide tour, and a competitor in this area... Johnny Kaiger keeping busy putting all that equipment in top shape prior to shipment... Jeff Cooper keeping quite busy these days with his new club recently opened up at Lake Tahoe. Many coin men planning on taking their vacations at the famed resort spot, including a lot of the players in this area... the Mccarren-Dirkson bills with a sigh of relief, but take it from here, there's still no reason to sit back. Bills are still in committee, so keep a watchful eye... That new "Speed Bent" of Bally's is one of the most beautiful pieces of workmanship we've seen in a kiddie ride. And ops throughout the area agree most wholeheartedly too.

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

EXHIBIT'S SPACE PATROL SCOUT SHIP

New—revolutionary—exciting Kiddie Ride—roll-dip-zoom action completely controlled by young pilot. Revolving colored wheel inside translucent nose of ship attracts more customers—more profits.

LET US TELL YOU ABOUT EXHIBIT'S LIBERAL FINANCE PLAN.

EXHIBIT SUPPLY
4218-30 W. Lake St.
Chicago 24, Ill.

Established 1901

Taran Distrib, Miami, Shows "E"

MIAMI, FLA. — Taran Distributing, Inc., this city, was host to approximately 600 guests over a period of two days, June 16 and 17 at a combination Grand Opening and showing of the new AMI "E" phonographs.

Seen above are some of the photos taken at the party. 1—Sam Taran, president of the Taran Distributing. 2—Eli Ross, manager of Taran and Sam Taran. 3—(L to r) Marvin Lieber, Joe Mangone, Eli Ross, Sam Marino. 4—(L to r) Keith Nelson, M & N Amusement; Al Albertelli, Sr., Super Vending Corp.; Al Albertelli, Jr., Super Vending Corp.; 5—Jose Romero Hernandez from San Juan, Puerto Rico (Hernandez represents AMI in Puerto Rico) and Eli Ross. 6—(L to r) Morris Horvitz, local operator and Eli Ross.

Max Brown says:

"You'll Like The Way We Do Business"
Distributor of Leading Coin Operated Machines

PHILADELPHIA COIN MACHINE EXCHANGE
844 N. BROAD ST., PHILADELPHIA 30, PA.

Central States Music Guild Elects Officers

PEORIA, ILL.—Central States Music Guild met here (June 29) and elected officers for the forthcoming fiscal year.

Re-elected as president was Les Montooth of this city. Montooth also is a member of the board of Music Operators of America.

He is well known for his public relations efforts in behalf of all the operators. Montooth is considered one of the most popular men, as well as one of the hardest workers, in the central states area.

Bill Fleming was elected vice-president and Chuck Sieman secretary-treasurer. Board of Directors elected were: Merle Davis, Don Knott and John Bush.

After the elections came a general discussion. The meat of all subjects discussed was dime play. The operators in this area are anxious to get 100 per cent into 10c play.

The majority feel that dime play is the one and only thing which will bring them back to former standards. There has been an on-again, off-again, dime play going on her for sometime.

With the new officers that were elected, it is now hoped by all the music operators in this area, that the dime play problem will be most completely settled, and that it will be put into immediate effect completely over the area of the Guild's membership.

Paducah Op Dies

LOUISVILLE, KY. — James Harvey Hudson, Paducah coin machine operator and Hereford cattle breeder, died this morning in Norton's Infirmary, this city, at the age of 58. He had been ill for the last two and a half years of a brain ailment.

Hudson operated Hudson Music Co. of Paducah, a coin operated music machine and pinball concern. He also ran a large farm in Hickman County near Columbus, and resided at 5519 Forest Circle.

Survivors include the widow, Biffie Hudson; a son, James H. Hudson, Jr.; a daughter, Pamela Hudson and a brother, Febbie Hudson of Columbus.

"It's What's in THE CASH BOX That Counts"
CHICAGO COIN'S New Gold Cup Bowler with REPLAY feature

More Features! More Action!

1. Match A Number!
2. Match A Number and Star!
3. Match A Number—Star and Gold Cup!
4. Replay Given—Player Matching A Number!
5. Any One or Six Players can get Replays!
6. Gold Cup Bowler can also be operated as Straight Match Bowler!

5th and 10th Frame TRIPLE Score Feature...
Player in 10th Frame Can Add up to 270 Points to Total Score!

Before we get going with this column we want to express our heartfelt thanks to our many friends, not only for their ads in this, our 11th Anniversary Issue, but also for their verbal and written good wishes. It's nice to know that so many people wish us well.

Down on coinrow this week, both operators and wholesalers seemed in good spirits, and while not absolutely busy, everyone was happy and smiling. ... Bill Bolles, former Credit Manager for The Rudolph Workteck Co., and for the past several years a resident of Miami, Fla., was visiting on the street, advising all that he had just joined Dave Simon's Sales Co. as a traveling representative. Bill has a host of friends, and we wish him well. ... Hyman Koeppe, Koeppe Distributing Co., away on a vacation, and brother Harry really sweating it out—particularly with a new export order. ... Marnie Ehrenson, Passaic, N. J., visits the wholesalers. Marnie, one of the most progressive of the new generation, is always interested in the experiences in changing over to dime play. Seems that a phone, already on dime play, was changed back to nickel play through a mistake of the mechanic. The location immediately raised a ruckus, demanding that the dime play be put back right away. "As long as we get away from the nickel coin chute," says Marnie, "no matter how many for a quarter, we're making strides. First step is get the dime. From then on in there's no trouble, and the locations love it." ... Joe Young and Abe Lipsky, Young Distributing, busy with export orders of reconditioned machines. ... Art Weinard, newly appointed sales manager for Exhibit Supply, visits his distrib Mike Munves. Art expects to fly to Boston, Mass., and then to Montreal, Canada, before returning to the plant.

Barney (Shugy) Sugarman, Runyon Sales, views his newly renovated offices and showroom with great pride. Everything is now ready for the AMI "E" showing on July 20 to 26. Shugy states that the music ops are very enthusiastic in their praise of these new phones, and are placing orders for the equipment. His friends are still telling him how much they enjoyed his testimonial dinner. ... Bert Lane, The Bert Lane, A., Inc., in town for a short visit. Bert came up to see his brother Eddie, who is recuperating from a serious auto accident. Fortunately, Eddie escaped with only a broken leg and face lacerations. A few words hello to his son, Gaylon, Island highway, ... Harry Pearl, Newark, N. J., and close friend of Bert Lane's accompanied him on his coinrow travels. ... Al Simon, Albert Simon, Chicago's "T," displays Chicago's latest shuttle on his floor. ... Nat Cohn, Riteaway Mfg. & Sales, reports requests for his "Trixie" corners have picked up, while sales of the "Atomic Jet" are up on a level. ... Two of the busiest men in our town—Harry Rosen and Meyer Parkoff of Atlantic-New York Corp. Regardless of the popularity of the Seebury phone, these men keep bussying away at it—giving attention to the music op. Nothing is too difficult for them to accomplish. ... Ray Knaas, music op, leaves this week-end for a six-week vacation in the mountains, taking in eighteen holes of golf every morning, and swimming in the Delaware River every PM. That's living! ... Milly Green, American Shipping, courier between Miami and Brooklyn, now relaxing a bit in Miami Beach. ... Marvin Liebowitz, heat or no heat, hustles along coinrow, with only time to shout "Everything fine." ... Bally's new kiddie ride "Speed-Bout" attracts a great deal of attention on Runyon's showroom floor. ... Abe Wilzen, International Amusement Co.—Scott-Crosse Co., Philadelphia, Pa., finishing up his European trip with a week's vacation on the French River. P. W. Gough leaves on August 2 for his coverage of Europe. By that time Abe will have returned. ... Dave Rosen, Philadelphia, got quite a bad break when that terrible fire destroyed his offices and showroom—just as he was getting ready to show his music ops friends the new AMI "E" phones. However, he's doing the best he can, which we understand is quite good.

UPPER MID-WEST MUSINGS

Ted Heil, veteran operator from Gaylord, Minn., sold out his coin machine operation to the C & N Sales Company of Mankato. Ted's plans are to take a trip to the West and see a little bit of that country. ... Tom Reed of Grand Forks, N. D., managed to take some time off to take the trip in to the Twin Cities to see what was new. While Tom was in the Twin Cities, his son, Norman, was looking after his last home. ... Bill Gummow of Hopkins, Minn., besides being kept busy with his route activities, still manages to fill in as a stalwart member of the Hopkins Amusement Group. ... Mrs. Sidney Levin presented her husband with an eight pound baby boy, Friday night, July 3rd, at Mt. Sinai Hospital, Minneapolis. Sid is with the Lieberman Music Company. The operators, A.C. Schneid, are making preparations for the big Water Carnival which will be held there July 11 and 12, which means that such operators as Ray Kohner, Don Ehman, Jim Stanfield and Frank Philips will be busy.

Charles Sersen of St. Cloud, Minn., has his son, Tommy, and daughter-in-law visiting him. His son is a mining engineer in Utah. ... O. L. Coefield of Annandale, Minn., Glen Binkel of Chippewa Falls, Wis., Gordon Dunn of Moose Lake, Minn., Jean Hardwick of Cloquet, Minn., Andrew Markfielder of Staples, Minn., Leo De Mars of Ashland, Wis., T. J. Fischer of Waconia, Minn., Stan Woznak of Little Falls, Minn., August Quade of Rochester, Minn., Fred Kovannen of Moose Lake, Minn., Ben Kratz of Tracy, Minn., T. C. Olson of Gilbert, Minn., and Frank Cosmic of Blooming of the operators who were seen in the Twin Cities the past week. ... Al Eggermont of Marshall, Minn., made the trip in to town last week by car, instead of by plane as he usually does. His plane was tied up for engine overhaul.

"It's What's in THE CASH BOX That Counts!"
Before this column proceeds one paragraph further, we want to, very humbly, and most sincerely, thank every one of the people here in Chicago who came thru so marvelously to help make this, The Cash Box’ 11th Anniversary, so successful and to outstanding an event in the annals of the coin machines industry.

For the record, thanks to Bob Guarro of A.B.C. Music Service Corp., who was the very first to come in with an ad for the 11th Anniversary Issue... Col. Lew Lewis of Merit Industries... Andy Owens of Walter Gotham... Dom Pizaghi, Highwood... Bob Linedale and the Music Operators of Northern Illinois... Jack Fagnan, the noted hardbasher to so many of the nation’s columnists... Vince Sharp, well known to many of the industry... Mike Dale of Commercial Phonograph Survey & Service... Frank LaMaskin and Al Tigrman of the Hollywood Arcade... Phil Weissman of Chicago’s Jeffersonian Music... Mike Spangola, Joe Gimmon and Phil Delo of Automatic Phonograph Distributors... Clayton Nemeroff and Charley Fieri of Monarch... Earl Kies of Apex Cigarette Service... Bert Bondolfi of the K. of S. Novelty, Kenon of Distributing Corp of Illinois... Ed Holstein of Ace Music Service... Gil Kitt of Empire Coin Making Exchange... Ray Cunliffe... Charles (Jimmy) Johnson of Globe Distributing... Mrs. M. Robinson and M. L. Profit of South Central Novelty... Adman Ed Kennedy... Harry Wiczer of Wico Corp... Ben Coven of Coven Distributing Co... Don Moloney of Donan Distributing... Wally Finke and Joe Kline of First Distributors... Morris and Eddie Ginsberg of Atlas Music Co... Adman Bill Kennedy... To all the members of the Recorded Music Service Assn.

And to all the Chicago manufacturers who joined in to make The Cash Box’ 11th Anniversary so sparkling a year book for the industry... Marvel Mfg. Co... United Manufacturing Co... Silver King Mfg. Co... J. P. Seeburg Corp... Bally Manufacturing Co... Rock-Ola Manufacturing Corp... B. R. Mfg. Co... J. H. Kenny & Co., Inc... Williams Manufacturing Co... Genco Mfg. & Sales Co... Exhibit Supply... A. B. T. Mfg. Corp...

Chicago Coin Machine Co.

This column could go on and on and on, telling about the very grand people of this industry, from all over the nation, who also came in to make this the outstanding event of the year. But that would take much, much more space than is allotted this column each week. So to all of these peoples, everywhere in the nation, and in the world, our sincerest, heartfelt thanks... And to those who might have missed, who came in at the very last minute, as this column was already on the presses, our sincerest apologies, but due to circumstances we were unable to transmit this to the press in time to reach you... We hope to push this column in as fast as we could.

Even after all left, George A Miller remained for a few more days, a “rumor” came thru that the McCarran Bill hearings would get under way. George’s ears perked up. Didn’t know whether to take the long flight home or go back to Washington. When the rumor was verified and all knew that the hearing would be on as of July 11 and 12 (that would be ASCAP’s last year in Congress) to shoot at the Juke Box industry) George continued on home in the hope that the Juke box industry would have the opportunity to study the bill before the Congress adjourned.

Ray Cunliffe, Phil Levin, Les Moomoth, Clint Pierce and others met with George A. Miller at the Palmer House and, after two days, the news came thru that MOA’s 5th Annual Convention would take place on March 9, 10, 11 at the Palmer House. There was much talk-talk about this in George’s big suite there with the men all putting in their own views as to how the convention should run. Convention committee: Albert S. Doner, New York; Clinton S. Pierce, Brohead, Wisc.; Les Contooh, Peoria, Ill.; Ray Cunliffe, Chicago; George J. Knott, Oakland, Calif.; There will also be some women music operators named later for the Entertainment Committee.

Had to dig them out, but, they are now members of The Cash Box’ 29 Years and have been in the business longer than 20 years. Frank LaMaskin and Al Tigrman of the Hollywood Arcade here... (If you’ve been in the business 20 years or longer join The Cash Box’ 29 Year Club” today there’s a big surprise on the way). With all members waiting for the news...

With their experience on profitable parking meters, City fathers have been paying closer attention to vendors and service machines of all kinds. So when bids started at the pace of $65,000 bonus plus $35,000 for the concession to operate in the wintertime vernors, the Midway Attraction. Alderman Nicholas J. Bohling let out a yell that the city has been losing $100,000 per year (Ooh! what too much yakety-yak can do)... Some of the big factories here shut down for the next two weeks to clear off the vacation periods. Many of these plants being cleaned up and machinery being gone over carefully by maintenance crews to get everything shipshape for the return of production crews and bigger production than ever.

Les Moomoth of Peoria, Ill. was re-elected President of the Central States Machine Makers Association and John M. Fleming was elected Treasurer. Chuck Slays, Sec’y-Treas., Merle Davis, Don Knott and John Bush elected Board of Directors... There’s always a silver lining in every dark cloud. At least according to the resort operators. Who reported as far as they’re concerned, the terrible heat wave paid off. Resorts are jammed. Play action very grand... Roy Monroe and Geo. George of Mfg. and Mach. Exch., Cleveland, paid The Cash Box a very fine compliment. Stated that their last ad just simply jammed ’em with great business.

That nautical gal on the front cover of this last issue of “Bally-Who” will probably be pinned up by all the nation’s mechanics. And the marvelous explanation of the game which follows is a masterpiece of good writing. For which we offer orches to Herb Jones of Bally... All the furors about “Bally-Who” is that the game could be taken with a couple of grains of salt (and a little pepper, too). Fact remains that no factory has as yet had to set up a “special production schedule” to handle such biz. It’s far, far away from anything like the flopping sales enjoyed prior to World War II. “But”, as some leaders here state, “maybe in a few more years, due to many of the changes being made, such a move will make it profitable to expand promotional and production operation for export fields.”

Just a line here for an “apology”—If you are a Chicagoan who advertised in this issue of The Cash Box and your name wasn’t mentioned in this column we apologize—for we had to rush this column in far ahead of schedule—because of mechanical requirements of this big YEAR BOOK issue... That story of a juke box man who set up a dead disk to play for 3 minutes of “silence” is only a publicity grabbing gag. But it worked. Got himself front pages as well as mention all over every radio and TV commentator. Can never tell what the press will grab onto.

“IT’S WHAT IN THE CASH BOX THAT COUNTS!”
the story of

Seeburg

DEPENDABLE MUSIC SYSTEMS SINCE 1902

J. P. SEEBURG CORPORATION
Chicago 22, Illinois

AMERICA'S FINEST AND MOST
The story of 100 is the success story of an industry.

Progressive operators—the backbone of the coin-operated music industry—readily recognized the value of offering a broader music service to locations and the public. We at Seeburg are gratified to have been able to design and produce the first and the finest 100 selection music system.

The story of 100 is a story of success, and it belongs—and will continue to belong—to the music men of our industry.
FOR SALE—Aerion, NEW col.; Bright Spot $250; Brite Spots $225; Spot-Lites $195; A.B.C. $95; Frosley $285; Coney Island $240; Beauties $425; Leaders $225; Genco Deluxes $325; Five Stars $85; Palm Beach $295; Rodeo, new $425. CLEVELAND COIN MACHINE EXCHANGE, 2029 PROSPECT AVE., CLEVELAND 15, OHIO.

FOR SALE—Keyney Deluxe League Bowlers @ $260; Keeney 10 Player Showboat @ $400. Keeney Command posts for long board @ $225; Genco Score Board @ $83; 5–9 National @ $75. UNIVERSITY COIN MACHINE EXCHANGE, 54 NORTH HIGH ST., COLUMBUS 8, OHIO. Tel.: University 6900.

FOR SALE—ChicCoin Bowling Alleys $55; Seeburg Guns $65; Lite League $49.50; Deluxe Bowler $45.50; and many other values. COIN AMUSEMENT GAMES, 114 E. 55th ST., CHICAGO 15, ILL.

FOR SALE—Complete line of used phonographs, shuffle games, cigarette machines, all types. Lowest prices. Best merchandise. One letter, one wire, one call will convince you. Exclusive AMI Distributors. Factory Reconditioned for United, Keeney, Barry, TARN MACHINE, INC., 340 N.W. 36th STREET, MIAMI 42, FLA. (Tel.: 64–4684).

FOR SALE—Match score shuffle game conversion unit for United 2 to 6 player. Fits on top of head. Easily attached. Only $35.00, highly successful in N.Y. Low price $49.50. Send for photo. UNITED PLAY MACHINES CORP., 575 TENTH AVENUE, NEW YORK, N. Y.

FOR SALE—We distribute for all leading manufacturers of phonographs, cigarette machines. Used equipment reconditioned and guaranteed. Whatever your requirements, let us know. We can supply the best. A. P. SAVAGE & SON, 7525 GRAND RIVER AVENUE, DETROIT 4, MICH. Tel.: Tiler 4-9380—Tiler 7-6123.

FOR SALE—12 Packard Wall Boxes clean $4.50 each; 1 United 3-4-5 $125; 1 Williams Super World Series $135; 1 Geno Double Action $85; 1 Williams Long Reach $225; 1 Geno 400 (Se) $225; ALL MATIC AMUSEMENT CO., 1000 PENNSYLVANIA ST, EVANSVILLE, 10, INDIANA.

FOR SALE—Price Rights—Bright Lights, Bright Spot, Coney Island, Spot Lights, Atlantic City, Palm Beach Frosleys, Beauty, Beach Club. Write, wire or phone J. ROSEN FELD COMPANY, 3220 OLIVE ST., LOUIS 3, MISSOURI. Tel.: Olive 2800.

FOR SALE—The finest used phonographs in all our history. Sell for immediate sale. Get our price list and let us know what you want before you buy. UNITED, INC., 4227 WEST VLIET ST., MILWAUKEE, WIS. Tel.: West 3-3224.

FOR SALE—The finest reconditioned phonographs and games in the country. Sell without any risk, regardless of price. Before you buy get our quotation first. COMMERCIAL DISTRIBU- TORS, P.O. BOX 1957, WICHITA 2, KANSAS.

FOR SALE—Bally Beauty $450; Funberry, late $250; A.E. Atlantic City $300; Bright Lights $147.50; Showboats $25; Gottlieb Chinaworks $175; Flying Hills $195; Williams Silver Skates $195; Chicago Coin Bowl-A-Ball six player, $149.50. All guaranteed. Call, write, or wire DONAN DISTRIBUTING CO., 500 N. KEDZIE AVENUE, CHICAGO 25, ILL. Tel.: Junicer 8-5211.

FOR SALE—Cigarette Machines: Du-Grenier 1 col. $50.00, 25c coin games $65.00; Wurlitzer Wall Boxes $225.00; Atlantic City $335.00; Frosley $335.00; Beach Clubs, Write. AMICUS DISTRIBUTORS, INC., 564 W. DOUGLAS, WICHITA, KANSAS.

FOR SALE—Ready For Location, Spot Lites $175; Coney Island $200; Atlantic City $300; Palm Beach $195; Frosley $225; Rail King $330; Genco $230, INC., 928 MARKET STREET, WHEELING, W. VA. Tel.: Wheeling 4722.

FOR SALE—Cigarette machines, Du-Grenier 9 col. $50.00, 25c coin games $65.00; Wurlitzer Wall Boxes $225.00; Atlantic City $335.00; Frosley $335.00; Beach Clubs, Write. AMICUS DISTRIBUTORS, INC., 564 W. DOUGLAS, WICHITA, KANSAS.

FOR SALE—Very Good—Packard Wall Boxes, Seeburg W-1L-56 Wireless Wallomatic Brand New Wurlitzer Box, Wurlitzer Wall Box On Offer. LIEBERMAN MUSIC COMPANY, 257 PLYMOUTH AVENUE NORTH, MINNEAPOLIS, MINNESOTA.

FOR SALE—Can you afford 22c per week to get ahead and stay ahead of all competition? For only 22c per week you can have a 20 word ad in addition plus a free full year's (52 weeks) subscription to THE COIN MACHINE INDUSTRY! Send your check for $28 today plus your first 40c subscription. 22c per week, 26 W. 47th ST., NEW YORK 19, N. Y. (Phone: JU 6-2640).

FOR SALE—Rockola Lobey Scales—Late Model $75, Bride Doll Lamp, w/bulb $4.50, 10% discount on $100 or over on all premiums. Sensational “Whirlaway Rod & Reel” $17.50, WANT—United 3–4–5, Quote best price. CENTRAL DISTRIBUTORS, 2315 OLEWS STREET, ST. LOUIS 3, MO. Tel.: Genega 0972.

FOR SALE—All Amplifier Tubes less 50% and 10%, Title Strips $2.50 per 50. Fluorescent $2.50, inc. off. Bulk 51's and 55's 45c per box, $3.75 per 100; 1129% for $81.50; 47% for 10 for $60.00; 30% for 100. CaPe Lusterize All-Purpose Cleaner; Cleaners $1.75; etc., $3.95 per gallon. Trial bottle 70c. Satisfaction guaranteed or money back. S. SHIELDS COVEN DISTRIBUTING CO., 3181 ELSHTON AVE., CHICAGO, ILL. Tel.: Independence 4-2210.

FOR SALE—Contact us before you buy. We carry all types of phonographs, cigarette machines. Largest Central Pennsylvania distributor for United, Universal, Chicago Coin, Keeney, and Bally. WILLIAMSPORT ELECTRONIC & TELEVISION CO., 25 W. 3rd STREET, WILLIAMSPORT, PA. Tel.: 2-3326 or 2-1648.

FOR SALE—Shooting gallery boxes, $60 per case, Remington 22, spotless bullet parts. First come, first served. Payment in advance please. Delivered to United States for $99.50. BUDGE WRIGHT’S WESTERN DISTRIBUTION, 1226 SW 16TH AVE., PORTLAND, OREGON.

FOR SALE—New Astroscopes $275; New 1c Camera Chief $10; New 1A Camera Chief $15; Wurlitzer Wall Boxes $3; Citations $55; Bally Rapid Fire Bowler $60; Metallic Coin Bowler, 5c. M. W. ENGLISH, INC., 564 W. DOUGLAS, WICHITA, KANSAS.

FOR SALE—Bally Beauty $450; Funberry, late $250; A.E. Atlantic City $300; Bright Lights $147.50; Showboats $25; Gottlieb Chinaworks $175; Flying Hills $195; Williams Silver Skates $195; Chicago Coin Bowl-A-Ball six player, $149.50. All guaranteed. Call, write, or wire DONAN DISTRIBUTING CO., 500 N. KEDZIE AVENUE, CHICAGO 25, ILL. Tel.: Junicer 8-5211.

FOR SALE—Bally Spot Lites $210; Bright Lights $315; 5 Frosleys $335; Wurlitzer 1015 $165; 1100 $295; Rockola 1425 $225; A–M–L–C $345. All machines ready for locations. MICKEY ANDERSON, 314 E. 11th ST., ERIE, PA. Tel.: 2-8294.

FOR SALE—6 Spot Lites $195; 4 Atlantic City $135; 5 Frosleys $335; Wurlitzer 1015 $165; 1100 $295; Rockola 1425 $225; A–M–L–C $345. All machines ready for locations. MICKEY ANDERSON, 314 E. 11th ST., ERIE, PA. Tel.: 2-8294.

FOR SALE—Seeburg equipment, reconditioned with Darwin, 6 point guarantee—148ML $215; 148LL $215; 146ML or $8 $195; 146LL $195; 144SLL $59; DAVI’S DISTRIBUTION CORP., 738 ERIE BOULEVARD EAST, SYRACUSE 3, NEW YORK.

FOR SALE—Packard boxes, high chrome, 5$, LALLI MUSIC CO., 401 CARPENTER STREET, PHILADELPHIA.

FOR SALE—25 Winners like new, cleaned and guaranteed, few new, $75 each or trade. What have you? WESTERN DISTRIBUTORS, 3126 ELLIOTT AVE., SEATTLE 1, WASHINGTON.
FOR SALE—W-L-56 5-10-25c wire-
less wallomatics $29.50; SWR-5-56
5c S-wire wallomatics 85; WI-L-56
5c wireless wallomatics 85; AMI
Wall Boxes 40 selection $15. W. B.
DISTRIBUTORS, INC., 1012 MAR-
KET ST., ST. LOUIS, MISSOURI.

FOR SALE — 5 Brand New — Never
Used—Kiddie Rides—Rocket Patrol
—Air-Planes—Cost $65—Sacrifice
for $395.50 each. AMERICAN
VENDING CO., 2359 CONEY
ISLAND AVE., BROOKLYN, N. Y.
Tel.: EBplanade 5-1256.

FOR SALE—Bingo Games — Music
Boxes—6 Player Bowlers—One-Five
Ball Gamers—Cigarette Machines—
Vending Machines. All equipment
reconditioned and refinshed and
ready for location. Call—write for
your needs. PARKWAY MACHINE
CORP., 715 ENSOR ST., BALTI-
MORE 2, MD. Tel.: Eastern 7-1021.

FOR SALE—One Stop Record Ser-
vice. Large stock of major, inde-
pendent 45’s, 78’s. Popular. Rhyn-
th. Blues. We ship anywhere at
cost plus 5c per record. LOMBARDI
RECORD SHOP, 2827 W. MADIS-
ON ST., CROWN RECORD SHOP,
3747 W. CHICAGO AVE., CHI-
CAGO, ILL., Tel.: Sacramento 2-
5050.

FOR SALE — Ready For Route—
Bright Light $175; Spot Light $240;
Bright Spot $275; Zingo $150; At-
tlanic City $375; Stars $250; Live-
A-Line $100; Hot Rod $40; MI00B
Seeburg $695. Y. YONTZ SALES
CO., BYESVILLE, OHIO.

FOR SALE—United Six Player De-
Luxe S. A. $195; Chi-Coin Six
Player 10th Frame Bowler $295;
United Twin S. A. Rebound $75;
Bing-A-Rolls $40 each; United 10th
Frame Super S. A. $325. MOHAWK
SKILL GAMES CO., 67 SWAGGER-
TOWN ROAD, SCHENECTADY,
NEW YORK.

FOR SALE—The old reliable Masseng-
gill coin operated pool tables. Write
for price list on used equipment.
We will buy one balls, Bingo games,
recent stuff alleys, DARLINGTON
MUSIC COMPANY, DARLINGTON,
S. C. Tel.: 500.

FOR SALE—We have a large stock
of reconditioned Five Balls. One
Balls Bingo and Phonos. Write for
list. WESTERHAUS COMPANY
3726 KESSEN AVENUE CINCI-
NATI, O. Tel.: Moutana 5000-1-2.

FOR SALE—Bomber $40; Judy $45;
King Pin $50; Buttons & Bows
$32.50; Thing $32.50; What’s My
Line $49.50; Tri-Score $35; Har-
vest Time $35; Knock Out $45;
Punchy $40; Fighting Irish $45;
Gn Rummy $42.50; Spring Time
$85; Big Hit $165; Slug Fest $140;
Whiz Kids $105; Hats & Rings; Gen-
ere. $55; Cascara $25; Boston
$39.50; 49 Majors $27.50; Jennie
$30; Tumbleweed $32.50; St.
Louis $32.50; Red Shoes $60; Tucson
$22.50; His Parade $27.50; South
Pacific $49.50; Shanty Town
$62.50; Morocco $22.50; Bank-A-
Ball $35; Mardi Gras $27.50; Rain-
bow $22.50; Just 21 $15; Play
Tone $30; Freshie $42.50. MON-
ROE COIN MACHINE EXCHANGE,
INC., 2423 PAYNE AVE., CLEVEL-
LAND 14, OHIO. Tel.: Superior
1-4600.

FOR SALE—Complete Route—Game
Machines, Amusement Devices,
and Music Boxes. Highly profitable
income. Located in northern Ari-
zona. Priced low for quick sale.
Phone or write DAVID A. FOIL,
JR., BOX 216, SHOW LOW, ARI-
ZONA.

MISCELLANEOUS

NOTICE — 10c Seeburg, AMI Ops —
Don’t Pass Up Nickels! General’s
Conversion Kit fits late model
phonographs and wall boxes. Takes
2 nickels, 10c and 25c. Samples
$3.50. Lots of 10, $2.95 each.
Complete with decals and instruc-
tions. GENERAL DISTRIBUT-
ING CO., 3574 HARDING, CARLSBAD,
CALIFORNIA.

NOTICE—These 3 telephone numbers
are important to you: The Cash
Box, New York City, JUdson
6-2640; The Cash Box, Chicago,
ILL., DEarborn 2-4045; The Cash
Box, Los Angeles, Calif., WEBSTER
1-1121.

NOTICE—Louisiana & Mississippi
Operators — your authorized AMI
phonograph distributor is DIXIE
COIN MACH. CO., 122 NO. BROAD
ST., NEW ORLEANS, LA. Tel.: 
Magnolia 3931.

NOTICE — Phonograph Motors Re-
wind — Any make of split-phase
Juke Box Motor rewind $4.00. No
Extras. $4.00 is all you pay. Mail-
ing list 4,000 Juke Box Operators
$35. CAROLINA ELECTRIC CO., P. O.
BOX 125, MATTHEWS, NORTH CAROLINA. Tel. 2711.

* "B"est way I know to keep to
bulk sales, not only to business
conditions, in the coin-machine
industry, but also to the personal-
ness that are so important in this
industry, is to read
THE CASH BOX every week.

RAY MOLONEY
President
BALLY MANUFACTURING COMPANY,
Chicago, Illinois

* If you are reading someone else’s copy of
The Cash Box
why not mail this coupon
today

THE CASH BOX
26 WEST 47th STREET
NEW YORK 36, N. Y.

Enclosed find my check for $15 for a Full Year
(52 Weeks) Subscription.

NAME
FIRM
ADDRESS
CITY
ZONE
STATE

Notice!
YOU CAN SAFELY SEND DEPOSITS TO
ADVERTISERS IN 'THE CASH BOX'
Your Deposit is
GUARANTEED

AS LONG as you are a paid up subscriber
to 'The Cash Box', at the time you answer
any advertisement that appears in 'The Cash
Box', where the advertiser requires that you
must send a deposit to obtain the merchan-
dise advertised, your deposit up to $100.00 is
guaranteed by 'The Cash Box'. This is "The
Cash Box' Free Deposit Insurance Plan", an
collective and original feature of 'The Cash
Box' only. Should you lose your deposit in
fraudulent manner immediately write:

THE CASH BOX
26 West 47th Street, New York 19, N. Y.
<table>
<thead>
<tr>
<th>Price lists</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Page 145</td>
<td>The Cash Box</td>
<td>July 18, 1953</td>
</tr>
</tbody>
</table>

### Price Lists

1. Pinball Bally: $15.00 - $20.00
2. Pinball Williams: $10.00 - $15.00
3. Pinball Gottlieb: $20.00 - $25.00
4. Pinball Defy: $15.00 - $20.00
5. Pinball ABT: $17.50 - $22.00
6. Pinball Roto-Joy: $25.00 - $30.00
7. Pinball Bally: $25.00 - $30.00
8. Pinball Gottlieb: $20.00 - $25.00
9. Pinball Williams: $15.00 - $20.00
10. Pinball Defy: $12.50 - $15.00

### Arcade Equipment

- **Pinball Machines**:
  - Bally: $15.00 - $20.00
  - Williams: $10.00 - $15.00
  - Gottlieb: $20.00 - $25.00
  - Defy: $15.00 - $20.00
  - ABT: $17.50 - $22.00
  - Roto-Joy: $25.00 - $30.00
  - Bally: $25.00 - $30.00
  - Gottlieb: $20.00 - $25.00
  - Williams: $15.00 - $20.00
  - Defy: $12.50 - $15.00

- **Bonus Games**:
  - Slot Machines: $5.00 - $10.00
  - Video Games: $10.00 - $15.00

### Additional Information

- **Pinball Locations**:
  - Chicago: 350 machines
  - New York: 200 machines
  - Los Angeles: 150 machines

- **Pinball Manufacturers**:
  - Bally
  - Williams
  - Gottlieb
  - Defy
  - ABT
  - Roto-Joy

- **Pinball Replacements**:
  - Parts: $3.00 - $5.00
  - Wheels: $2.00 - $3.00
  - Lenses: $5.00 - $10.00

### Pinball History

- **First Pinball Machine**:
  - Created in 1931 by Gotham

- **Pinball Evolution**:
  - From mechanical to electronic
  - Introduction of analog and digital displays

### Pinball Records

- **World Record**:
  - Holds $10,000 prize
  - Played 1,000,000 times

- **Pinball Champions**:
  - Billiards
  - Chess
  - Poker

### Pinball Families

- **Bally Family**
  - Williams
  - Gottlieb
  - Defy
  - ABT
  - Roto-Joy

- **Pinball_INFINITY**:
  - Unlimited play for $5.00

### Pinball News

- **Latest Updates**:
  - New games released
  - In-game events
  - Pinball tournaments

### Pinball Accessories

- **Pinball Light**
  - LED
  - Fluorescent

- **Pinball Sound**
  - Speakers
  - Amplifiers

- **Pinball Tables**
  - Glass
  - Veneer

### Pinball Locations

- **Chicago Pinball Convention**
  - 500 machines
  - 10,000 attendees

- **New York Pinball Convention**
  - 400 machines
  - 7,000 attendees

### Pinball Finance

- **Investment**:
  - Rent
  - Utilities
  - Electricity
  - Maintenance

### Pinball Maintenance

- **Weekly Inspection**:
  - Wipe down
  - Lube mechanisms

- **Monthly Maintenance**:
  - Replace bulbs
  - Clean game area

### Pinball Legislation

- **Local Laws**:
  - Age restrictions
  - Tax implications

### Pinball Clubs

- **Local Clubs**:
  - Weekly meets
  - Competitions

### Pinball Collectibles

- **Original Boxes**
  - $20.00 - $40.00
  - Limited edition

- **Pinball Manuals**
  - $3.00 - $5.00
  - Game instructions

### Pinball Future

- **New Technology**
  - Virtual pinball
  - Augmented reality

### Pinball Legends

- **Top Players**:
  - John Romaniello
  - Mark Krzanich
  - Dick Donahue

### Pinball Preservation

- **Restoration**:
  - Rebuilding
  - Upgrading

### Pinball Forums

- **Online Communities**:
  - Pinball Forums
  - Pinball Facebook

### Pinball FAQs

- **Common Questions**:
  - How to play
  - Game strategies

### Pinball Websites

- **Pinball.com**
  - News
  - Equipment

- **Pinball org**
  - Events
  - Conventions

### Pinball Books

- **Pinball History**
  - Books:
    - `Pinball: The Ultimate Guide`
    - `The Pinball Machine Repair Manual`

### Pinball Awards

- **Annual Awards**:
  - Best Game
  - Best Appearance

### Pinball Awards

- **Pinball Hall of Fame**
  - 1992
  - 1993
  - 1994
  - 1995

### Pinball Statistics

- **High Scores**:
  - World record $1,000,000
  - Chicago record $300,000

### Pinball Hall of Fame

- **Inductees**:
  - Various names
  - Induction dates

### Pinball Games

- **Popular Games**:
  - `Bally Midway`
  - `Williams`
  - `Gottlieb`

### Pinball Games

- **Top Games**:
  - `Defy`
  - `Williams`
**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>Andico Cafe Petit, 200 cups</td>
<td>$300.00</td>
</tr>
<tr>
<td>Andico Coffee Bar, 200 cups</td>
<td>$225.00</td>
</tr>
<tr>
<td>Andico Coffee Bar, 600 cups</td>
<td>$250.00</td>
</tr>
<tr>
<td>Andico Coffee Bar, 500 cups</td>
<td>$225.00</td>
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<tr>
<td>Andico Coffee Bar, 400-600</td>
<td>$175.00</td>
</tr>
<tr>
<td>Andico Coffee Bar, 600 cups</td>
<td>$175.00</td>
</tr>
<tr>
<td>Andico Coffee Bar, 600 cups</td>
<td>$175.00</td>
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### CARBONATED DRINK

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
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<tbody>
<tr>
<td>Drink-O-Mat, single flavor, 5c, 1000 cups</td>
<td>$275.00</td>
</tr>
<tr>
<td>Drink-O-Mat, 3 flavor, 5c, 1000 cups</td>
<td>$225.00</td>
</tr>
<tr>
<td>Drink-O-Mat, single flavor, 5c, 1000 cups</td>
<td>$225.00</td>
</tr>
<tr>
<td>Drink-O-Mat, single flavor, 5c, 1000 cups</td>
<td>$225.00</td>
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<tr>
<td>Lyon # 1400, single flavor, 5c</td>
<td>$225.00</td>
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<tr>
<td>Lyon # 1400-2P</td>
<td>$475.00</td>
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<tr>
<td>Lyon # 2500, 5c</td>
<td>$225.00</td>
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<td>Mills Automatic Fountain, 400 cups</td>
<td>$225.00</td>
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<tr>
<td>Mills Automatic Fountain, 400 cups</td>
<td>$225.00</td>
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<tr>
<td>Mills Automatic Fountain, 400 cups</td>
<td>$225.00</td>
</tr>
<tr>
<td>Soda Shoppe</td>
<td>$975.00</td>
</tr>
<tr>
<td>Sparcub single 5c, 1000 cups</td>
<td>$135.00</td>
</tr>
<tr>
<td>Sparcub 3 Unit 5c, 1000 cups</td>
<td>$400.00</td>
</tr>
<tr>
<td>Sparcub 4 Unit 5c 1000 cups</td>
<td>$650.00</td>
</tr>
<tr>
<td>Super Vend 3 flavor, 600 cups</td>
<td>$325.00</td>
</tr>
<tr>
<td>Super Vend 3 flavor, 600 A-2</td>
<td>$225.00</td>
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### CARBONATED DRINK

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>American Simplex, single flavor, 5c, 200 cups</td>
<td>$100.00</td>
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<tr>
<td>Refreshomat, 5c 10c 300 cups</td>
<td>$240.00</td>
</tr>
<tr>
<td>Juice-Bear, 6 oz, 600 cups</td>
<td>$235.00</td>
</tr>
<tr>
<td>Refresh, 3 oz, 300 can cap</td>
<td>$550.00</td>
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### ICE CREAM VENDORS

<table>
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<tr>
<th>Description</th>
<th>Price</th>
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<tbody>
<tr>
<td>Vendo “Dairy-Vend” 203 Bar Capacity</td>
<td>$250.00</td>
</tr>
<tr>
<td>Rowe “Ice Cream Vendor” (Ice Cream Sandwiches or “Pop”)</td>
<td>$250.00</td>
</tr>
</tbody>
</table>

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**THE CONFIDENTIAL PRICE LISTS**

**VENDORS**

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**MANUFACTURERS**

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TROPICS

SELECT-EM 5 FEATURES

★ Extra-time feature  ★ Advancing Scores
★ 2 SUPER CARDS
   (3 in line scores 4 in line score)
★ 4 corners score
★ Triple spot roll-over feature
   (LEFT AND RIGHT PLAYBOARD BUTTONS)
★ Up to 3 extra balls
   per game

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STANDARD PIN BALL CABINET SIZE
• SMOOTH, QUIET OPERATION
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This New Game

YACHT CLUB

makes a location owner want to shake hands with his operator for picking a winner

Amazing new selectable 5-in-1 overlapping cards and attractive 2-in-line feature produce biggest earnings ever seen in amusement-game field. If you and your locations were tickled with Beach Club, wait till you dip into the YACHT CLUB cash-box! Order YACHT CLUB from your Bally Distributor today.

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