Ruth Brown, one of Atlantic Record's top selling stars, enthralled a jam-packed Apollo Theatre in her recent stand at the Harlem spot. One of the most consistent hit makers in the rhythm and blues field, Ruth Brown held the number one spot on the "Hot" charts in the nation for months with her "Mama, He Treats Your Daughter Mean". Her current two sided hit, "Wild, Wild Young Men" and "Mend Your Ways", appears to be headed for top honors at this time. The Atlantic Record artist was just voted the "Most Programmed Female Vocalist" by the disk jockies of America.
It’s an Upper Bracket Earner

with high take home pay

No other phonograph equals the Wurlitzer Fifteen Hundred in earnings. Its appearance, tone, its ability to play 104 selections on 45 or 78 RPM records intermixed are unrivalled.

Pick a location. Put it in. What you take out of it—every week—will prove you’ve made a mighty fine investment.

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Make More Money with Wurlitzer FIFTEEN HUNDREDS

MODEL 1650
48-SELECTION—ALL-45 PLAY
MODEL 1600 FOR 78 OR 45 RPM PLAY
Ideal for the location whose requirements are adequately met by a compact, 48-selection phonograph. Also available as Model 1600, playing 45 or 78 RPM records.

The Rudolph Wurlitzer Company • North Tonawanda, N. Y.
If ever there was a time to plan a separate record show, this is it.

Year after year, record firm officials complain about the treatment they receive at the NAMM show—and this year it was no different. Record exhibitors are relegated to a tiny area, lost among pianos, high fidelity sets and other large instruments. The record industry plays the most minor part in the whole show.

The timing of the convention is also wrong for the record manufacturer. The middle of the summer just isn't the time when he has his largest offering available. And furthermore, since the show has to be held in a centralized city, it is usually unbearably hot at that time.

The situation has become so bad, that this year fewer disk firms than ever had any exhibit at all. And some majors didn't even bother to attend the convention.

Obviously, a trade show at which most firms don't show does not represent the record business.

It seems to us that the record business is now large enough to have its own—an exclusive record show. It should not be an appendage to a convention that is basically devoted to other interests.

It's true that until recently the industry really had no way to organize a show of its own because there was no central agency through which to sift all the information and planning that would have to go into it. But the Record Industry Association of America, which now includes a good proportion of record manufacturers, is in a position to correlate all thoughts on the matter and come up with some specific plans.

Just how the convention should be held and where and when are all matters which have to be worked out. And the RIAA is the agency through which to work them out.

But for the present it is necessary to decide in principle upon a separate record show.

It's time to stop being part of a show whose main interests are in other directions. It's time to stop being part of a show which is held each year at a time which doesn't take into consideration the needs of the record industry.

In short, it's time to have a show of our own.

This is a matter in which the RIAA can—and should—demonstrate the leadership for which it was organized. If the RIAA will canvass its membership, it will find that almost every single company has a major complaint against the NAMM set up and would prefer to have a show of its own.

Before the record industry makes any further commitments to appear at future NAMM conventions, the possibilities of an independent record show should be fully examined.

Then perhaps in 1954, the entire record business may hold the first convention of its own.
NAME THE BLUE CANARY!
And Win An RCA Victor Air Conditioner!

Coin-Op and Disc Jockeys
RCA Victor Dealers and Sales Personnel
RCA Victor Distributor Salesmen

Get Into RCA Victor’s "Name the Blue Canary" Contest
And Win One of These BIG PRIZES—
1. Two RCA Victor Room Air Conditioners
2. Three "Victrola" 3-speed Attachments
3. Four Personal Clock Radios
4. Four Super Personal Radios

Here’s All You Have To Do:
Listen to DINAH SHORES’ new recording of "Blue Canary." Suggest a name for the songbird
—then mail it with your name, address, radio call letters or business affiliation to

Bernie Miller
RCA Victor
630 Fifth Avenue,
New York 20, N. Y.

BRIAN MILLS
RCA Victor
FIRST IN RECORD MEDICINE

WEEK OF JULY 21st

POPULAR

NO OTHER LOVE / KEEP IT GAY
Harry Connick
20-3537 (47-5337)

YOU TOLD ME / ONCE UPON A TUNE
Nina Mae Allena
20-3532 (47-5332)

I'M ACHING / HERE YOU / JUST ANOTHER POLKA
Edith Fisher
20-5293 (47-5329)

WITH THESE HANDS / WHEN I WAS YOUNG
Edith Fisher
20-3565 (47-3565)

C’EST LA VIE / AFRICAN LULLABY
Sarah Kett
20-3538 (47-5338)

IF YOU WERE MINE / SONG OF INDIA
Marie Iselin
10-4209 (49-2509)

I'M WALKING BEHIND YOU / I MEXICAN ME, OH, MIJO
Harriet & Jetters
20-3537 (47-5337)

BLUE CANARY / ETERNALLY
Dinah Shore
20-5290 (47-5329)

CRYING IN THE CHAPEL / LOVE EVERY MOMENT YOU LIVE
The Three Suns
20-3538 (47-5346)

SAY YOU'RE MINE AGAIN / MY ONE AND ONLY HEART
Perry Como
20-5332 (47-3532)

DON'T TAKE THE MINE FROM ME / UNDER PARS SKIES
The Three Suns
20-3537 (47-3537)

SORTA ON THE BORDER / UNFAIR
Tony Martin
20-3532 (47-3532)

JEALOUS OF YOU / ANGELINA
Louansa
20-3532 (47-3532)

ROMAN DUB-DUB / THE STOP AND KISS DANCE
Ralph Flanagan
20-3536 (47-3561)

THE SWORD AND THE ROSE / SHADOWS
Malachia Strings
20-3532 (47-3562)

COUNTRY/WESTERN

DATING' NOBODY ASKED ME TO DANCE
Sunshine Bobby
20-3534 (47-3534)

ROCK-A-BYE BOOGIE / I FORGOT MORE THAN YOU'LL EVER KNOW
The Devil Doctors
20-3536 (47-3536)

TOO YOUNG TO TANGO / HEARTS WEREN'T MADE TO BE BROKEN
Sunshine Baby
20-3536 (47-3536)

HOW'S THE WORLD TREATING YOU / FREE HOME DEMONSTRATION
Big Arnold
20-3536 (47-3536)

THE LONG WAY / I'LL TRADE YOU FOR MINE
Howlewold Hawkins
20-3535 (47-5333)

RHYTHM/BLUES

BEGINNING TO MISS YOU / RHYTHM IN THE RAIN
John Green
20-3535 (47-5330)

YOUR MOUTH'S GOT A HOLE IN IT / DECAY STREET BOOGIE
Fannie Red
20-3537 (47-3537)

I FOUND OUT / LITTLE GIRL, LITTLE GIRL
The Do Dropers
20-3532 (47-3532)

COUNTRY/WESTERN

A BIT OF WRONG
When I Did Right By You?
THAT LOVIN' HILLBOY
Willie Ray with Neal Boggs, Shelly Garner
20-3537 (47-3537)*

WHEN I'M A HUNDRED YEARS OLD
Just Skip It
Bobbi William
20-3528 (47-3537)*

CASTAWAY
My Old Famlar Heartache
Kenny Allison
20-3579 (47-3579)*

RHYTHM/BLUES

GREEDY GUY
(Can't Get It Enough)
It RAINS
Buddy Lucas and his Orb.
Vocal Reflections by Buddy Lucas
20-3596 (47-3596)*

ALBUMS

Music From The Films
Al Goodman and his Orch.
(EPA-510)*

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

THE KING JUKE BOXES

The Top Ten, Those Names People Thing Just To The Top—The Cuts Made To Be dancers Throughout the Country

THE CASH BOX, Music Page 4 July 25, 1953
Don Tibbett's, ASDP proxy from WPEA—Manchester, N. H., in New York for several days and then to the seashore in his own back yard for a week or ten days before he returns to his show. Before going on vacation, Don took time out for a little golf with Lucky Carle, Frankie's brother, who was on vacation in the south coast of New England for Southern Music. . . . Norman Hall (Whirlin'-Boo-ville, Ind.) reports a very strong listener reaction to June Valli's version of "Crying In The Chapel." . . . WMBR, New York, has recently renewed its "Put That Sawdust Back On The Floor" by Bill Elliott (WNOE-N.O.) and Pinky Vidorovich (WWL-N.O.). Both stations are 50,000 watters... Bill Gilbert (WABD-TV and WMGM-New York) was presented with a gold record by his fans as a token of their esteem for him. . . . That red face you see has nothing to do with politics. It's strictly embarrassment. In the pressure of getting out the Anniversary Disk Jockey issue last week, I recently called Pat Terry, Jubilee Record star, a girl. After having goofed on that one last we can do is mention his latest release. "Since You Have Left Me" backed with "Love Me Again"—and they are two good sides.

**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* . . . Ferri Como (RCA Victor)
4. *VAYA CON DIOS* . . . Les Paul & Mary Ford (Capitol)
5. *P. S. I LOVE YOU* . . . Hilltoppers (Dot)
6. *TERRY'S THEME FROM "LIMELIGHT"* . . . Frank Chacksfield (London)
7. *APRIL IN PORTUGAL* . . . Les Baxter (Capitol)
8. *RUBY* . . . Richard Hayman (Mercury)
9. *SAY YOU'RE MINE AGAIN* . . . Perry Como (RCA Victor)
10. *I'D RATHER DIE YOUNG* . . . Hilltoppers (Dot)

Charming letter received from Paul E. X. Brown (WERD-Atlanta, Ga.). Paul, in reorganizing his files in preparation for a two week vacation, decided he had made a lot of good friends and received many wonderful letters during the year from song pluggers, publishers, writers and record companies and therefore wrote telling them that though he eagerly looked forward to his vacation, he was sure to miss them. Brown will vacation in Denver, Colo. . . . KNPT-Newport, Oregon laying plans for their promotion in connection with the 1958 Lincoln County Fair, August 20, 21 and 22. As in the last Fair, they will have a studio in one of the main buildings and originate several shows from the fairgrounds. Pictures of the artists featured on KNPT will be displayed and given away. Ed Warmoth, director of programs and promotion, would like to hear from artists and agents who wish to cooperate with their promotion. Also asks for gimmicks and ideas from radio people. . . . The Leo Burnett Company retained the services of Jack Egan, record promotion man, to conduct a survey of disk jockeys to find the funniest records of the year for its client, Mars Candy Company. . . . Jack Dagan (WJTE-Albany, N. Y.) was quite busy a few weeks ago. Lou Monte, RCA Victor, acted as guest deejay. Guitarist Vince Bell also on hand to help out with the show. The next day Jack had a 15 minute telephone interview with Bill Darnell re his new Decca release "Tonight, Love". . . . Carl Swanson (WRUN-Utica, N. Y.) in New York for a few days. Called to say "hello". Carl is very high on Mayroe Records' "There's No Love Like An Old Love" sung by Dodi Simpson.
THE ANDREW'S SISTERS
(Decca 2377; 9-2873)

"TEUCIGALPA" (2:35) [Columbia ASCAP] A cute Latin number, with a rhythm that1  you turn on with this shiny.

"YOU, TO YOU, TOO" (3:04) [E. B. Marks BMI] Vic Shoem accompanies the threesome as they gently render another cute Latin flavoured novelty. The ditzy is catchy and could click for the thrusks.

ROSEMARY CLOONEY
(Columbia 40023; 4-40024)

"CHEEGER CHOONEM" (2:16) [E. H. Morris ASCAP] In the same manner in which she did "Come On A My House" and "Botch-A-Me", Rosey1  jumps through another Italian flingered ditty with a sock harmonium backing by Stan Freeman. It's a verracious belter that could click.

"STICK WITH ME" (2:20) [ASCAP] Rosey2  sounds as happy as ever on this bouncer that she chrips with color. A pleasant fast moving ditty.

MINNIE WEBB
(Columbia 40034; 4-40033)

"HONEY-DARLIN" (2:02) [Santley-Joy ASCAP] Cindy Carson sounds great on this bouncer as the instrumental accompaniment features the New Orleans as played by its inventor Eddie Powell. The chorus between a piccolo and flute adds gayety to Minny's fine reading.

"FREE HOME DEMONSTRATION" (2:32) [Hawthorne ASCAP] Jimmy Carroll conducts the crew through another happy bouncer with a cute set of lyrics. The handclapper is full of zip and could make this two sided smash, Mindy does a colorful job.

DON BAKER & THE DIMENSIONALS
(Rainbow 219; 45-219)

"DRINKIN' POP-SODEE ODE" (2:36) [ASCAP] Don Baker takes the spotlight with the Dimensionals on a rhythm jump item done in the exciting raucous manner of "Crasy Man, Crasy", The cheerful little crowd goes back rhythm could make this stick in a big way.

"SLEEPY TIME GAL" (2:18) [Feist ASCAP] The Dimensionals take a solo instrumental run over a fine oldie and make the number rock. They have a fine style.

JOHN MORGAN & THE CHANTICLEERS
(Mecco 105)

"MY PLACE IN THE SUN" (2:40) [Mecco BMI] John Morgan dishes up a fine vocal solo on a meaningful ballad as the Chanticleers accompany with a choral backdrop. The smooth instrumental assist fits the number well.

"I'M A LITTLE DYA CARE" (2:08) [Meecn BMI] The Chanticleers work alone on this deck and pick up the tempo to a jump. The harmony comes over well on a pleasing rhythm number.

MUSIC
Terrific
Vibrant
"SITTIN' THERAPY IN THE SUN" (2:08) [Irving Berlin ASCAP]

"IF LOVE IS GOOD TO ME" (2:43) [ASCAP]

"A FOOL WAS I" (2:19) [Cole & Garvey BMI]

NAT "KING" COLE
(Capitol 2540; F-2540)

"THIS WALTZ WITH YOU" (2:12) [E. H. Morris ASCAP]

"A SKY-BLUE SHIRT AND A RAINBOW TIE" (2:18) [Hilltop ASCAP]

NORMAN BROOKS (RCA 43; 4-40103)

"HELLO SUNSHINE". Now he offers his first slow and romantic number that should have the Bobby scissors swooning. With the luscious accompaniment of Joe Reisman's orchestra, Nat is sure to please the love song in great fashion. He really packs feeling into the delivery. As for his vocal, it's just tops. This Waltz With You should go great for the other side. A deck that brings out the vibrant color in the artist's voice as he belts out a bouncing number tagged "A Sky-Blue Shirt And A Rainbow Tie"! Nat is just a jump up.

"HE'S NOT THAT KIND" (2:15) [Tannen ASCAP]

FRANKIE LANE
(Columbia 40036; 4-40036)

"SITTIN' IN THE SUN" (2:08) [Irving Berlin ASCAP]

FRANKIE LANE
(Columbia 40036; 4-40036)

"HE'S NOT THAT KIND" (2:15) [Tannen ASCAP]

Norman Brooks should soon experience a tremendous growth in his already large number of hits, on the basis of his latest piece of wax. With his Jolsonesque voice, he made a terrific showing with the "Sky-Blue Shirt And A Rainbow Tie". His reading of the words is chock full of rhythm and Jolson-like chants. Both of these decks can't miss making for top notch programming in the weeks to come.

PERCY FAITH ORCHESTRA
(Columbia 40029; 4-40029)

"GAVIOTTA" (2:35) [E. H. Morris ASCAP] Percy Faith once again has a great Latin flavoured novelty in this pretty Waltz item from the film "A Journey to South America". With a harmonious lead and lush strings backing, the result is great.

"TROPIC HOLIDAY" (2:12) [Marpet ASCAP] As the name might indicate, the Faith crew gallops through an exciting samba beat, Latin instrumental. This Percy composition also gets a vibrant sound treatment from the harpists.

TOMMY DORSEY
(Decca 28766; 9-28766)

"THE MOST BEAUTIFUL GIRL IN THE WORLD" (2:30) [T. B. Harms ASCAP] A jump oldie gets a different and outstanding styling from Tommy Dorsey and the chorus. The chorus drops short snappy vocal segments into the instrumental and the effect is terrific. Unusual but exciting gimmick. Might click.

"DON'T TEASE" (2:24) [Columbia ASCAP] Tommy toots in his usual top form with the chorus presenting the same type of vocal treatment. Real impressive.

THE FONTANE SISTERS
(RCA Victor 20-5383; 41-5383)

"PLEASE PLAY OUR SONG" (2:30) [Sheldon BMI] The Fontanes offer one of their best jobs to date and open out a lively item with a colorful melody. A male chorus in the backdrup adds to the quality of the side, as does the jump tempo at mid point.

"FALLING" (2:24) [Robert Melrose BMI] The Fontanes girls demonstrate some more pleasing harmony as they bounce through a good number with life to it. The fitting up tempo makes the number move.

GEORGE SHEARING QUINTET
(Emi 11545; K-11545)

"INDIAN SUMMER" (2:51) [Harms, Inc. ASCAP] The George Shearing Quintet rhythms through an up beat instrumental in a stylish manner as George provides the progressive piano fashioning in the foreground.

"APPRECIATION" (2:26) [Heyes BMI] The crew sends up some fast foot tapping vibrasax and makes the number really rock. The prominent bass adds terrific rhythm to the number. Shearing fans ought take to both halves.

JOYCE BRYANT
(Okeh 4888; 4-4888)

"AFTER YOU'VE GONE" (2:18) [Mayfair ASCAP] The famous Sophie Tucker oldie gets a real solid interpretation with a refreshing voice of Joyce Bryant and the results are outstanding. Her sexy voice is loaded with cooing. The slow down finish is great.

"IT'S ONLY HUMAN" (2:11) [Waldo ASCAP] Joe Reisman's crew sets up another solid arrangement for Joyce as she wends her way through a slow ballad with her strong voice. Delivery is full of feeling.
LITERALLY TORE THE SHOW APART
THE SENSATION OF THE CONVENTION! ACCORDING
TO THE DISTRIBUTORS — DJ'S — DEALERS...
5 YEAR OLD
BRUCIE WEIL
GOOSE PIMPLE RENDITION OF...
"God Bless Us All"

BARBOUR RECORD - 1005
"LITTLE BOY BLUES"

BARBOUR RECORDS
Manufactured and distributed by
JAY-gee RECORD CO., INC. 315 W. 47th St., N. Y. (Plaza 7-8140)
RAY ANTHONY ORCHESTRA (Capitol 2532; F-2532)

"JERSEY BOUNCE" (2:22) [Mills ASCAP] A lively instrumental hit from the hey day of the old bands, gets a refreshing and lovely jump treatment from Ray Anthony and his band. Lee Anthony on the baritone sax does a fancy bit of tooting.

"I GUESS IT WAS YOU ALL THE TIME" (3:10) [Famous ASCAP] Marcelle builds smoothly and creates a pleasant ballad from the flick "Those Redheads from Seattle" as Ray and the men set up the fitting backdrop.

RICHARD HAYMAN ORCHESTRA (Mercury 70003; 7003 x 45)

"MARIANNE" (2:35) [Parliament BMI] Richard Hayman conducts his orchestra through a soft lush treatment of a pretty melody. The solos by the boys in the crew are smooth, would go better in the more quiet locations.

"SKIPPING ALONG" (2:38) [Mills ASCAP] Bing and Tommy Nelson and the gang run through another composition by Hayman, this one to a lively bouncing beat. The big ditty has a light and colorful air to it. Very inviting.

DORIS DREW (billed as "Dorothy;" 70194; 70194 x 45)

"THE MOON IS BLUE" (2:50) [Santilly-Joy ASCAP] From the motion picture of the same name comes this inviting melody that Doris Drew offers in a hushed and tender fashion. The lush backing by David Carroll's orch is very fitting.

"GUMBO TA YA" (2:15) [Brandom ASCAP] The tempo is changed entirely on this end as the theme byƖνs through a fast Latin beat novelty in a lively manner. The exciting delivery is catchy and might click.

NELSON EDDY & JO STAFFORD (Columbia 40034; 4-40034)

"WITH THESE HANDS" (2:45) [Ben Bloom ASCAP] A tune that's heading right up to the top gets covered by Jo Stafford and Nelson Eddy as they offer the duit in a soft manner with a matrimonial air present.

"TILL WE MEET AGAIN" (2:48) [Remick ASCAP] Paul Weston takes again with a fitting accompaniment to a duet vocal of a standard. The slow, soft treatment is inviting. The artists work well together in fine harmony.

LEROY ANDERSON ORCHESTRA (Decca 28776; 9-28776)

"CHINA DOLL" (2:35) [Mills ASCAP] Leroy Anderson conducts his pops concert orchestra through a catchy bouncing instrumental with lush strings carrying the melody. The number has an inviting air to it.

"THE PHANTOM REGIMENT" (3:25) [Mills ASCAP] The music master creates a picturesque interpretation of a battalion of men. This soft composition has a march beat throughout. Real interesting. Leroy does wonders with music.

THE CASE BOX SLEEPER OF THE WEEK

“The Glad Song” (2:45)

[Robbins ASCAP]

DON CORNELL & TERESA BREWER

Just about a year ago, Don Cornell and Teresa Brewer teamed up with one another and smashed through with a novelty hit labeled "You'll Never Get Away". Since then, the teams have been labeled for a follow-up. And now it's here. We think it's even better than the first. Teresa's voice is as penetrating as ever and Don fits perfectly with a happy and well. The tune is called "The Glad Song" and bounces along to a lively polka tempo that should have all the boxes banging. You feel as though you must join in with handclapping or singing when you listen to this platter. The lovely lead features a duet on a gay lifting (or labeled "What Happened To The Music". It reminds one of the old waltz-type numbers. Teresa is full of pleasantness as is Don. He has an amazing similarity to Bing Crosby on this end. Both sides are potent and should get spins.

JUDY GARLAND (Columbia 40030; 4-40030)

"HEATBORED" (2:38) [Red Evans ASCAP] Judy Garland offers a sentimental love song with the utmost of sincerity. The up-beat back drop by the Paul Weston orch lends a great deal to the final touch.

"GO HOME, JOE" (3:01) [E. H. Morris ASCAP] On this half the star gets a lush and tender setting for a pretty ballad. The offbeat presentation is sharp and inviting.

STAS JAWSORSKI ORCHESTRA (London 1361; 43-1363)

"RAMONA" (2:35) [Fiest ASCAP] The lush sounds of the Mantovan strings caress the beautiful melody of this tune and the results are ultra-terific. "CIGUOTTA MIA" (2:30) Another beautiful melody gets the fashioning of the Mantovan sound. This more dignified tune has a Spanish flavor to it. Real pretty.

"THE MOST BEAUTIFUL GIRL IN THE WORLD" (2:27) [Famous ASCAP] Tommy Dorsey

Joe Loco Quintet (Tico 180; 45-180)

"LIMELIGHT" (2:31) With a super slick Alacd maracas beat in the back drop, Joe Loco joins with the quintet and glides smoothly along the keyboard of the piano in presenting one of the country's hit songs. Fine mood music.

"THE STRANGE" (2:23) Here Joe leads the boys through a more vivid beat on another top hit, delivered in a manner that makes the heart beat faster. The straight forward vocal treatment is by Bill Markham for the BOS.

"VAYA CON DIOS" (3:04) [Arrmore ASCAP] Kenny Garder is the one on this one. He fuses the hit tune set to a Waltz beat by the Lombardi organization. Fine music for night spots.

VINCE FIORINO TRIO (Okeh 6996; 4-6996)

"BLUE ARMS" (2:44) [Laurel ASCAP] Vince Fiorino, author of "Red Canary" changes the color of the band and rocks through another novelty with his tuba. A trio of vocalists handles the lyrics.

"THE SELFISH DASH EYES" (2:16) [Laurel ASCAP] The standard "Dark Eyes" gets a wild informal treatment by Vince and the group. The number rocks with a duet vocal embedded among the raucous sounds.

VERA LYNN (London 1350; 43-1350)

"QUEEN OF EVERYONE'S HEART" (2:30) With a soft organ accompaniment in the background, Vera Lynn sings about her newly crowned queen. Number is very pretty but will not carry the weight in the U.S. as can in England. Waits should click on the lines.

"DON'T LAMBETH WALTZ" (2:25) Vera gets a backing from the members of Her Majesty's Forces as she vocals a pretty waltz. The male chorus adds a pleasant fullness to the delivery.

NEL TORME (Capitol 2529; F-2529)

"A STRANGER IN TOWN" (2:40) [Encore BMI] The Velvet Fog, Flammondo glides through a ballad of his own creation in the inviting and lazy manner that had made him so popular. The Harold Mooney orch and the chorus set up the soft backing.

"IT MADE YOU HAPPY WHEN YOU MADE ME CRY" (2:27) [Leo Feist ASCAP] The tune is now back with some more fine dance material in a romantic fashion as he offers another warm and husked ballad.
Love Ya, Fellas

Teresa Brewer

The Cash Box Disk Jockey Poll
WHAT RECORDS DO YOU ESTIMATE YOU PLAYED MOST?

TILL I WALTZ AGAIN WITH YOU—TERESA BREWER—CORAL
How High Is That Doggie's Window—Patience

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b/w "WHAT HAPPENED TO THE MUSIC"
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Coral 61027

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"It's What's in THE CASH BOX That Counts"
Proponents of McCarran Bill Get Senate Committee Hearing

Testimony of Opponents Postponed Indefinitely

(Washington, D.C.)—The proponents of the proposed McCarran Bill, which would require juke box operators to pay a royalty for records beyond that which they already pay when they buy them, were heard last Wednesday, July 15, before the United States Senate Committee on the Judiciary.

The testimony was given before Senator Jenner. The other two members of the committee could not attend.

After the testimony of the proponents, the hearings were adjourned without any further date set for the opponents of the measure as a result of a statement made by Sidney Levine, counsel for the Music Operators of America, in which he demonstrated that it would take the operators months to prepare an adequate defense against the bill.

(All details of the testimony and Sidney Levine’s complete statement can be found on pages 28 and 34 of this week’s issue of The Cash Box.)

Although ASCAP lawyers and officials stayed in the background this time in an effort to show that the bill is supported by other factions of the music business, they were there as observers.

Among the songwriters who testified were Doris Fisher, Dorothy Stewart, Robert MacKinney, Joan Whitney, May Singh Breen, Vic Mizzy and Paul Bartlett. Only the first three however actually read their statements for Senator Jenner suggested that the others merely put them into the record since they were all substantially the same and to read them all would take up too much time.

The main testimony came from the lawyers. They were John Schulman who represented SPA; Sidney Kaye of BMI, Sidney Wittenburg, representing the publishers; and Cedric Porter of the American Patent Law Association.

Their testimony was practically the same as it has been each year that they have appeared before Congressional committees in their effort to repeal the copyright law. Their argument was that the original law exempting juke boxes from royalty payments did not envisage the present day juke box; juke box owners alone of all users of music do not pay a royalty for that use; the argument that the juke box helps in the exploitation of records would apply as well to radio and television shows which pay the royalty; and lastly ASCAP would deal fairly with the operators for it is not their intention to put any users of music out of business.

These arguments have been answered each year by the lawyers for the operators and manufacturers and at this hearing Sidney Levine showed that it takes time to gather all the necessary statistics and facts to defend the operators.

Therefore further hearings were adjourned without any date set for the opponents to be heard.

“Thanks to CASH BOX and DJs for the kind words and plays on INFATUATION sung by Danny Stabile on ALLEN Records. Here’s a record that will live on!!!

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

Congratulations pouring in via the wire, phone and letter from all parts of the country on The Cash Box 11th Anniversary issue. . . . Phones much quieter in the New York office this week with the exception of a few turkeys who were off on a junket to sunny Florida. General consensus was that the record people should have their own convention instead of accepting the usual role of stepchild of the instrument group, . . . Milt Gabber signed Kitty Kallen to a Decca contract. Kitty is the first big female singer signed under the Gabber regime, White's mother, age 81, died Tuesday, July 7, . . . Cathy Bryan, vocalist with Art Monroe's band, issued her first MGM solo, "Show Me The Way To Go Home". . . . With reports coming in that many army camps have chosen the disc jockey for their theme song, their records will go out to the army corps . . . Art Seger, president of Seger Records, was unable to see his disc jockey at the Chi meet as he was hospitalized just prior to his planned trip . . . MGM is making available to juke box men only two tunes from the "Gentlemen Prefer Blonds" album. They are "Diamonds Are A Girl's Best Friend" and "Bye Bye Baby". . . . Nat "King" Cole begins a three week engagement at the Fairmount Hotel, San Francisco, Calif. on July 29 . . . Ted Collins, producer of the Kate Smith TV Hour, informed Danny Sutton he will appear on the show on a steady basis. . . . The Four Aces, singing their current and former hits for Chicago Thitter audiences for five-a-day. But wishing like anything they each had a 'spare throat'. Cause Decca's Larry Green keeping the boys going, from one deejay show to another, between stops at the theatre, and this proves almost too much. But, being the grand guys they are, they want to visit as many jockeys as they can squeeze in during their two-week stay. Newest release called, "False Love", really catching on . . . Another Decca artist, Eileen Wilson, former Hit Parade star, winning new friends at the Driftwood. . . . Hear the Freddy Martin opening on the Edgewater Beach Walk would have been a greater success had it not been for the sandleys. Get to a point where the show practically had to be stopped. That's one of those extremely unfortunate things that CAN happen on opening night. . . . Perry Como quietly slipped into town for a one-day visit with deejays and ops. Perry currently riding high with three big records. And many believe his "No Other Love" destined for that No. 1 spot. . . . Don Foreman of Capitol escorting Mel Blanc, the man-of-many-voices around town. Also visiting the Windy City from Capitol are Glenn Wallachs, Bill Fowler and Lloyd Dunn. . . . Lots of friends dropped into The Cash Box' suite during the NAMM Convention, Folks like Bob Larsen, Art Ford, Don McLeod, Howard Miller, June Valli, Louise Carlisle and bandleader-brother Russ, Bunny Strong, Herb Kessler, Mike Coleman, Randy Wood, Jerry Blaine, Lew Chudd, and many, many more . . . Jack Falton happy over the deejay contests, "Pete The Parakeet". Their stars people are giving away a panamint free to each deejay carrying the contest, Handled here in Chicago by Eddie Hubbard . . . While visiting deejay Earl "Sarge" Fairbanks of WIBC, Indianapolis, Larry Green heard about a new tune called, "I'll Leave No Stone Unturned". Seems a writer, who is regularly a gate watchman at an Indianapolis factory, brought the tune to Easy on an indie label. According to Larry, tune has great possibilities.

LOS ANGELES:

With just about everybody in the disk biz in town away for the NAMM convention in Chicago, local music folk managed to grab forty winks while the brass was away . . . Pile of new tunes floating around that look like they'll make it for sure. Among them Dinah Shore's "Blue Canary". and that great Doris Day slicing of "Purple Cow". . . . Los Angeles Daily News scribe who some time ago derided folk and country music now winds up tabling Ralph Flanagan's "Rhub-a-Dub-Dub" as a novelty, noting of course that Hank Thompson has the original Capitol click-in the country field no less . . . Jimmy Warren of Central Records working off some of that middle with a little night baseball . . . Faber Hobson's Abbott Records, who kicked off via "Mexican Joe" have another hit in the offing in "Caribbean", in addition to a follow-up to "Joe" in "The Marriage of Mexican Joe". . . Talk about lovely—man you ain't seen nothing till you've glimpsed pert lil' Jacky Fontaine. Lottor's warbling on "Mistletoe Love" is kinda pretty too . . . Crystallette Records really have two music hits in vogue on the staff in Carl Hoff and Lloyd Schneider. . . . Then there's the New Yorker who was amused to learn that we didn't have a swimming pool—thought just everybody out here had one . . . Al Schlesinger, proxy of Palace Records has an interesting proposition in the work for anyone interested in the pop field. At ties the knot this fall to a voddy charming little lady. . . . Aside to Herman Lubinsky. Sure got a million laughs via your convention newsletter, and we're bettin' it'll sell records too . . . Frankie Laine set to come back to the Coconut Grove after an exceptionally successful stand. Local music fans went for Frankie hook, line and sinker . . . Iv Sherten of Allied Music Sales sporting a beautiful new Holiday Oldsmobile, picked up prior to the NAMM confab.
NEW YORK—Guy Mitchell, whose recordings recently led to a seven-year Paramount Picture pact, flew to London last Wednesday for what will be one of the most extensive tours ever attempted by an American entertainer.

Mitchell's first stop will be a two-week engagement at the London Palladium, July 20. This will mark the singer's second appearance at that famous showcase in less than a year.

Following this, beginning August 9, Guy is scheduled for one-week engagements in Glasgow, Birmingham, Manchester and Liverpool. These dates have been booked on a package deal basis, with Guy bringing in his own show. A tentative date for Mitchell to appear in Dublin, where he is in great demand, is also in the offing.

Since all music halls in the above mentioned cities are closed on Sundays, Mitchell will augment his itinerary with concert appearances at leading summer resorts in the Province. One such engagement, in Blackpool, has already been arranged.

Mitchell's personal manager, Eddie Jopin, will accompany him on the first leg of the scheduled tour.

**Extensive European Tour For Mitchell**

**Richard Warm voice — sweet young face and figure — She's Dolores — with a singing style that will curl around your heart. Ships to deejays nationally July 22.**
Dick Elliot
WFLD—Chicago, Ill.
1. You, Yes, You (Amos Bros.)
2. Say You'll Be True (Perry Como)
3. I'd Rather Be True (Arthur Godfrey)
4. Sing My Baby Back To Me (Johnny Mathis) & (Johnny Sachs)
5. I'm Walking Behind You (Billie Auber)
6. Song from Moulin Rouge (Eddie Fisher)
7. April in Portugal (L. Baxter)
8. Look Out (Teresa Brewer)
9. Wild Horses (H. Cramer)
10. Jigsaw Puzzle Heart (Sandy Howard)

Joe Monroe
KETH—Shreveport, La.
1. P. S. I Love You (The Hilltoppers)
2. I'd Rather Be True (Perry Como)
3. Vaya Con Dios (Paul-Ford)
4. No Other Love (Perry Como)
5. Gambler's Gun (J. Love)
6. Rio Barbaro
7. I'm Walking Behind You (Eddie Fisher)
8. Is It Any Wonder (J. James)
9. You, You, You (Amos Bros.)
10. Theme from "Lime
8. (F. Chadwick)

Johnny Morris
WLOL—Minneapolis, Minn.
1. I'm Walking Behind You (Eddie Fisher)
2. Song from Moulin Rouge (Perry Como)
3. No Other Love (Perry Como)
4. "Si Si" (Mills Bros)
5. "Pey-Pey" (Paul-Ford)
6. Gambler's Gun (R. Draper)
7. Tiempito (Eddie Fisher)
8. You, You, You (Amos Bros.)
9. Gigli (Les Baxter)
10. Organ Grinder's Swing (Four Aces)

Harvey Hudson
WLEE—Richmond, Va.
1. Tril-branda (Monte Kelly)
2. Song from Moulin Rouge (Perry Como)
3. Love Me, Love Me Not (Richard Lane)
4. Get These Hands (E. Fisher)
5. Say You're Mine Again (Perry Como)
6. Ruby (Richard Hayman)
7. I'm Walking Behind You (Eddie Fisher)
8. Hannah Lee (Guy Mitchell)
9. Love Every Moment You Live (June Valli)

Chuck Norman
WIL—St. Louis, Mo.
1. I'm Walking Behind You (Eddie Fisher)
2. Say You'll Be True (Perry Como)
3. I Am In Love (Nat Cole)
4. No Other Love (Perry Como)
5. Terry's Theme from "Lime
8. (F. Chadwick)
6. With These Hands (E. Fisher)
7. Where the Winds Blow (Frankie Laine)
8. Ooh! (I'm Wore Hunt)
9. She Loves Me (Artie Shaw)
10. C'est Si Bon (Ertha Kitt)

Buddy Deano
WITH—Baltimore, Md.
1. No Other Love (Perry Como)
2. I'm Walking Behind You (Eddie Fisher)
3. Song from Moulin Rouge (Perry Como)
4. April in Portugal (Baxter)
5. With These Hands (E. Fisher)
6. Ruby (Richard Hayman)
7. I'm Walking Behind You (Eddie Fisher)
8. Joe Morris (Les Baxter)
9. She Loves Me (Les Baxter)
10. C'est Si Bon (Ertha Kitt)

Tal Hood
WGFM—Fitchburg, Mass.
1. No Other Love (Perry Como)
2. Say You'll Be True (Eddie Fisher)
3. Crying In the Chapel (Oden)
4. Song from Moulin Rouge (Eddie Fisher)
5. Miss America (Les Baxter)
6. Gambler's Gun (R. Draper)
7. Vaya Con Dios (Paul-Ford)
8. With These Hands (E. Fisher)
9. Kiss Me Again, Stranger (Doris Day)
10. Love Every Moment You Live (June Valli)

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KETH—Shreveport, La.
1. P. S. I Love You (The Hilltoppers)
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9. Kiss Me Again, Stranger (Doris Day)
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KETH—Shreveport, La.
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4. No Other Love (Perry Como)
5. Gambler's Gun (J. Love)
6. Rio Barbaro
7. I'm Walking Behind You (Eddie Fisher)
8. Is It Any Wonder (J. James)
9. You, You, You (Amos Bros.)
10. Theme from "Lime
8. (F. Chadwick)
“Love Me, Love Me”

CHICAGO—Booby Wayne, whose recording of “I'm Gonna Be Loving You” is getting disk jockey play, shakes hands with Bud Brandon, fabulous publisher of the tune. Booby had been at the Cleveland Hit Tune Party and made the trip to Chicago especially to meet Brandon.

Adler & Ross Do Score For “Almanac”

NEW YORK—Dick Adler and Jerry Ross have been signed to do the music and lyrics for the major portion of John Murray Anderson’s “Almanac” which is being produced by Harry Rigby, Michael Grace and Stanley Gilkey. The deal was set by MCA.

Adler and Ross will do the whole score for the Broadway musical except for some special material pieces which were bought before they came into the picture. The pair has contracted for a minimum of 50% of the score and will probably wind up with 75% of it.

The show stars the British musical comedy leading lady Hermione Gingold and Billy De Wolfe. Featured in it will be Harry Belafonte, Carlton Goodlett, Harry M impersonator, others.

Rehearsals are scheduled to start September 15 for four weeks, then three weeks in Boston, three in Philadelphia and then New York in late November.

No record companies have as yet seen any of the songs, nor as any announcement been given to any record label.

Promotions At Columbia

NEW YORK—William G. Wilkins, Treasurer of Columbia Records, has announced the following personal promotions:

Raymond D. Bulter, formerly Director of Accounting and General Office Manager, has been appointed Assistant Treasurer and will undertake additional new functions in the Treasurer’s department. Bulter has been with Columbia since 1946. Donald R. Whitney, formerly Chief Accountant, has been appointed Director of Accounting, with responsibilities for general accounting activities to include General Ledger, Miscellaneous Billing and Accounts Payable Department.

William F. Grady has been promoted to Director of Cost Accounting and in his new position will assume wider responsibilities in the area of cost control for all plant locations.

Occor Ehrenkaufer has assumed the new post of Director of Office Services.

New York, N. Y.
1. Terry’s Theme From “Lime-light” (Frank Chacksfield)
2. Vaya Con Dios (Paul-Ford)
3. No Other Love (Perry Conno)
4. Ruby (Richard Hayman)
5. I’m Walking Behind You (Eddie Fisher)
6. “Lime-light” (Frank Chacksfield)
7. “Lime-light” (Frank Chacksfield)
8. I’m Walking Behind You (Eddie Fisher)
9. No Other Love (Perry Conno)
10. I’d Rather Die Young (The Hilltoppers)

Los Angeles, Calif.
1. Vaya Con Dios (Paul-Ford)
2. Don’t Call My Name (Wally Kid’s)
3. No Other Love (Perry Conno)
4. Ruby (Richard Hayman)
5. I’m Walking Behind You (Eddie Fisher)
6. The Hillsiders’ “Lime-light” (Frank Chacksfield)
7. Vaya Con Dios (Paul-Ford)
8. Song From Mollie Rouge (Frank Chacksfield)
9. Tell Me ‘Bout That Lady (Frank Chacksfield)
10. P.S., I Love You (Hilltoppers)

Chicago, Ill.
1. I’m Walking Behind You (Eddie Fisher)
2. Vaya Con Dios (Paul-Ford)
3. Gambler’s Gun (R. Draper)
4. No Other Love (Perry Conno)
5. April In Portugal (Les Baxter)
6. Ruby (Richard Hayman)
7. Terry’s Theme From “Lime-light” (Frank Chacksfield)
8. Song From Mollie Rouge (Frank Chacksfield)
9. Say You’re Mine Again (Frank Chacksfield)
10. Butterfly Kisses (Patie Page)

New Orleans, La.
1. I’d Rather Die Young (The Hilltoppers)
2. I’m Walking Behind You (Eddie Fisher)
3. Vaya Con Dios (Paul-Ford)
4. Song From Mollie Rouge (Frank Chacksfield)
5. You, You, You (Ams Bros.)
6. April In Portugal (Les Baxter)
7. Ruby (Richard Hayman)
8. No Other Love (Perry Conno)
9. Say You’re Mine Again (Frank Chacksfield)
10. I Believe (Frankie Laine)

Seattle, Wash.
1. I’m Walking Behind You (Eddie Fisher)
2. Song From Mollie Rouge (Frank Chacksfield)
3. You, You, You (Ams Bros.)
4. April In Portugal (Les Baxter)
5. Ruby (Richard Hayman)
6. Down By The Side Walk (The Four Tops)
7. Crazy, Man, Crazy (B. Haley)
8. Oh! (For Wee Woo) (B. Haley)

Pittsburgh, Pa.
1. You, You, You (Ams Bros.)
2. Vaya Con Dios (Paul-Ford)
3. I P.S. I Love You (Frank Chacksfield)
4. Song From Mollie Rouge (Frank Chacksfield)
5. For Me, For Me (G. Gibb)
6. Ruby (Richard Hayman)
7. No Other Love (Perry Conno)
8. Say You’re Mine Again (Frank Chacksfield)
9. With These Hands (E. Fisher)
10. Allelu-Yea-En (Key Star)

Atlanta, Ga.
1. I’m Walking Behind You (Eddie Fisher)
2. Terry’s Theme From “Lime-light” (Frank Chacksfield)
3. Song From Mollie Rouge (Frank Chacksfield & Herman)
4. For Me, For Me (G. Gibb)
5. Ruby (Richard Hayman)
6. C’est Si Bon (Eartha Kitt)
7. Tell Me ‘Bout That Lady (Frank Chacksfield)
8. I Believe (Frankie Laine)
9. Ruby (Richard Hayman)
10. April In Portugal (Les Baxter)

Cincinnati, Ohio
1. I’m Walking Behind You (Eddie Fisher)
2. Vaya Con Dios (Paul-Ford)
3. No Other Love (Perry Conno)
4. Song From Mollie Rouge (Frank Chacksfield & Herman)
5. For Me, For Me (G. Gibb)
6. Ruby (Richard Hayman)
7. “Lime-light” (Frank Chacksfield)
8. I Believe (Frankie Laine)
9. Ruby (Richard Hayman)
10. April In Portugal (Les Baxter)

Toldeo, Ohio
1. I’m Walking Behind You (Eddie Fisher)
2. Song From Mollie Rouge (Frank Chacksfield & Herman)
3. Terry’s Theme From “Lime-light” (Frank Chacksfield)
4. No Other Love (Perry Conno)
5. Ruby (Richard Hayman)
6. April In Portugal (Les Baxter)
7. Ruby (Richard Hayman)
8. Vaya Con Dios (Paul-Ford)
9. Vaya Con Dios (Paul-Ford)
10. Gamblers’ Gun (R. Draper)

Boston, Mass.
1. I’m Walking Behind You (Eddie Fisher)
2. Song From Mollie Rouge (Frank Chacksfield & Herman)
3. Terry’s Theme From “Lime-light” (Frank Chacksfield)
4. No Other Love (Perry Conno)
5. Ruby (Richard Hayman)
6. April In Portugal (Les Baxter)
7. Vaya Con Dios (Paul-Ford)
8. Gamblers’ Gun (R. Draper)
9. Terry’s Theme From “Lime-light” (Frank Chacksfield)
10. P.S., I Love You (Hilltoppers)

Reno, Nev.
1. I’m Walking Behind You (Eddie Fisher)
2. Song From Mollie Rouge (Frank Chacksfield & Herman)
3. No Other Love (Perry Conno)
4. Ruby (Richard Hayman)
5. April In Portugal (Les Baxter)
6. “Lime-light” (Frank Chacksfield)
7. Crying In The Chapel
8. With These Hands (E. Fisher)
9. Vaya Con Dios (Paul-Ford)
10. P.S., I Love You (Hilltoppers)

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4. Gamblers’ Gun (R. Draper)
5. April In Portugal (Les Baxter)
6. Ruby (Richard Hayman)
7. With These Hands (E. Fisher)
8. You, You, You (Ams Bros.)
9. Say You’re Mine Again (Frank Chacksfield)
10. I Believe (Frankie Laine)

Dallas, Texas
1. I’m Walking Behind You (Eddie Fisher)
2. April In Portugal (Les Baxter)
3. Ruby (Richard Hayman)
4. For Me, For Me (G. Gibb)
5. Song From Mollie Rouge (Frank Chacksfield & Herman)
6. Vaya Con Dios (Paul-Ford)
7. No Other Love (Perry Conno)
8. Say You’re Mine Again (Frank Chacksfield)
9. With These Hands (E. Fisher)
10. Allelu-Yea-En (Key Star)

Washington, D. C.
1. I’m Walking Behind You (Eddie Fisher)
2. No Other Love (Perry Conno)
3. Song From Mollie Rouge (Frank Chacksfield & Herman)
4. Vaya Con Dios (Paul-Ford)
5. April In Portugal (Les Baxter)
6. Ruby (Richard Hayman)
7. With These Hands (E. Fisher)
8. C’est Si Bon (Eartha Kitt)
9. I Believe (Frankie Laine)
10. Gamblers’ Gun (R. Draper)

Detroit, Mich.
1. I’m Walking Behind You (Eddie Fisher)
2. Song From Mollie Rouge (Frank Chacksfield & Herman)
3. Ruby (Richard Hayman)
4. April In Portugal (Les Baxter)
5. Ruby (Richard Hayman)
6. No Other Love (Perry Conno)
7. Ruby (Richard Hayman)
8. April In Portugal (Les Baxter)
9. Vaya Con Dios (Paul-Ford)
10. April In Portugal (Hamanay)
Music Industry Again Attends NAMM Convention in Half-Hearted Manner

CHICAGO, ILL.—The record industry again attended the NAMM Convention this year in half hearted manner.

Record and music men came from all parts of the country once again to find that they were lost among the pianos, television sets and other large musical instruments.

Once more the weather turned torrid half way through the convention with the conduct of business almost dead on its feet, but some of the majors didn’t even bother to attend. The main attendance came from the independents and the distributors.

But it was the general opinion that the set up was all wrong, the place all wrong and the time of the year all wrong.

More than ever there was talk of a separate record show next year, but while everyone talked about it, no one seemed to know how to get the ball rolling. It was mentioned several times that the RIAA should be the agency through which it could be organized but no one seemed to know whether the RIAA was willing or prepared to undertake such an enterprise.

As far as the music men were concerned, the convention petered out after the first day when people started drifting back home.

The statement heard most was that perhaps next year the record industry would have a convention of its own.

Victor Has Biggest July Week in Years

NEW YORK—Victor had its best July week in several years last week. The revitalized operation was jumping all over the place with several new records selling well up in the thousands. Among these were Dinah Shore’s “Blue Canary,” June Valli’s “Crying In The Chapel,” and Mario Lanza’s “If You Were Mine.”

The new activity makes Joe Carlton the hero of the organization since these are all diaks which were cut after he took over. Moreover Carlton has been bringing the same promotional activity to his set-up as he did at Mercury.

Besides the current records, Carlton has several big plans for the future. He has just signed a singer whom he thinks will go straight to the top, Dolores Martel. He has also signed the Keene Sisters.

Another innovation is that he has a record coming out with both Hugo Winterhalter and Henri Rene on the same disk.

Another category of the RCA Victor set-up which is due for revitalizing is the R&B picture with plans expected to be announced shortly.

Carlton was due to leave Sunday (July 19) for two weeks on the coast where he will cut several sessions.

Kilpatrick Takes Over R & B At Mercury

NEW YORK—Dee Kilpatrick was scheduled this week to take over the R & B department at Mercury—replacing Bobby Shad who resigned to go to Decca.

Kilpatrick currently runs the Folk and Western picture for Mercury and will now handle both departments.

He will make his office in Nashville.

Savoy Acquires World Rights To Dee Jay Label

CHICAGO—Herman Lubinsky, president of Savoy Records, this week announced that he has acquired the world-wide sales rights to the Dee Jay label. This also includes the United States.

The line is to be reactivated and the label’s name is to be kept intact.

EPs will be released and several masters which have never been put out will be put on the market.

“Truly Yours”

CHICAGO—In the 11th Anniversary Issue of The Cash Box, a title in the Random Music ad was inadvertently printed incorrectly. It read “You’re Truly” and should have been “Truly Yours.”

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Henry Marshall, ASCAP Charter Member, Still Composing At 70

SCOTCH PLAINS, N. J.—Henry I. Marshall, veteran composer and charter member of A.S.C.A.P., who has written thousands of songs, with at least 150 of them published, is still, at the age of 70, tossing tunes into the mill of Tin Pan Alley.

Marshall, whose "Be My Baby Bumble Bee," written in 1912, is currently riding the wave of a revival via Doris Day's movie, "By The Light Of The Silvery Moon," is making the rounds with a song called "I Wish There Was A Window In Heaven."

Marshall made a deal with the Post Office when he moved to Scotch Plains. His address is 515 Bumble Bee Lane.

NEW YORK—When Billy Eckstine, MGM Record star, opened at New York's Birdland Restaurant, management was hard hit to handle an overflowing crowd of Billy's friends in the music business who turned out en masse to wish the singer well. Latecomers, waiting for tables, formed a line that extended into the street. Eckstine's current MGM release is "I Laughed To Keep From Crying." Above, Norman Orleck, The Cash Box, congratulating Eckstine on his smash opening.

NEW YORK—Lionel Hampton's swingin' band invades the south for an extensive one night tour commencing July 30th from Greenboro, N. C. Tour takes the "Hamp" through most of August after which, the entire Hampton organization will be flown overseas for their first European concert invasion. Concerts have been set in Copenhagen, Denmark; Sweden, Ireland, The Provinces, France, Italy, Spain, Germany, Switzerland, Northern Africa and Israel.

“Hamp” To Tour South Then Fly To Europe

RCA Victor will proudly unveil one of the loveliest feminine voices of our time on July 22. Watch for—Dolores!
2 HITS!

**WASHBOARD SAM**

“**Diggin My Potatoes**”

_b/w_

“**Bright Eyes**”

Chess 1545

**BIG BILL**

“**Lonesome**”

_b/w_

“**Little City Women**”

Chess 1546

---

**DINAH WASHINGTON**

“**MY LEAN BABY**”

and

“**NEVER, NEVER**”

70175

**BUDDY JOHNSON**

“**THAT’S HOW I FEEL ABOUT YOU**”

70173

---

**SUMMER HITS!!**

“**SHE’S GOT TO GO**”

THE RAVENS

70119

“**HITTIN’ ON ME**”

BUDDY JOHNSON

70116

---

**THE TOP TEN TUNES NOTTING HEBEEN PLAY, COMPILLED FROM REPORTS SUBMITTED WEEKLY TO THE CASH BOX, BY LEADING MUSIC OPERATORS IN NEW YORK CITY’S HARLEM AREAS; CHICAGO’S SOUTH SIDE, AND NEW ORLEANS.**

---

**IN HARLEM**

1. **THE CLOCK**
   Johnny Ace (Duke 112)

2. **HELP ME SOMEBODY**
   Johnny Ace (Apollo 446)

3. **HEART BREAKER**
   Bessie Smith (RCA Victor 32-3229)

4. **DEAREST**
   The Dominos (RCA Victor 30-3221)

5. **I WANNA KNOW**
   The Do-Droppers (Imperial 5233)

6. **THIRD DEGREE**
   B.B. King (Chess 1541)

7. **IN A JOURNEY**
   The Do-Droppers (RCA Victor 30-3232)

8. **PLEASE LOVE ME**
   B.B. King (R.P.M. 386)

9. **FOLLOW THEをして**
   The Do-Droppers (RCA Victor 30-3229)

10. **WILD, WILD, YOUNG ME**
    B.B. King (R.P.M. 386)

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**IN NEW ORLEANS**

1. **THE CLOCK**
   Johnny Ace (Duke 112)

2. **PLEASE DON’T LEAVE ME**
   B.B. King (R.P.M. 386)

3. **SHAKE BABY, SHAKE**
   B.B. King (Red Rock n 112)

4. **TONGUE TIED BLUES**
   B.B. King (King 4630)

5. **THIRD DEGREE**
   B.B. King (Chess 1541)

6. **SOMEBODY KNOWS**
   B.B. King (Chess 1541)

7. **ONE ROOM COUNTRY SHACK**
   B.B. King (Chess 1541)

---

**SAN FRANCISCO**

1. **THE CLOCK**
   Johnny Ace (Duke 112)

2. **PLEASE LOVE ME**
   B.B. King (R.P.M. 386)

3. **MY DEAR DEAREST**
   Fats Domino (Imperial 5233)

4. **PLEASE DON’T LEAVE ME**
   B.B. King (R.P.M. 386)

5. **HELP ME SOMEBODY**
   The Do-Droppers (Imperial 5233)

6. **I WANNA KNOW**
   The Do-Droppers (RCA Victor 30-3229)

7. **WILD, WILD, YOUNG ME**
   B.B. King (R.P.M. 386)

8. **PLEASE LOVE ME**
   B.B. King (R.P.M. 386)

9. **GOOD LOVIN’**
   B.B. King (R.P.M. 386)

10. **HELP ME SOMEBODY**
   The Do-Droppers (Imperial 5233)

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**NEWARK**

1. **THE CLOCK**
   Johnny Ace (Duke 112)

2. **PLEASE LOVE ME**
   B.B. King (R.P.M. 386)

3. **MY DEAR DEAREST**
   Fats Domino (Imperial 5233)

4. **PLEASE DON’T LEAVE ME**
   B.B. King (R.P.M. 386)

5. **HELP ME SOMEBODY**
   The Do-Droppers (Imperial 5233)

6. **WILD, WILD, YOUNG ME**
   B.B. King (R.P.M. 386)

7. **PLEASE LOVE ME**
   B.B. King (R.P.M. 386)

8. **GOOD LOVIN’**
   B.B. King (R.P.M. 386)

9. **HELP ME SOMEBODY**
   The Do-Droppers (Imperial 5233)

10. **WILD, WILD, YOUNG ME**
    B.B. King (R.P.M. 386)

---

**MEMPHIS**

1. **THE CLOCK**
   Johnny Ace (Duke 112)

2. **PLEASE LOVE ME**
   B.B. King (R.P.M. 386)

3. **TIN PAN ALLEY**
   Johnny Williams (Big Town 101)

4. **TONGUE TIED BLUES**
   B.B. King (King 4630)

5. **THE CLOCK**
   Johnny Ace (Duke 112)

6. **THIRD DEGREE**
   B.B. King (Chess 1541)

7. **HELP ME SOMEBODY**
   The Do-Droppers (Imperial 5233)

8. **I WANNA KNOW**
   The Do-Droppers (RCA Victor 30-3229)

9. **WILD, WILD, YOUNG ME**
   B.B. King (R.P.M. 386)

10. **LUCY MAE BLUES**
    Frankie Lee Sims (Specialty 459)

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**IT’S WHAT’S IN THE CASH BOX THAT COUNTS**
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<thead>
<tr>
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<th>St. Louis</th>
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<td>Wild, Wild Young Men</td>
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<td>Vernette Dillard</td>
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<td>Ruth Brown</td>
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<td>Shirley &amp; Lee</td>
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<td><strong>8.</strong> Please Love Me</td>
<td>PLEASE LOVE ME</td>
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<td>B.B. King</td>
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<td>After Hour Joint</td>
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<td>Wild, Wild Young Men</td>
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<tr>
<td>Dolly Cooper</td>
<td>Ruth Brown</td>
<td>Ruth Brown</td>
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</tbody>
</table>

**Please Note:**
- **RCA Victor 20/47-5370**
- B/W: **Rhythm in the Breeze**
- "Another Smash in RCA Victor's R&B Line"

"It's What's in the Cash Box That Counts"
**TAKE IT EASY** (CMA 150) [CMA] Tab Smith and Johnny Harper collaborate on a quick beat jump blues that comes off a good side. Of course, can't have a Tab Smith waxing without the sax and Tab chips in with the usually fine violin playing.

**CHERRY** (2:48) Flip is a middle tempo rhythmic bounce nicely etched by the smooth and smooth saxing of Smith. An excellent etching.

**THE LAD AND THE BLUES** (Meteor 70207)

**YOU DONE ME WRONG** (2:41) Mercury chip, Lollypop, sings a slow easy blues of the man shoves in love with but who don't treat her right. Ork backing subdued.

**I NEED YOU BABY** (2:39) The reverse deck is a middle tempo shuffle, with lyrics in the same vein as upper lid. Gal shows lots of oomph on this plate.

**CARL GREEN** (Meteor 5009)

**HORIZON** (2:37) [Meteor Publ. BMI] Carl Green sings a slow wailing blues. He's lost without his baby.

**BOOGIE FREIGHT** (2:41) [Meteor Publ. BMI] Green chants a quick beat boogie with ork support. Piano is standout on this deck.

**THE SPANIELS** (Vee Jay 101)

**BABY, IT'S YOU** (2:37) [Conrad Music] The Spaniels dish up a slow luscious love tune in soft style. Group sounds good.

**BOUNCE** (2:41) [Conrad Music] The group switches to a fast rocker on this end and the result is a good reading of a cute belter.

**THE SHADOWS** (Decco 28765)

**NO USE** (2:32) [Park Avenue BMI] The Shadows sing a pretty blues item in smart fashion. Side has that pop blues feel. Lead singer comes through in fine style. Lush listening and ork make noise.

**STAY** (2:36) [Joshua Corp. BMI] Lead handles the slow ballad in better than average fashion. The side seems to be aimed at both pop and r & b.

---

**THE CASE BOX**

**AWARD O' THE WEEK**

**RENT MAN BLUES** (2:14) [Venice Music-BMI]

**FALL GUY** (2:32) [Venice Music-BMI]

**MERCY DEE** (Specialty 466)

That "One Room Country Shack" man, Mercy Dee, comes up with a novelty slow beat, "Rent Man Blues", that is completely different from the "Shack" etching that won him so many plaudits. On this deck, Dee is assisted by an uncredited fum chantress who opens the side with a plaint about her financial difficulties and the rent man due to call. Dee sings his hard hearted lines, rebuffing her pleas, until the sex angle causes his downfall. Natch. The under lid, "Fall Guy", is a slow blues mournfully sung by Dee who thought he was wise when he stole her away from her man, but instead he was the fall guy. Planning on both ends worthy of mention.

**THE CASE BOX**

**RHYTHM 'N' BLUES SLEEPER OF THE WEEK**

**WATERMELON MAN** (2:41) [BMI]

**YOU LOOK GOOD TO ME** (2:38) [BMI]

**BROWLEY GUY** (Checker 779)

You never know where a tune will come from. You heard this melody when you were a kid but it wasn't a tune. It was the wailing of the watermelon peddler who called his wares from the horse drawn wagon or in later years the open backed truck piled high with mountains of melons. Browley Guy puts the chant to music in "Watermelon Man", and with a good vocal etches the stirring story of the sidewalk salesman in a slow rhythmic rock. This one is different and should stir up loads of action. The flip, "You Look Good To Me", is a fast moving bounce that Guy helts with gusto. Material is fair and the singer's forceful treatment gives it a chance. The side with the punch and the one likely to make it to the top deck.

**THE CASE BOX**

**RHYTHM 'N' BLUES REVIEWS**

**LET ME GIVE YOU ALL MY LOVE** (2:25) [Bar-BMI]

**EARLY IN THE MORNING** (2:23) [Bar-BMI]

**ROY MILTON** (Specialty 464)

Roy Milton comes up with a pair of tunes that are the best he's done in some time. These two sides should create some action and put the man back on the charts. The upper lid, "Let Me Give You All My Love" is a quick beat rocker treated to a driving vocal by the blues artist. Milton, singing of his desire to give all his love to his baby, gets some smart backing from an exciting horn. A go-go item. The flip, "Early In The Morning", is a slow tempo blues bounce that Milton handles with a mournful sound. The chanter puts loads of feeling into his reading. It's heads or tails with this double action release.

**CHARLIE "LITTLE JAZZ" FERGUSON**

(Apollo 816)

**DOLL BABY** (2:14) [Bess Music BMI] The Charlie "Little Jazz" Ferguson ork dishes up a slow rhythmic bounce with a full sound. The mood piece is enhanced with the saxing of Ferguson.

**HARD TIMES** (2:54) [Bess Music BMI] Flip is a slow dramatic beat with a chorus chant to lend it color. Side is stirring and Ferguson's saxing is exciting. Should grab off some coins in the boxes.

**CARL DAVIS**

(Seeco 10-010)

**GET YOUR BUSINESS RIGHT** (2:41) Carl Davis sings a middle tempo bounce in smart fashion. Supporting cast includes the Leonid Gaskin Ork with Ike Quebec on the tenor sax.

**I'M LEAVING YOU TODAY** (2:37) A similar tempo ditty pleasingly waxed.

**EDDIE JOHNSON**

(Chess 1544)

**TWIN ROCK** (2:37) [Burton Ltd. BMI] A moderate tempo rocker showcase for the Eddie Johnson side.

**TIPTOE** (2:39) [Burton Ltd. BMI] Same as the above with Johnson chipping in a faster tempo sax exhibition.

**BILLY MAXTED TRIO**

(Brunswick 80221)

**COWBELL STRUT** (2:41) [Maxted Music BMI] The Billy Maxted Fip is a middle tempo strut for a lively platter.

**BLACK BEAR BASH** (2:37) [Maxted Music BMI] The trio comes off well with a fast moving, snappy instrumental.

**LIGHTNING HOPKINS**

(RPM 308)

**MISTERATED BLUES** (2:37) [Modern Music BMI] Lightning Hopkins sings in his lazy-nasty chant about his baby who mistreats him all the time. A typical Lightning Hopkins.

**BLACK CAT** (2:37) [Modern Music BMI] A similar item in slower tempo.
NEW YORK:

The more one listens to “Crying In The Chapel” the more lovely it becomes. The tune via Darrell Glenn’s Valley Record, a 17 year youngster on a new label, and kicking off in the country field, has such a simple but moving melody that it spilled over into the pop field and is showing very strongly in pop sales. Now comes what is perhaps the most moving rendition yet recorded. The Orioles version on Jubilee Records. This is an out of the world reading and absolutely the best thing The Orioles have yet done. 

... Miriam Abramson, Atlantic Records, off to Europe to visit with husband Herb, stationed in Germany with the U.S. Army, Miriam will be away for two months. 

... Don Robey’s initial release on his new Peacock Progressive Label, “How High The Moon” and “Round About Midnight”, recorded by Phineas Newborn, Jr., two mighty listenable sides. Newborn is a whiz at the keyboard and predicting here is that he will become a big star. 

... Jack Dupre, new King artist, coming up fast with his “Tongue Tied Blues”. Broke into the number 16 spot in the Nation’s Top R & B Records last week and indications are that it will go a lot higher. 

... Rama Records signed the fabulous Lonnie Johnson. Guitar playing Johnson was a featured member of Duke Ellington’s “Chocolate Dainties” and Louis Armstrong’s band. He has recorded over 200 songs and it is claimed he has sold over 2,500,000 records for King.

The big one being, of course, “Tomorrow Night”. Rama’s first Johnson release will be the answer to “Tomorrow Night”, “You Move Me Baby”...

... Sarah McLawler, Brunswick recording star, can play that Hammond with the best. Sarah takes off her shoes and controls the pedals barefooted when she belts a fast number. Seems her feet moves so quickly that the noise of her shoes distracts her...

... Joe Davis busy at the Chicago STAM Convention lining up a group of distributors for his new label “Jay-Dee”. Davis will issue the new Crickets disk, “When I Met You”, shortly.

CHICAGO: 

Jubilant Jerry Blaine, Jubilee prexy, more jubilant than ever, as he advises all sung in his discany has biggest hit ever in “Crying In The Chapel” by The Orioles. Len Chess reports Jerry sold over 5000 here in 2 days... Some-thing new has been added to the Shakespeare every Saturday. Opening show (7/11) included Mitti Marx with Jack Cooley and his band. Management intends to headline show biz’ biggest names each week. Jack Cooley in charge of production.

... Mertie Vee Jay Records, new label out of Gary, may have a hit in their very first release, “Baby It’s You” by The Spaniels. Really taking off here...

... Gene Ammons continues to go strong at Neb Hill... “Nature Boy” Brown replaces Eddie Boyd at Ralph’s Club for a limited engagement... 

... Sixty Mallers continue to draw raves at the Strand... Al Benson claims he expects “big things” from two brand new releases on newly formed “Parrot” label. First release features Mabel Scott’s ”Mr. Fine” b/w “Mabel’s Blues”. Al says gal does great on this disk. Second “Parrot” release by The Chocolatesare, “Barterer’s Ball” b/w “Peckin’”... Ella Fitzgerald now in second week at the Civic Auditorium. Next stop Angie’s in Omaha...

... Louis “Satchmo” Armstrong playing to SRO crowds at the Blue Note lately... Following on the heels of his successful “Take the A” Earful, King has another big seller in “C’est Si Bon”. The disk sure is enjoying lotsa spins from Chicago’s top disk jocks. Speaking of discs, congratulations to Larry Dean, who just became program director for WCN, Cincinnati’s newest radio station. Larry formerly with WLOU, Louisville for 6 months, and WSKO, Nashville, for 3 years. Beside task of program director, Larry will also continue spinning the records, and perhaps find time to do a bit of composing.

LOS ANGELES: 

Ace Diamond, Diamond Record distrib is whooping it up after learning that “Crying In The Chapel” is by Republic he can use. The song was in short supply until recently... It’s a toss up in our book between Willie Mae Thornton’s “Hound Dog” and Willie Mamo’s “I Don’t Know” as the best record of this or any other season. Only platter we can remember that set up as much as a storm was the old Johnny Moore’s “Drifting Blues”...

... The welcome mat is out for Irwin Marcus of Parque and Duke, who’s scheduled for a coast visit following the NAMM show. Joe Bihari looking ten years younger just after talking about playing softball with the guys on Sundays. Joe’s Flair label steadily progressing, has that Elmore James hitting now. 

... Hear tell of lots of phonograph manufacturers who’ll be equipping their machines with 16 rpm adapters come the fall... 

... In case anybody’s wondering, Bill McCullar Jr. still has James Wilson of “Pin Tan Alley” fame under contract. His new one, scheduled for early fall, will put out all rhythm and blues in varying degrees...

... We’re guarding the palace, shotgun in hand, for Leo Manns till he returns from the Chi convenes. Sure with Leo’d put some water in that pool the last. Latter’s “New Bon-Ton Rouley” really starting to step out and fly, despite the summer doldrums. And we’re anxiously sitting and waiting for the announcement of new lines and what have you after the miele in Chi... One sage music biz vet said it, “The only wind in The Windy City thinning out... it’s going to be that coming from records and a record producer’s quoting telephone number sales”... 

... Crystalite Records due to bow into the rhythm and blues field come the fall. Somebody oughta light a fire under that Ernie Anderson Vague etching of “Don’t Lead Me On” Sid Talmadge and Bob Field over at Record Merchandising doing a whale of a job in "Two Lonesome Drifters" and “Blindman Split”, latter on Excello and look out for Jake Porter’s Combo label, who have a big hit on the hot releas that hit the fall...

... The Orioles have a winner in their Jubilee rendition of “Crying In The Chapel”, "It’s What’s In THE CASHE BOX That Counts"
Outstanding Service

NEW YORK—Frank Walker, general manager of MGM Records (center) is shown being congratulated by Tex McCrary, Julius Adams, president, Global News Service, Lou Swarz, associated director of Global News Service and Sol Handwenges, promotion manager for MGM Records, as he received the Global News Service special award for outstanding community service. A similar award was also presented to orchestra leader Fred Waring.

**THE CASH BOX**

**The Nation's Rhythm & Blues Top Ten**

1. **THE CLOCK**
   Johnny Ace
   (Duke 112)

2. **PLEASE LOVE ME**
   B. B. King
   (R.P.M. 386)

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

4. **THIRD DEGREE**
   Eddie Boyd
   (Chess 1541)

5. **PLEASE DON'T LEAVE ME**
   Fats Domino
   (Imperial 5240)

6. **WILD, WILD YOUNG MEN**
   Ruth Brown
   (Atlantic 993)

7. **THESE FOOLISH THINGS**
   The Dominoes
   (Federal 12129)

8. **GOOD LOVIN'**
   The Clovers
   (Atlantic 1000)

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

10. **MERCY, MR. PERCY**
    Varetta Dillard
    (Savoy 897)

---

**NEW LABEL 2 BIG HITS**

Mabel Scott

"MR. FINE" by "MABEL'S BLUES"

**PARROT-780**

**THE CHOCOLATE S "BARTENDERS BALL" by "PECKIN" PARROT-78!**

**AL BENSON**

**Noted Deejay Says:**

"THese Two Will Be the Nation's Biggest Hits!"

**PARROT RECORD CO.**

4307 S0, PARKWAY, CHICAGO
Tel: Oakland 4-5294

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**Breaking All Over!**

"BANANA SPLIT" by "SKIPs BOOGIE"

Kid King's Combo

Excello 2009

Rush Your Order!

WRITE—WIRE—PHONE

**NASHBoro RECORD Co.**

177 3rd Ave. North, Nashville, Tenn.

(Phone 6-2916)

**THE CLOVERS**

**New Hit**

"GOOD LOVIN'"

b/w "HERE GOES THE FOOL"

Atlantic 1000

**Atlantic RECORDING CORP.**

929 WEST 56 STREET

NEW YORK N.Y.

Rush Your Order . . .

**"I'LL HELP YOU BABY" by CHRISTINE KITRELL**

Pepsi Cola

**REPUBLIC RECORDING CO.**

NASHVILLE TENNESSEE

**THE TALK OF THE SHOW!**

"MERCY, MR. PERCY"

by VARETTA DILLARD

**SAVOY RECORD CO.**

58 Market St., Newark, N.J.

---

"It's What's in THE CASH BOX That Counts!"
Spike At Music Shop Opening

ARCADIA, CALIF.—Local music trade turned out en masse here recently for opening of Mel Pratt’s Areadia Music Mart. Pictured above, left to right, Jean Pratt, Helen Lauman, Shirley Reeves and Spike Jones, busily autographing albums.

Johnny Bond Joins WFAA, Dallas For Radio-TV

HOLLYWOOD, CALIF. — Johnny Bond, who recently resigned from his years with the Gene Autry organization, has reached an agreement with WFAA in Dallas for radio and TV, and has moved with his family to the Texas city.

Bond, a recording artist since 1941, becomes a regular member and will oversee portions of the show called “Shindig,” on TV and radio each Saturday night from 8 p.m. until midnight. Radio coverage is for WFAA feeding the Texas network which covers the Southwest.

In addition to his duties on the big Saturday night “Shindig,” Bond will start his own radio show on WFAA daily 11:45 until noon. This will be the first “Johnny Bond Show” on radio since his days at KXLA in Pasadena, Calif.

The genial singer and composer expressed deep regrets at leaving his friends and associates in the Hollywood area, but pointed out he will make frequent trips back to the Coast. At the same time he said that after considering a number of offers, he visited WFAA for two guest appearances on “Shindig,” and is happy with his new duties.

NASHVILLE, TENN. — When a group of the Grand Ole Opry and William R. McDaniel, director of public relations for WSM, this city, went to Korea to entertain the troops, the group was outfitted with army uniforms. With the troops the entertainers saw there from Tennessee was Sergeant Norville Johnson. When he returned home recently and came to visit the Grand Ole Opry, some of the performers who had seen him at Kimpo Air Base turned the tables on him and put him into a hillbilly band for a gag.

Here Lew Childre and Danny Dill examine his civilian sports clothes as they put him through the routine with the bass fiddle backstages at the Opry. Johnson was the first of the soldiers met in Korea who has come back to visit the performers at the Opry.

**THE NATION’S TOP HIT!**

**DARRELL GLENN**

and the Rhythm Riders

**CRYING IN THE CHAPEL**

by

**HANG UP THAT TELEPHONE**

Valley V-105

Some copies still available for distributors.

Write: Wally, Jack Comer

VALLEY RECORDS

BOX 10033, KNOXVILLE, TENNESSEE

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“IT’S WHAT’S IN THE CASH BOX THAT COUNTS.”
“WALK ME BY THE RIVER”
BING CROSBY
Deco 28733

“YOUR KISSES AIN’T KISSES ANYMORE” b/w
“IF AND WHEN” (Waltz)
PEE WEE KING
RCA Victor 20-5344

RIDGEWAY MUSIC, INC.
Charlie Adams
6087 SUNSET BLVD.
HOLLYWOOD, CALIF.

The Original Hit!
“MEXICAN JOE”
JIM REEVES
on ABBOTT # 116
ABBOTT RECORD CO.
1653 N. Argyle Avenue
Hollywood 28, Calif.

1. MEXICAN JOE
Jim Reeves (Abbott; 45-116)
2. IT’S BEEN SO LONG
Webb Pierce (Decca 28755; 9-28755)
3. TRADEMARK
Carl Smith (Columbia 31119; 4-21119)
4. TAKE THESE CHAINS FROM MY HEART
Hank Williams, MGM (111479; K-11479)
5. FREE HOME DEMONSTRATION
Eddy Arnold (RCA Victor 30-5005; 47-5005)
6. SPANISH FIREBALL
Hank Snow (RCA Victor 20-5296; 47-5296)
7. RUB-A-DUB-DUB
Hank Thompson (Capitol 2345; F-2345)
8. NO HELP WANTED
The Cardinals (Mercury 70028; 70028 x 45)
9. GAMBLER’S GUITAR
Jim Lowe (Mercury 70163; 70163 x 45)
10. DO I LIKE IT
Carl Smith (Columbia 21119; 21119)

ROY AUFF
(Capitol 2548)

1 “16 CHICKENS AND A TAM-BORINE” (2:36) Roy Acuff and his Jug Band bounce through a fast cutie, Roy chants in his best square dance manner and the instrumentalists join in with some unusual sounds.
2 “DON’T SAY GOODBYE” (2:39) Acuff rails merrily begging her not to say goodbye. Orking is ok and helps put the deck over.

BETTY CODY
(RCA Victor 20-5376)

1 “PALE MOON” (2:45) [Forster-ASCAP] Betty Cody, usually teamed with husband, Lone Pine, does a single and handles the standard with much appeal. Betty is best on this type of tune. Twanging guitar and Indian tom-toms color the stitching.
2 “I’M NOT LOVING YOU SO MUCH” (2:40) [Redd Evans-ASCAP] Betty yodels a slow romantic lament against a backdrop similar to the upper plate. Gal has a well-paced sentimental style which could catch on big.

JIMMY HEAP
(Capitol 2518)

1 “JUST TO BE WITH YOU” (2:10) [Beachwood Music-BMI] Jimmy Heap lends a good vocal to a slow romantic lift. Orking by The Melodies of Nashville, with Percy Williams provide some interesting backing with the sprinkling high notes on the piano featured.
2 “RELEASE ME” (2:39) [Four Star Sales-BMI] Jimmy begs for her release so that he can love again. The Western artist handles the vocal well, and again some kind words for the tinkling piano.

JOHNNY TYLER
(Specialty 597)

1 “I’M GRATEFUL TO YOU” (2:20) [Nashville Music-BMI] Johnny Tyler waltles a slow tender sway thanking his gal for proving untrue and for the tears and heartbeat she caused.
2 “HILLBILLY PREACHER” (2:20) [Hill & Range-BMI] Flip is a quick tempo bounce cutout of the hillbilly preacher. Chanted in good style against a string backdrop.

CHARLIE GORE
(King 1218)

2 “EACH TIME I PRAY” (2:13)
The under lid is a slow sentimental ditty tenderly fashioned by Gore.

CARL BUTLER
(Chesky 1801)

1 “MY HEART TELLS ME” (2:24) [Peer International BMI] Carl Butler comes through with a sorrowful chant of a rift between two lovers caused by pride. A middle beat tune with Butler singing warmly against a soft-string support.
2 “CROWDED OUT” (2:24) [Peer International BMI] Butler sings a similar number with romantic la-

THE TEN FOLK AND WESTERN RECORDS
DISK JOCKEYS PLAYED MOST THIS WEEK

1. MEXICAN JOE
Jim Reeves (Abbott)
2. I CAN’T WAIT
Faron Young (Capitol)
3. RUB-A-DUB-DUB
Hank Thompson (Capitol)
4. IT’S BEEN SO LONG
Webb Pierce (Decca)
5. CRYING IN THE CHAPEL
Darrell Glenn (Valley)
6. HOW’S THE WORLD TREATING YOU
Eddy Arnold (RCA Victor)
7. TAKE THESE CHAINS FROM MY HEART
Hank Williams (MGM)
8. TRADEMARK
Carl Smith (Columbia)
9. ORCHIDS MEAN GOODBYE
Carl Smith (Columbia)
10. THE LAST WALTZ
Webb Pierce (Decca)
Select-o-matic

...IN TENS OF THOUSANDS OF LOCATIONS

100 Selections
AT THE PHONOGRAPH

100 Selections
ANYWHERE IN THE LOCATION

Seeburg
DEPENDABLE MUSIC SYSTEMS SINCE 1902
J. P. SEEBURG CORPORATION
Chicago 22, Illinois

America's finest and most complete music systems

www.americanradiohistory.com
"IN THE GOOD OLD BUSY SUMMERTIME"

WASHINGTON, D.C.—While some economists keep warning that the people of this country are spending more than they’re making, thru overbuying and installment buying, a recent report by SEC states that individual savings $2.5 billions in the first quarter of 1953. This was slightly higher than the $2.4 billions saved during the first quarter of 1952, and was higher than for any first quarter of the post-war period.

NEW YORK—Subway riders in this city will have to pay 5c fare starting July 25. This is an increase from 10c. Tokens will be used in turnstiles instead of coins, and we have a bunch many a coin operated machine will wind up with some in their cash boxes. Officials of the Transit Authority (now operating the transit system inside the city government) dropped the hint that this increase is not the end it might be necessary to jump to 25c in the near future. A few short years ago, fares were 5c. Now it’s three times that, with indications that more increases are to come. And the joke box operator in this city still operates at the same nickel.

ZURICH, SWITZERLAND—Hugo Stuker, operator, has been visiting coin firms in New York City for the past few weeks. He also made a hurried trip to Chicago to see how American machines are made. While in New York, Stuker spent considerable time with the record companies, and made provisions for shipment of 15 rpm records, which are not available in Europe. In addition to lower shipping costs, assurance of non-breakage, the import tax will be considerably less as this charge is made by weight. Not many joke boxes are operating with 45 rpm phonograph records at this time, but Stuker believes that as time goes on, the 45’s are bound to become as popular in Europe as they are in the States.

NEW YORK—This is really a "here and there" item. Messages of congratulation and commendation on the editorial material and listings which appeared in The Cash Box 11th Anniversary and Encyclopedic Directory large kept pouring into this office from "here and there"—everywhere in the nation. It was a tremendous task to combine all these features in one issue, taking weeks and weeks of effort, and we are thrilled at its reception by our readers.

To the old timers in the industry, especially the members of The Cash Box "20 Year Club", the headline above is going to read like anything but what it should read.

In the "old" days, every summertime was slumptime.

Those olden, golden days, never dreamed that a statement like: "In the good old busy summertime", could ever be factual.

But, today, this statement is factual. It does read right. Because for three straight summers the industry has been busier than it ever has been before.

And three seasons make anything in this industry "old". Therefore, the expression, "in the good old busy summertime".

For every man in the industry there seems to be a different reason "why" the summertime is no longer the trade's "slumtime".

And just as many are probably right.

But what is most important is the fact that, for the third summer in a row, the industry is whizzing along, regardless of the torrid heat or the high humidity.

Neither heat, nor drought, nor humidity, nor anything else, seems to stop the boom times that are being enjoyed by the major factories in this industry.

A visit to Chicago's factories by any coinman will simply bring about an eruption of the grandest kind of enthusiasm and optimism.

The busy, busy factories, laboring away at top speed, regardless of the heat and humidity, building up backlog on backlog of orders, try hard as they will to fulfill all orders as they arrive, creates an entirely new idea of what the summertime can be like in this industry.

As far back as the '30s, when this business started on its modern era, the trade practically shut up shop for the summertime.

Today there isn't an operator, jobber, distributor or manufacturer who would ever dream of adopting such a course.

Some claim that it's the equipment which the factories are producing that have eliminated the conjunction of the word "slumtime” with that of "summertime".

Others claim that it is the generally new industrial period thrich this nation is passing which makes summertime production just as important, if not more important, than winter time production of all products.

And, these people continue, as long as all the factories are working hard, this industry, too, will continue to work hard and to prosper.

To a great extent that statement is true. There is no doubt that prosperity is based on the workingman being able to take home a fine salary each week.

But, what is interesting, is to listen to the answers which these gentlemen of this industry make, when reminded that this business grew up in a depression. Grew up when people had more time on their hands and not much money in their pockets. In fact, when a box of apples on a corner, was a business.

So, it isn't just the fact that the people are working and earning, it is more the fact, some state, that people enjoy the economical and relaxing entertainment as well as the convenient purchasing which coin operated machines bring them.

Whatever the answer, what this article concerns itself with, is the fact that there is no longer any slumptime in the summertime.

That, in fact, it can be said the following statement is now the rule, and not the exception: "In the good old busy summertime".
McCARRAN BILL HEARINGS

Witnesses For Proponents Heard Wed. July 15

Juke Box Industry Granted Postponement
To An Indefinite Future Date At
Request Of Sidney H. Levine

BUFFALO, N. Y.—Two Western New York Congressmen, William E. Miller, Lockport, and John R. Pillon, Lackawanna, have taken an active stand in opposition to the ASCAP sponsored legislation proposed by Senator Pat McCarran, (S. 1106) it is reported.

Representatives Miller and Pillon oppose the bill as detrimental to an important industry of the Niagara Frontier, as represented by the Radio and Phonograph Company of North Tonawanda. Since Wurlitzer is one of the major manufacturers of coin operated music machines, its annual sales volume could seriously be curtailed by such legislation. Wurlitzer employs more than 2000 production, supervision and management personnel actively participating in the manufacture and sale of juke boxes.

In a letter sent out to Wurlitzer distributors, Robert H. Bear, sales manager for the Phonograph Department, stated, “This proposed legislation is even more objectionable and dangerous than the Byrson Bill which was defeated last year. Not only would it subject the juke box operators to a payment of license fees but the McCarran Bill imposes no limitation as to the amount of license fee which might be extracted from the operators.

“It is going to again require the vigorous concerted efforts of the manufacturers, distributors and operators in our industry to provide sufficient legislative objections in an attempt to kill this bill in the preliminary stages. This is a vital effort and the united cooperation of all concerned may well depend the very existence of the juke box industry.”

Representatives Miller and Pillon have both indicated their intention of appearing before the sub-committee of the Judiciary in opposition to the bill in hopes of defeating the measure before it reaches the full senate judiciary committee.

In discussing the measure Congressman Miller forcefully pointed out the fact that more people hear the music of their choice from coin played music machines than any other way. The juke box has long been recognized as furnishing “the people’s music” and anything which would tend to place a financial burden on this nation-wide pleasure is inimical to the public interest.”

MILLER AND PILLON, WESTERN N. Y. CONGRESSMEN

Support Juke Box Industry. Will Appear In Opposition To Bill.
NEW CUSTOMERS EVERY DAY!

Bally Kiddy-Rides operation is a permanent year-after-year business for operators. Every day of the year, dozens of youngsters in every shopping-area graduate from babyhood to kiddy-ride age. 4,000,000 babies born this year will be kiddy-riders within 3 or 4 years. And Bally Kiddy-Rides are built extra-strong to insure years of trouble-free, money-making operation. Babies born tomorrow will ride Bally Kiddy-Rides you buy today. Start a steady-income route of Bally Kiddy-Rides now. Finance-Plan available through leading Bally Distributors.

4 REASONS WHY

Bally® KIDDY-RIDES

EARN BIGGEST PROFITS YEAR AFTER YEAR

1. Flashiest Eye-Appeal
2. Thrillingest Action
3. Simplest Mechanism
4. Sturdiest Construction

Bally® MANUFACTURING COMPANY
DIVISION OF LION MANUFACTURING CORPORATION
2640 BELMONT AVENUE, CHICAGO 18, ILLINOIS
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PHILADELPHIA, PA.—We don't remember just exactly what the famous quotation is that adorns the post office buildings, but it goes something like this: "Neither fire, flood or storm shall keep us from our appointed rounds."

Well, David Rosen Inc., this city,

was devastated by fire a few weeks
ago, but that doesn't keep Dave Rosen
and his staff from conducting his
business and performing the high
degree of service usually given his operator
customers.

Not satisfied with just clearing out
the debris, Rosen is undertaking a
complete remodeling and renovating
job. Work is now under way, and
when completed, the Rosen building is
expected to be one of the most beauti-
ful distributing offices in the country.
In addition, Rosen states that many
added facilities for the coin trade will
be available.

Altho carpenters, painters, etc.,
are busily engaged, Rosen has pro-
vided facilities for both the coin ma-
chine division and the record depart-
ment to amply take care of the
immediate needs of the operators.
"Personal attention and shipments of
equipment and records are being han-
dled with our usual promptness and
courtesy," stated Rosen.

When the building is completely re-
modelled, Rosen intends to invite all
to an open house party. "We cannot
anticipate a date" said Rosen, "but
when everything is ship-shape, we'll
notify the trade."

LOS ANGELES, CALIF.—Another
step in making this city one of the
largest and most important industrial
centers in the world was the opening
last week of the new $8,250,000 com-
bination passenger-cargo terminal by
the Harbor Department.

The facility is said to be the largest
of its kind in the world incorporating
the latest developments in interior
decoration for passenger accommoda-
tions and the most modern equipment
for cargo handling. It has wharf room
for three ships at a time and 6,000
tons a day cargo moving capacity. The
land area occupied covers 48 acres
and includes a 20-acre auto parking
lot, with one section reserved for heli-
copter landings, as well as a railroad
holding yard designed to accommodate
four rail lines.

Not only will this new harbor facil-
ity improve shipping facilities for
coin machine exporters, but will bring
in large numbers of travelers and
huge tonnage of cargo, resulting in
increased employment for the area.

Added visitors, workers and more in-
come means coin operated equipment
will get its share spent for relaxation
by these people.
Welcome visitors to the Twin Cities were Jim Stearns and Neil Van Burkm, both of Minot, N. D. This was the boys first trip into town in many a moon. R. E. Michelson, N. D. took some time off from his fishing activities at his summer home on Battle Lake and stopped in to say hello to some of the boys in town. Van keeps himself busy these days, when he isn’t fishing, by selling coin operated vendors. . . . Frank Meacar, sales manager for Chicago Coin Manufacturing Company, stopped in to see the boys at the Lieberman Music Company, Chicago Coin distributor in this area. Frank is making a swing around the country visiting the various Chicago Coin distributors. The Lieberman Music Company held a showing of the AMI Models ‘E’ photographs at the Fort Des Moines Hotel in Des Moines, Iowa. . . .

Joe Mangone becomes the largest coin machine operator in Dade County by virtue of his having purchased the two arcades owned by Bush Distributing. . . . Ted Bush and Oriele Trujman want to concentrate all their efforts on coin machine distribution and the successful operation of their recently acquired real estate adjoining the Dupont Plaza properties. . . . The Sam Tanen organization is finally settling down to normal business. After checking all the orders taken at the grand opening at their new headquarters and the showing at the new AMI ‘E’ models, Sam claims that if he doesn’t get another order for 90 days he still will be unable to fill all the orders unless shipments from the factories come in hot and heavy. . . .

More Features! More Action!

PLUS

5th and 10th Frame TRIPLE Score Feature . . . Player in 10th Frame can Add up to 270 Points to Total Score!

CHICAGO COIN MACHINE COMPANY
1725 W. Diversey • Chicago 14

OFFERED FOR QUICK SALE

SHUFFLE GAMES

MUSIC

Palmi Beach-Atlantic City-Beauty-Cabana-Leaders-Etc.

SPECIAL PRICES ON BINGO GAMES

BRIGHT LIGHTS—SPOT LIGHTS—BRIGHT

STOPS—BEACH CLUBS—CONET ISLAND—

BOWLING—THE COIN MACHINE COMPANY

MONROE COIN MACHINE EXCHANGE, INC.

1495 Putnam Avenue

THRU THE COIN CIVIT

MAMU MURMURS

Joe Mangone becomes the largest coin machine operator in Dade County by virtue of his having purchased the two arcades owned by Bush Distributing. . . . Ted Bush and Oriele Trujman want to concentrate all their efforts on coin machine distribution and the successful operation of their recently acquired real estate adjoining the Dupont Plaza properties. . . . The Sam Tanen organization is finally settling down to normal business. After checking all the orders taken at the grand opening at their new headquarters and the showing at the new AMI ‘E’ models, Sam claims that if he doesn’t get another order for 90 days he still will be unable to fill all the orders unless shipments from the factories come in hot and heavy. . . . Lucky Shulnick, on arrival in Miami Beach last week, immediately began checking the routes owned by Milton Green and Dave Stern. Lucky will take over the share owned by Dave Stern. . . .

Meeting Dates Of
Music Operators’ Associations

July 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.

21—Phonograph Merchants’ Assn., Cleveland, Ohio
Place: Hollenden Hotel, Cleveland, Ohio (executive board).

Place: Broadwood Hotel, Broad & Wood Sts., Phila., Pa.


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, Calif.

11—California Music Guild
Place: Fresno Hotel, Fresno, Calif.

12—New York State Operators’ Guild
Place: Palatine Hotel, Newburgh, N. Y.

12—California Music Guild
Place: Bakersfield Inn, Highway 99, Bakersfield, Calif.

13—California Music Guild
Place: U. S. Grant Hotel, San Diego, Calif.
Right in there! PROVED FOR YEAR ROUND POPULAR APPEAL!!

STEADY PROFITS!

Williams

Pennant

Baseball

Novelty or replay

Loaded with all the appeal of Williams De Luxe Baseball

"DOUBLE MATCH FEATURE"

NUMBER STAR

0 to 15

Adjustable to operate on:

1 Play for 10c - 3 Plays for 25c or

1 Play for 5c - 2 Plays for 10c

5 Plays for 25c

See it! Play it!

Get it now from your distributor

N. J. Guild Calls Special Meet for July 21

NEWARK, N. J.—A special meeting of the Music Guild of New Jersey has been called for Tuesday, July 21, at the Music Guild meeting room, 100 Astor St., this city, to vote on an assessment of 10c per phone for a period of three months, proceeds to be used in assisting the members in Passaic and Bergen Counties who are conducting experiments in 10c play.

"If the Board of Directors on July 9 with several leading members operating in Passaic and Bergen Counties" stated Dick Steinberg, manager, "there was an exchange of views and it was agreed that due to the expense and hardship encountered by members on the test that it is of benefit to all, that it would be equitable to propose an assessment to the membership."

SodaShoppe" In Rugged Test

LOS ANGELES, CALIF.—Al Silberman, Badger Sales Company, Inc., Los Angeles, reports that he ran into an amazing performance of a "SodaShoppe" drink machine, which the firm distributes in this area.

"We recently installed a 3-drip 'SodaShoppe' machine at Joe Failing's big station in Baker, California. The temperature up there now gets up as high as 125 degrees. This machine has been up there for the past 10 days, pumping on the average of 100 drinks a day without the slightest bit of trouble or service of any kind. Here is really a terrific test for a drink machine's ruggedness and ability to stand the gill under the most incredible conditions of heat."
3. An adjournment granted at this time could not possibly prejudice the proponents.

The proposed legislation is for the benefit of a group of private firms and is not for the general public welfare and does not require urgent or immediate action.

4. This committee seeks to revise subdivision (e) of Section 1 of the act, a vague portion of the act, in existence for some 11 years, and which has been under attack for 28 years, but Section 3 (c) has been invalidly ratified and reaffirmed by the refusal of the witnesses to withdraw, to modify, alter, or repeal such subdivision.

5. There is no merit to the proposed legislation, which constitutes in effect a reenactment of the Scott and Fetter Act of 1892 (as reenacted specifically), which were rejected by the 68th Congress in 1924 after extensive hearings.

Flatly and frankly stated, it is literally impossible for the automatic phonograph industry to meet the opposition to this bill at this time, or any time in the next five to six weeks hence. The task confronting our industry in preparing its opposition papers is immense, and we are not well integrated and have no experience in this type of opposition with which we can speak for all of the automatic phonograph operators spread across the nation, it is true, that does exist the MUSIC OPERATORS OF AMERICA, which is composed of individuals and associations engaged in the jukebox, phonograph, and similar fields of recreative endeavor, a comparatively new organization does not include all the operators of the nation in it, and many of the witnesses involved in this vast undertaking are:

(a) Fund Raising: Unlike the proponents of these bills, the music operators, with respect to every hearing held and which may be drawn upon to prepare their case, Solicitation of funds to aid in the preparation of the opposition to this bill to meet this threat to the industry's existence, and this will take much more funds than we have. It is our intention to give a full, fair, complete and accurate story, factual and economic, to aid this Committee in its deliberations. We have nothing to hide—it will be our earnest endeavor to present as much evidence as may be put to us and put our case as strongly and completely as we can see to see. But this gathering of data, preparation of the summaries of their written statements and the presentation of the summaries and the part of the leadership. We may have but cite certain facts concerning the speeches and actions of Representatives in February and March of 1952 on HR 5473, the predecessor of the previous Subcommittee of the Committee on the Judiciary, Subcommittee 2 of the Committee on the Judiciary, Subcommittee 2 of the Committee, testimony was presented by approximately 35 witnesses in opposition to HR 5473. These included representatives of the record industry, the record manufacturers and distributors of automatic phonographs, attorneys, accountants, songwriters and a publisher.

The extended hearings continued on page 34 of the July 25, 1953 issue of The Cash Box.
"CASH BOX" JAMMED


CHICAGO—"It's actually the '1953 Year Book of the Coin Machines Industry,'" is the way the wire read that arrived at the offices of The Cash Box here early Monday morning of this past week.

And all week long wires, letters, and phone calls, continued to arrive commending The Cash Box on its 11th Anniversary Issue which, as the trade termed it, has now become known as "The 1953 Year Book of the Coin Machines Industry".

As an example, a phone call from Vince Shy, manager in the industry for over 35 years, stated:
"I want to compliment you people on giving the industry something that was desperately needed by ourselves and, I'm sure, by almost everyone else in the trade."

"This," Vince stated, "is really the type of information that all the new people, and even the old timers, will appreciate.

"It gives them the names and the addresses of the firms they do business with and, at same time, tells them what's what in the industry, today."

A letter from Leo Weinberger, which can be likened to the dozens of letters from leading distributors received by this office of The Cash Box reads:
"Congratulations on your 11th Anniversary Issue of The Cash Box. It certainly is swell. We keep these Anniversary Issues to look back various times during the year for different names and addresses."

One well known operator phoned The Cash Box to say, "This is really the greatest magazine that has ever been put out. This gives me information which I spend hours on trying to find out all during the year."

"From now on when I want to look up an address of some firm selling some equipment, all I have to do is open up the 11th Anniversary Issue of The Cash Box, and there it is."

These are only part and parcel of the subject matter contained in the many dozens of telegrams and letters received by this Chicago office of The Cash Box this past week.

In fact, even while this is being written, wires and letters are still arriving advising that 11th Anniversary Issue of The Cash Box is the actual "1953 Year Book of the Coin Machines Industry."

(Ed Note: If the Chicago office thinks it was jammed with congratulatory messages, it should have seen the flood of wires and letters (and untold numbers of phone calls) from all over the nation received at the New York office.)
If you have been engaged in the Coin Machine Industry for 20 years or longer—JOIN THE

"20 YEAR CLUB"

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

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

Dear Joe:

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

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

NAME
FIRM
ADDRESS
CITY ZONE STATE

EASTERN FLASHES

Wholesalers on coinrow got a terrific break this week when the city fathers set up new parking regulations. Cars are permitted to park on the east side of Tenth Avenue all day up until 7 P.M. Parking is permitted on the west side of the street up until 4 P.M. Buyers should be done with their shopping by 4 P.M., but if not, they can park on the other side. Previously, parking was prohibited, and operators couldn't even stop for a moment to pick up some needed supply. Police were continually parading up and down the avenue, and many a coinman wound up with a parking ticket. The new regulation should be tremendously beneficial, as now coinmen, who were reluctant to drive to coinrow, will not hesitate a moment if they desire to buy or shop.

Bert Lane, The Bert Lane Co, Miami, Fla., headed for home Tuesday, July 14. Bert, who’s one of Miami’s greatest boosters, stated he was most happy to be on his way back home. Although he spent most of his life in Miami, Bert claims he can’t take the traffic, hustle and bustle of New York for any length of time. “I work just as hard, and accomplish just as much in Miami” he says, “but without the tenseness and effort it takes in New York.” (Bert has many New Yorkers, now “native” Miamians, who back him up 100%). We were happy to hear from Bert that brother Eddie, recently injured in an auto accident, is recuperating rapidly. . . Nat Cohn, Riteway Mfg, & Sales, tells us of seeing a kiddie ride standing outside a food store this past week end, which almost broke his heart. Being Sunday, the store was closed, but the ride was chained down. A dozen kids were practically tearing it apart. When Nat went over to look (and at the same time to chase the kids away) he noticed that many parts of the machine were broken and torn. “It’s hard to believe that an operator would be so neglectful of an expensive piece of equipment”, Nat mentions. M. O. Moen, Atlanta, Ga. in town, Moen is going to the Annual Convention, and spent some time on coinrow. . . Another Shriner in town was C. B. Brady of Charlotte, N. C. . . We understand that Fletcher Blalock of New Orleans, La., was also expected to visit the big city.

Hugo Stuker, Zurich, Switzerland, coinman, after spending a number of weeks in New York, went on to Chicago to visit the coin factories for a few days. Stuker will return to New York, and then expects to leave for home either the end of July or 1st week in August. . . Hymie Koeppel, Koeppel Distributing, back on the job after a respite week’s vacation. Harry Koeppel now vacationing. They both intend to take another week in August. Hymie’s son will marry Erika Waldman on August 1, with a family reception to be held at the San Moritz. . . On the vacation subject, Meyer Parkoff of Atlantic-New York Corp., tells us he can’t get away at this time—too busy. Says he may take one later on—sometimes in the Fall. “Anyway, I like to work!” smiles Parkoff. . . Si Silverstein of Peekskill, N.Y., doing some buying at the wholesalers. . . Joe Young and Abe Lipsky, Young Distributing, take a ride up to Westchester, to see the music ops there. . . Dick DiCicco, Westchester op, looking over the equip coinrow. . . The boys at Runyon Sales like the newly installed inter-office communication system. “Saves a lot of work and tear on the feet” states Morris Reed, office manager. Barney (Shuggy) Sagerman, in New York and Abe Green in Newark, N.J., getting all set for their showing of the AMI "E" phonos, starting Monday, July 20. He also reports reports the "bucket" coming in and going out at Mike Munves’, he’s now able to relax a bit with the big rush tapered off. . . At Simon, Albert Simon, Inc, doing a thousand of things, including arrangements for the July 4th parade, juggling with the Army, Art Weinard, sales manager of Exhibit Supply, who spent a few days in the city last week, reports he saw the "Space Gun" prominently displayed in every arcade on 42nd Street and also on Broadway. At the 52nd Street Arcade (Shork and Schaeffer), Art noted the "Big Bronco" right inside the front door, which has been at that location for over 2 years.

"It's What's in THE CASH BOX That Counts"
Discussion's round town during the past week on the new pinball law (which Gov. Gov. signed July 8) and fact that, even tho' the $40 per year license fee for pinball, $25 per year for shuttles and $10 per year for ray guns, is now law to the State of Illinois, there has been no move made as yet in Chicago to get shutter and ray gun players on the map. In the report in the Sun-Times that, in many small communities all over the state, there is plenty of business, it seems the tag important, this still hasn't brought about any revenue, actually voted into its coffers by the State. The tax now paid on shuffles runs to $60 per year for ops, $25 to state, $25 to City of Chicago. $10 to Senator, $5 to the operator. In the plugging of the purchasing license, but, must be buy the license within 10 days after placing the game. The license, by the way, are transferable from one game to the next. Now transfer must be sent to Revenue Director Richard J. Lyons, Springfield, Ill.

Mike Spagnola sends a letter throwing the trade here. Advising that Automatic Phonos, Distrib. Co. will be closed Saturday and Sunday and July and August.

Exhibit your phonograph or phonograph player at the Coin Op Show this week in Chicago.

Ralph $345. Exclusive Johnny Tom C.

This week Irv Rosenfeld, Ben Sandler's exclusive for N.J. to Chicago.

Wiley, McCarran C.

Vince Cunliffe.

Mike Mogolow of Donan Distributors puts it this way, "We're busier'n hell!" Don reports the firm could use more salesmen and telephone order takers.

Irwin Sandler's grand opening of Wurlitzer showrooms in Minneapolis (Sun., July 19) tied in with the Minneapolis Aquatennial.

Johnny Bilettas of Newark, N.J., and Credit Note, reports Johnny has done a grand order for the firm's guns. Over at United, Everything cool and quiet all week long. Herb Oettelinger around working away. The maintenance men have the place all ready. And this Monday morning the wheels started turning. Yes, it was the gang back. Suggested to Herb was a sign: "Men At Work—At Last!" When someone asked Jack Nelson this past week whether he was planning another road trip soon, all Jack said was, "We're so darn busy—we can't move from our desks." Few of the Bally execs have as yet taken road trips. Aide Krann, Herb Jones, George Jenkins, Bill O'Donnell, Bud Breitenstein, Joe Fleisch, all at work, and working anything to help supply the tremendous demand Bally enjoying.

Bill O’Donnell hosted a very nice party at the Chez. Present were: Mort Weinberger, Louisville; Jack Rosefield, St. Louis; Jake Friedland, Atlanta; Sam Taran, Miami; B. D. and J. D. Lazar, Pittsburgh. Vince Shay phoned brite and early Monday morn to compliment The Cash Box on its 11th Anniversary issue. "Most terrific issue ever printed for one and all in the business," is the way Vince put it. "Busy, busy, busy. Over at Williams. As Sam Stern goes into production on "Pennant Baseball," Game brought in terrific returns on test spots. Sam says returns set new test collections record. Joe Simon and Sam Taran visit the music show at the Palmer House. But are unimpressed.

Brattan's in Chicago back to normal. Most of the factories are back at work again. Vacation over. over. Paul Juck pulls into town to say "hello." Nor sale manager for Starbrand Corp. of Indianapolis. Power motors. Art Garvey back at Bally enjoying the airconditioning. It sure was a hot road trip, but Art had a good time through the east. Catching record high temperatures as he traveled into each town.

Gottlieb factory buzzing with action. Vacation over. Nat Gottlieb busy. Dave and Sel Gottlieb up at the Eagle building. Everyone else working through those games out quick. Art Weinland returned from his first trip as Sales Mgr. for Exhibit to find his desk piled a foot high with letters and wire. Congratulating him on his new position, "I'll try my best to answer 'em all," said Art. Nice letters from Louisville's Leo Weinberger. Advises that he was thrilled with the 11th Anniversary Issue. And that all the Southern automatic phonographs were

Music offices using it as reference bible. . . Ralph Nicholson. Bally district mgr. Pulls into town after a long stay on the road. . . Ben Coven leaves a little earlier each evening to make that drive to Lake Geneva. Where Ben is spending the summer with his family. The weekend rest at this famed resort spot brings Ben back to work bright and early Monday morning full of pep and raring to go. For most orders on Wurlitzers. "We set ourselves a weekly quota," Ben says, "and then try to go 'way above it every week."

Frank Menecuri made his first road trip this past week for Chicago Coin. Covered the mid-central states. And was cordially and warmly greeted by Chil-Coin distributors. . . Ed Levin, Sales Director for ChilCoin. Advises that he plans "a week of complete rest" in the Smokies. . . Editorial regarding the fact that juke box operators, just like all other business firms, can make a charge for "display in their stores" (juke box), created much comment. But there is one important factor which must first be noted. This can only happen should ASCAP, and/or any other similar copyright outfit, succeed in having the "Copyright Act" amended. So that the juke box would then be termed a "commercial" music instrument. Until such time no charge can be made. But as a "commercial" business, then "commercial" charges can be made by juke box owners, excluding whatever ASCAP charges them. This would neutralize ASCAP's charges. It would only be adopting an accepted business practice which is in vogue all over the nation. Only should the McCarran Bill (or any other bill in the future) be successful in its intent to "amend" the Copyright Act. So that juke boxes would no longer be exempted from paying royalties for copyrighted music.

"It's What's in THE CASH BOX That Counts"
Industry Asked To
Back:

EDGEWATER HEART FUND

CHICAGO—Donations for the “Edgewater Heart Fund” are being solicited by all leading firms in this field.

This is one of the most outstanding charitable causes, which is bound to bring ever greater glory to the entire business.

Responsible for creation of the “Edgewater Heart Fund”, a memorial to the late George D. Moloney, is Allen J. Stern of World Wide Distributors, this city.

The “Edgewater Heart Fund” makes possible free heart surgery to all members of the coin machines industry.

In addition to serving all the needly who need such treatments, the “Edgewater Heart Fund”, thru the Edgewater Hospital, 5700 North Ashland Ave., this city, serves all those it possibly can.

This is one great charitable cause, as all report thrust from the nation, which can become the most outstanding charity achievement of all engaged in the coin machine industry.

Everyone engaged in the coin machine business is urged to send their tax deductible donations immediately to this publication, to Allen J. Stern at World Wide Distributors, or directly to the Edgewater Hospital, Chicago, III.

All checks should be made payable to: Edgewater Heart Association.

NOTICE

Donations to the “Edgewater Heart Association” can be sent to any of the following:
The Cash Box, 26 West 47th St., New York 36, N. Y.
The Cash Box, 32 W. Randolph St., Chicago 1, III.
Edgewater Hospital, 5700 N. Ashland Ave., Chicago, III.
World Wide Distributors, 2330 N. Western Ave., Chicago, III.
Dr. Ira L. Schaefer, 109 N. Wabash Ave., Chicago, III.

“It’s What’s in THE CASH BOX That Counts”
FOR SALE—United Gabana $434.50; Stars $194.50; Leader $164.50; Boler $129.50; 3-4-5 $64.50; Bally Palm Beach $309.50; Frolics $299.50; Atlantic City $289.50; Coney Island $179.50; Spot Lights $164.50; Bright Lights $124.50. T & L DISTRIBUTING CO., 1663 CENTRAL AVE., CINCINNATI 14, OHIO. Tel.: Main 8751.

FOR SALE—Bingo Games—Music Machines—6 Player Bowlers—One-Five Ball Games—Cigarette Machines—Venetian: Join Our All-Circuit, All-Color, All-Vendors reconditioned and refinished and ready for location. Call—write for your nearest super-American MACHINE CORP., 715 ENSOR ST., BALTIMORE 2, MD. Tel.: Eastern 7-0211.

FOR SALE—5 Brand New—Never Used—Kiddie Rides—Rocket Patrol—Air-Plane—Cost $695—Sacrifice for $395.50 each. AMERICAN VENDING CO., 2359 CONEY ISLAND AVE., BROOKLYN, N. Y. Tel.: Epsalanade 1-5256.

FOR SALE—Ready For Route—Bright Light $175; Spot Light $240; Bright Spot $275; Zingo $150; Atlantic City $375; Stars $250; Lite-A-Line $100; Hot Rod $40; M100B Seeburg $695. V. YONTZ SALES CO., BYESVILLE, OHIO.

FOR SALE—United Six Player Deluxe S. A. $195; Chi-Go Six Player 10th Frame Bowler $295; United Twin S. A. Rebound $75; Bing-A-Rolls $40 each; United 10th Frame Super S. A. $325; MOWAHK SKILL GAMES CO., 67 SWAGGER-TOWN ROAD, SCHENECTADY, NEW YORK.

FOR SALE—One Stop Record Service. Large stock of major, independent 45s, 78s. Popular, Rhythm, Blues. We ship anywhere at cost plus 5c per record. LOMBARDI RECORD SHOP, 2827 W. MADISON ST., CHICAGO RECORD SHOP, 3747 W. CHICAGO AVE., CHICAGO, ILL. Tel.: Sacramento 2-5050.

FOR SALE—We have a large stock of reconditioned Five Balls. One Balls Bingo and Phonos. Write for list. WESTERHAUS COMPANY, 3726 KESSEN AVENUE CINCINNATI, O. Tel.: MONTANA 5000-1-2.

FOR SALE—Complete Route—Game Machines, Amusement Devices, and Music Boxes. Highly profitable income. Located in northern Arizona. Priced low for quick sale. Phone or write DAVID A. FOH, JR., BOX 216, SHOW LOW, ARIZONA.

FOR SALE—Bomber $40; Judy $45; King Pin $50; Button & Bows $125.00; Million Dollar $225.00; W. M. Line $49.50; Tri-Score $35; Harvest Time $35; Knock Out $45; Punchy $40; Fighting Irish $45; Gin Rummy $42.50; Spring Time $85; Big Hit $165; Slag Fest $140; Whiz Kids $105; Hits & Runs; Gou-eco, $50; Canasta $25; Boston $39.50; 49 Majors $27.50; Jennie $39; Tumbleweed $52.50; St. Louis $32.50; Red Shoes $60; Tucson $22.50; Hit Parade $27.50; South Pacific $49.50; Shanty Town $62.50; Morocco $22.50; Band-A-Ball $35; Mardi Gras $27.50; Rainbow $22.50; Just 21 $15; Play Tune $30; Freshie $42.50. MON-ROE COIN MACHINE EXCHANGE, INC., 2423 PAYNE AVE., CLEVEL-AND 14, OHIO. Tel.: Superior 1-4600.

FOR SALE—The old reliable Massengill coin operated pool tables. Write for price list on used equipment. We will buy one ball, Bingo games, recent suffle alleys. DARLINGTON MUSIC COMPANY, DARLINGTON, S. C. Tel.: 500.

* "B"est way I know to keep alive, not only to business conditions in the coin-machine industry, but also to the personalities that are so important in that 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

1 LONG or you are a paid up subscriber to "The Cash Box", at the time you receive any advertisement that appears in "The Cash Box", where the advertiser requires that you must send a deposit to secure the merchandise advertised, your deposit up to $100.00 is guaranteed by First National Bank. This is in the "Cash Box" Free Deposit Insurance Plan. An exclusive and original feature of the "Cash Box" which you cannot reproduce in fraudulent manner without notice. THE CASH BOX 26 West 47th Street, New York 19, N. Y.
UP TILL NOW, THIS MAN HAS NEVER DROPPED A COIN IN A JUKE BOX

Sure, he's heard juke boxes play. But up to this minute he has never dropped a quarter in the coin chute—nor a dime or a nickel.
You think this fellow's a rare bird, an unusual sort?
He isn't. There are millions like him.
The new Model “E” juke box, just introduced by AMI, changes all that. This beautiful instrument is designed not only for lifelong juke addicts, but also for that large group of potential patrons who should know the thrill of selecting and playing and paying for their own music.
The new “E” converts this cool, aloof type of patron.
It commands his attention and respect and attracts his play with a universal appeal that's irresistible.
Model “E” is a habit-forming juke box that turns the music mooch into a steady customer.

AMI Incorporated

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

"It's What's in THE CASH BOX That Counts"
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### PHONOGRAPH PRICES

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<td>12. 3001 Wall Box</td>
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<td>13. 3045 Wall Box</td>
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<td>14. 3202 Wall Box</td>
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<td>15. 3250</td>
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<td>16. 2100 Wall Box</td>
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<td>17. 419 Stepper</td>
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### Number of Each Machine Owned Value of Machines Here

#### From Inventory Purposes Only—Determine Value by Figure Between Low and High Prices!

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<tr>
<th>PINBALL GAMES (Cont.)</th>
<th>VALUE OF MACHINES HERE</th>
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<tr>
<td><strong>2nd Leaders (Un)</strong></td>
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<tr>
<td><strong>4th Year</strong></td>
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<td><strong>Mad, Sq. Garden</strong></td>
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<td><strong>Score-A-Line</strong></td>
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**TOTAL NO.** | **TOTAL VALUE**

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**TOTAL NO.** | **TOTAL VALUE**

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**TOTAL NO.** | **TOTAL VALUE**
### Manufacturers New Equipment

Products listed here are currently in production. Prices are manufacturers' list prices, F. O. B. factory. Where prices are not listed, manufacturers have not yet released list prices.

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<th>CANDY MACHINES</th>
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<td>4. Mills (5 col., 70 cap.)</td>
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<tr>
<td>4. Stoner (Model 102, 6 col., 102 cap.)</td>
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<tr>
<td>4. Stoner (Model 120, 6 col., 120 cap.)</td>
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<tr>
<td>4. Stoner (Senior, 8 col., 160 cap.)</td>
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<td>4. Stoner (Model 90, 4 col., 160 cap.)</td>
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<tr>
<td>4. Stoner (Model 120, 5 col., 120 cap.)</td>
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<tr>
<td>4. Stoner Deluxe Theatre (8 col., 160 cap.)</td>
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<tr>
<td>4. Stoner Deluxe Theatre (16 col., 320 cap.)</td>
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<td>4. Martin’s “Little Candy Store” (9 col., 160 cap.)</td>
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<td>4. Coan “Select-O”</td>
<td>$35.00-50.00</td>
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### HOT COFFEE

| 4. Andico Cafe Petit, 200 cups | $360.00-$400.00 |
| 4. Bert Mills Coffee Bar, 200 cups | $175.00-225.00 |
| 4. Bert Mills Coffee Bar, 400 cups | $390.00-250.00 |
| 4. Bert Mills Coffee Bar, 500 cups | $300.00-375.00 |
| 4. Ghent-Way, Model 100, cap. 450-600 | $375.00-440.00 |
| 4. Hot-O-Matic Comb. Hot Coffee-Cheez, 600 cups | $250.00-300.00 |
| 4. U-Select-I Hot Coffee, 600 cups | $375.00-400.00 |

### CARBONATED DRINK

| 4. Drink-O-Mat, single flavor, 500 cups | $375.00-$450.00 |
| 4. Drink-O-Mat, 3 flavor, 500 cups | $425.00-$475.00 |
| 4. Drink-O-Mat, 4 flavor, 500 cups | $400.00-$425.00 |

**TOTAL NO. TOTAL VALUE**
UNITED'S CLASSIC SHUFFLE ALLEY

TRIPLE MATCH FEATURE

NUMBER  STAR  CLOVER

(0-9)  

THIS FRAME SCORES TRIPLE WHEN LIT

THIS FRAME SCORES DOUBLE WHEN LIT

10th FRAME FEATURE
ALSO SCORES DOUBLE WHEN LIT
CAN SCORE 180 POINTS

STRIKE OR SPARE FLASHER LIGHTS
CAN PICK UP 7-10 SPLIT
FORMICA PLAYBOARD

SEE YOUR DISTRIBUTOR

SIZES
8 FT. BY 2 FT.
9 FT. BY 2 FT.

UNITED MANUFACTURING COMPANY
3401 N. CALIFORNIA AVENUE, CHICAGO 18, ILLINOIS

www.americanradiohistory.com
We print a real big cut of YACHT CLUB, because YACHT CLUB is a real big deal for operators. Better than Bally Beauty, better than Beach Club. Tantalizing SHIFTING, OVERLAPPING CARDS and new 2-IN-LINE SUPER-LINE insure a new big "in-line" boom. See YACHT CLUB at your Bally distributor today, or write Bally Manufacturing Company, 2640 Belmont Avenue, Chicago 18, Illinois for details.