Congratulations
THE CASH BOX, Music

THERE NEVER WAS A NIGHT SO BEAUTIFUL

icked with

HIT AND RUN AFFAIR

RCA VICTOR Records

Direction

GAC

GENERAL ARTISTS COL. ATION

BEVERLY HILLS • CINCINNATI • DALLAS
Thank you... Thank you very much...

Kitty Kallen

Voted by Nation's DJ's
"Most Promising Up & Coming Female Vocalist"
in The Cash Box Annual Poll
July 3, 1954

Dear Friends:

Thank you for

twelve great years.

Bill Gersh

CO-PUBLISHERS OF

THE CASH BOX

July 3, 1954

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CO-PUBLISHERS OF

THE CASH BOX

FOUNDED BY BILL GERSH

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How Do Records

Through the Juke Box Operator

There are four ways by which records are introduced to the public. Each is important in itself and all are so completely inter-related that it is difficult to think of the record business—particularly the sales end of it—without any one of these factors.

First there is the juke box operator.

The juke box operator, as everyone in the business knows, is the largest single purchaser of records we have today. He buys approximately 25% of the entire pop output to keep the 550,000 juke boxes in this country filled. And with the capacity of phonographs increasing steadily to the point where they now contain anywhere from 80 to 120 sides, it seems likely that in the near future, the 25% mark may be increased.

But the juke boxes of this nation act as more than just the largest source of purchased records, they act as a showcase from which potential buyers first learn of the records they want. When a juke box is playing, everyone in the location must hear the song. Records are played that some customers might never have put their coins in to hear and as a result they may be hearing disks for the first time. Or it may dawn on them after hearing a record several times that they like it and want it for their own collection. The number of sales that are made in this manner are immeasurable, but it goes without saying that they must make up a considerable portion of all the records sold in this country.

Perhaps the most important function which the juke box industry plays in relation to the record industry is that of the basic stabilizer. Juke boxes put a base under record sales below which they cannot fall. In good time or bad, operators must keep their juke boxes filled—and they must be filled with the latest records, the records customers want to hear. There is no such thing as a slump in sales to operators. They must continually buy even at a time when no one else may be buying.

The juke box operator therefore plays three important roles in the record business. First he purchases at least 25% of all the pop records manufactured. Second his machines act as a showcase for exposing records to the public. And third he stabilizes the record business by practically guaranteeing it a fixed number of sales.

The second factor in the exposure of records to the public is the disk jockey.

The disk jockey is a phenomenon of the last decade. True there were one or two disk jockeys as long ago as the early thirties, but actually the great majority of disk jockey shows did not get started until the middle forties. And then suddenly they skyrocketed.

Disk jockey shows grew as fast as they did for many reasons. First there was the economic aspect. From a radio station's point of view a disk jockey show is ideal in that it can fill a large segment of time entertainingly at a minimum cost. A disk jockey can conduct a show alone. He needs very little help. Thus there...
Reach the Public?

Through the Distributor

is a saving on personnel. The only material he needs is records which cost comparatively little to buy. It's easy to see then that a disk jockey show is one of the most economical that a station can put on.

But what makes it so ideal is that in spite of the fact that it is economical, it makes for great entertainment. Basically a disk jockey sells music. And the audience for such entertainment has proven itself to be huge.

In the trade, disk jockeys began to take on immense importance when it was demonstrated that in many instances the constant play of a particular disk jockey in a particular city could establish a nation-wide hit. This placed new emphasis on them. It highlighted the necessity for disk jockey exposure and made the disk jockey himself one of the most important factors in the record business.

Next comes the distributor.

It is upon the distributor of records that the faring of a record in his area largely depends. A distributor has tremendous power in his hands. He can make a hit of a bad record. He can neglect a good record which might otherwise be a hit. And he can do these things by the amount of energy, enthusiasm, intelligence and good will which he puts into any single project.

Distributors are the point of contact between the record manufacturer and the rest of the business. It is they who get disks to the juke box operator, disk jockey, retailer, one-stop store. It is they who do the main pro-

motion in their locality. It is they who go all out and make a disk in one area when it doesn't happen in another area.

It is impossible to overemphasize the importance of distributors in the making of hit records.

The retailer is the fourth member in the group responsible for getting records to the public. From stores throughout the nation, the customer buys the approximately 200,000,000 records which were sold last year. He goes there after hearing a record on the juke box or his favorite disk jockey show. And while he's there, he very often buys records which he had never heard of before and which in all probability he never knew existed.

The retailer is vital to the record business in that it is he who does the actual selling to the public. And it is he who, in his personal contact with the public, can influence it in its purchases. His plus selling adds to record consumption. A lack of it on his part and many purchases can be missed.

These, therefore, are the factors through which records are sold to the public. There's the juke box operator, the disk jockey, the distributor and the retailer. Each one plays his own role—and each is an important role. With all cooperating and working together, the record business can reach heights which even the greatest optimist in the industry may not yet conceive.
**POP WINNERS OF "THE CASH BOX" DISK JOCKEY POLL**

**MOST PROGRAMMED RECORD**

"SECRET LOVE"
- DORIS DAY
- COLUMBIA
- REMICK MUSIC

**MOST PROGRAMMED FEMALE VOCALIST**

PATTI PAGE
- MERCURY

**SMALL INSTRUMENTAL GROUP**

LES PAUL & MARY FORD
- CAPITOL

**UP AND COMING FEMALE VOCALIST**

KITTY KALLEN
- DECCA

**MOST PROGRAMMED MALE VOCALIST**

EDDIE FISHER — PERRY COMO
- RCA VICTOR
- RCA VICTOR (TIE)

**MOST PROGRAMMED VOCAL GROUP**

FOUR ACES — HILLTOPPERS
- DECCA
- DOT (TIE)

**UP AND COMING MALE VOCALIST**

LOU MONTE
- RCA VICTOR

**UP AND COMING ORCHESTRA**

LES ELGART
- COLUMBIA

**UP AND COMING VOCAL GROUP**

FOUR KNIGHTS
- CAPITOL
Dear Cassette,  
Happy Birthday! Thank you for the "Crown" you've been so good to me!  
My love.  
Joni.
IT'S GONNA BE A HOT HIT SUMMER

with these sizzling

RCA VICTOR RECORDS

Eddie Fisher
My Friend
Green Years
20/47-5748

Perry Como
Hit and Run Affair
There Never Was a Night So Beautiful
20/47-5749

The Ames Brothers
Leave It To Your Heart
Let’s Walk and Talk
20/47-5764

Hugo Winterhalter and a Friend
The Little Shoemaker
The Magic Tango
20/47-5769

Vaughn Monroe
They Were Doin’ the Mambo
Mister Sandman
20/47-5767

Sunny Gale
Goodnight, Sweetheart, Goodnight
Call Off the Wedding
20/47-5756

Eartha Kitt
Mink Shmink
Easy Does It
20/47-5755

Tony Martin
Boulevard of Nightingales
Angels in the Sky
20/47-5757

Lou Monte
Vera’s Veranda
Chain Reaction
20/47-5778

The Three Suns
Crazy Legs
Moonlight and Roses
20/47-5765

Leo Diamond
China Nights (Shina No Yoru)
Hold On To Your Dreams
20/47-5756

June Valli
I Understand
Love, Tears and Kisses
20/47-5740

“New Orthophonic” High Fidelity recordings
LITTLE THINGS MEAN A LOT
Kitty Kallen
BE-1045 (47-1045)—Helen Forrest
JU-1112 (47-1112)—Oleta Jacobs O.
DE-29037 (9-29037)—Kitty Kallen

THREE COINS IN THE FOUNTAIN
FOUR ACES
BE-1044 (47-1044)—Tyrone & Jimmy Darby
CA-1268 (F-1268)—Frank Sinatra
CD-1240 (47-1240)—Julie La Rosa
CO-40225 (4-40225)—Toni Arden
ME-70387 (7-0387)—Four Aces
MG-17124 (K-17124)—Kurt Ssteen
VI-20-3755 (47-3755)—Dinah Shore

'HERNANDO'S HIDEAWAY
ARCHIE BLYER
BE-1047 (47-1047)—“Sam”
DE-29173 (9-29173)—Guy Lombardo
CD-1231 (47-1231)—Archie Blyer
CO-40224 (4-40224)—Johnny Ray

THE HAPPY WANDERER
FRANK WEIR—HENRI RENE
BE-1045 (47-1045)—Bob Crosby
CA-1278 (F-1278)—Tammy Lenechti
CD-1240 (47-1240)—Alfred Drake
DE-29128 (9-29128)—Louis Prima
LG-1446 (47-1446)—Frank Weir O.
VI-20-5712 (47-5712)—Henri Rene O.

WANTED
PERRY COMO
BE-1041 (47-1041)—Dorsey Bros.
VI-20-5647 (47-5647)—Perry Como

IF YOU LOVE ME
KAY STARR—VERA LYNN
BE-1045 (47-1045)—Helen Forrest
CA-1279 (F-1279)—Kay Starr
CD-1231 (4-1231)—Marian Marsh
CD-1231 (4-1231)—Frankie Crosby
CO-40194 (4-40194)—Bill Crosby
EP-90194 (9-90194)—Dorothy Hawkins
ME-70387 (7-0387)—Richard Hayman
VI-20-5500 (47-5500)—Jan Peerce

YOUNG AT HEART
FRANK SINATRA
BE-1036 (47-1036)—Charlie De Forrest
CA-2392 (F-2392)—Frank Sinatra
CA-2362 (F-2362)—Johnny Ray
CO-9035 (9-9035)—Tony DeSena
DE-29054 (9-29054)—Dorothy Allard

I UNDERSTAND JUST HOW YOU FEEL
FOUR TUNES—JUNE VALLI
BE-1012 (47-1012)—Four Knights
VI-20-5740 (47-5740)—June Valli

I GET SO LONELY
FOUR KNIGHTS
BE-1031 (47-1031)—Anna Lloyd
CA-2654 (F-2654)—Four Knights
CM-9032 (9-9032)—Roy Griffin
DE-2904 (F-2904)—Joe Ferris
VI-20-5645 (47-5645)—Elmore & Jack

CROSS OVER THE BRIDGE
PATTI PAGE
BE-1031 (47-1031)—Betty Johnson
ME-70302 (70302-45)—Patti Page

MGM 11760 (78 rpm); K-11760 (45 rpm)

M-G-M Records Presents a NEW DISK PERSONALITY

SLEEPER OF THE WEEK
Mitzi Mason sings

"WHO" and "SO MUCH SAY?" and "MORE"

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

www.americanradiohistory.com
VIC SCHENQ ORCHESTRA
(Decca 26178; 9-29178)

**SEPTEMBER IN THE RAIN**
(2:17) [Remick ASCAP — Warner, Dublin] Against an attractive Vic Schenq instrumental, the Notables dish up a great vocal arrangement of a top grade standard. Polished job.

**TOO MUCH TEQUILA**
(2:06) [Raphael ASCAP — Schoen, Fine] The strings of the Schoen crew dance through a light instrumental novelty with a catchy beat and a colorful melody.

FRANCES FAYE
(Capitol 2842; F-2842)

**MAD ABOUT THE BOY**
(2:09) [Chappell ASCAP — Coward] Frances Faye, one of the most dynamic after hours entertainers, shows her colors on this fabulous styling of a great standard. Top real moving job. Great pianistics, too.

**SUMMER TIME**
(2:47) [Gershwin ASCAP] Dave Cavanaugh’s boys again support the thrust on this rhythm interpretation of one of the all time great oldies. Sensational job.

JEFF CHANDLER
(Decca 29175; 9-29175)

**THAT ALL SHE’S WAITING FOR**
(2:49) [Chandler ASCAP — Chandler, Lava] Movie star Jeff Chandler, who made a strong showing with his first recording, caresses the lyrics of this romantic balled in fine form.

**LAMPLIGHT**
(2:43) [Chappell ASCAP — Shelton] The crooner does a polished job on a beautiful oldie. Tune has enough good qualities to make a comeback.

FRAN WARREN
(MGM 1730; K-11769)

**THE MAN THAT GOT AWAY**
(2:50) [Harvin ASCAP — Arlen, Gershwin] From the soon to be released flick “A Star Is Born” comes this tune dramatically delivered by Fran Warren. Good material, but kind of heavy for wax.

**LOVE ME, LOVE ME**
(2:26) [Reis ASCAP — Wolfe, Lee] Neal Hefti sets up another fitting backing for Fran’s styling of terrific rhythm item. Exciting arrangement that could catch on. Different, Good tune.

TITO RIVERA ORCHESTRA
(Tico 218; 45-218)

**BEGIN THE BEGUINE**
[Porter] Tito Rivera hones on the Tico label with a real commercial mambo arrangement of one of the all time greats in Latin-American music. Rocking beat that’ll appeal to both the mambo followers and the pop market.

**LULLABY OF BROADWAY**
[Dubin, Warren] More solid beat mambo number is belted out by the boys as they fashion another oldie. Great dance stuff. Great juke box material too.

STANLEY BLACK
(London 1413; 45-1413)

**PLAY A SIMPLE MELODY**
(2:49) [Famous ASCAP — Black] A delightful Berlin oldie gets a lush string arrangement from Stanley Black’s orchestra. Great instrumental novelty on the lighthearted side.

**SAY IT ISN’T SO**
(3:20) [Berlin ASCAP — Berlin] Another great Berlin oldie is handsomely offered here. Both decks were taken out of Black’s 1952 release “Berlin Suite” album. Tops for quiet locations.

PETER KNIGHT SINGERS
(London 1474; 45-1474)

**CHIZU-CHAQUI**
(2:04) [Mills BMI — Skuy, Arias] A samba beat is the tempo for this cute novelty tune given a solid delivery by the thrilling harmony of the Peter Knight Singers. Full and resounding.

**WHISPERS IN THE DARK**
(2:20) [Famous ASCAP — Robin, Hollander, Tipton] Another beautiful oldie with a lushly weaving its way through a plush, dreamy reading of a pleasing romantic standard.

BUDDY MORROW ORCHESTRA
(RCA Victor 20-5780; 47-5780)

**THE BIG DIP**
(2:45) [Leeds ASCAP — Hoffman, MacDonald] Buddy Morrow and his men send out some good rhythm jump material that the teen agers will love. Boy and girl handle the vocal chores.

**SUPPERTIME**
(2:28) [Berlin ASCAP — Berlin] Betty Anne Steele is in the vocal limelight on this Morrow treatment of an Irving Berlin tune. Thrush has a sultry voice.

JACKIE PARIS
(Capitol 61201; 9-61201)

**I KNOW WHY**
(2:56) [Feist ASCAP — Warren, Gordon] Jackie Paris pipes a potent money earner as he craves through his tender oldies fest

**SOPUS ONE**
[Embassy BMI — Oliver, Gaita] One of the great old instrumental jumps of some years back. is treated to a vocal styling by Jackie. Good rhythm material.

EARL BACKUS
(Epic 9057; 4-9057)

**BABY-O, BABY-O**
(2:46) [Robbins ASCAP — Stillman, J. Drey-

Earl Backus shows his mastery of the instrument on a rhythm novelty with a catchy theme.

**TWILIGHT ON THE TRAIL**
[Porter] The Jack Halloran Singers join the artist on this lovely tune.
THE NATION'S BEST SELLING RECORDS ON DOT

THE HILTOPPERS
Sweetheart
The Old Cabaret
15201

JIMMY NEWMAN
Cry Cry Darlin'
You Didn't Have To Go
1195

JOHNNY MADDOX
Peg O' My Heart
Teddy Bear Blues
15169

MAC WISEMAN
I Saw Your Face In The Moon
You Can't Judge A Book
1202

AL LOMBARDY
The Blues
The Boogie
15143

BOB EBERLY
I'm A Sentimental Fool
You're The Only Star
15172

RUSTY BRYANT
Pink Champagne
Slow Drag
15164

LORRY RAYNE
I'll Tell The World I Love You
I'm Only Human
15173

JIMMY SACCA
Alone With My Heart
Mansion On The Hill
15163

Sincere Best Wishes to
THE CASH BOX
for a Happy 12th Anniversary

ORDER FROM YOUR NEAREST DOT DISTRIBUTOR:

THE CASH BOX, Music
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July 3, 1954
SAVANNAH CHURCHILL (Deco 29194; 9-29194)

"CRIED" (2:12) [MeADOW-BROOK ASCAP—Elia, Duke] A slow sentimental item with a pleasing lilt is fashioned in a bluesy manner by Savannah Churchill as the chorus assists.

"MY MEMORIES OF YOU" (2:24) [Nu-Way BMI—Cita] A big tune in the rhythm and blues field is treated to a pop styling by the thrush as the boys set up the vocal background.

DAY, DAWN, DUSK TRIo (Herald 1000; 45-1000)


"THE KISS" (2:30) [Schwartz ASCAP—Winkler, Shelly Reise] The trio returns across a sentimental country flavored waltz in smooth fashion. Reitation takes spotlight at mid point.

JOE LIPMAN ORCHESTRA (MGM 11770; K-11770)

"CENTRAL PARK ROMANCE" (2:02) [Robbins ASCAP—Mossman] From his new album "Manhattan Serenade," Joe Lipman presents some lush and easygoing romantic music, lovely melody.

"MANHATTAN SERENADE" (3:06) [Robbins ASCAP—Alter] Another great string treatment of the vartes metropolis is selected for single wax from the same album. Great standard.

DICK CONTINO (Mercury 70393; 70393 x 45)

"HELLO, BELLA" (1:59) [Geo, Pincus ASCAP—Noto, Tigrun] A lovely waltz tempo Italian flavored tune is gloriously offered by accordiion-vocalist Dick Contino, Chorus and David Carroll ork assist. Sing in Italian and English.

"MIDNIGHT IN PARIS" (2:33) [Sam Fox ASCAP — Conrad, Magdison] The artist stars on the accordion on this deck as he flies through a thrilling version of a beautiful oldie. Exciting, and loaded with fancy fingering.

NELSON RIDDLE ORCHESTRA (Capitol 2846; F-2846)

"IN THE CHAPEL IN THE MOONLIGHT" (2:58) [Shapiro Bernstein ASCAP—Hill] A beautiful reading of a great oldie is presented by Nelson Riddle and the orchestra while the chorus handles the vocal duties.

"SHADOW WALTZ" (2:49) [Chappell ASCAP—DeBois] A lovely slow waltz melody is treated to a velvety instrumental styling by the lush strings of the Riddle orches-}

THE SLEEPER OF THE WEEK

"PERIOD" (2:00) [Hill & Range BMI—Carson] "HOW WRONG CAN YOU BE" (2:10) [Forgie BMI—Swain] THE FOUR KNIGHTS (Capitol 2847; F-2847) Got a Feeling (Oh Baby Mine),” come through with a great new gimmick deck that’s destined to be another big seller for the boys. Aided by a Nelson Riddle backing, the Knights rhythm through a lively jumper that’s punctuated at the end of each sentence by the title “Period.” A catchy ditty that has all the earmarks of a successful platter. On the lower end, the boys show their skills on a ballad as they deliver "How Wrong Can You Be." Billy May’s orchestra sets up the backing on this end. Excellent coupling for the boys.

THE NOCTURNES (MGM 11762; K-11762)


"PO'M PIDI POM" (2:30) [Walt Disney ASCAP — Cahan, Hoffman, Manning] A delightful soft lilt is tenderly fashioned by the boys. Easy on the ears deck.

JOE LOCO & QUINNET (Tio 198; 45-198)

"SLAUGHTER ON TENTH AVENUE" [—Rodgers] Mambo master Joe Loco gets an assist from Pete Terrace on the vibes as he and the boys rhythm through a mambo version of a dramatic standard. Exciting listening.

"SWEET AND LOVELY" [—Arthur, Tobias, LeMere] The artist demonstrates some top grade piano work on this soft mambo version of a great standard. Real dreamy stuff with a Latin beat.

JILL COREY [Columbia 40268; 4-40268]

"ONE GOD" (2:50) [Garland ASCAP — Drake, Shirl] The authors of "I Believe" and "My Friend" supply Jill Corey with another lovingly religious theme which she wows ASCAP— Reve, Loman. Singularly the "I Believe" feeling and meaning. Sincere offering.

"HE IS A MAN" (3:16) [Kahl BMI—Coates, Selby] Another plush Percy Faith orking showcases the warm Jill Corey voice on this sentimental reading of a tender tune. Pretty job.

MARGARET WHITING (Capitol 2523; F-2523)

"JOEY" (2:38) [Lovell BMI—Wiener, Kriegersmann, Salmirs, Bernstein] A pretty little that’s bidding for the hit list, is given a tender and delightful reading by Margaret Whiting.

"YOU'RE THE ONE" (2:49) [Riviera BMI—Handeliner] Another easy going melody with a light air about it is ingeniously styled by the thrush. Good material for the Summer months.

JOAN ROBERTS (Quelity 715; 45-715)

"NEVER ALONE" (2:51) [Ken—LOCAS BMI— Riddle, Lomax; Joan Roberts, known to folks for her Broadway musical work, issues a release that’s both delightfully vocal manner, Polished showing. Latin tempo at mid-point.

"BILLIE & I" (2:54) [Mills BMI—Eaton, Shuman, Wagner] Jimmy Lytell sets up another fine orking to showcase the voice of the crooner on this love song. Good lyric.

SAMMY KAYE ORCHESTRA (Columbia 40269; 4-40269)

"FRIENDS AND NEIGHBORS" (2:23) [Jungnickel ASCAP—Schacht, Outlook] One of England’s top tunes is rendered in top grade bounce fashion by Sammy Kaye and the crew. Good cornball novelty, Jeff Clay and chorus good on vocal.

"THROUGH" (3:09) [Bregman, Voco and Conn ASCAP—McCarroll, Monaco] Against a beautiful instrumental backing Jeff Clay takes a solo run with a wonderful ballad. Good danceable material.

ART MOONEY ORCHESTRA (MGM 11772; K-11772)

"MOTHBALLS" (2:21) [Hampshire House ASCAP—McKley, Johnson] Dick Thomas and the Clovers take a lift through a slow country flavored waltz as Art Mooney sets up the backing. Number jumps up at mid-point.

"CORNELIUS SYMPHONY" (2:18) [Mellin ASCAP—Simons, Melli] Barbara Brent and the Clevers take the spotlight on this happy cornball bouncer. Real lively deck that’ll attract coin.

WORLD OF RECORDS \"HOW TO SALE YOUR RECORDS!\" (2:15) [Job 28:7] The poet displays his knowledge of the World of Records.

DOROTHY COLLINS

The sweetheart of "Your Hit Parade," Dorothy Collins, has been drawing closer and closer to that "big" record with one of her new releases. Her latest platter looks like its the one. Back to back, Dorothy fashions two beautiful new ballads that have all the necessities of a commercial click. Aided by Raymond Scott’s orchestra and an echo thrust, the thrush cruises through a dream-dusted version on a whisper love song dubbed “Break My Heart Gently.” An emotion packed reading that’s sure to earn coin for all concerned. "Can This Be The End Of A Dream is another brilliant ballad expressively displayed in moving fashion. Either end could make the hit grade.

DOUGLAS COREY

The Four Knights, still riding high with their hit version of "I
JUBILEE RECORDS
THE PILLAR OF
POP & R&B HITS
THE FOUR TUNES
“I UNDERSTAND JUST HOW YOU FEEL” Jubilee 5132

THE ORIOLES
“DROWNING EVERY HOPE I EVER HAD” b/w “MAYBE YOU’LL BE THERE” Jubilee 5143

JOE FOLEY
“My Heart Tells Me” b/w “All Or Nothing At All” Jubilee 5146

BOB CREWE
“Change of Heart” b/w “Cash Register Heart” Jubilee 5148

DANNY WINCHELL
“Joshua” b/w “Row Row Rowing Along” Jubilee 5140

GLORIA MANN
& The Carter Rays
“Goodnight Sweetheart, Goodnight” b/w “Love-Me-Boy” Jubilee 5142

LINDA SHANNON & CHARLIE BARNET ORK
“A Million Ways To Forget” b/w “How D’ya Do Do Do” Jubilee 5144

Timely—Topical—Tremendous

HAL BLOCK
“Senator McCarthy Blues” Jubilee 5149

WATCH FOR LP’s
“Pardon My Bloopers” (Volume No. 2) and New PROGRESSIVE & DIXIELAND LP’s

WATCH FOR RELEASES by
JO ANN TOLLEY
PATTY JEROME
now exclusively on JUBILEE

THE HEARTIEST OF ANNIVERSARY GREETINGS TO THE CASH BOX
**THE TEN RECORDS DISK JOCKEYS PLAYED MOST THIS WEEK PLUS THE NEXT FIVE**

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

1. THREE COINS IN THE FOUNTAIN — Four Aces (Decca)
2. LITTLE THINGS MEAN A LOT — Kitty Kallen (Decca)
3. HERNANDO'S HIDEAWAY — Archie Bleyer (Cadence)
4. THE HAPPY WANDERER — Frank Weir (London)
5. WANTED — Perry Como (RCA Victor)
6. IF YOU LOVE ME — Vera Lynn (London)
7. I UNDERSTAND JUST HOW YOU FEEL — June Volli (RCA Victor)
8. GREEN YEARS — Eddie Fisher (Jubilee)
9. JOEY — Betty Modigan (MGM)
10. YOUNG AT HEART — Frank Sinatra (Capitol)
11. STEAM HEAT — Eddie Fisher (RCA Victor)
12. PATTY HEART — Betty Modigan (MGM)
13. HERE — Frank Sinatra (Capitol)
14. THE MAN UPSTAIRS — 15. SWAY.

When Betty Madigan opened at the swank Sheraton-Clarkston Hotel in Washington, D.C., last week, the jockeys of WTOP and Herb Davis of WZAM, read: "Hear Ye! Hear Ye! Miss Betty Madigan—Be it known that we the undersigned offer our sincere and enthusiastic congratulations for your accomplishments now known to all and for which we are especially proud!"

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* * *

Pie of the week—Chuck Thompson (WALA-Mobile, Ala.) still refusing to shave his beard until someone records his song, "Miss America." At last we see him without the beard. . . Jerry Kay (WITX-New Orleans, La.) writes in to say nice things about the new Essex group, The Escorts, and their recording of "If You Took Your Love From Me". . . Frank Sims (WKMH-Dearborn, Mich.) on the air Monday through Saturday from 9 to 11 a.m. and from 1 to 3 p.m. Last week Frank played the Hugo Winterhalter "The Little Shoemaker" and offered the new Eddie Fisher album for the right identification of the "Friend" listed on the record. Three hundred and ten letters poured into the station with two hundred and ten correct answers—Eddie Fisher. The letter with the earliest postmark received the new Eddie Fisher album. The other two hundred and nine received the "free" Eddie Fisher record "Green Years" and "My Friend" when they purchased the Hugo Winterhalter "The Little Shoemaker." The records were given away at Grinnell's Record Store in Detroit on June 14. 

* * *

Bill Thornton (KRLW-Walbut Ridge, Ark.), father of a pink little item named Melody Adeith, Melody weighed in at nine pounds and one ounce over Secretary the "Satchmo" who was in Newport, Ark., for a one-night gig at the time. . . Fred Sanford just returned from a deejay trip through Detroit, Cleveland and Buffalo on Karen Chandler's Comi's latest "Out In The Middle Of The Night" and "Why Didn't You Tell Me." Karen is being featured with story and picture layout in the current issues of several movie and TV mags. . . Les Lefkow, Audior, in Cleveland on a deejay tour with Dorothy Collins' newest, "Can This Be The End Of A Dream?" and "Break My Heart Gently," two beautiful ballads. . . Pet. Tom Fink (65-New Haven, Conn.) can be reached at US 52664561, Battery C, 65 ARMD FA BN, Division Artillery, 3rd Arm Div, Ft. Knox, Ky. . . Nick Nickson (WBBP-Rochester, N. Y.), whose show hits the air at 3:30 to 5:30 daily, in New York to vacation with the family. Nick's son, Nicholas Robert, affectionately tagged "Nicky Bob," was baptized last Sunday.

"It's What's in THE CASH BOX That Counts"
DRIVING HOME
ANOTHER WINNER!

Perry Como
Singing

"THERE NEVER WAS A NIGHT SO BEAUTIFUL"

"It's What's in THE CASH BOX That Counts"
A Great Big THANKS to the NATION'S DISK JOCKEYS for The Cash Box Award
No. 1 "Most Programmed Vocal Group"

A Great Big THANKS to the OPERATORS and DEALERS for Consistent Plays and Spins

A Great Big THANKS And ANNIVERSARY GREETINGS To The Cash Box

from

THE FOUR

PERSONAL MANAGER:
HERB KESSLER

"It's What's in THE CASH BOX That Counts"
**Tops in the Nation...**

### Aces

**“WEDDING BELLS”**

(Are Breaking Up That Old Gang Of Mine)

DECCA 29123; 9-29123

Watch For Our New Album of Old Hits—
**“SINCERELY YOURS”**

(by)

**“3 COINS IN THE FOUNTAIN”**

**Record Promotion:**

VICTOR SELSMAN

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

"WHEN I NEEDED YOU MOST"

THE MARINERS

Columbia # 40241

"CHAIN REACTION"

LOU MONTE

RCA Victor # 20-5778

EYDIE GORME

Coral # 61213

"BELLA BELLA BELLA"

DICK CONTINO

Mercury # 70393

"A STRING OF BROKENHEARTS"

BOBBY WAYNE

Mercury # 70401

"CASH REGISTER HEART"

BOB CREWE

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GEORGE PINGUS MUSIC CORP.

1650 BROADWAY

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TEEN CROWDS CRY:

"IT'S A TIFFANY!"

T. CASH BOX
BUILD THE MAX CIRCUS

NEW YORK:

With this issue, The Cash Box celebrates twelve years of publication. Certainly it's been one of the most eventful years in the history of mankind, and we've watched our country change from a creaking pace to an age of atomic power and all the implications that are involved therein. But despite the changes, people still must have their music and songs. Perhaps even as life becomes more hectic, music becomes more necessary. In the next twelve years we'll be going to witness more and more changes. But just as you may be sure the importance of music to all people of the world will not diminish, let rather will probably increase: . . . Dorothy Collins and Raymond Scott are two of the most gracious hosts we've ever known. Entertaining members of the trade press last week, the couple displayed a charm an sincerity which was wonderful to behold. Their home is charming. But you get the shock of your life when Raymond leads you into a wing of the house which turns out to be as well equipped as many factories. One of Raymond's hobbies is collecting and using almost every type of tool known, and going through his carefully planned workshop would drive an enthusiast wild, . . . Patti Page never looked more beautiful than at her opening at the Stagecoach last Friday. And needless to say her singing was out of this world. . . . Kappy Jordan had her thirteenth birthday last Saturday and not only did she pick a great day as far as weather was concerned, but it was a wonderfully successful day. Music people and disk jockeys were there in large numbers and apparently all had a fine time.

CHICAGO:

"Another day—another dollar" . . . how many remember this old vaudeville expression? This, of course, is another year. The 12th Anniversary of the Cash Box . . . A new kind of music business here in the ole Windy City. A new kind of approach . . . to the possible hit . . . to the flop . . . or to the mediocre . . . Much water has passed under the bridge these past twelve months. Many new faces are seen here, there and everywhere. New people, New ideas. Growth and growing pains, too. . . . But this is the music biz . . . This is what keeps the people engaged in the music business—always striving—to stay alive. No longer the many, many spots to cover as there used to be in the days gone by. But, perhaps, this may be better for all concerned. Perhaps this concentration for creating the top tune may prove more economical and more worthwhile to all those concerned with attempting the creation of the top tune—the big one! This past year certainly saw some great tunes, even with this concentrated promotional picture which is Chicago today! Perhaps, too, there are even greater ideas forthcoming from the youth of this windy city who are growing up with a new slant on music—the music of tomorrow—the music that will keep lots of the old timers and the new people in this mad, whirling business going at top speed. . . . Yes, twelve years have gone by since the very first issue of this publication which is, today, recognized here in Chicago, as it is recognized all over the nation, as the publication of the music business, or, like Linn Burton puts it, "A really grand operation" (based, of course, on his own grand 'Operation Midnight'). . . . The artists, the disk jockeys, the bands, the orks, the combos, the quartets, the jive box people, all and everyone, we must sincerely hope, will forgive us this quaint and very short space. This column this week is the result of the tremendous amount of work which went into creating this "encyclopaedia" for the benefit of every subscriber and every adverter and for all the friends of The Cash Box "everywhere in the free world".

LOS ANGELES:

There's so many articles and special features in this 12th Anniversary issue that you'll probably have a hard time getting around to reading this column but here goes anyway! . . . Les Brown and his popular Coral Recording Orchestra closed at the Hollywood Palladium 6/24 after a successful four week stand. Immediately following their closing Les took his band on a cross-country tour of 50 one-nighters covering 19,000 miles. Maestro Jan Garber brought his popular dance orchestra back to the Palladium for a triumphant 3 week engagement which opened June 24th, Genial Jan features his lovely and talented daughter, Janis, who shares vocal honors with Al Raffe. Songstress Vicki Young is breaking in a new act that has been prepared for her by her new manager Tom Shields. . . . There's nothing like competition! At the recently concluded ex-heavyweight Buddy Baer's first Vito waxing of "Too Much Competition" we hear that Joe Louis has hired Sigmund Arno as his own personal vocal coach. . . . Dick Shawn, N. Y. comedian, who recently shared billing with Mambo King Perez at a recording session, has scored a great new hit a couple of months back. . . . The Mocambo, has already been set by Charlie Morrison for a return stint early in '55. . . . Xavier Cugat and his colorful Latin extravaganza closed at Ciro's and several sides for Victor before opening at Lake Tahoe. He leaves on a tour of Europe in July. . . . Hal Wilson and All-Star Chorus and Dorothy Collins have been re-pacted by Noel Clarke for another indefinite stand at Capistrano Beachcombers Club, Capistrano Beach. They have been entertaining at the swank club for a full year. . . . People without reservations had to be turned away during Eddie Fisher's opening at the Coconut Grove 6/17. The place was a complete sellout. Also sharing the billing was Will Jordan, The Highlows dancing team and Benny Strong and his orchestra. . . . Margaret Whiting sings and acts in the new independent film production of "Fresh From Paris" which was filmed at Frank Sente's Moulin Rouge.

"It's What's in THE CASH BOX That Counts"
The American Society of Composers, Authors and Publishers will be forty years old in 1954. During these forty years many important changes have taken place in the entertainment world.

America's listening audience has increased by the millions with the growth of new media—such as sound pictures, radio, television and juke boxes. And the one ingredient in the field of entertainment which has survived all technological changes—not only survived, but has increased and expanded—is Music! It has remained a basic requirement for all phases of show business. For a good song always is good entertainment!

ASCAP—entering its forty-first year—is justly proud of the repertory of its more than 3,000 songwriters and composers. ASCAP also is proud of its many years of service to its licensees, and pledges itself to a continuation of making available to the entertainment world the best in music.
by MANIE SACKS

When the phono-graph was invented 77 years ago, there were few who appreciated the tremendous influence the new talking machine would have on the American public.

But its invention literally opened one door to the creation of a great new industry and another door to a new world of culture and home entertainment.

Today more than 25,000,000 American families use record players to enjoy the world’s finest music. Another 20,000,000 families still without record players, also enjoy the fruits of the recording industry by flipping a switch on their radios to any number of stations that regularly schedule recorded music.

Since those early days when phonographs were considered mere novelties, the recording industry has undergone a remarkable series of changes. But the history of the industry always has been marked by progress in developing greater convenience and better and more faithful sound.

The first great revolutionary change came with the development of the disc-type record which gave the industry a shot in the arm when it was introduced by Eldridge Johnson in 1897.

Shortly after the disc was introduced, another milestone was reached when Caruso made his first recordings for Victor. Just after the turn of the century the great artist not only put fine music on the discs but also brought much-needed prestige to an industry that was still considered a novelty business. Thirty-two years later, he still rates as one of RCA Victor’s top best-selling artists, and his name continues to be a hallmark of quality.

Indicative of the rapid progress made by the Victor Company, especially after Caruso began making his famous recordings, are the sales figures. In its first year of business, Eldridge Johnson’s sales barely reached $500, but three years later they were more than $5,000,000, and by 1906 they had reached $11,000,000.

And for more than 15 years, records continued to boom. The first great peak in record sales was reached in 1922 when the figure approached 100,-000,000. Then, for the next 10 years, sales slumped.

Many attributed this drop to the increasingly popularity of the radio, but actually the radio was destined to become the record industry’s star salesman. Radio, and the new phenomenon jukeboxes, were bringing popular music to people throughout the country in all walks of life and opening up completely new markets for the industry.

By the late 30’s the curve was swinging sharply upward. Dealers who had given up records in favor of selling radios were now stockpiling on needles as well as vacuum tubes.

During these years the record industry’s sound laboratories were concentrating on producing better sound in records. Its research programs were developing improved recording techniques, better production methods and better players. The search was for records and phonographs that would bring true-to-life performances right into the home.

Just before the long slump of the mid-twenties, phonographs had started to go electrical. “Orthophonic” was the magic word that had excited music-lovers in the early 20’s, but records had been crowded out by radios.

However, in the late 30’s the full fruits of electronics’ contribution to records began to appear. Even though the “windup” phonograph had long since vanished, most records were still turned “by hand,” one at a time. But then automatic record-changers began to win wide popularity (with changing of price), and they not only changed records, they changed the whole record business.

Then in 1949 the 45 rpm system was born to mark the appearance of the first record and automatic changer basically designed for each other. The introduction of this new system, together with 1941’s 45 long-playing records, represented another advance in the recording industry’s march toward the reproduction of better sound.

It also gave the industry a valuable sales stimulant for it focused attention and renewed interest in recorded music. People began talking about records and sales began to surge.

In the five years that have passed, more than 200,000,000 of the discs have gone into American homes and more than 2,000,000 homes regularly use the 45 rpm record players.

A further refinement of the 45, the Extended Play, was introduced in 1952 and also caught the fancy of the record buyers because it lengthened the playing time of a 45 record from four to eight minutes per side. Hundreds of medium-sized classical works which formerly required a “break” in the middle while a record was turned are now complete on one side of an EP.

The increased interest in “hi-fi” is now being felt by the entire record industry. Greater use of hi-fi instruments and records will mean added musical enjoyment for record buyers. For the artist, hi-fi means a wider audience. For the industry it is a powerful, new tool of sales that should do for the trade what jet propulsion did for the airplane.

The future looks exceedingly bright for the record industry. The progress that has been made in the past is only an indication of the progress that will continue in the future.

Technically, we have the finest recording and sound systems ever developed. And in the American public we have the greatest market that could possibly be created.

Add to these factors the great artists that are recording in both the classical and popular fields and you have an unbeatable combination. The year 1954 is already off to a great start and it could easily become the record industry’s finest year.

WE PROMISED YOU A SINGING BEAR and HE'S A KNOCK-OUT
America’s only two-fisted singing star
BUDDY BAER
singing
IT'S THAT FEELING
Vito 110
It’s That Feeling
and
Too Much Competition
Vito 111
with the Bud Conlon Rhythmaires
and
Van Alexander’s Orchestra
WATCH FOR other exciting releases by
Rozelle Gayle
Carolyn Grey
The Three Vee

RECORDING CO. 46, CALIF.
Vito 109
WANT FOR HENLEY TROY'S LATEST
"YOU'LL NEVER GET THE CHANCE AGAIN"
Vito 102
"MY PA'S NOT HOME"

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Sincerest Thanks...

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"GOING-GOING-GONE!"
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LOU MONTE says

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(For Pop and Kiddie Market)
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latest Album release
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Thanks
HARRY LEVINE
for wonderful engagement
CHICAGO THEATRE, Chicago

personal management
GEORGE BROWN

We guess there's never been an A & R team before, because in the few short weeks that we've been the post for Mercury Records, we've been called everything from the Bobbejaan Twins to a Double-Headed Monster, and the Italian Smith and Dale. People have been asking who does what, how do we work as a team, why do we go everywhere together, how can we agree on everything, do we, and how can we stand it? Finally, The Cash Box called and gave us a thousand words to explain or get out of town.

The explanation is really quite simple.

We used to be one person. Then we decided to divide into two, like an amoeba, for the purpose of attracting attention. Now that we have four hands and two sets of everything else, we're making use of all the equipment. Otherwise, we're still operating as one person.

This takes care of the explaining, and leaves us a few hundred words in which to wander around and ad lib.

We have a theory that some A & R men (no names, please) have gotten fat and lazy. The sharp edge of competition has dulled, and you can feel it right where it hurts—in the retail store.

The record industry needs a hit... a smash to bring people into the stores to help sell all our goods. We're going to try for this hit. As far as the industry is concerned, it doesn't matter if we produce the next million seller, or someone else does. What is important, however, is that we keep trying. Maybe our efforts, whether they are immediately successful or not, will spark some of the other characters into that extra drive that is necessary to produce a big one.

Deep down, of course, we feel we won't have to stray far from home to find that big seller. Not when we feel the beat and drive of a Georgia Gibbs singing "Wait For Me Darlin."

Not when we have a bunch of troops like the Gaylords on the line. (They came into town the other day about 5:00 p.m. and were scheduled to leave the next morning. We told them we wanted to record immediately. That night we walked it in the studio, at midnight, and the next day—while the boys were on their way to Boston—their midnight cutting of "The Little Shoemaker" was being played on the air.)

And we don't think we'll have to stray too far while we have all of the wonderful recording stars on Mercury to work with, not to mention a talented half-dozen newcomers—any one of whom could bust wide open with one record.

The million-selling record, however, can only be a temporary solution to the sales needs of the industry. As long as we're depending on some kid with a frog in his throat to set a million teenage hearts aflutter and sell our merchandise for us we're sitting on a big fat bubble. God help us if the kids ever switch to Chinese checkers for a pastime.

We come from a long line of children's records and we know the value of package goods. These goods, ranging from kids' disks to classics, to the pop LP's and EP's, are more and more becoming the mainstay of the industry. But there has been no fresh surge or competitive drive applied to the popular package field, and this is a must if the industry is going to develop the adult home market to even a proportion of what it can be.

The popular package field will, we know, grow and develop just as the rest of the industry has. During the years in which we've been in the business, we've developed a healthy respect for the record industry. It's full of sharpies and characters, but it's always bursting with hope. It can break an investor's pocketbook or a singer's heart. But it can move magically. It can take a youngster's voice, spin it on a million wheels, and America wakes up singing!

That's why we like the business. And we hope we have something to offer it that can be of value. In the meantime, there are two words we'd like to direct to Mitch, Joe, Milt, Allan, et al...move over.
The Cash Box, Music

July 3, 1954

Mercury BLOWS its top with 4

"Steam Heat"
  coupled with "LONELY DAYS"

PATTI PAGE

MERCURY
  70380 • 70380X45

Smash Hits!

"The Little Shoemaker"
  coupled with "MECQUE, MECQUE"

THE GAYLORDS

MERCURY 70403 • 70403X45

"SH-BOOM"
  coupled with "I SPOKE TOO SOON"

THE CREW CUTS

MERCURY 70404 • 70404X45

"Wait For Me Darlin"
  coupled with "WHISTLE AND I'LL DANCE"

GEORGIA GIBBS

MERCURY 70386 • 70386X45

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

www.americanradiohistory.com
The Record Industry Broadens Its Horizons

by GLENN E. WALLICHS

Our product—music—is unique because practically everyone likes it. In fact, music has become such an integral part of our existence that much of it fails to penetrate our consciousness. We hear it in our homes, our cars, in cafes and often even in our place of business. But there is a vast difference between hearing music and listening to it. That's the job of the record business: to make people listen to the music they hear and, having listened, to possess it.

To attain this end the producer must consider a number of factors. First, he must produce a product which appeals to the musical taste of as many individuals as possible. Since there are well over 20-million phonographs in the United States, a big "million-seller" record is purchased by less than 5% of the available market. It naturally follows, then, that the producer must make a great variety of records in order to capture the other 95% of the market, since they obviously have different tastes in music.

But there is more to it than merely appealing to the taste of the individual. The appeal must be so strong that the listener is not content with the "free" music he can hear on the radio, etc. He must be so impressed that he's willing to spend money to hear it again and again, either by putting coins in the jukebox or buying the record. In other words, the record business must turn the passive listener into an active buyer.

Great progress is being made, and will continue to be made, in focusing the attention of the public on music in general and records in particular. As was mentioned previously, music is now available for all tastes and age groups. The introduction of LP's and EP's has helped keep the price of albums low and made them more convenient to buy, keep and play. Record players of increasingly high quality are available at lower prices.

One of the biggest steps has been the introduction of Hi-Fi. Every day more and more people are "discovering" the thrill of fine sound reproduction. To many, it is almost as though they were really hearing music for the first time. In short, they are beginning to listen.

There have already been many concrete manifestations of these efforts.

Music is playing an increasingly active part in the lives of people. Schools are expanding their music appreciation programs. Parents are taking a more active interest in their children's music appreciation training. Record players are selling better than ever...a sure sign that interest is being focused on recorded music.

The coin machine operator has contributed to, and will share in the benefits from, this great movement. His jukeboxes help expose records to the public. They develop interest in specific selections and increase the awareness of the people to music. In return, this concentration of interest cannot help but be reflected by the number of coins that are dropped into his boxes. When the listener's interest is sufficiently aroused, he's willing to buy his music.

There can be no question that the industry has grown in recent years. Sales of recorded music have reached new heights and there is no reason why they should not continue to climb. New labels have arisen and some have become firmly established. New markets have opened up and more are in prospect.

The industry hasn't been without its growing pains, however. There has been a great deal of confusion in the past as the result of different speeds, Hi-Fi, the development of pre-recorded tapes and similar technical advancements. However, while this creates headaches for the manufacturer and others in the business, it also means progress. It leads to further development and expansion in the entire industry.

The motion picture business learned that stagnation can strangle an industry. It wasn't until they finally had to face the fierce competition of other entertainment media that they began making an effort to exploit the full potential of their product. The record industry does not intend to make this mistake. Competition, mechanical advancement and creative effort will help insure that stagnation does not creep up on the business. Those same factors will continue to ensure the imagination and attention of the public on an ever increasing scale. In this way the entire industry will continue to grow and expand.
The Entire

° DECCA

Records

Organization

and

All Decca

Artists

Everywhere

Congratulate

The Cash Box

On 12 Years of Service

to the Music Industry

“IT’s What’s in THE CASH BOX That Counts”
Mambo Is Here To Stay

Mambo music, that infectious Latin importation that began to change the dancing habits of Miamians and New Yorkers about five years ago, has started to sweep thru the country and threatens to develop into a national craze as it moves through the big cities and into the smaller communities. True, the move into the smaller cities and towns is just beginning; and it may take sometime, but the pulsating tempo has proven its tenacity and appeal against the wall of cynicism that pervaded the public on its introduction. "Just a flad", "Too difficult to learn", and "Too wild for the masses!" were just a few of the objections with which the Mambo was brushed aside. In fact, it is only at this late date that the Arthur Murray Dance Studios, having recognized the fact that Mambo is here to stay, have included it in their dance curriculum. The dance ranges from a sedate treatment for the sophisticate and more restrained dancer to the wild, uninhibited sex implied gyrations of the savage.

Just what is mambo music? Arsenio Rodriguez, Cuban musician who claims to have introduced the mambo when he decided to bring some variety to the usual repertoire he used to play at dances, describes mambo as coming from the saying "avocato un guiri mambo" (open your ears and listen), ritual beginning of the Afro-Cuban singers when engaged in song contests. The components of the mambo, Rodriguez explains, are the music of the Spanish farmers in Cuba and that of the natives of African descent. Although Mambo music was being recorded and presented to the public as early as 1945 and 1946, it was not known as mambo music and the public danced the rhumba and guaracha to its stimulating beat. About 1948-49, America, or to be more specific, Miami and New York, became exceedingly mambo conscious. This was due, primarily, to vacationists visiting Cuba who became enthralled with the exciting dance, and the visit of Perez Prado, one of Cuba's leading arrangers, to the United States to sell his arrangements to the Latin-American type bands. Many people, close to the mambo picture, credit Prado with starting the mambo form. The startling beat caught on immediately in Miami and New York. Most of the resorts in the two states featured mambo bands with American aggregations merely as secondary supplements. The beat stayed local until about one or two years ago when suddenly Philadelphia and Baltimore became aware of it and took to the music with a fervor which is exciting as the music itself. More recently, with Perez Prado again an instrumental figure, the west coast "found" the mambo. Prado, through his movies and TV work, helped open the Pacific market to volume buying. In addition, Prado received a great deal of national publicity. This plus interior exposure such as the tours of Joe Loco, Tico 161 ardent artist, whose piano styling is caught in some of the best clubs in the country, a Latin American

.. package which included such stars as Loco; Tito Puente (also of Tico Records); Miguelito Valdez, formerly Seeco Records and currently Mood Records; Pupi Campo, formerly Seeco Records and now with Coral; and Tito Rodriguez, formerly with Tico and at present an RCA Victor recording star; helped to introduce the colorful and savage rhythm to new audiences. Today the trend is definite and composers who until several years ago had never heard of the mambo are writing mambo originals as well as adapting mambo treatments of standards and classical pieces of the masters.

The advance of the status of Mambo on Broadway has been startling. The most famous mambo ballroom is the Palladium at 53rd and 54th Streets, on Broadway. There on Wednesday nights about 1200 or more people pour into the ballroom to either watch or participate in some of the wildest, most uninhibited forms of dancing ever conceived. Ages of the dancers vary from the teenagers to some who appear to be sixtyish and even older. The Palladium is becoming better known via word of mouth with each passing week and every Wednesday finds initiates who came to see and leave confirmed converts. Maxwell Hyman, owner of the Palladium, has a seating section that accommodates about 200 people. This section for the most part, usually seats the visitors out for an evening that is different. Hyman caters to the mink trade, well-known sports figures, stage, screen, TV stars and other public figures. Just a few who have dropped in to see this spectacular attraction are George Abbott, Jose Ferrer, Denise Darcel, Lena Horne and husbandennie Hayton, Ethel Smith, radio figures Gary Gray, Martin Block, etc.

Hyman, the story goes, bought the Palladium when he became intrigued with the sounds that bounced madly from an open window as he strolled down Broadway. Hyman, who insists the story is true, says he went upstairs to the ballroom, watched, and became stirred to a pitch that led to his purchase of 50% of the Palladium one hour after he had paid his way in. After several months Hyman bought the remaining 50% and applying his former business methods, new ideas for the talent such as Tito Puente, Tito Rodriguez, Joe Loco, Machito, Miguelito Valdez, Pupi Campo and Cesare Conception, made the Palladium over into one of the most successful attractions on the main stem. The floor show consists of an amateur contest and five or six professional dance acts. The tunes combine a savage, earthy form with ballet arabesques and pirouettes that leaves the spectator breathless, exhausted and screaming "Vaya", the Latin-American equivalent of "Oh man, go". Master of Ceremonies for the show is Joe Spiro, affectionately known to the Palladium coterie as "Killer" Joe. Joe is a six-foot, 200-pound, balding man with a voice and a set of pipes which are unheard of. After a five-year run at the Palladium, Spiro is now catering to Latin American dancing, the conversion of the Band Box to the La Bamba, and the Palladium, all within a space of a few blocks.

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Seen above are some of the personalities who visited the Palladium. Mrs. Arthur (Kathryn) Murray dancing with Tito Puente, Lena Horne, Lennie Hayton, Diosa Costello, Martin Block (Maxwell Hyman, owner, directly behind Block), Denise Darcel mamoishing with "Killer" Joe, George Abbott, and Jose Ferrer.
keep your jukes happy all summer with the London big 6

Frank Weir
THE NEVER-NEVER LAND
backed with
THE LITTLE SHOEMAKER
VOCAL BY THE LITTLE TINKERS
1482 and 45-1482

Vera Lynn
DU BIST MEIN LIEBCHEN
backed with
THE GREATEST LOVE OF ALL
1475 and 45-1475

Billy Cotton
FRIENDS and NEIGHBORS
backed with
KITCHEN RAG
(vocal) (Instr.)
1473 and 45-1473

Johnston Bros.
THE BANDIT
backed with
THE SECRET OF OUR LOVE
1470 and 45-1470

Frank Weir
THE HAPPY WANDERER
1448 and 45-1448

Joan Regan
SOMEONE ELSE’S ROSES
1401 and 45-1401

LONDON ffrr RECORDS
Full frequency range recording

"It's What's in THE CASH BOX That Counts"
The One Factor That Never Changes

by LEONARD SCHNEIDER

It was thirty-one years ago at the old Pathe Freres Phonograph Company that I began to learn the rudiments of this fascinating business. I have never left it. Those were the days of mechanical or "acoustical" recording. In this method the direct sound pressure actuated a diaphragm which in turn did the actual inscribing. These were thrilling times to a young neophyte, but as I review the many changes that have occurred since then, I realize those early days were really the horse and buggy stage of what has grown into a tremendous and stream-lined industry. Today our delicate microphones and electronic systems, our taping process, our fine studios and advanced recording techniques are bringing to the consumer the finest sound ever attained in our industry's history. Yet, with all these changes, one factor has remained constant. That factor can best be described in the saying that's as old as our industry—it's what's IN the groove that counts. This has been the most important principle in the history of Decca and will continue to be our rule in the future. This philosophy was our guide when we pioneered the development of the modern album, the advance of children's record, the original cast albums, the spoken word, mood music and other innovations. Our creative department is constantly striving to not only put into the groove what the public wants but also to anticipate the peoples ever changing tastes.

And so, though technological advances may in the future change the look of our product, our sights will always be on this one factor that never changes. . . . It's what's in the groove that counts.

How The Sales Department Aids A & R

by SYDNEY GOLDBERG

Close cooperation between the Sales Department and the A & R of a recording company is of utmost importance today. One of the most important functions a Sales Department plays in this relationship is the ability of its sales organization all over the country to keep the head of A & R advised as to trends and of any indications on songs that may start in a local area. Prompt reports by sales personnel, based completely on the facts as to whether a song is selling in an individual territory, have been instrumental in aiding a company, such as Decca, in getting a big piece of a hit song when it finally breaks and, in many cases, actually coming out with the record that turns out to be the top version.

Another important contribution made by the sales organization of a record company is to advise the A & R of any local talent who might be creating unusual interest, for their consideration on a national basis. There is absolutely no question that both of these departments are equally dependent upon each other. The Sales Department is only as good as the product it has to sell, which is supplied by the A & B Department, and the A & R Department is only as good as the results the Sales Department obtain on the product supplied to them. We at Decca function so closely in these two departments that in actuality they could be considered one department rather than two separate ones.
Setting Up
Sales And Distribution
In 1954

by JOE DELANEY

Elsewhere in this publication my current Jimmy Hilliard describes the tribulations encountered in the launching of a new record label—from the artists and repertoire standpoint.

I would like to discuss the same subject with respect to sales and distribution. The simultaneous setting up of "X" and Groove for RCA Victor this year parallels the introduction of Coral Records by Decca in 1948. This parallel is made because "X" and RCA Victor are having the same inter-relationship as those other two companies had six years ago.

Jimmy and I were together through the green years between 1948 and 1954, and then parted to go different ways. I think that Mance Sucks had an inferior motive in re-uniting us now, feeling that Victor could avoid many of the mistakes made in the early days of Coral since it was Jimmy and myself who made most of those mistakes.

Business was extremely good in 1948 although it had begun to taper off from the 1946-1947 period when almost anything could be sold in large quantities. There were not as many labels then, but the "one-hit independents" did spark the pop business along with a big hit here and there.

The big four then are still the big four now, but the other companies were also to be reckoned with. Mercury was riding high with Frankie Laine. MGM was newly started with a distribution arrangement that had to be revised, thus causing some delay in its timetable. London, premiered during the war to exploit pops made in England by English artists, set off a vogue that was to last several years until it could regain access to its classical catalogue. Coral was born late in 1948 and served as a medium through which Decca could release inactive masters by artists no longer under contract such as Woody Herman, Jimmy Dorsey, Jan Garber, Bob Crosby, etc.

However, Coral's real success was achieved with new artists rather than reissues. The early development of the Ames Brothers—now a top vocal quartet—for RCA Victor's "gold record" roster—began on this little label back in 1949.

"X" likewise is an "independent" and aggressive record company, properly competitive and not afraid of experimentation and new ideas. Groove is also a separate adjunct comprising an artist roster that was formerly the RCA Victor rhythm and blues department.

It is merchandised in some areas through the "X" distributor and in others, notably in the South, through the regular RCA distributor.

Five single records kicked off our first release—three on "X" and two on Groove. Jimmy and I, together with Bill Burch, visited 35 cities in 35 days opening distributors in the key marketing outlets around the country. By doing this, we achieved maximum mileage on each record and helped the distributor to get going with a minimum investment while at the same time providing a product which he could get into most of the retail and operator accounts.

"X" and Groove have both been moving steadily upward since their inception, and future prospects look even brighter. Our position has been further enhanced by the fabulous success and excellent sales reaction to the Vault Originals, a series of old-time jazz classics many of which were never before available. Besides helping to build a fine and solid catalogue, the Vault Originals afforded "X" the prestige so valuable in the growth of a new, independent label.

The majority of the record business is still in the "popular" category. The bulk of those records are sold to younger listeners between the ages of 14 and 22. According to statistics, by 1960 this age group should be increased to the point where the market potential here will nearly double itself. Market conditions indicate that employment will continue to maintain a high level. Also of great value is the phonograph factor. There has been a tremendous increase in the sale of phonographs, and in the next five years more homes will have some kind of record-playing equipment.

Jimmy and I are confident that the record industry will reach new peaks in the years ahead. We look forward to competing for and achieving a large share of the record dollar by the basic formula of producing and merchandising a superior product through strong and active distributors.

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Building A New Record Label

by JIMMY HILLIARD

The A & R man who is “starting from scratch” with a new label has multiple problems. He must first be guided by the fact that a new label like “X” is designed to be one of a lasting nature, and since it is conceived as a program of permanence, then equal attention must be given to:

1. The discovery and development of new artists, which represent the power to gain acceptance by virtue of the “single” record.

2. The gradual but effective building of a catalogue which can endure over a period of years.

Taking both problems in the order of their importance, my own experience as an A & R man “starting from scratch” with Mercury, Coral and now RCA Victor’s “X” label has proved to me that the development of new artists is the first big hurdle to be overcame.

The A & R man with a new label would naturally prefer to work with a small, compact roster of artists set up so that a maximum effort can be given to one in the selection of material and in promotion and exploitation. Discounting the possibility of his “stumbling” a name artist from another label (which would be a fine short cut to his goal), he is forced to draw from the ranks of relatively unknown artists. Unfortunately, this field is so vast that he finds it extremely difficult to boil down the prospects to a representative number.

In many cases a new artist makes a very insipiduous debut on the new label, and the results may prove discouraging not only to the A & R man but also to the sales department and distributors as well. Oftentimes the second release fares no better, and he is then faced with the problem of justifying further consideration to the artist in question. However, there are times when an A & R man feels very strongly about the ultimate success of an artist despite the poor showings of the first releases and despite objections from the sound business heads who look at the sales figures. In this case, he decides to continue his efforts with the artist even though he keeps thinking of the endless line of new talent eagerly awaiting an opportunity to make records.

Drawing from my own experiences, I can recall one of the most graphic cases in which an artist justified an A & R man’s belief in future success. It happened while I was with Mercury, and the artist was Patti Page.

I had signed Patti to a six-month contract calling for four sides to be recorded, but with the usual option provisions. Although Patti’s first two records meant very little in the way of national sales, I prevailed upon Irving Green, president of Mercury Records, to pick up the option in view of the fact that everyone else in the organization was adamant in the opinion that “she doesn’t have what it takes.” Results later proved that Green and I had guessed right, and in no uncertain manner.

Once the A & R man of a new label succeeds in getting an artist or two up in the best selling lists and is fortunate enough to reach the trade charts, his task becomes somewhat simpler. He finds himself looking at a better run of songs and material from which to choose his repertoire. This situation is readily understandable since a publisher would naturally try to get his music assigned to an already accepted and well-known artist. The A & R man with the new label cannot hope to see the songs that have been labeled “exclusive” for the top recording stars of other companies. The search for outstanding material is an endless one, and it is the A & R man’s prime concern. However, it should be pointed out that it is of vital importance, also, to have the right artist available for the right song.

The second problem to be faced is the building of a catalogue through album sets. This requires much thought, foresight and vision.

The various categories of album material are so numerous, and embrace so many fields of music, that a keen analysis is necessary to determine a particular set's potential. The A & R man must be guided in all his decisions by the fact that these sets will have to be strong enough to endure over the years without benefit of delivery by “name” artists.

Another factor which has to be seriously considered is the time element in preparing albums since this type of repertoire requires planning far in advance of a proposed release date.

Which sets should be ready for the spring, summer, fall and winter? Which sets require “long poll” planning in which the sales are not particularly heavy at one time but steady over a long period? Which sets should be geared for a strong “impact” sale? Questions like these must be answered well in advance of the release date in order for the sales planning department to carry through an effective operation.

The building of a good catalogue is also extremely important to a new label because it can “cushion” the dry periods when the single sales fall off. It is vital that business does not come to a complete standstill at any one time, and therefore a careful balance must be attained between single sales and packaged merchandise.

The growth of a new label which is designed to become a permanent fixture differs from new labels which fall under the heading of “here today—gone tomorrow.” If the label has an eye to the future, then the sales department must be brought into the picture. A smart A & R man realizes that a close cooperation and warm understanding between A & R and sales can and usually do mark the difference between success and failure.

Every A & R man in the record business (and especially those with a new label) is haunted throughout his entire career by the one perpetual question—“WHERE ARE THE HITS?”

If he’s got them, he can sleep like a baby. If he hasn’t, he reaches for the aspirin bottle.
Promotion, Cooperation, Service And Work Make For A Successful Distributing Business

by JERRY BLAINE

On the subject of record distribution, let's look first at the national operations. The easy dollar is a thing of the past. We are faced with a situation in which we must use every ounce of effort and every bit of ingenuity possible to keep our business in a sound position. Where Cosnat Distributing Corp., our own firm is concerned, we have found that there is no magic formula or short cut to success. In the nine years of our existence it has been to quote Sir Winston Churchill, "blood, sweat and tears". Call it 10% inspiration, 90% perspiration, a short, awfully hard work. Today it is said and we like to feel rightfully so, that we have the most successful distributing operation in the United States. Nine years ago when we started, we formulated a plan of operation and have worked that plan ever since. In the first place our relationship with company personnel, manufacturers, dealers, and operators, has been kept on a friendly basis. In our organization the boss doesn't keep himself locked up in an ivory tower. Every one who works with me is made to feel that he is my equal. With my boys it's always Jerry, never Mr. Blaine. I want to keep it that way. I'm proud of the fact that I've never had, and don't think I ever will have an unhappy employee. We have often been asked why we have never gone after major lines in view of the fact that our operation has been so successful. The reason is this. Our policy right from the start has been to rise or fall with the independent labels. They gave us our start when we needed them and we think we have come through for each other in good style. Close and continued cooperation on both sides has made it possible for us to conduct successful operations in New York, Newark and Philadelphia, and recently add another branch in Cleveland. We hope eventually to go farther. Our expansion plan is not entirely motivated by the desire to make more money. We feel that each of our branches, going all out promotion-wise, puts the manufacturers in a stronger position since hits can only be made through constant exposure. Thus we help the manufacturers strengthen their product and help ourselves at the same time.

In the further analysis of successful distribution I would say the most important factor is record promotion. We have given every possible thought and full attention to this phase of the business. Knowing that every record possibly can be a hit, we plan our promotion along these lines. At a weekly meeting attended by all executives, salesmen, promotion men, counter men etc., we listen to the new samples which have come in during the week. It requires no particular genius for a group of people who live the record business to separate the "gold" from the "duds". Every salesman is furnished his samples, every inky and network radio station is covered, every top dee jay and librarian is alerted to the possibilities of the new releases. As a follow-up service to the stations we mail a weekly Hit Parade sheet for both Rhythm & Blues and Pop which the librarians and jocks can use as a reminder and program guide. A weekly Hit Parade sheet also is mailed to all of our dealers. This is supplemented with a bi-weekly "push" sheet for standards. We also make it a point to regularly mail out complete LP and EP catalogs. It's a lot of extra work but we have proved that the continued application of this promotion program keeps the manufacturers happy and has paid off for us. Another very important consideration in distribution is Catalog. In times like these when the business situation in general leaves much to be desired, I cannot stress too strongly the importance of pushing catalog merchandise. The distributor or salesman who thinks he can make it just selling hits is living in a fool's paradise. It just can't be done. Catalog is definitely the backbone of today's business. In conjunction with this the wide-awake distributor is also on the lookout for new items and accessories to take up the slack. A salesman will always walk out with a fairly good order if he has enough to sell regardless of conditions.

In closing I should like to touch on the importance of regular meetings in the organization. Human nature is made up in a large degree of problems and "beefs". It makes for a healthier all round condition to bring them in and talk them out. We hold branch meetings regularly every week and general meetings once a month. I know the phrase "one big happy family" is a cliche but in this instance it is a true one. Our regular meetings have much do with it.

To sum it all up I would say the success of the distributing business lies in imaginative promotion, cooperation, philosophical attitude, and work, work, work.

Best of luck to our fellow distributors and The Cash Box on its anniversary.

"It's What's in THE CASH BOX That Counts"
by JOE CARLTON

The Ingredients That Go Into A Hit

What makes a hit record?
I don’t have an infallible answer to this question. However, I do know that there are six almost invariable elements to be reckoned with in making pop records, and I am certain that a disregard for any one of them will mean the difference between a hit and a miss.
1. Have fresh ideas—and the right ideas. If you reach the point where you feel sure that you have a formula or know the trend of the day, that’s the time to beware because the whim of the public can change faster than a toad’s beard.
It is necessary to have a slightly impulsive, emotional flare for this business and particularly for the countless songs that come over the desk every morning. Even though you may have had a bad week, you still must be able to feel that personal sniffling of enthusiasm when the outstanding daily sales signal. Without enthusiasm there is rarely a hit, and the best place to generate it is within yourself.
Tako, for example, the song “Wanted.” The publisher of the tune was far out of optimism over its possibilities, but, fortunately, he picked up a copy and suddenly felt some excitement about it. I went to Perry Como with it and told him my feelings. A wonderful thing about Perry is that while he may not share my opinions, he respects my judgment, and in this case he agreed to do the song in spite of the fact that he himself could not see it at the time. The result fortunately was very good.
2. Have competent musical directors working for you. I am lucky enough to have three or four musical geniuses and the finest A & R talents in the business working for me. They make my life singularly easy, and I feel that I am working with the very best.
Harry Winterhalter is a man I could extol forever. He is a giant among musical directors, a versatile arranger and a fine artist in his own right. In addition, he is a remarkable A & R man. He has a great song sense, a solid savvy for the music business, and an approach which is both artistic and simple. The sales figures prove that he is good, and he makes me look very good. Henri Rene also is a tower of strength as a musical director, a conductor and an arranger. His sophistication and charm for the record audience are wonderful; it is Henri who gives those extra touches to an Eartha Kitt record, a Tony Martin hit and an occasional Perry Como release.
Harry Geller, our west coast musical director, what a valuable and vital person! He is an expert craftsman and a whiz at artist relations. In spite of the fact that there is so much going on at the world’s largest record company, Geller has all the details of every good quality on every disc, keeps the artists happy and is a constant source of satisfaction to me.
3. Have the support of a great organization. Any A & R man worth his salt must give his organization the biggest part of the credit for mak-
Another Kitt Shmash!

"MINK SHMINK"

by

"EASY DOES IT"
RCA VICTOR-20/47-5756

Eartha Kitt

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CASINO THEATRE MOCAMBO Chicago Theatre Latin Casino
Mocambo Chicago Latin Casino

EL RANCHO VEGAS THE FROLICS CAL-NEVA LODGE LATIN QUARTER
Las Vegas Salisbury Beach Lake Tahoe

This Fall—Starring role in Broadway Play
"MRS. PATTERSON"

Direction
William Morris Agency

Press Relations
Virginia Wicks

"It's What's in THE CASH BOX That Counts"
SHAWNEE, PA.—At Fred Waring's annual golf tournament, music men gathered as they do each year, for a day of golf, swimming and good times. It all took place in Shawnee, Pennsylvania where after a day of athletics, the boys enjoyed a show put on by the members of the music fraternity. Above left to right are:

Top Row: (l. to r.) 1) The entire group. 2) Dee Beline, George Paxton, Julie Stearns, Johnny Desmond.

Second Row: (l. to r.) 1) Lee Gilette, Johnny Green, Ivan Mogull, Fred Waring, Artie Mogull, Marvin Cane. 2) Bob Sadow, Bob Austin, Eddie Fisher, Hugo Winterhalter. 3) Mike Conner, Milt Gabler, Leonard Schneider (back to camera), and Fred Waring.


Bottom Row: (l. to r.) 1) The music men's baseball team. 2) The chorus performing at the show under the direction of Mickey Addy (left). 3) Jack Spina, Randy Wood, Fred Waring, Jerry Blaine, Ivan Mogull, and George Paxton's hair do (lower left).
Gratefully

Frankie Laine

Current release

"SOMEDAY"

and

"THERE MUST BE A REASON"

Columbia
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COLUMBIA RECORDS

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"It's What's in THE CASH BOX That Counts"
The Problems of Starting A New Distributing Firm

by LOU BOORSTEIN

If you ever want to embark upon an adventure as full of peril as any expedition might encounter, try the independent record distributing business. From the word go, problems that seem as large as scaling the Himalayas loom on the horizon.

Obviously wanting to get into the distribution business is a great problem—getting lines to distribute. This is not an easy problem to solve. Well-known selling lines are already being distributed, and non-selling lines are not worth having. But occasionally an opportunity does arise such as our chance to distribute Label "X" and we are ready to do business.

But being ready does not in itself produce any business. There is much groundwork that must be done first. Physical plants for the distribution must be found. Salesmen secured, Disk jockeys and radio stations contacted, and most important a working arrangement with retail stores and Juke box operators established.

There in one paragraph are all the problems. But each problem begets another, and it is a knotty, expensive and tedious process to untangle them.

It is difficult to establish the confidence of dealers and Juke box operators. It is difficult in the current market to get anyone to try a new product. So we have a dual problem of establishing a new firm and a new product simultaneously.

An awareness of the problem facing the dealers and Juke box operators makes the task of solving these problems much easier.

A good product like Label "X", manufactured by a firm of impeccable reputation and distributed by a well experienced firm—though newly created for the purpose of distributing this new label—must meet with success. And as each problem is solved and the unknown quantities become known, there is the thrill and the profit of a successful business.

Despite the current low ebb of business, it is with the greatest degree of optimism that we look forward to the coming season. The record business, which is the only form of entertainment that gives people what they want when they want it, is still a great business. It is rewarding both in money and thrill to be part of it.

Making The Most Of The Artists On The Roster

by BOB THIELE

Main topic of conversation this week has been the arrival of Marlene Dietrich, and the fantastic reception given by the Cafe de Paris (where she will appear). Everybody was well aware of her imminent departure, and most assured she was present along with a battery of cameramen. In a little hearing and she was seen to have been some of the famous stairway and was besieged by one and all. After the show, she started rehearsing with Peter Knight and the orchestra and returned to her hotel. In the evening, she was to introduce herself to the opening night by her old friend Noel Coward (who supervised rehearsals). While in London Marlene will cut two albums for Philips (Columbia): one in English and one in German. On top of all that, Norman Newell, A&R man of Philips, is running the first of the first night performance. This same company is also working on the film "The glorious Years" sung by the star Enrol Flynn.

The sensational Mantovani is working on two wonderful projects. One is a movie which is being made in Italy and Germany and stars the maestro and his music and Vico Torrini, the international singing star. Sound tracks have been recorded in Toronto, Quebec, Paris and London, and are being flown to Italy to take part in the film. The other item, just as important, is the deal for the signing of a contract for his appearance in Canada at the end of January. He will give three concerts conducting the Montreal Orchestra. He will also appear in Quebec and Toronto. From there he hopes to go to the United States for personal appearances on TV with local DJ's. So look out fellows, you’ll meet one of the nicest guys in show business.

Have just heard what I think will be the next big Chiackson hit. Bigger than "Limelight" and bigger than "Ebb Tide." Sorry, no title yet! . . .

Billy Eckstine and the Stargazers will do a concert in Blackpool this Sunday. These Stargazers are really working hard.

Johnny Johnston should be very happy with his three records on "Friends and Neighbors." His trip was certainly worthwhile. . . . Capitol label has a good team in Betty Hutton and engineered successfully. The new waxing of "This Must Be the Place" and "The Honeymoon Is Over." . . . The business here . . . Mildred Joanne Smith appearing in a new revue "French and Champagne." The revue has in it some of the most beautiful girls in show business. Mary Lou Williams has opened at the Bow St. Le Toit in Paris in the spot left vacant by the sudden death of Garland Wilson.

This week's best selling pop singles. (Courtesy New Musical Express.)

1) "Secret Love" by DORIS DAY
2) "Such A Night" by JOHNNIE RAY
3) "Friends and Neighbors" by BILLY COTTON
4) "Pennies From Heaven" by PERRY COMO
5) "The Happy Wanderer" by DON AUCKER
6) "Children's Choir" by REGAL
7) "Four Knights" by "Someone Else's Roses" by REGAL
8) "Heart of My Heart" by MAX BYGRAVES
9) "Close M" by DAVID WHITFIELD & MANTOVANI
10) "Charging Partners" by KAY STARR

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

The Cash Box, Music
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July 3, 1954

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"It's What's in THE CASH BOX That Counts"
The Problems Of Launching A New Indie Disk Firm

by LEONARD WOLF

I am very flattered that The Cash Box has asked me to write a brief article on the problems confronting a young independent record company. The 'indies' during the past four or five years have really come into their own and are generally accepted today as a major influence in the industry. Let me preface what I'd like to say on the subject by first stating that there are hundreds of independent labels in existence today... some very successful, some moderately successful and some which unappreciably are going to find it difficult to survive. Probably their success or failure will depend to a great extent on how they solve the points I'd like to touch upon here.

In my opinion the most important problem is that of distribution. It is common knowledge that there aren't enough distributors to take care of the large number of independent labels new active. It is an extremely tedious chore, therefore, for a new company to get out into the field and gain acceptance with distributors, deejays and juke-box operators. It is perhaps one of the few businesses where a perfect product from both an artistic and technical standpoint can be completely by-passed without proper exposure and sound distribution. To emphasize the difficulty of this problem merely advertise your friends in the business that you are about to launch a new record company and the first question that will be thrown at you will be "lots of luck, but what are you going to do for distribution?"

The next problem is that of the product itself—this is the means by which the brave new diskery hopes to find its way to the pot of gold at the end of the rainbow. It may attempt to achieve this goal either through long-range planning or by a policy of sheer speculation. It is imperative that the indie turn out a quality disk featuring a top rate performance if he is to get the necessary exposure that will create attention. He cannot afford the luxury of covering hits—he must create them. I'd like to point out that when an independent label has one or two top names on its talent roster to start with, the big part of this problem is solved inasmuch as the buying public has already accepted the stars. Surveys have proved that the record fun is attracted to the artist and to the product and not to the name of the record label. I feel rather lucky that when we launched Audix Records some fourteen months ago I had the pleasure of representing two of the top names in the music business—the very versatile Dorothy Collins and the very creative Raymond Scott. Dorothy had already become America's Sweetheart through the medium of television and Raymond's own name had for years been synonymous with the very finest in musical entertainment.

Perhaps I am not qualified to say whether a new company is wiser to take the long range planning point of view or the speculative one, however I have learned that it is very desirable to build a steady selling catalogue as this can represent a tremendous amount of plus business. In short it may be feeling that while any given record can make the grade overnight, building a successful record company—just like building a sturdy house—should be done step by step and over a period of time.

FRANK CHACKSFIELD—"Evening In Paris"—and his Orchestra—London E.19 (45-EP) List: $5.95

MADAMEMIE DE PARIS, TELL ME THAT YOU LOVE ME TO-NIGHT, MY PRAYER, VOUS QUI PASSEZ SANS ME VOIR, PIGALLE: LA VIE EN ROSE, ROMEO: CA C'EST PARIS: FAITEN VALORIS, LA FOLLY: LE TERRIBLE: SEDUCTION: BILLY BERTHA: BEAUTIFUL ARRANGEMENTS since the pair of top tunes have been strong sellers. On this album, Mr. Chacksfield takes the listener on a musical tour through Paris. The fourteen smugtious selections offered here are all French favorites that listeners never seem to get enough of. The music is smooth and warm and makes for an hour of enchanting listening. London has a big seller in this one.

BORRAH MINNIVITCH and his Harmonica Rascals—Capitol H 490 (10" LP) List: $5.00

PERFIDIA, WARSAW CONCERTO, CARAVAN, ANTRAM'S DANCE, FANTASIE-IMPROMPTU, MALAGUENA, JAMAICAN RHUMBA, SONG OF INDIA.

Borrah Minnivitch and his Harmonica Rascals are one of the top theatrical acts all over the world. The group is credited with giving more status to the harmonica than any other. Here the masters of the mouth organ choose eight of Minnivitch's favorite numbers old, new, and popular, and render them in their unique and exciting fashion. A great taste for harmonica lovers. Thrills from beginning to end. We go in a big way for "Song Of India." Any one of these selections should act as an excellent demonstrator.

LOUIS ARMSTRONG and the MILLERS BROTHERS—Decca DL-5509 (10" LP) List: $5.00

MARIE, CHERRY, MY WALKING STICK, THE FLAT FOOL FLOOSEE; THE SONG IS ENDED; REGROTE IN MINNIE'S SHOE. This is a quite excellent album, done in the time-honored Armstrong manner.

Here's a platter that record collectors are gonna consider a must. One of the very few that will appeal equally to the casual buyer of greatest pop quartets, the Millers Brothers, to run through eight favorites. The artists work together in such a relaxed and perfect manner, that one may reasonably be on a team for years. Luster is a delight from start to finish. Although all of the sides are sure to please, we go for "Marie" in a big way.

EDITH PIAF—"Bravo Pour Le Clown"—Angel 40005 (10" LP) List: $3.95

LA GOUAILLANDE DU FAUSSE JEAN: ET MOI, NY VA PAS MANUEL; LES AMANTS DE VERSAILLES; L'EFFET QU'TU ATTEND, JEAN ET MARINA; JOHNNY, TO N'ES PAS UN ANGE, BRAVO POUR LE CLOWN.

Edith Piaf is the reigning sovereign of French popular music. Her unique style and expression which she offers on songs of payet, sadness and other subjects, is unequalled by any chanteuse in France today. And her popularity is not only limited to France, but is constantly growing throughout the world. On this album, the singing great presents eight songs, many of which she often performs on stage. Exciting half hour of listening which her admirers should buy up like hot cakes. A limited but very local market awaits such a package.

"INVITATION TO ROMANCE"—Piano Moods by Consuelo Velasquez—RCA Victor LPM 3196 (10" LP) List: $3.15

CHERRY PINK AND APPLE BLOSSOM WHITE, YOU TOO, I TOO, THE SONG FROM MORMON, WILD ARTICULAR, WAR Y CIELO, THE TERRY THAYER, NI POR FAVOR, ANNA, BONITO Y SABROSO.

Consuelo Velasquez, one of Mexico's most beautiful and accomplished pianists, and the author of the Latin standard "Besame Mucho," offers an "Invitation to Romance" as she presents a number of popular tunes in her inimitable style. She has a light and most pleasing touch and gives these familiar melodies a new feeling. Some of the tunes get an inspiring Latin background. Album notes are in both English and Spanish. Disc should enjoy a healthy sale in Mexico and other Latin-American countries as well as in the U.S.

BETTY BENNETT—Trend TL-1006 (10" LP) Composers Series—List: $3.00

SEMINO, SOMETHING; WHEN I FALL IN LOVE, ONE HUNDRED YEARS FROM TODAY; SOME OTHER TIME; TIME AND THIRD, STILL THE NEAREST.

The mood of this album is romance. Vocalist Betty Bennett, who has performed with such bands as George Auld, Claude Thornhill, Alvino Rey, Woody Herman and Maxine Sullivan, gets her own one and only on the first one by offering the ballads of Richard Rodgers, Jerome Kern, Victor Young and Julius Stynge. Arrangements are by Andre Previn. Excellent choice of standards. Thrush has a good feeling for such songs. String quartet supplies the backdrop.

HARRY BELAFONTE—RCA Victor EPA 559 (7" 45-EP) List: $1.50

DELA, THE DRUMMER AND THE COOK; KALENDO ROYACA; THE FOX:

Harry Belafonte is one of the truly great talents around today. Although he has not had the "million sellers," he has a vast following of younger and adults alike. Few, if any artists can do as much with a folk song as this young dreamer does. Discs of such time-honored numbers as this one and carries an enevolving excitement with it. This EP should do very well.


GAME OF LOVE, THIS IS MY BELIEVED: I STILL A THRIIL: MELANCHOLY BABY.

Billy Daniels, "Mr. Magic," dishes up four terrific items in his personality packed style. The scintillating songster really puts great feeling into every cut. Excellent deck with a ready market.

"It's What's in THE CASH BOX That Counts"
Pop Record Promotion—A 3-D Business

by MIKE CONNER

The word “promotion”—in the pop single record business—encompasses a wide and varied field. It is management’s job to decide to whom its effort, including time and money, should be devoted.

It wasn’t many years ago that a record dealer was the acknowledged leader in the race to get discs into the consumer’s home. In those days the customer would come into a record shop with an open mind. Open, that is, to all the promotional streamers, displays, etc., that the disk companies poured into the dealer’s hands. Every dealer, every sales person, had an opportunity to build his own hits, and it was to him that the bulk of our promotional material was directed.

Later on the juke-box rage swept the country. The kids began to put their nickels in the pretty colored boxes. If you get your record in a juke-box it would be heard, and the guys and gals would often buy the records they had danced to the night before. Record executives took notice of the new trend, and the juke-box operator became an important facet of promotion.

While all of this coin machine activity was taking place, slowly but surely another group was coming into prominence. The voice of the disk jockey was heard in the land. From its unimportant beginning as a filler-in between big programs, the recorded music show had come into its own. The platter spinner had become a celebrity in the eyes and ears of the kids. No longer did they go into the music stores ready to be sold. They generally knew what they wanted and had heard most of what there was to be heard, and they knew almost as much about the pop records as the fellow behind the counter. After watching this turn of events warily for some time, the record companies finally conceded that the deejay was here to stay.

Thus we see expansion of the promotion field from its concentration in one direction to three. We at Decca feel we must retain our three-directional efforts. We’re of the firm opinion that no one group has taken the place of another, but that each has its own place in our plate, all equally important.

The disk jockey has continued his steady growth. His is the power to make an artist and/or record. There are occasions that the concentration of just one deejay in just one area has started a newcomer on the road to stardom. It is usually because of him that the pop customer enters the store in the first place, with definite likes and dislikes, influenced by his favorite jockey. But the juke-box business is still big business. It serves not only as a means of keeping our top records in front of the consumer, but also as an indication of the public’s own personal tastes, and thus as a guide for future recording plans. Once a customer is in the store, proper exploitation through the dealer still pays off. His display material helps in reminding the buyer of additional single records that may have slipped his mind, and of course it is all-important in selling special and album products that are not given radio exposure.

We think we have our promotional balance all worked out, but how can anyone sit back and relax? We keep looking for new trends to develop—and they probably will!
Indie Firms Will Continue To Grow

by DAVE MILLER

In the past 2 or 3 months the music business has without question felt the effects of the general downturn in business activity. Quite naturally the independent manufacturer and distributor felt it first because of the lack of substantial catalogs to sustain them. It may be interesting to look back to a similar drop in sales for the last quarter of 1948, up to the month when the Korean War accelerated the defense spending and created the record boom that has apparently lost its peak in recent weeks.

There are a number of factors that lend encouragement to the independent picture during the present slump as compared with the 1948-49 situation. While the smaller firms do not have extensive catalogs, they do not have the inflated overhead and high salaried personnel that the larger firms must maintain to function. This flexibility has proven a blessing in lean periods.

Another factor of the 1948-49 picture is that the independent distributors, are for the majority, in a better financial condition and are better trained to operate on a more profitable basis.

Of course the disk jockey has probably been the biggest single factor in the rise of the indies. The strong feeling of not playing "nondescript" records has been lifted from the turntables and the deejay in program director realizes that his better show comes from programming any record in good taste that the public wants to hear.

There is no question that business will pick up in the coming weeks. The optimistic outlook prevails throughout the industry and the business world in general. I believe I speak for the majority of independent manufacturers when I say that while these temporary lulls may come and go, the independent firms will continue to grow as a more important factor in the music industry.

——

Congratulations

To THE CASH BOX

On Their

12th Anniversary

Sid Tulmudge Bob Field

Record Merchandising Co.

2580 W. Pico Blvd.

Los Angeles 6, Calif.

“It’s What’s in THE CASH BOX That Counts”
### American Records In England

by MARCEL STELLMAN

Even though we have no language barriers as far as American recordings are concerned in Great Britain, we must remember that a record buyer may be conscious that he is buying the output of our own material.

Do we like what you like? On the whole, we do. There are exceptions, of course, and these exceptions force us to think and change our record buying. The reason for this is that we cannot absorb the wealth of material coming to us through the mails. We haven't sold the outlet for it that you have in America. Our population of records is only half the size of America's. It is natural then that we are conscious as the people across the Atlantic. Radio is state controlled. The disk jockey is not as powerful as you might think. The jockey box is not as much of a controlled DJ show as in America. However, we have a record industry here, broadcast stations, and so on. We have a disk jockey, Jack Jackson, but he may again be on the air in the morning for one hour, and then off the air for another thirteen hours.

Of course there is Radio Luxembourg, a commercial station using its sponsored shows to its best advantage with reception often disturbed in many areas.

The plugs don't stop there. The B.B.C. has an all-night show from London, which is programmed by arrangement with Musicians Union. These 24 hours must incorporate all record shows, and all music, fill-ups etc.

Then there is the B.B.C. system of passing recordings for broadcasting which, although useful, often holds up the operation of programs on the record disk. Everything revolves around this B.B.C. from the publishers to the end product. The selection of records is all done in one. One can hear a new record fifty to one hundred times in one day in radio stations. We here have a ruling for which the record companies are as much bound as the B.B.C. to comply with. This stipulates that no disk will be played more than once in twenty-four hours in one area.

The B.B.C. can not have the record of getting away on a big nation wide promotion. The chance is remote, yet we have had the big seller, the number one. How it happens is I think more of a matter of luck than anything else. Yet it happens because in the promotional line they have been able to overlook things occasionally, a record will slip through and be played more than once a week, and it's true you can't do without good promotion. A show business to a large degree depends on record names, so on the whole the B.B.C. does a good job within its limitations and as a result is practically non-existent we are grateful to the B.B.C. for all that is done.

Do the popular records in this country run the same course they do? What's more this is the cheapest country for record buyers in the world. The average disk retailer at five shillings which is seventy cents. The record is good. The quality excellent. The performers the best of the best. We have our top record stores (yes even self service) and in some cases even luxury. The record buyer has no complaints and the dealers themselves seem to get the buyers to help the dealers service them throughout the country. The sale of records in this country goes into millions yearly and it is difficult to say what proportion of sales should be attributed to American disks for with 78-45-33 in popular and classics it's hard to define the exact amounts. All we can say is that the American record get a fair share of the sale.

The disk jockey in England is not expected to vaudeville in this country for the past five years and you will see that most of the top disk jock are American recording stars. What better proof that this is there anyway?

In some cases the recording artist can even bigger names in England than in their own country and thus find their record sales in Britain well over the average American figures. Quite often too a song will make the hit parade over here and not even reach the best sellers in America. So don't be afraid to send us a recording of a song that may not always be your cup of tea... we too drink tea and to us it may taste very sweet indeed.

The record companies know that to a publisher every song is a hit but they also know that it's the public who are going to pay the money to buy the record and they'll only buy what they like. So it's the public's decision that the record companies take into consideration.

For the benefit of American record companies we let you say your best bet with us is the simple good commercial pop disk first and foremost. We have a market for Western, Folk, Songs, Rhythm and Blues and Jazz records but it's a little difficult to sell as it is here that we have the leading of specialized recorded disks first and foremost. We have a market for Western, Folk, Songs, Rhythm and Blues and Jazz records but it's a little difficult to sell as it is here that we have the leading of specialized recorded disks first and foremost.
### R&B WINNERS OF "THE CASH BOX" DISK JOCKEY POLL

**Most Programmed Record**

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<tr>
<th>Track</th>
<th>Label</th>
<th><strong>Joe Turner</strong></th>
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<tr>
<td>&quot;Honey Hush&quot;</td>
<td>Atlantic</td>
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**Most Programmed Male Vocalist**

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<tr>
<th>Performer</th>
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<th><strong>Johnny Ace</strong></th>
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**Most Programmed Female Vocalist**

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<th>Performer</th>
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<td>Ruth Brown</td>
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**Most Programmed Vocal Group**

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<tr>
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**Most Programmed Orchestra**

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**Up & Coming Male Vocalist**

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<tr>
<td>Roy Hamilton</td>
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**Up & Coming Female Vocalist**

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<td>Faye Adams</td>
<td>Herald</td>
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**Up & Coming Vocal Group**

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<td>Drifters</td>
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YOUR WONDERFUL SUPPORT HAS ENABLED US TO PRESENT THESE ARTISTS ON TWO OF THE STRONGEST LABELS IN THE ENTIRE RECORD INDUSTRY

**PEACOCK**

**Willie Mae Thornton**

“I Smell A Rat”

Peacock # 1632

“OKIE DOKIE STOMP”

b/w

“Depression Blues”

Peacock # 1637

Dixie Hummingbirds

“PRAYER WHEEL”

b/w

“Live Right, Die Right”

Peacock # 1727

Sensational Nightingales

“ANOTHER YEAR”

b/w

“I'm Going On With Jesus”

Peacock # 1728

**DUKE**

**Johnny Ace**

“Please Forgive Me”

Duke # 128

The Sultans

“How Deep Is The Ocean”

b/w

“Good Thing Baby”

Duke # 125

Little Junior Parker

“Sittin', Drinkin' And Thinkin’”

Duke # 127

Duke # 128

Duke # 127

Duke # 125

Best Bet R&B

Best Bet

COMING SOON IN R & B

**Harold Conner**

“COME BACK, COME BACK”

b/w

“I'm Feeling So Bad”

Peacock # 1635

Mildred Jones

“MR. THRILL”

b/w

“Misused Woman”

Peacock # 1638

Gwen Johnson

“YOUNG BOY”

b/w

“Trumpet Blows The Blues Away”

Peacock # 1641

Willie Mae Thornton

“STOP HOPPIN' ON ME”

b/w

“Story of My Blues”

Peacock # 1642

Joe “Pappoose” Fritz

“CERELE”

b/w

“If I Didn't Love You So”

Peacock # 1640

Jimmie McCracklin

“My STORY”

b/w

“The Cheater”

Peacock # 1639

**COMING SOON IN SPIRITUALS**

**Five Blind Boys**

“I WONDER, DO YOU”

b/w

“All Aboard”

Peacock # 1731

Christland Singers

“KEEP ME” PT. 1 & 2

Peacock # 1729

**The Charietts**

“STEP BY STEP”

b/w

“Prop Me Jesus”

Duke # 206

AND MANY MANY MORE

**Peacock Records, Inc.**

2809 Erastus Street, Houston 26, Texas

**Duke Records, Inc.**

2809 Erastus Street, Houston 26, Texas

“IT'S WHAT'S IN THE CASH BOX THAT COUNTS”
Thanks, Disk Jockeys

JOE TURNER
for voting me the "Most Programmed Male Vocalist" in "The Cash Box Disk Jockey Poll".
Current release: "Shake, Rattle & Roll"—Atlantic 1026

The Cash Box, Music
Page 50
July 3, 1954

Grateful

THE CLOVERS
For the second year in a row you have voted us the "Most Programmed Vocal Group" in "The Cash Box Disk Jockey Poll" and we're flipping.
Current release: "Lovey Dovey"—Atlantic 1022

Greatly Appreciated

RUTH BROWN
Thanks for all the spins and for voting me the "Most Programmed Female Vocalist" in the annual "Cash Box Disk Jockey Poll".
Current release: "Hello Little Boy" and "If I Had Any Sense"—Atlantic 1027

THE DRIFTERS
It is a wonderful honor to be selected the "Up & Coming Vocal Group" in the annual "Cash Box Disk Jockey Poll" in our first year on records.
Current release: "Honey Love"—Atlantic 1029

"It's What's in THE CASH BOX That Counts"
www.americanradiohistory.com
Thanks Disk Jockeys!

R & B Winners of "The Cash Box" Disk Jockey Poll

Most Programmed Record

Atlantic Records

Progressive Music

"Honey Hush"

Joe Turner

Most Programmed Male Vocalist

Joe Turner

Atlantic (tie)

Most Programmed Female Vocalist

Ruth Brown

Atlantic

Most Programmed Vocal Group

Clovers

Atlantic

Up & Coming Vocal Group

Drifters

Atlantic

Atlantic Recording Corp.

234 West 56th St. New York 19, N. Y.

"It's What's in THE CASH BOX That Counts."
SHIRLEY & LEE
(Aladdin 3244)

"KEEP ON" (2:48) [Abadini-McDowell, Stanford] With that different voiced duo, a succession of hits, come up with a cut-out bundle that looks like lots more record sales. A rhythmic middle tempo jump that rocks.

"CONFESSIN'" (2:29) [Abadini-Leonard Lee] Lee confesses to Shirley that he's been doing her wrong. He's been untrue. However, Shirley replies that she's been no angel either. All's well. The famous rhythm and blues love duet forgiven and decide to start all over again. Thus comes to an end another chapter in the long story of the Shirley and Lee romance.

DOLORES WARE
(Mercury 70394)

"MY HEART'S IN THE RIGHT PLACE" (5:01) [Russell BMI—Bernie Cates] Dolores Ware sings a beaty slow tempo item with lots of soul. Gal is an expressive lyric reader and beats a tune up plenty.

"TELL ME MY BABY (Just What I Say)" (2:30) [Russell BMI—Bernie Cates] Dolores Ware gets in the "cot" kick with this middle tempo bounce with romantic lyrics. An infections, rhythmic ditty solidly sold.

GEORGE BENSON
(Grove 0024)

"IT SHOULD HAVE BEEN ME #2" (2:30) [Progressive Music BMI—King Curtis] George Benson chants the Run Charles hit with lyrics and voice for the younger set. Fair etching.

"SHE MAKES ME MAD" (2:50) [Haleigh Music BMI—Lincoln Chase] The lady sings a middle tempo bouncer with lots of style. Ok side.

JOHNNY OTIS ORCHESTRA
(Sec. 1112)

"MAMBO BOOGIE" (2:41) [Savoy Music BMI—J. Otis] Dick is a mambo item done several years ago that has stirred up some action in Philly when aired by one of the jacks. Good beat and still fresh.

"MAMBO BLUES" (2:40) [Crossroads BMI—H. Banes] Robert Banks and the Wallerios etch the theme and the best man instrumental that provided good dance tempo.

THE THRILLERS
(Herald 432)

"PLEASE TALK TO ME" (2:40) [Monument BMI—Watts, Kelly] The Thrillers blend on a slow ballad blues with a heartfelt performance. The lead does the fine emotional performance with excellent support from the group. A goodie that should go a long way to establish this team.

"LIZABETH" (2:41) [Angel BMI—Singleton, R. McCoy] A middle tempo jump item on the drinking kick. The boys bounce the tune with a potent drive that is in the vein now hitting big. A strong coupling for the ballad. Either could be big.

THE CASH BOX

"MAMBOLINO" (2:27) [Arno BMI—Earl Bostic] "BLUE SKIES" (2:43) [Berlin ASCAP—Irving Berlin]

EARL BOSTIC
(King 4721)

• Earl Bostic adds to his ever-growing catalogue of hits with an original, "Mambolino," a quick tempo Latin mambo dance item, and a lush reading of the old Berlin loving, "Blue Skies." The mambo ditty is a stirring quick beat that has him on the sprawling dance craze. Bostic's orking is an exciting blend of workmanship. The flip, "Blue Skies," is fresh and with a beat. Bostic offers this standard in an easy to listen to, dreamy fashion and maintains a solid dance tempo.

"I'M SLIPPIN' IN" (2:30) [Commodore BMI—D. Bartholomew]

"I'M SEARCHING" (2:22) [Commodore BMI—H. Mitchell]

THE SPIDERS
(Imperial 713)

• The Spiders come up with a likely pair. The upper deck, "I'm Slippin' In," is a rhytmic up tempo foot tapper. The Spiders sing it with a gay and chuckle feel. The tune is easy to remember. The lyrics sharp and loaded. This one should make it. The flip, "I'm Searching," is a slow romantic blues. The group wails it with emotion. Lead does a strong job. Like "I'm Slipping In" for the charts.

THE EAGLES
(Mercury 70391)

"PLEASE, PLEASE" (2:07) [Brownwood BMI—Singleton, McCoy] Here's a quick beat cutie with a beat that has the kids buying. The group bounces merrily through the happy ditty. Deck has the sound and tempo that should stir up the juke box and counter action.

"TRYIN' TO GET TO YOU" (2:34) [Motion Music BMI—Singleton, McCoy] A slow bouncer etched with a solid sound. The group has a smart manner of delivery and comes through solidly.

VAL MARTINEZ
(King 4721)

"OLD FOOL" (2:55) [Jay & Cee BMI—Henry—Glover Val Martinez, who sings in somewhat the Eckstine manner, chants a sentimental slow item against the soft Bill Doggett musical support.

"WHAT WILL I TELL MY HEART" (2:43) [Crawford BMI—L. Green—T. Lee] Another Eckstine treatment of a slow romantic.

JAZZ

(Rating is based on appeal to the jazz market.)

JACKIE BURNS
(415)

"SABRE DANCE" (2:40) [Leeds] Jackie Burns' fingers fly over the keyboard as he beats out a rhythmic and intriguing treatment of the fascinating item.

"YOU ARE MY DREAM" (2:41) [Jumper ASCAP—Jackie Burns] Another exciting beat piano item with Burns supplying a stylish jazz vocal reading. Jackie has been in the habit of this style that should command attention and a following.

ART BLAKEY-SARU
(Blue Note 402)

"MESSAGE FROM KENYA" (2:53) [Blakley] Art Blackley on the drums and Sabu on the Corna drum set provide a thrilling dual that should bring drum solos back into the solo limelight of the Krupa heyday. The exhibition is embroidered with a jingle chort that lends the exciting Afro flavor. The Blackley—Saru team provides an exciting wax item that should pull plenty at the sales counter.

FRANK MINION
AND LOU BENNET TRIO
(Angel Note 301)

"SWEET LORRAINE" (2:16) [Mills Music ASCAP—Parrish & Darwell] Frank Minion sings a slow modern piece with a pop vocal. Infectious ditty with the Lou Bennett Trio providing the musical assault.

"HOW HIGH THE MOON" (2:49) [Chappell Music ASCAP—Hamilton & Lewis] This lad has a fresh style and though he has that hop sound it is very commercial. Dick has loads of appeal. A happy thing and the Lou Bennett Trio shows off to good advantage.

JAY JAY JOHNSON SEXTET
WITH CLIFFORD BROWN
(Bee Note 1003)

"CAPRI" (2:20) [Gigi Gryce] The Jay Johnson Sextet work over a jazzy cool reading of the quick beat item. The melodic ditty shows up some sparking solo and ensemble work of a talented sextet comprised of Clifford Brown, trumpet; Jay Jay Johnson, trombone; Jimmy Heath, tenor sax; John Lewis, piano; Percy Heath, bass; Kenny Clarke, drums.

"TURNPIKE" (2:51) [Jay Jay Johnson] The Sextet runs through a racing quick beat with a sensational solo by Clifford Brown highlighting the disc. The exhibition solo by Heath on the sax, Johnson on the trumpet, and John Lewis on the piano are equally brisk. Two stimulating sides.
NEW YORK:

George Goldner, Tico and Rama head, got a kick out of a couple of programs he tuned in on when he was on his recent tour of the country. George Goldner, who is with Entercom, St. Louis and Los Vegas stations, phoning The Crows of "I Love You So," the flip side of "Get." The record was issued about 15 or 16 months ago and broke the charts in New York and Philadelphia on the ballad. Then the group toured and, as Goldner put it, "You're the best sellers in pop. Now says Goldner, if only they turn it over again maybe I can get another 15 or 16 months of "I Love You So." And that quiet emanating from Atlantic Records offices is due to the recent minor surgery performed on Jerry Leiber. . . . Herman Lubinskas still stirred up about his new Lather Bond and the Emeralds release. The disk, "You Were My Love" and "Starlight, Starlight," getting a great reaction from the disc jockeys.

Blaine's (Jubilee Records) daughter, Miel, Saturday, June 19 at the Forest Hills Jewish Center. . . . Romaine Brown and the Romaines have been signed to a three-year contract by Danny Kesler of Groove. The first recording session will be cut shortly, Jolly Joyce, manager of the Four Tunes, also handles the Romaines.

CHICAGO:

Here we are celebrating the "12th Anniversary" of The Cash Box, seems like only yesterday that we were frantically planning our first issue. What has the last 12 months brought forth? . . . Leonard and Phil Chess of the Chess 'n' Checkers label enjoyed another phenomenal successful year. His hit disk, "I'm Mad" by Willie Mabon, and its follow-up, "I'm Glad" by Muddy! Mars, The smash, "Blues With A Feeling" by Little Walter, who has since become a top name, and the first hit of the year, a string of successive hits by Muddy Waters, "Mad Love," which Muddy has followed with "I'm Your Woman's Love," and the current top seller here in the Windy City, "Just Make Love To Me," . . .

Danny Overbea has just come out with "You're Mine," which the disc jockeys feel will go pop. They have now gone a step further and have brought out a folk and country record, "You're simply a stupid man," which is doing well too.

. . . "54 saw two new labels come into being. The first of these, Vee-Jay Records, headed by Gary Glick and Vivian Carter, with Jerry Bracken and Cheri De Groove, Leo Kolheim. Their second release by The Spaniels has proven to be a smash, "Goodnight Sweetheart, Goodnight," now riding high on the "Hot Charts.

The second new label is J.O.B. Records, headed by Joe Brown at the helm, and Leo Kolheim. Our very good friends, George and Ernie Leiser acquired the Epic line for their United Distributors which have done beautifully. Along with other labels such as Apollo, Vee-Jay, Prestige, Decca, etc., and many have a label in R&B section of M. S. Distributors reports they are coming to a head. . . . Everyone was thrilled by the miraculous recovery of Mahalia Jackson. Greatest of spiritualists, now back again and better than ever. To these and all our friends, we would like to express our sincerest best wishes for continued success and most heartfelt thanks for their friendship and cooperation. You are the people who have made this "12th Anniversary" possible.

LOS ANGELES:

The new Savoy Ballroom's policy is to book eligible attractions to appear each weekend. On June 18th Amos Milburn and his orchestra along with Choker Campbell's orchestra appeared. On the 26th another top billing was featured with Ruth Brown and His All Stars. Mickey Cohen, president of the Savoy Amusement Corp., stated that since opening they have pulled in crowds in far surpassed all expectations and that they expect an even larger attendance in the future. The Savoy Ballroom becomes more firmly established. . . . Mercury Records are going all out on their latest R & B entry "Please, Please, Please" by a new group called The Eagles. They all say it could easily be another "Sh-Boo." . . . Louis Jordan returned to the West Coast with an engagement at The Green Mill Ballroom in Ventura 6/18. Jordan's latest Aladdin waxing of "I Don't Want You"

Vee Jay Records, Inc.

412 E. 47th STREET, CHICAGO 15, ILL.

Commercial Material Is Hard To Find

by AL SILVER and JACK ANGEL

One of the greatest problems that confronts a record label is the acquisition of fresh material with a commercial appeal.

The average record buyer does not realize the intensive activity behind the scenes, this never ending search for new material. At times it may be necessary for an A & R man to travel thousands of miles in search of a new tune.

When a record company decides to record one of its artists, it sends out a call to all publishers and songwriters. Within a few days the material starts to flow in. Then a sifting of this material ensues, in which the purpose is to find the tune with the greatest hit potential.

In this part of the search for material the A & R man must keep in mind the artist he intends to record, and make sure that when the final choice is made, the tune is the proper type for that particular artist or his or her style.

Once the final decision is made, arrangers are called in to help create a musical background that will enhance the tune, and help present the artist to the record buying public in his or her most attractive manner.

All in all putting out a record is no simple matter when you consider the fact that each record is a problem in its own, and that there is no set format. Today with the buyers market being in one of the worst slumps that the industry has experienced, and with so many labels coming into being, the acquisition of material is becoming increasingly difficult.

In the short time that Harold Records have been in the record business, we have been fortunate enough to create three successive hit records in a row and hope that by applying ourselves diligently to the sifting, selection, and acceptance of material and artists, to be able to market many more hit records.

Congratulations from the Firm That Gave You

"Goodnight Sweetheart Goodnight"

BY the Spaniels

Vee Jay 107

"It's What's in The Cash Box That Counts"

“Goodnight Sweetheart Goodnight" by the Spaniels

by VEE JAY 107
KANSAS CITY, MO.—More than eighty guests, including disk jockeys, representatives of record shops and friends, attended Cardinal Records' cocktail party and luncheon at the Whisbrooke Restaurant this city, June 1, to hear the two latest releases by the company. Above is the crowd that previewed the Cathy Bryan release “Crying My Heart Out For You” and the new Mulcays platter of “Beer Barrel Polka.” The Mulcays recently clicked with “My Happiness” which is reported approaching the 250,000 mark. Cardinal is planning an all out push on these two new releases.

The Gang’s All Here

CONGRATULATIONS
to the
CASH BOX
on its
12th ANNIVERSARY

WATCH THIS LATEST HIT
by
THE “BLUES BOY” HIMSELF
B. B. KING
“DON’T YOU WANT A MAN LIKE ME”
b/w
“EVERYTHING I DO IS WRONG”

Now located in our new offices at
9317 W. WASHINGTON BLVD. CULVER CITY, CALIF.

“The It's What's in THE CASH BOX That Counts!”

The Top Ten Tunes Netting Heaviest Play, Compiled From Reports Submitted Weekly To The Cash Box, By Leading Music Operators In New York City, Chicago and New Orleans.

<table>
<thead>
<tr>
<th>Rank</th>
<th>Song</th>
<th>Artist(s)</th>
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<tr>
<td>1</td>
<td>HONEY LOVE</td>
<td>The Drifters</td>
<td>Atlantic 1029</td>
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<td>2</td>
<td>WORK WITH ME ANNIE</td>
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<td>3</td>
<td>SH-BOOM</td>
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<td>4</td>
<td>GOODNIGHT SWEET-HEART</td>
<td>Buddy Johnson</td>
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<td>5</td>
<td>AIN'T CHA GOT ME</td>
<td>Her Hamilton</td>
<td>(King 6907)</td>
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<td>6</td>
<td>MY FRIENDS STRANGERS</td>
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<td>7</td>
<td>SHAKE, RATTLE AND ROLL</td>
<td>Jan Turner</td>
<td>Atlantic 1026</td>
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<td>8</td>
<td>DEAR ONE</td>
<td>The Scriptures</td>
<td>(Red Robin 120)</td>
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<td>9</td>
<td>IF I LOVED YOU</td>
<td>Roy Hamilton</td>
<td>(Fate 9047)</td>
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<td>10</td>
<td>CHOP SUEY MAMBO</td>
<td>(Rainbow 243)</td>
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in NEW YORK CITY

1. HONEY LOVE
2. WORK WITH ME ANNIE
3. SH-BOOM
4. GOODNIGHT SWEET-HEART
5. AIN'T CHA GOT ME
6. MY FRIENDS STRANGERS
7. SHAKE, RATTLE AND ROLL
8. DEAR ONE
9. IF I LOVED YOU
10. CHOP SUEY MAMBO

in CHICAGO

1. HONEY LOVE
2. WORK WITH ME ANNIE
3. SH-BOOM
4. GOODNIGHT SWEET-HEART
5. AIN'T CHA GOT ME
6. MY FRIENDS STRANGERS
7. SHAKE, RATTLE AND ROLL
8. DEAR ONE
9. IF I LOVED YOU
10. CHOP SUEY MAMBO

in NEW ORLEANS

1. HONEY LOVE
2. WORK WITH ME ANNIE
3. SH-BOOM
4. GOODNIGHT SWEET-HEART
5. AIN'T CHA GOT ME
6. MY FRIENDS STRANGERS
7. SHAKE, RATTLE AND ROLL
8. DEAR ONE
9. IF I LOVED YOU
10. CHOP SUEY MAMBO

in SAN FRANCISCO

1. WORK WITH ME ANNIE
2. SH-BOOM
3. YOU'RE THE ONE
4. SHAKE, RATTLE AND ROLL
5. EVERYTHING I DO IS WRONG
6. BLUE HOURS
7. PLEASE FORGIVE ME
8. BLUE MONDAY
9. IF I LOVED YOU
10. HONEY LOVE

in NEWARK

1. WORK WITH ME ANNIE
2. SH-BOOM
3. YOU'RE THE ONE
4. SHAKE, RATTLE AND ROLL
5. EVERYTHING I DO IS WRONG
6. BLUE HOURS
7. PLEASE FORGIVE ME
8. BLUE MONDAY
9. IF I LOVED YOU
10. HONEY LOVE

in MEMPHIS

1. HONEY LOVE
2. JUST MAKE LOVE TO ME
3. WORK WITH ME ANNIE
4. NO PLACE TO GO
5. PLEASE FORGIVE ME
6. OH BABY
7. WISH ME WELL
8. EVERYTHING I DO IS WRONG
9. LOVE D'OVEY
10. I SMELL A RAT
Public Acceptance Of Spirituals Greater Than Ever

by BESS BERMAN

When people start humming “The Lord’s Prayer,” “Just As I Am,” “The Last Mile” and other spirituals, you realize that the record-buying public is not only taking inventory of its faith outside the church but is also moved by the sheer beauty of these sacred songs.

Spirituals have been traditionally sung with many beautiful and intricate arrangements, mostly in Baptist and Methodist churches, but it took a Mahalia Jackson and her recording, “Move On Up A Little Higher,” to revolutionize the record business. For the first time, spirituals became popular with the public and therefore highly commercial.

Jugged by usual juke-box standards, spiritual singing defies analysis. Mahalia Jackson created a new market for the hymn by injecting a boopy rhythm in her arrangements while still retaining the church-like tones of the melody.

This, in turn, created a new outlet for composers who began composing melodies for the pop labels which were unmistakably spiritual in origin. The Ink Spots’ recording of “It Is No Secret What God Can Do,” and Mahalia Laine’s “I Believe” and Roy Hamilton’s recording, “You’ll Never Walk Alone,” along with many of the old Golden Gate Quartet melodies, were by-products of the spirituals. Public acceptance of these modernized liturgies made it possible for an unknown composer from Nashville to hit the jackpot with “Crying In The Chapel.”

Spiritual songs today are big business. However, there is a tendency for some quartets to get too commercial with their tricky rhythms. The current crop of gospel singers coat their songs with too much glamour and not enough rhythm. This robs the spiritual of its ethereal quality and classic simplicity without which it becomes just another pop tune.

In that sense, Mahalia Jackson is unique. “The Queen of Gospel Singers” avoids niceties and theater engagements and sings only in churches and concert halls.

Major disc labels are jumping on the spiritual bandwagon with increasing fervor. One reason for the mounting popularity of spirituals is the ever-recurrent world crises which leave a huge gap in a person’s faith. A spiritual just echoes one’s hope in the future.

“"It’s What’s in THE CASH BOX That Counts"
THE R&B LABEL TO WATCH!

JOSIE (JO-Z) HITS GALORE

Mr. Blues
CALVIN RUFFIN
singing
"CRYING CRYING"

1

JOSIE RECORD # 762

Mr. Blues
CALVIN RUFFIN
singing
"CRYING CRYING"

JOSIE RECORD # 762

The Latest Trend:
R & B Disks Are Going Pop

by
JERRY WEXLER and AHMET ERTEGUN

If rhythm and blues music keeps happening the way it has been, we're all going to wake up one morning and find ourselves in the middle of a full-fledged trend—and if there's one thing everybody in the music business seems to love, it's a trend. Trends make copy. For the period as known as "a posteriori portentous" spotter (word-takers to you), trends satisfy the ego. For some souls trends even sell sheet music and records.

Like the effective movement that began three or four years ago, the jazz craze of the early twenties, the swing of the 'thirties, the blues style appears to be infiltrating the pop marketplace. Of course, the blues have hopped before—but about that more later.

How can one tell that rhythm and blues is coming? Well, there's a raft of objective evidence, but even if there weren't, you'd know something was happening if only from the number of Broadway songwriters who check in for the short-cut course in the blues, and from the inquiries of established publishers who want copies in the works of Chuck Willis and Ruth Brown. In all seriousness, the similarity of the 'nifty' by Pan Alley and the blues is very significant, because the professional songwriters and publishers are not committed to a knowledge of the trade winds, and as Custodians of Copyright they have to know.

To get down to the nub of it, here's what happened:

As far as we can determine, the first area where the blues stepped out in the current resurgence was the South. Distributors there about two years ago began to report that while high school and college kids were picking up on the rhythm and blues records—primarily to dance to. From all accounts, the movement was initiated by youthful hillbilly fans rather than the pop boomers—come. The latter group followed right along. A few alert pop disk jockeys observed the kids' interest in rhythm and blues formats, and soon were deluged with greater audiences, both white and black, and more and more sponsors.

One of the big tips-offs is the record hop. The pop deejays in New England and the middle west who began to visit the high schools with a set of Edie Fisher's and Jo Stafford's records, found the kids danced to rhythm and blues, and it behooved them to find out what the kids had in mind and to produce the records. For every two or three Como's and Patti Page's, the record hop jockeys now have to put on a record so that the kids can swing out.

The layout operators, even more directly involved than the jockeys, have found that putting blues and cat disks into more and more so-called "pop" locations, and initial operator reaction to blues records is now a good key to whether the record is going to be just an r & b seller, a cat item—or, too often, nothing.

Where's the predilection? In our opinion, it stems from the kids' need for dance records. With all due respect to the final few days, we have weathered the epistolistic that blighted the band business after the last war and to the few new ones that have achieved some success on records and on the road, they don't seem to furnish what was furnished by Goodman and His Record and Miller and Dorsey. Bostic is furnishing it, and so is Bradshaw and Miss Brown and the leading groups abovementioned.

The pop record companies are taking cognizance, and they're covering. In some instances the cover records make out. In most cases the original r & b or cat record seems to wear stronger with each additional cover version. But in any case, cat music is really on stage in the national music scene.

The same holds true of our leading publishers' most important record market. Three attitudes seem to prevail:

(1) Cat music knocks me out— I'm going to play all the good ones I can find and see if I can't put them over in my territory.

(2) I don't know—if Jones, the top deejay in the city really makes one of the hot---we're not going to play it, but I won't prevent the stuff.

(3) Not on my show. (The negative attitude is similar to that which was encountered in some places during the "swing era.")

But what's significant is that everybody is compelled to take a stand. They're afraid about it and it's a real live issue.

We don't know if any great conclusions can be drawn from all this, except maybe this: Beware of too much categorizing (no pun intended). Rhythm & blues is folk music, like a lot of hillbilly and Latin music and some pop. Record buyers don't read the charts—if a record knocks them out they buy it and take it home and play it for their friends, and Percy Faith's new one is right next to Dinah Washington's latest in the parlor record rack.

It happened before, back in the twenties, when Perry Bradford and Sons imported the first twelve-inch records from Berlin and Bessie Smith and Ethel Waters sold their records in the millions into a lot of white parlor. It's happening again, and the blues will get stranger before they get weaker, but regardless of its impact on the pop field, the blues will surely go on.
The Outlook For Latin-American Disks

by SIDNEY SIEGEL

The Spanish-American record market has this year seen a tremendous increase in the popularity of the 45 rpm disk. Without exception, the sales of selections from our 45 rpm catalog have doubled, as compared with 1953 figures, in every Seeco market. The introduction of the new 45 rpm juke boxes, coupled with price reductions in the reconditioned juke box market and increased production of automatic home phonos for export, put up the fact that this is only the beginning of a new and most important trend in record sales.

The Seeco catalog was among the very first to introduce the double or simultaneous release of selections on both 45 rpm and 78 rpm disks. Although the 45 rpm market is already a proven bonanza, there still, at this writing, are a number of labels in the foreign markets who have not begun 45 rpm production. From the onset, the major juke box distributors were enlisted in our effort to evoke the change in consumer habits. Today we continue to work hand in hand with these distributors, who have done an excellent job in helping us to develop many areas.

The Spanish-American area continues to be a "standards" market. Numbers which have been hits for several years still sell in large quantities even though newer and bigger catalogs are sent to these countries continuously. Conversely, new tunes, "modern" tunes, are torn apart by the buying public and only those pieces that closely adhere to Spanish-American music standards can survive. The education of American A & R men by Spanish-American leaders of legit Latin combos and orchestras has led to the maintenance of the truly Spanish mood of Latin music and these same leaders have introduced and are introducing new trends in Spanish music as well as novel and different hits.

Several years ago the Latinos' "progressives" who began with Perez Prado, Chano Pozo, and Machito, to name a few, introduced a new off-beat accelerated rumba to the United States. They later adapted some of the qualities of the original Gillespie jump to the rhythm of the Cuban "tree" (a three-string guitar used in the rural sections of Cuba) and reimported this off-beat rumba as an entirely new rhythm, the mambo. Before the American public became aware of this new music, the "new hits" were known as "Mambo No. 5," "Mambo Inversion" and "Que Rico El Mambo," invaded the U. S. music market from Mexico, Venezuela, Cuba and Puerto Rico, and seemingly overnight millions of American rumba devotees became mambo aficionados.

On the hand wagon jumped Ramon Marquez with still a different beat, the "Suby," and from the plains of Matanzas, Cuba, Arsenio Rodriguez, the dean of Cuban music introduced the "Cha-Cha." These new rhythms were "started" in New York's East Side and Harlem, traveled halfway around the world and showed up again in Times Square, polished and sophisticated.

This brings up another important trend in Spanish-American music, the interchange of popular music and dances between North and South America. Most recently the song "Sway" has been released here. This tune has been in Seeco's catalog for quite some time under the title "Queen Sera." Then too, "You Too, You Too" was originally known as "Fiel Canola," and "Perhapes, Perhapes" was the very popular "Quien, Quien, Quien." Of course, this interchange works both ways; "Anna" and "April in Portugal," "Baggie in the Window" and others soon had Spanish versions, and the Latin-American public even got to hear a "Dragenet Mambo." This exchange of basic rhythms and tunes docketed up with local medicine to make them palatable to the various markets keeps us on our toes—through music.

Seeco is currently pressing its full catalogue in every major market in Central and South America. Smaller markets are covered by distributors, while our London office is in charge of the sterling area sales in the Western Hemisphere. Today the mambo, the boleto, the guaracha and the cha-cha are as popular in St. Vincent and Bermuda as they are in Caracas and Bogota. It is our purpose and our dedication to keep this so.

HEY--I see what'cha doing you're buying my latest SMASH releases! BOY!!!--They're great!!

LOUISE KORCHAK

"I SEEN WHAT'CHA DONE"
"A DOLLAR DOWN"
b/w b/w
"MESSY BESSY" "HURRY HOME"
Aladdin 3246 Aladdin 3243

"It's What's in THE CASH BOX That Counts"
R&B Field Continues To Expand

by DANNY KESSLER

The rhythm and blues business continues to expand into larger and larger proportions.

For the past ten years this formerly unimportant field known as "rhythm and blues" has grown steadily until now it is a major factor in the record and entertainment world. The growth of the field has been apparent at the same time the introduction of some great rhythm and blues artists.

Many unknowns who were earning five dollars a night singing in small clubs are now earning as much as $1500 a week in personal appearances and thousands of dollars a year in record royalties. These artists have been developed mainly through the small independent recording companies whose record output is almost 100% rhythm and blues. Until just recently the independent companies ruled the field entirely, but now the major companies have started to make a mark in this business because of the increase in sales potential for this type of music.

A good example is my own company, Groove—which is a subsidiary label of RCA. Being so new, the label is concerned mostly with the discovery and development of new artists, and we travel around the country constantly trying to seek out unknown talent which we believe can be a success on records. The territories in which the best crop of artists can be found include cities like New Orleans, Atlanta, Memphis, Charlotte, Los Angeles, Chicago and New York. These territories incidentally, are also the places where R&B records sell best.

Rhythm and blues, like every other musical field, has its definite trends, and for the next few years the record buyer will undoubtedly be looking for something entirely different.

Several trends have come along since the days of the "Conversation Blues." One is the "Slow Southern Story Blues." Another is the song hiphitch, which is so widespread in the hillbilly field. For example, the song "Where Is My Honey" has become a big rhythm and blues hit, and as soon as this song hits the best-seller charts, another artist will record something similar. For an answer to the first song such as "I Know Where Your Honey Is." Recently, some novelty arranging type of blues with gimmick titles such as "Hound Dog" and "Bear Cat" have been great hits.

One of the biggest trends currently is the effort of top pop hit with a rhythm and blues interpretation. There have been many hits on a strict R&B interpretation of both pop hits and pop standards. This situation makes it necessary for the A & R man to be aware not only of other rhythm and blues records, but also to be conscious of those in any field because of a cover record by the right artist on the right material can be as big a hit—if not bigger—on the R & B charts as the pop in its own category.

There are always trends, too, as far as artists are concerned. For several months it is the female artist who seems to be having it all. Then suddenly the charts are filled by the vocal groups. Several months later the scene again changes, and the solo male artist comes to his own and grabs all the hits. Occasionally the instrumental groups come along with a big record, but this is rare. It is obvious after a quick look at the rhythm and blues business that this new important field follows the same pattern of trends and changes, as do all other phases of the record business.

An A & R man naturally feels great excitement when one of his new, unknown artists rises to stardom. I, personally, get a real big thrill out of seeing an artist who has always played small honky-tonks suddenly become a big nightclub attraction through the medium of records.

The Groove label, which is probably the newest entry into the rhythm and blues picture, has many ambitious and long-range plans designed to develop such attractions. The roster is now filled with artists who believe they have what it takes to grow into big stars within the next few years.

I know one thing for certain—the sales charts will show us exactly whether we're right or wrong.
The jazz record business as it is formed today is completely different from what anyone imagined as of 1938. At that time the only records available were some Victor swing classics with Lionel Hampton, the Billy Holiday outlay on Columbia and Vocalion and the Lucky records that crept through the bravado of various A & R men. The only important recording actually done was the work the majors did with the big bands. The Basie, Ellington, Goodman, Lunceford, Barnett organizations took the largest strides in getting recognition for sidemen. Through these recordings you began to hear of Lionel Hampton, Lester Young with Basie, Charlie Parker with McShann and so on. The only labels at the time producing any jazz were two indie labels. There was a thirst for jazz records that was unequalled until the mid-thirties when suddenly everyone and his mother started to produce what was commonly called jazz. The market was saturated within a short time thereafter. There was so much junk about, that it covered up all decent and worthwhile records of any note. One of the miracles of this period of music was jazz was the ridiculous term of be-bop. This was similar to waving a red flag. Unfortunately, the jazz buyers of the late thirties and early forties had gone to war and came back after a four year revolution in jazz, and then back to battle field. The same terms were applied to Bob that we affectionately throw at dizelhead today (and yesterday). It took ten years to educate the public that music has progressed. Jazz has probably taken the most treasured strides of any form of music in the past fifty years. You have a more discriminating public. They do not buy jazz for the sake of proving their intellect, but they have gained a tremendous amount of knowledge and enjoyment that the early listeners had no way of obtaining. Through this sensational output of records has emerged a completely new market. New buyers, new recording highs, fidelity. Volume among all these various record companies producing jazz is 100 times the maximum of the early forties.

THE DISK JOCKEY IN JAZZ

Unfortunately, most disk jockeys don't know jazz from a hole in the record. You must gratefully give thanks to the minority of them that do play modern music. Believe it or not, there are not more than 100, and probably less, authentic jazz DJ's in this country. Of course there is the matter of money which causes most working DJ's to veer away from this type of programming (Ha!)! Our authentic jazz DJ's musical knowledge is so far superior to that of the normal pop DJ, yet he is put in the same category as any common disease. All modern music of any note is born out of jazz. Good jazz. To hear some DJ's extolling the jazz values of a pop band of 14 years ago that had no jazz value then and has much less now is pretty disgusting. On the other hand, they will not play a record of jazz value today. This brings up the pop DJ that will play modern music. It has been one of the great factors in the new recorded music. If the most likely value DJ can devote one-half hour to jazz, Joe Smallhead looks pretty ridiculous in refusing to play, you'll excuse the expression, "jazz." One of the mysteries in my life will be the complete indifference to the new jazz, yet one after another, DJ's get on the air with the profound announcement that they are playing one of the great jazz records and then put on Glen Miller or Artie Shaw or Goodman. Follows, that was fourteen years ago! They're wearing different style clothing, ears have been improved, and there is the Kinsey report on sex. Take off your blindfolds - there are other musicians in the past few years that need to be played now, not fourteen years from today. One of the big halls has been the rhythm & blues disk jockeys. Not all of them, but fifty percent play quite a bit of modern music.

THE INDEPENDENT IN THE JAZZ BUSINESS

You must give credit to the Granz type concert which helped tremendously. This commercial jazz concert helped put over all kinds of jazz. Helped discover people like Peterson and Gillespie and bring out the Parkers and the Dave Brubecks. Concert jazz has the faculty of combining the most commercial in music with the ultra modern. He has made an art of applause, but through this medium he has enabled records of tremendous value to be issued and sold profit-wise. Jazz musicians today are receiving more money than at any other time in their existence. Gerals, Lyons, Blue notes, Prestige, Pacific. Root and others have put Jazz on the map today.

THE LP AND HI-FI

With the issuance of LP on jazz, people suddenly discovered a new medium. The adaptability of high fidelity to all this has made a new market. You have almost seen the disappearance of 78 rpm records in this market. LP's are selling the equal of old 78 rpm records only at a cost of four times as much. Your classical buyer has paid attention to jazz records and suddenly become a buyer and vice versa. There's one thing for which I must give credit to the jazz business. Recording-wise and material-wise, the good jazz records can make pop records look pretty ridiculous. Unfortunately, the almighty buck rears its beautiful head and causes us to hide. One wishes enough quality stores had the presence of mind to display this product decently and watch their surprise as sales increase. You are just never stuck with a jazz LP. It is virtually unheard of. This is a fact - there have been sales of 50,000 on a jazz LP.

In the past year, one can see the entry into the jazz field of just about every major - Victor with numerous labels, Columbia with its new accent on this field, Decca is recording LP's. Capitol has started some re-issues and has always had Kenton, Mercury has started the EmArcy label. You can expect within the next year a predominance of jazz releases, but once again remember, only the good ones will remain.

One of the most amazing things about this medium is its acceptability on the foreign market. Believe it or not, you sell more jazz records in different countries than you do in the United States. The demand is tremendous. The approach is completely different. Jazz is treated as an art in Europe and Asia. Only in the United States where its largest steps have been taken and imitated is it treated like an orphan. Artists who have played in Sweden, France and Japan are amazed at the response they receive. They are known by their records and are not treated as freaks. They are accorded the respect due them and they do not have to take off their clothes or tie on their backs or perform any gratuities outside of those necessary.

In the next year you will probably see some of the finest jazz possible released by all record companies. The main reason for their quality will be the fierce competition. Advertising will be increased; radio plays will increase; some advertising in print that has a tremendous pop audience will champion jazz more and more; and with this increase you will see sales completely out of scope to the nineteen forties.
Records Give People The Music They Want When They Want It

by HERMAN LUBINSKY

I can remember back in 1939 when I just put my first feel in the record business (pressings were $1 each). It was a great business, no unfair competition, no payola, no cloak and suilters, no hit and runners and all radio stations eager to play your records and dealers waiting in line with greenbacks to buy your records.

But things have changed since mother was a girl and a lot of record companies have gone over the dam because they didn't have the know-how. Now I hear a lot of talk about what this record business needs is a big hit. That's a lot of boloney. What the record industry needs is less record releases—over all—there are too many record companies releasing records and the buyers are confused. Too many manufacturers are overlooking the juke boxes and figure that they are unimportant. To me they're just as important as a disk jockey—how blind can they be?

Television has cut a lot of inroads into record buying—a few evening's entertainment for the cost of the juice. If you don't believe it, next time you're in the slums, look up on the roofs of the shacks and see not one, but 2 T.V. ariel and, remember, that's a big part of our business.

We make records for the "Man with the Dinner Pail". He's got his T.V. for his entertainment—but when he wants music of his liking, its records—"The music he wants"—when he wants it and as many times as he wants it.

The record business is here to stay but it's getting narrower day by day. The whole method of distribution needs an overhaul. Likewise the industry needs one too.

Smelly, double entendre records should be banned. The industry needs a "Will Hayse" as it is the most disorganized one of all in the U. S. Not to fix prices but to straighten the weak boys out in their conduct. It's a great business, full of evils and some evils are necessary. Maybe the amplitude of good judgment has been trespassed, but I can see prosperity arise out of chaos when the clowns and suilters return to their fold.

The Cash Box has become a daily necessity—the job of the editor being a thankless one trying to satisfy everyone in the industry—a bit of selfishness here and there—on the part of an over enthusiastic manufacturer—a bit of high pressure here and there and, as usual, they all live through it.

Keep up the good work.

Don Robey Built His Record Firms On High Principles

Don Robey has always claimed that because one of his night club entertainers didn't see eye to eye with a record affiliation back in 1940, Don Robey built, in just five years, two of the strongest independent labels in the entire record business, Peacock Records and Duke Records.

Having no experience in the industry to guide him, Don applied the golden rule and his midas-like touch in the selection of artists and gathered such names together as Willie Mae Thornton, Johnny Ace, Gatemouth Brown, Johnny Ols, Little Junior Parker, Junior Ryder, Marie Adams, Earl Forest and Joe Fittz to mention a few well-known artists in the Rhythm & Blues field.

Realizing that there was tremendous potential in the field of spiritual music, Don again reached out and gathered a galaxy of stars including the Original Five Blind Boys, Bells of Joy, Dixie Humming Birds, Sister Jessie Mae Renfro, Spirits of Memphis, Brother Cleophus Robinson and the Sensational Gales.

Peacock Records today is quite a different proposition than it was five years ago. It's first home was an 8 x 10 office on Lyons Avenue in Houston. Its staff consisted of Don Robey and one secretary. It had a roster of one artist. But hard work, careful management and endless patience saw the young firm work up a great momentum.

Peacock introduced the idea of adding a drum to the best of spiritual groups. Later it further supplemented spirituals with horns and it looks as though full orchestration will be next.

In 1961, spurred on by the tremendous success of "Our Father" by the Original Five Blind Boys, which was the biggest selling spiritual record of the year and which is still registering consistent sales, Don bought Ralph Records' pressing plant and Quinn Records' processing plant and began turning out his own product.

1961 also saw the staff of Peacock Records expand by one, Irving Marcus came in as Sales Representative and the records began to go out faster and farther.

In 1952, Don acquired an interest in Duke Records of Memphis, Tennessee, but Don sheepishly admits he was not at all interested in a record he was asked to audition by a young unknown singer named Johnny Ace. The disk, submitted for audition only, made with only two instruments—a piano and saxophone—and Ace's singing, was called "My Song" and sold 53,000 copies in its original form at the NAMM Convention in New York before the first record was pressed.

Peacock was again rewarded with the best spiritual record of the year in 1952 when it released "Let's Talk About Jesus" by the Bells of Joy.

As far as Johnny Ace goes, Don says his biggest chagrin even today is his seemingly constant practice of putting out two-sided Johnny Ace hits. 1953 saw such progress that Peacock outgrew its offices. The firm moved to its present site, a modern 150 by 100 foot building, where the entire operation could be centralized but not before Willie Mae Thornton capped the award for the best R&B record of 1953 with "Hound Dog" or The Five Blind Boys received an award for the most programmed spiritual group of the year.

Today Peacock Records' home staff consists of 23 busy technicians, secretaries, shipping personnel and the like. In addition Don constantly thinks about the 43 American and foreign distributors who handle the Peacock and Duke labels and the 500 disk jockeys throughout the country who play them daily on their radio shows.

In early 1954, Peacock installed a luxurious recording studio with the finest recording equipment available, which was the finishing touch to what it has always been from the start—Big Business. Deserving all the pride he has in his tremendous achievement, Don says, "Following our proven formula that endless patience, hard work, careful management, and above all, respect for your fellow man pays off. I kinda feel that the best is yet to come."

DON ROBEY

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

Thanks Disk Jockeys

"5 ROYALES"

Our new release is out and it's a humdinger. It is

"LET ME COME BACK HOME" and
"WHAT'S THAT"

Apollo 458

APOLLO RECORDS
457 WEST 45th STREET, N. Y.

"It's What's in THE CASH BOX That Counts"
Stars Over Harlem

Accepting the invitation of sensational blues biter Chuck Willis to sit in and dig the new batch of material he’s busy qualifying for his scheduled date before the record miles upon completion of the new ditties. . . Atlantic’s Ahmet Ertegun gives out with the news that Joe Turner is also set for new etchings and releases at any second. . . Floyd “Moon Shine” Dixon moves in on the local scene after successful stints in the Ohio parts to give a bit of slicing. . . In any out again quick and quiet like eased the hardhitting Swallows to swing-sing a few for the newly formed After Hours record company staff-men, who lost no time in releasing pronto their first two-some entitled “My Baby” and “Good Time Girls.” Those who chanced to hear the first few air plays of these pressings say that they possess all the good commercial gimmicks which are needed to net the big money. . . Record personalities from here and there took time out to issue good tidings to likable Willie Bryant and side-kick Shelton Lewis. Among those spotted visiting with station W.H.O. platter spinners were Ben Blake tunemaster Larry Douglas, Ahmet Ertegun, up-town retailer Buddy Dunn and Bill Jenkins, buycott of the W. L. I. B. airlines. Shelton has been promoted to producer of the nightly “After Hours Swing Session” and called upon The Cash Box to notify the gentlemen of the trade to make certain that he gets their many releases. . . The wee hours of Tuesday a.m. found this column catching the tail end of the big birthday party for W.H.O. M. Joe, Georgie Carr and the last man to leave the gala affair were Leigh Kamman and the mighty Duke Ellington. . . Same wee hours, this time on Thursday morn found us gracing the premises of the beautiful new Basin Street nightery where we enjoyed music to no end as delivered by the new third herd of Woody Herman and the always pleasant antics of bailing Errol Garner. Met and chatted with Ralph Watkins (he’s the big wheel at the above mentioned gathering place) who confidentially told us of the opening of Illinois Jacquet, Gerry Mulligan and Oscar Peterson comes June 29th. Recording live wire Lee Magid predicting big things for new discovery Betty St. Clair. Caught Seeco’s Joe “Poor Butterfly” Roland making the rounds of the Harlem Jocks and spots with his latest sizzling waxing. . . Billy Ward proudly displaying his “Three Coins In The Fountain” disk and telling about his Domino’s latest doings while the guest of Hal Jackson. . . Ops lend an ear to Bill Doggett’s earsplitting reading of “Easy.” You’ll find it’s another King hit.

When the Great Day Comes

by FRED MENDELSON

Everybody has a theory on how to return the record business to its normal capacity. Here’s mine! I simply feel that there is nothing wrong with the business but the people in it. It’s a case of making the barn after the horse has been stolen. This is my idea on how to return that horse. The retailer must sell records of all labels which are accepted by the public. He must have a varied variety of merchandize for his customers who want Classical, Pop, R & B, Country Jazz, etc. “You can’t do business from an empty wallet.”

The distributor should stay in his own back yard and promote merchandize from accredited labels. His job is strictly to promote and sell. He should have nothing else on his mind, such as manufacturing, pressing, re-tailing, etc. “Too many cooks spoil the broth.”

The manufacturer should concentrate on records the industry can be proud of. Smut, double entendre racial, etc. must go. He must know the problem of the distributor and retailer and he must act accordingly. Too many releases reflect in sales. You must promote harder and longer to get the best results. “Big oaks from little acorns grow.”

When the industry recognizes these evils, and everybody does the job they are supposed to do, the industry will become more prosperous than ever before. Watch and see… “WHEN THAT GREAT DAY COMES!”

Comming Up in R&B

Listed Alphabetically

BAILIN’ THE JACK
Perez Prado
(RCA Victor 20-5738) Blues

BIG 200 MAY
Hal Paige
(Atlantic 1032)
St. Louis, New Orleans

I’M SLIPPIN’ IN
The Spiders
(Imperial 5291)
St. Louis

SLOPPY DRUNK
Jimmy Rogers
(Chess 1574)
Showtunes

WHAT MORE DO YOU WANT ME TO DO
Larry Donn
(Oh-kl 7024)
New York, St. Louis

YOU WERE MY LOVE
Luther Bond and the Emeralds
(Savoy 1131)
Northern

CONGRATULATIONS to
THE CASH BOX
on its
12th ANNIVERSARY
Modern Record Distributing Co.
BUNNY AND MIKE KREUL
2678 W. PICO BLVD.
LOS ANGELES 6
CALIF.

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

Three Grads

NEW YORK—Three notable figures, all New York City Stuyvesant High School Alumni, were among those honored at the school’s 50th anniversary dinner. They were, left to right, Robert M. Weitman, vice-president of the Radio and Television Division of the American Broadcasting-Paramount Thea- tre, Inc.; Frank Hussey, Stuyvesant’s greatest athlete and U. S. Olympic star, and Ted Husing, veteran sports-caster and conductor of the WMGM “Bandstand” program. The three grads are shown holding their achievement awards presented to them at the dinner which was the opening gun of a scholarship drive for deserving students.

HERE IT IS!
THE THRILLERS
“LIZABETH” and
“PLEASE TALK TO ME”
DISTRIBUTED BY
Herald
NATION’S LEADING DISTRIBUTORS
803 S. CEDAR ST.—PHONE EDISON 2-7665  CHARLOTTE, N. C.

CAROLINA’S LEADING DISTRIBUTORS

AWARD OF THE WEEK! BREAKING FOR A HIT!
Savoy # 1131

“YOU WERE MY LOVE”
By LUTHER BOND and his EMERALDS

GETTING BIGGER Savoy # 1128

“BLUE HOURS”
By HOTSHOTS
SAVOY RECORD CO., INC.
58 Market St., Newark, N. J.
### F & W WINNERS OF "THE CASH BOX" DISK JOCKEY POLL

#### MOST PROGRAMMED RECORD

- **"I FORGOT MORE THAN YOU'LL EVER KNOW"**
  - RCA VICTOR RECORDS
  - FAIRWAY MUSIC

#### MOST PROGRAMMED MALE VOCALIST

- **WEBB PIERCE**
  - DECCA

#### MOST PROGRAMMED FEMALE VOCALIST

- **KITTY WELLS**
  - DECCA

#### MOST PROGRAMMED BAND

- **Pee Wee King**
  - RCA VICTOR

#### MOST PROGRAMMED VOCAL GROUP

- **Carlisles**
  - MERCURY

#### Most Programmed Instrumental Group

- **Chet Atkins**
  - RCA VICTOR

#### Up and Coming Male Vocalist

- **Tommy Collins**
  - CAPITOL

#### Up and Coming Female Vocalist

- **Ginny Wright**
  - FABOR

#### Up and Coming Vocal Group

- **Jim Edward Brown**
  - MAXINE BROWN
  - FABOR
VOTED No. 1
WESTERN SWING BAND 1953-1954
(DOWNBEAT)

VOTED No. 1
COUNTRY & WESTERN ARTIST 1953
(THREE CASH BOX)

MY SINCERE BEST WISHES TO THE CASH
BOX ON YOUR 12th ANNIVERSARY AND
THANKS TO ALL FOR YOUR CONTINUED
ACCEPTANCE . . .

HANK
THOMPSON
and his BRAZOS VALLEY BOYS

GOING GREAT WITH

"HONKY TONK GIRL"
and
"WE’VE GONE
TOO FAR"
CAPITOL RECORD
♯ 2823
Clarence Kneeland
WCRU-Wich-Jeet, City, Conn.
1. Get So Lonely
2. I Really Don't Want To Know
3. Slowly (Whee pieces)
4. My Friend (Fred Teller)
5. Please Paint A Rose
6. I Love You, Baby (Bert Stevens)
7. Honey Ton Kite (Thee Whitman)
8. Secret Love (Sleem Whitman)
9. Bimbo (Jim Reeves)
10. Common Man (Dixie)

"Chuckwagon" Chuck Niswander
KOWO-Laramie, Wyoming
1. Slowly (Whee pieces)
2. You Better Not Do That (Tommy Collins)
3. Slowly (Whee pieces)
4. Shake It (Little Blackbird)
5. I Don't Hurt Anymore (Snow)
6. Don't Drop It (Terry Fall)
7. You Better Not Do That (Tommy Collins)
8. You're Right (Faron Young)
9. Thank You For Calling (Billy Walker)

Bill Thornton
KRLW-Walnut Ridge, Ark.
1. Sparking Brown Eyes (Pierce & Williams Bros.)
2. I Got So Lonely (Johannah & Jack)
3. One By One (Whee pieces)
4. Even The (Whee pieces)
5. I'm A Stranger To My Home (Whee pieces)
7. Make Love To Me (O. M. Hill)
8. Release Me (Ray Price)
9. Back Up Buddy (Carl Smith)

Lon Backman
WVOT-Winston, N. C.
1. One By One (Foley & Wells)
2. Back Up Buddy (Carl Smith)
3. Even The (Whee pieces)
4. He's Married To Me (Wells & Wells)
5. You Better Not Do That (Tom Collins)
6. My Friend (Fred Teller)
7. Sparkling Brown Eyes (Pierce & Williams Bros.)
8. A Fooler, A Fakor (Thompson)
9. Pretty Words (Marty Robbins)
10. Release Me (Ray Price)

Carl J. Swanson
WRUN-Utica, N. Y.
1. Don't You Know You Love Me (Chet Atkins)
2. Release Me (Kitty Wells)
3. I Don't Hurt Anymore (Snow)
4. Forbidden Fruit (Teddy Wells)
5. Peggy Mountain Blue (Dixie Sisters)
6. I Was Born In Love (Ken Bryson)
7. Looking Back To See (Bert & I. Tubby)
8. I Got So Lonely (A. Smith)
9. You Better Not Do That (Tom Collins)
10. You Can't Tell Dear (Dehart)

Ray Frazier County
WGGI-South Bend, Ind.
1. I Loved You So Much I Let You Go (Ray Price)
2. I Really Don't Want To Know (Van bromo)
3. I Don't Hurt Anymore (Snow)
4. We're Gonna Do Far (Chet Thompson)
5. Wiggie Womp Womp (Van bromo)
6. You Better Not Do That (Tom Collins)
7. You Can't Judge A Book By Its Cover (Max Watson)
8. Secret Love (Tom Anderson)
9. Much Too Young To Die (Ray Price)

Clayton Snoddy
WJTM-Auburn, Ala.
1. One By One (Foley & Wells)
2. Back Up Buddy (Carl Smith)
3. Even The (Whee pieces)
4. He's Married To Me (Wells & Wells)
5. You Better Not Do That (Tom Collins)
6. My Friend (Fred Teller)
7. Sparkling Brown Eyes (Pierce & Williams Bros.)
8. A Fooler, A Fakor (Thompson)
9. Pretty Words (Marty Robbins)
10. Release Me (Ray Price)

Cousin Johnny Small
WENL-New London, Conn.
1. Slowly (Whee pieces)
2. I Really Don't Want To Know (Johannah & Jack)
3. I'll Be There (Cowboy Copas)
4. Back Up Buddy (Carl Smith)
5. One By One (Wells & Wells)
6. I Love You, Darling (Bert Stevens)
7. Good Deal, Lucille (All Terry)
8. Shake It (Collins)
10. Sparkling Brown Eyes (Dixie)

Frank Lesslie
WZERO-Berea, Ky.
1. One By One (Foley & Wells)
2. Back Up Buddy (Carl Smith)
3. Even The (Whee pieces)
4. He's Married To Me (Wells & Wells)
5. You Better Not Do That (Tom Collins)
6. My Friend (Fred Teller)
7. Sparkling Brown Eyes (Pierce & Williams Bros.)
8. A Fooler, A Fakor (Thompson)
9. Pretty Words (Marty Robbins)
10. Release Me (Ray Price)

Marty Luckie
WHER-Ft. Worth, Tex.
1. I Got So Lonely (Johannah & Jack)
2. I'll Be There (Cowboy Copas)
3. Back Up Buddy (Carl Smith)
4. I Really Don't Want To Know (Eddy Arnold)
5. Slowly (Whee pieces)
6. Backward, Turn Backward (Pee Wee King)
7. Cry, Cry, Darling (Newman)
8. I Always Get A Song (Johannah & Jack)
9. Don't Hurt Anymore (Snow)
10. Hemline (Whitman)

"Tater" Pete Hunter
KECT-Boystown, Texas
1. One By One (Foley & Wells)
2. Back Up Buddy (Carl Smith)
3. I Really Don't Want To Know (Eddy Arnold)
4. Slowly (Whee pieces)
5. Make Love To Me (O. M. Hill)
6. I Got So Lonely (A. Smith)
7. I Always Get A Song (Johannah & Jack)
8. Slowly (Whee pieces)
9. Then I'll Stop Loving You (Pierce & Williams Bros.)
10. You're Not Easy To Forget (Marty Robbins)

Jolly Cholly
WWZ-New Orleans, La.
1. Wiggle Worm Wiggle (Eanes & Co.)
2. Baby She's A Woman Down (Ray Price)
3. Better Take This Dam (Jim Reeves)
4. You Can't Have My Love (Eddy Arnold)
5. Country Boy (Gray)
6. Too Young To Die (Ray Price)
7. Honey, Won't You Please Come Home (Ray Price)
8. One By One (Wells & Wells)
10. We've Gone Too Far (Marty Thompson)

Shel Horton
WVAM-Saxton, Pa.
1. Two Wheese And A Hammer (Eddy Arnold)
2. A Song (Eddy Arnold)
3. Echo Songs (Smith Bros.)
4. One By One (Foley & Wells)
5. Back Up Buddy (Carl Smith)
6. We've Gone Too Far (Marty Thompson)
7. Wiggie Womp Womp (Van bromo)
8. Chugging On Down 66 (Wells & Wells)
9. I Got So Lonely (Jim Watley)
10. Back Up Buddy (Carl Smith)

Henry Tuck
WREK-Reidsville, N. C.
1. Cry, Cry, Darling (Newman)
2. Back Up Buddy (Carl Smith)
3. I Think I Gonna Cry (George Morgan)
4. One By One (Foley & Wells)
5. Make Love To Me (O. M. Hill)
6. We've Gone Too Far (Marty Thompson)
7. I'm Married To Me (Wells & Wells)
8. The Words That Mean So Much (Burnette)
9. Tell Her Lies And Feed Her Calories (Charlie Walker)
10. Back Up Buddy (Carl Smith)

Stroll Carroll
KCMO-Kansas City, Mo.
1. I Don't Hurt Anymore (Snow)
2. One By One (Wells & Wells)
3. I Think I Gonna Cry (George Morgan)
4. One By One (Foley & Wells)
5. Make Love To Me (O. M. Hill)
6. We've Gone Too Far (Marty Thompson)
7. Back Up Buddy (Carl Smith)
8. The Words That Mean So Much (Burnette)
9. Tell Her Lies And Feed Her Calories (Charlie Walker)
10. Back Up Buddy (Carl Smith)

Don Stallard
WLSL-Rochelle, Ill.
1. I Got So Lonely (A. Smith)
2. I Really Don't Want To Know (Van bromo)
3. Back Up Buddy (Carl Smith)
4. Slowly (Whee pieces)
5. I Got So Lonely (A. Smith)
6. I Don't Hurt Anymore (Snow)
7. Don't Do It (Bert & I. Tubby)
8. One By One (Foley & Wells)
9. I'll Be There (Ray Price)
10. Tell Her Lies And Feed Her Calories (Charlie Walker)

Ham Smith
WILL-Ithaca, N. Y.
1. My Everything (Eddy Arnold)
2. I Really Don't Want To Know (Van bromo)
3. I Don't Hurt Anymore (Snow)
4. One By One (Wells & Wells)
5. He's Married To Me (Wells & Wells)
6. Slowly (Whee pieces)
7. Back Up Buddy (Carl Smith)
8. The Words That Mean So Much (Burnette)
9. Back Up Buddy (Carl Smith)
10. I Think I Gonna Cry (George Morgan)

"It's What's In THE CASH BOX That Counts"
Happy Anniversary To The Cash Box

Thanks To The Nation's Operators Dealers Jockeys

SLIM WHITMAN

sings

A POWERFUL NEW RELEASE

"BEAUTIFUL DREAMER"

and

"RIDE AWAY" (WITH A SONG IN YOUR HEART)

IMPERIAL RECORD # 8257

FEATURED STAR

KWKH

“LOUISIANA HAYRIDE”

Management

O. K. MAKELA
3446 LINDA DRIVE
DALLAS, TEXAS

Exclusively on

Imperial Records

6425 Hollywood Blvd.
Hollywood 28, Calif.

“IT'S WHAT'S IN THE CASH BOX THAT COUNTS”
Jim Reeves (Abbott) and Charlie Walker (Decca) teamed up for a personal appearance at the 'Barn' in San Antonio on June 13th, where they headlined the 18th Annual Fiddler's contest held in Crockett, Texas, which featured Jim Reeves as the main draw, crowds turned out to the tune of 14,000. Junior Chamber of Commerce handled the promotion. Neva Starree, Beaumont, Texas, has taken on the personal management duties of Jean Shepard (Capitol). The Capitol thrash has just completed a tour through Oklahoma. Red Sovine (Decca) did guest spot on Grand Ole Opry Saturday, June 12th, guesting on the NBC coast-to-coast show. Stan Lewis, Shreveport, La., reports that Jack Ford (Chess) has just completed his first recording session for the label. "That's All You've Gotta Do" and "I Understand Just How You Feel," Hank Snow and Ernest Tubbs currently touring through the U.S. "Virginia Davis, veteran promoter and artist's manager, Dub Allbritton handling the promotion, Jim Wilson, WHOO, Orlando, Florida, comes through with this newsworthy item... arrangements are now being completed for a half-hour show to be broadcast minimum of ten Florida stations, in addition to Jim's regular show on WHOO. The set-up is being handled by Hal-Mar Productions, Orlando. Start date to be announced soon. The Davis Sisters playing dates in Kentucky. The girls will be featured along with Homer and Jethro, Eddy Arnold, Pee Wee King, and a host of other Country Music stars at the Hillbilly Homecoming in Knoxville on July 1st. Recently the girls visited with Nelson King, WCKY, Cincinnati. The Miss Willie Pearl show recently drew 7900 persons at the Northwest Arkansas Broiler Festival. The package set by Jamboree Attractions also included Tommy Scoobee, the Oklahoma Wranglers, Penny Nichols, and Lennie and Gee Gee, Jerry Rowley (Fabur), Jim Reeves (Abbott), Del Owens (Fabur), Maxine and Jim Edward Brown (Fabur) set up for an Abbott Record Caravan which will kick off in Hollywood, California. Joe "Cannonball" Lewis has recently negotiated a new recording contract with MGM records and is due to cut his first session in Nashville within the next few weeks. Joe is the artist who creates those terrific rhythm effects with his voice. Bill Thornton, KRL-W Walnut Ridge, Ark., and his wife Louise, all smiles expected by the Arties of their first child, "Melody Artiste," Homer and Jethro (BCA Victor) set for their first Can- dian tour coming up soon. Darrell Glenn under the personal management of his father... Artie Glenn, Ft. Worth, Texas... writer of "Crying In The Chapel" with which his son made all hit parades with only a year ago, has Darrell working through California. Darrell just recently did his first session for RCA Victor, Del Wood, Little Jimmie Dickens, Johnnie and Jack, Kitty Wells, just returned from successful tour in Canada (Capitol) who recently affiliated himself with WSM's Grand Ole Opry, just completing personal appearances in Oklahoma. Red Garrett (BCA Victor) set for a 15-week tour in Canada, Marce Dickens of the Sistar Singing trio expecting a new arrival to their family soon. Carl Smith and his Tune-Smiths back in Nashville after four weeks on the road. Jim Reeves set for personal appearance at Hillbilly Village, Jefferson City, Mo., July 4th and July 5th.

Here's a combination... Grandpa Jones and Ruby Wells team up for a fine recording of "Looking Back To See." Pee Wee King turns in a fine performance with his latest release "In A Garden Of Roses," expertly handling the vocals. Tune recorded in the 'pop' field by Joni James. Godoy Music is the publisher. Going strong is the new Marty Robbins release "Pretty Woman" and "Your Heart's On Fire To Break." Slim Whitman who has made a successful mark in the Country field with his particular style, comes up again with another tune that should spell success all the way... It's "Beautiful Brown Eyed Girl" and "Ride Away With A Song In Your Heart." In the short space of only a year, Mitchell Terek (Abbott) has proven himself as another great writer, and a fine artist. Mitch has a fresh offering on the market "Hunting Waterfall" and "Dancerette" that should add to his growing list of successful tunes! Occasionally, there pops up a song that continues to get the play over a period of time. Two such incidents of this type are Red Foley's "As Far As I'm Concerned," recorded with Betty Foley, The other one is Jim Reeves' recording of "Then I'll Stop Loving You." Both of these tunes have shown a widespread of popularity over a period of time. The Wilburn Brothers (Decca) come forth with their initial recording for this label, and all the way... "A Little Time Out For Love..." good luck, Doyle and Teddy, Hank Thompson turns in a fine performance on a jazzy take... "Honky Tonk Girl" and "We've Gone Too Far." Kitty Wells, less than a year since she took up a career, turns in another top performance with her latest waxing... "He's Married To Me" and "You're Not Easy To Forget." Murray Nash, Nash Publishing reports that Wesley Rose cut out on a promotional junket, plus contact work with their Hickory Record Distributors, covering Georgia and Florida territory. Mel Foree, fiddler for Amherst, Mass., just returned from three-weeks' work in Texas, where big push was put behind the Jimmie Collie recording of "My Heart And I." and the Tommy Hill recording of "Bright Lights Is Your Heaven," and "Say It Now." Reiges signed as a new artist for label "X," and did his first session in Nashville recently where he will remain for awhile. Cousin Ed Denkema of WGRD in Niagara Falls, New York, will be with the Opry at Grand Ole Opry this June. Reiges cut into Nashville with one of his sponsors, Horace Logan, Program Director of KGWS, and the Louisiana Hayride now featuring his new recording artists with hit' recordings. Pappy Covington, heads up the station's Artist Service Bureau. Artists featured on the "Hayride" are Carolyn Bradshaw, Ginny Wright, Maxine and Jim Edward Brown, Jim Reeves, Red Sovine, Mitchell Terek, Slim Whitman, Jerry Rowley, Tibby Edwards, Johnny Horton, Hoot and Curly. Fred Rose recording a session with the Andrews Brothers.

"It's What's in THE CASH BOX That Counts"
CONGRATULATIONS TO THE CASH BOX ON YOUR 12TH ANNIVERSARY

MORRIS GREENE

THE CASH BOX

BULLSEYE OF THE WEEK

"MOODY'S GOOSE" (2:32) [RCA Victor (2:35)]
Hank Williams

"IF YOU DON'T WANT IT" (2:05) [Gauważowski BID—Hager, Glasgow]

WILBURTON BROTHERS

"A LITTLE TIME OUT FOR LOVE" (2:16) [Garaudemi BID—D. Willum, T. Wilburn]. The Wilburn Brothers have a good chance to hit the big time in a big way on this enchanting, quick beat romantic item.

"OMEN" (2:45) [Central BID—B. Cole]. Ferlin Huskey takes a bow with a real inviting reading on a tender, moderate beat sentimental piece. Look for lots of play on this deck.

"THE DRUNKEN DRIVER" (2:20) [Beechwood BID—Arr: G. Adams]. On the lower end Huskey delivers a straight recreation of a heartwrenching tale that gets its message across. Deck's aim is to curb reckless driving.

"BLUES AND LONELY NIGHTS" (2:16) [Lois BMI—M. Werley]. Jimmy Osborne's voice comes across in a fine manner on a middle tempo sentimental piece. Expressive lyrics are enhanced by a pleasing string backdrop.

"INVEST YOUR LITTLE MONEY" (2:18) [Tran- bun BMI—R. Carver]. On the flip side, Osborne promises his sweetheart some excellent dividends if she'll take out a few shares of his love. A gay side.

"I'M SATISFIED WITH YOU" (2:32) [Milenko ASCAP—Rose]

WEE KING AND HIS BAND

"IN A GARDEN OF ROSES" (2:16) [Goday BMI—M. J. Babbitt]

"I FEEL LUCKY" (2:06) [Milenko ASCAP—Rose, Houtch]. The distinctive vocal styling of Bobby Dick lends itself to a sparkling, quick beat tune with a cheerful set of lyrics. Strings back in easy-on-the-ear fashion.

"POGO THE HOBO" (2:50) [Starsite BMI—Payne]. The smooth chords of Don Payne take the spotlight as he etches a quick beat, carfree tune in spirited style. Deck could create much excitement in the jukebox.

"FOREVER" [Starsite BMI—Payne]. On the reverse platter, Payne comes through with a poignant reading on a slow tempo, tearful tune. Pretty blending of melody and lyrics.

"JUST A DREAMER" (2:00) [Commodore BMI—J. Kinchen]. Jimm Kinchen's voice has a richness to it as he waxes a lovely sentimental ballad in top notch style. Echo chamber delivery proves effective.

"DON'T BE ANGRY" (2:35) [Commodore BMI—J. Kinchen]. The chanter comes through with a polished performance on a moderate tempo sentimental piece. Woven string support on a pleasing platter.

THANKS TO EVERYONE FOR YOUR ACCEPTANCE OF THESE TOROK TUNES

"Caribbean" "Mexican Joe" "Arabian Baby" "Hootchy Kootchy Henry" "Living For Love" "Marriage Of Mexican Joe" and Many Others.

ABBOTT RECORDS

6636 HOLLYWOOD BOULEVARD

HOLLYWOOD

CALIFORNIA

"It's What's In THE CASH BOX That Counts"
It is my sincere privilege to extend to The Cash Box, Happy Anniversary wishes . . . and thank the Juke Box Operators, Dealers and Jockeys on this occasion.

Tubb-Snow Set For Tour; Davis-Allbritten To Handle Promotion

NASHVILLE, TENN.—One of the strongest entertainment packages in the Country Music Field, the combined talents of Ernest Tubb (Decca) and Hank Snow (RCA Victor), has been wrapped up for a showcasing by veteran promoter Oscar Davis, and artist's manager, Dub Allbritten.

The personal appearance tour is scheduled to cover the following cities: Starting June 27th in Shreveport, La., June 28th in Galveston, Tex., June 29th in Lake Charles, La., June 30th in Houston, Tex., July 1st in Austin, Tex., and concluding engagements in Ft. Worth, Texas on July 2nd.

A special promotion will be set up in Shreveport for Ernest Tubb in commemoration of his fifteen years in show business as a consistent recording artist, and a powerful personal appearance attraction. The city of Shreveport was chosen for this particular promotion as this was the first city in which Davis promoted a personal appearance for Tubb fifteen years ago. After fifteen years, Tubb today is recognized as one of the 'top' draws in the business.

Ferlin Huskey Joins Grand Ole Opry

NASHVILLE, TENN.—It was announced by executives of Radio Station WSM that Ferlin Huskey, one of Capitol Records leading country artists, with headquarters in Springfield, Mo., will affiliate himself with the famous, twenty-eight-year-old Radio Show, Grand Ole Opry. Huskey, in Nashville for a guest appearance on the half-hour Coast-to-Coast broadcast of Grand Ole Opry, was accompanied by his recording manager, Ken Nelson, Country and Western A&R head for Capitol Records. The move came as a switch-surprise, since it had been previously announced that the genial Huskey would join the Red Foley Show and work with Lou's Top Talent, Inc., at Springfield, Mo.

According to Jim Denny, WSM Artist Service Bureau head, Huskey will make his first appearance on the 'Opry' in about two weeks.

NEW SACRED RELEASE!
WEBB PIERCE
"MOTHER CALL MY NAME IN PRAYER"
Decca 29155

WILBURN BROTHERS
"A LITTLE TIME OUT FOR LOVE"
Decca 29190

CEDARWOOD MUSIC CO.
146 7th Ave. N.
NASHVILLE, TENN.

"It's What's in THE CASH BOX That Counts"
WISHING YOU A HAPPY ANNIVERSARY AND CONTINUED SUCCESS... SINCERE THANKS

RAY PRICE

HILLBILLY, FOLK & WESTERN JUKE BOX TUNES

1. SLOWLY
   Webb Pierce
   (Decca 28991; 9-28991)

2. I REALLY DON'T WANT TO KNOW
   Eddy Arnold
   (RCA Victor 20-5525; 47-5525)

3. I DON'T HURT ANYMORE
   Hank Snow
   (RCA Victor 20-5698; 47-5698)

4. ONE BY ONE
   Kitty Wells & Red Foley
   (Decca 29065; 9-29065)

5. EVEN THO
   Webb Pierce
   (Decca 29107; 9-29107)

6. BACK UP, BUDDY
   Carl Smith
   (Columbia 21226; 4-21226)

7. YOU BETTER NOT DO THAT
   Tommy Collins
   (Capitol 2701; F-2701)

8. RELEASE ME
   Ray Price
   (Columbia 21214; 4-21214)
   Jimmy Heap
   (Capitol 2518; F-2518)

9. SPARKLING BROWN EYES
   Webb Pierce & The Wilburn Brothers
   (Decca 29107; 9-29107)

10. ROSE MARIE
    Slim Whitman
    (Imperial 8236; 45-8236)

“IT’S WHAT’S IN THE CASH BOX THAT COUNTS”
My Sincere Appreciation
to everyone......
Many, Many "Thanks"

MAKE
THE
BOXES
JINGLE
WITH
Jean
SHEPARD
singing
"TWO WHOOPS
AND A HOLLER"
and
"WHY DID
YOU WAIT"
CAPITOL 2791

Capitol
RECORDS

Happy Anniversary Time
to the CASH BOX

Personal Management
NEVA STARNES
P. O. BOX 1689
BEAUMONT, TEXAS
Phone 2-9994

Country Artists Offer
Great Television Potential

by STEVE SHOLES

The fact that Country and Western artists have found it very easy to switch from radio to TV, indicates that these artists are naturally good visual entertainers.

Singers and instrumentalists in the Country and Western field have all come up the hard way—through barn dances in real barns, school house concerts, tobacco warehouse jamborees, and tent shows. Such training forces the artist to exert every bit of showmanship he has, to attract and hold the attention of his audience. There is very little leaning-on-the-microphone technique, casual hand-in-coat-pocket, staring-into-space, or breathless delivery from these singers. They are "on" from the moment they first hit the stage. They are working to both the seen and unseen audience, every second of the time.

Styles vary, but the drive is always present.

Charline Arthur, Bill Carlisle, and Kenny Roberts are of the jumping school. They leap up and down while singing and playing their guitars, much to the consternation of radio and television control men, but to the delight of their audiences.

The walking school features the vivacious Martha Carson, and curly haired Neal Burrell, who hold audience attention by their constant motion on the platform, as well as their clever singing style.

Eddy Arnold, Carl Smith, and Red Foley are of a more relaxed school of delivery, but they too, are constantly working with eyes, shoulders and feet as they pick and sing. Eddy Arnold, one of the most skilled professionals in the business, can get the audience eating out of the palm of his hand, with a few casual remarks and a wave lift of his eyebrows.

While the solo artist is working all ends against the middle, the sidemen do not remain completely immobile. They too, are competing for attention and also assist in forming a fluid back drop for an otherwise bare stage. In fact, it is probably the lack of scenery and other usual stage properties that gives added incentive to the Country and Western artists' performance. He must work like an actor on the old Elizabethan stage where there were no props and the actor had to tell the entire story.

In direct contrast to the "jumping jack" school, there is the "cigar store Indian" performer. Bill Monroe and His Blue Grass Boys are by far the most noted exponents of this style.

Bill and his four musicians group around one mike and assume a frozen-faced, statuesque stance for the entire time they are on stage. The audience, undoubtedly intrigued by the contrast, receives the group vociferously.

Country and Western audiences help tremendously. They are warm, enthusiastic, and inclined to participate if they like the show. Of course, they can be as cold as the front rows of a Shubert Alley theatre if the artist does not deliver.

People close to the entertainment field who have never seen a real Country and Western show are always amazed the first time they see one and they are equally amazed at the fact that there are so many of them constantly being staged throughout the nation.

Because none of the big shows are yet on television, the usual remarks are to the effect that these shows would be great on TV. To date the closest we have come to TV performances of this type have been local broadcasts of segments taken out of a major show. Although some of these airings are great, they are unable to achieve the overall exciting effect produced by the lengthier continuous broadcasts.

Most shows, like the Grand Ole Opry, Louisiana Hayride, Big D Jamboree, Saturday Night Shindig, etc., run close to four hours with no repetition of songs, although various acts will come back for two or three different appearances during this four-hour performance.

There is a tremendous entertainment potential here, and when some enterprising network properly promotes one of these shows on TV, there is likely to be a revolution because hillbilly artists can make a storm on television just as they have already done on records.
Thanks to everyone...

Happy anniversary cash box...

Mac Wiseman

Latest dot release

"You can't judge a book"

and

"I saw your face in the moon"

Dot record # 1202

Featured artist

WRVA

"Old Dominion Barn Dance"

Newcomers make disk biz boom

by Norm Wiensstroer

I'm always happy to see a new record personality come up with a smash hit because I know it creates excitement and inevitably every dealer and operator will do more business. On the basis of past performances, record buyers expect Perry Como, Nat "King" Cole, The Mills Brothers; Eddie Fisher or Frankie Laine to have big records—but when a newcomer catches fire, the public reacts much more enthusiastically, and rushes to buy the record and play it in the juke boxes. The reaction to Johnnie Ray's "Cry" is a perfect example of spontaneous consumer acceptance. Teresa Brewer, Julius La Rosa, Al Martino, The Four Aces, Eartha Kitt, Joni James and Kitty Kallen are some of the others who sparked national sales by their entry into the recording big time.

A great deal of the credit for this business boom must go to those DJ's who spotlight and promote new talent. Bill Randle, Don McLeod, Bob Horn, Rex Dale, Howard Miller, Eddie Meath, Phil McLean and Bobby Seymour are a few of the jockeys who break through the iron curtain of monotony and repetitiousness so prevalent in the "top 20" type of programming. Day after day, these fellows try to rouse the lethargic listeners out of the home and into the stores by varying their programs and attempting to satisfy all record buyers, not just the hit parade followers.

I'm looking for another exciting hit by a new record star. Maybe the long distance call coming in now is a flash from one of our Distributors telling me that Coral has the next big one. It figures.

Good luck on your next dozen

M. S. Distributing Co.


Chicago

The Cash Box, Music

July 3, 1954

Continued

Good luck cash box

and

Thanks

to the nation's operators—d.j.'s and dealers

Curtis Gordon

Happy anniversary time

Dub Dickerson

2 new ones

"Count me in"

b/w

"You started it all"

Capitol # 2821

Rca Victor # 20 47-5760

"Caffeine and nicotine"

"Divided heart"
CONGRATULATIONS AND SINCERE BEST WISHES ON YOUR 12TH ANNIVERSARY

KITTIE WELLS

“WINNER”
MOST PROGRAMMED FEMALE VOCALIST
CASH BOX D. J. POLL

HER NEW HIT A CASH BOX BULLSEYE
“HE’S MARRIED TO ME”
b/w
“YOU’RE NOT EASY TO FORGET”
Decca # 29134

Featured on
Grand Ole Opry
WSM-TV

Exclusive Mgt.
FRANKIE MORE
631 Murfreesboro Rd.
Nashville, Tennessee
Phone 6-2215

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

1. I DON’T HURT ANYMORE 
   Hank Snow (RCA Victor)
2. EVEN THO
   Webb Pierce (Decca)
3. ONE BY ONE
   Kitty Wells & Red Foley (Decca)
4. I GET SO LONELY
   Webb Pierce & Jack (RCA Victor)
5. BACK UP, BUDDY
   Carl Smith (Columbia)
6. I’LL BE THERE
   Ray Price (Columbia)
7. SPARKLING BROWN EYES
   Webb Pierce & The Wilburn Brothers (Decca)
8. LOOKING BACK TO SEE
   Jim Edward Brown & Maxine Brown (Fabor)
9. SLOWLY
   Webb Pierce (Decca)
10. I REALLY DON’T WANT TO KNOW
    Eddy Arnold (RCA Victor)

11. CRY, CRY, DARLING
12. MY EVERYTHING
13. YOU BETTER NOT DO THAT
14. MUCH TOO YOUNG TO DIE
15. THANK YOU FOR CALLING

HOWDY! HAPPY ANNIVERSARY
MINNIE PEARL
sings
“HOW TO CATCH A MAN”
b/w
“That’s Good Enough For Me”
RCA Victor 20/47-5699

Featured On
GRAND OLE OPRY
NEC Coast-To-Coast

Affiliated with
JAMBOREE ATTRACTIONS
MADISON, TENN.

“A DOZEN GOOD WISHES ON YOUR 12TH BIRTHDAY

JOHNNIE and JACK
HIT AGAIN!
A CASH BOX BULLSEYE

“GOODNIGHT SWEETHEART GOODNIGHT”
“HONEY, I NEED YOU”
RCA VICTOR 20/47-5775

Going Strong!
“I GET SO LONELY”

Featured On
Grand Ole Opry
WSM-TV

Exclusive Mgt.
FRANKIE MORE
631 Murfreesboro Rd.
Phone 6-2215
Nashville, Tennessee
NOW RECORDING
ON
RCA VICTOR RECORDS

BEST WISHES
FOR A HAPPY
ANNIVERSARY
CASH BOX

Sincerely,
DARRELL GLENN

CONGRATULATIONS
CASH BOX
ON YOUR 12th ANNIVERSARY

BETTY
CODY

"THE KISS THAT
MADE A FOOL
OF ME"
and
"A LETTER I
SHOULD NEVER
HAVE MAILED"
RCA Victor 20/47-5705

HAL
"LONE PINE"
sings
"SHE TOOK,
SHE TOOK"
and
"I'D LIKE TO
SIT WITH THE
BABY SITTER"
RCA Victor 20/47-5700

Thanks To Everyone
Many Thanks

JAMBOREE ATTRACTIONS
P. O. Box 417, Madison, Tenn.

NEW YORK—WINS dee jay Brad Phillips embraces Eddie Fisher and Joni James after they were awarded plaques for being voted “King” and “Queen” of song by the listening audience of the “Singing Battle Royal.” The two artists won the same awards in 1953.

Meeting Dates Of
Music Operators’ Associations

June
28—Central States Music Guild
Place: 805 Main Street, Peoria, Ill.

28—Dallas Music Operators’ Assn.
Place: Big Pete’s, 5001 Lover’s Lane, Dallas, Tex.

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

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

July
1—Phonograph Merchants’ Assn., Cleveland, Ohio
Place: Hollenden Hotel, Cleveland, Ohio (General).

1—California Music Guild
Place: Sacramento Hotel, Sacramento, Calif.

1—Eastern Ohio Phonograph Operators’ Assn.
Place: Tod Hotel, Youngstown, Ohio (General).

5—Arizona Music Guild, Phoenix Chapter ± 1
Place: 1736 West Van Buren, Phoenix, Ariz.

5—California Music Guild
Place: 311 Club, 311 Broadway, Oakland, Calif.

12—Amusement Machine Operators of Baltimore
Place: Pimlico Hotel, Baltimore, Md.

13—Western Massachusetts Music Guild
Place: Ivy House, Springfield, Mass.

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

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

14—New York State Operators’ Guild
Place: Governor Clinton Hotel, Kingston, N. Y.

15—Eastern Ohio Phonograph Operators’ Assn.
Place: 1310 Market Street, Youngstown, Ohio (executive board).

15—California Music Guild
Place: U. S. Grant Hotel, San Diego, Calif.

19—Westchester Operators’ Guild, Inc.
Place: American Legion Hall, 57 Mitchell Place, White Plains, N. Y.

26—Amusement Machine Operators of Baltimore
Place: Pimlico Hotel, Baltimore, Md.

27—Western Massachusetts Music Guild
Place: Ivy House, Springfield, Mass.

"It’s What’s in THE CASH BOX That Counts"
The Cash Box, Music

July 3, 1954

Lunch

NEW YORK—Any day in the week you can probably find half of the music industry lunching at Hutton’s Restaurant. The Cash Box camera visited the eatery one lunch hour to catch the following dining:

Top Row (left): Steve Sholes, Homer (of the Homer & Jethro team), Chick Crumpacker, and Jethro (the other half of the team).

Top row (right): Kappy Jordan, Bernice Manes and Fay Tishman.

Second Row (left): George Pineus, Ben Goldberg, Al Hoffman, Luigi Creatore and Hugo Peretti.

Second Row (right): Fred Amsel, Karen Chandler and Jack Pleis.

Third Row (left): Goldie Goldmark, George Lee, Tommy Tempesta, Hy Ross and Hal Graham.

Third Row (right): Norman Foley, Abe Olman, Jack Pleis.

Bottom Row (left): Harry Geller, Hugo Winterhalter and Julie Chester.

Bottom Row (right): Julie Stearns, Harold Wald, Mickey Glass, Jerry Marshall, George Furness, and Bernie Miller.

CONGRATULATIONS to THE ENTIRE STAFF of THE CASH BOX
We wish you continued success
from SOUTHERN CALIFORNIA’S LARGEST INDEPENDENT DISTRIBUTOR
POP • R & B • CLASSICAL • CHILDREN’S • WESTERNS
SUNLAND MUSIC CO., INC.
1310 S. New Hampshire
Los Angeles 6, Calif.

“Thanks DEEJAYS for THE MOST PROGRAMMED RECORDS OF THE YEAR...

1. “I FORGOT MORE THAN YOU’LL EVER KNOW”

2. “BIMBO”

FAIRWAY MUSIC CORP.
6365 Selma Avenue
Hollywood 28, California

“We’re What’s in THE CASH BOX That Counts”
Every Sincere Wish For A Happy Anniversary

Del Wood

"The Down Yonder Girl"

"It's A Grand Old Flag"

b/w

"When I Lost You"

Republic Record #7085

COWBOY COPAS

Latest Release

"Return To Sender"

b/w

"I'll Waltz With You In My Dreams"

KING 1359

Featured On GRAND OLE OPRY

WSM-TV

HOLLYWOOD, CAL.—Jeff Chandler goes over the tunes for his latest Decca recording with musical director Sonny Burke. Chandler’s new disk is the old standard “Lamplight” and a new ballad which he wrote himself “That’s All She’s Waiting To Hear.”

Sid Kessel Joins Southern Music

NASHVILLE, TENN.—Sid Kessel, prominent songwriter and contract man, has joined Southern Music and Peer International Publishers of New York and has opened offices for the company in Nashville, representing them in this city and the Southern territory.

For five years, Kessel worked the Tin Pan Alley circuit, doing writing chores with such noted writers in the pop field as Spencer Williams, writer of “12th Street Rag,” Harry Strids, Carl Sigman, and many others. Leaving New York in 1950 and the pop field with his sights set on writing for the “Country Field,” Kessel began headquarters out of Nashville. Since arriving in Nashville, he has worked with such artists and writers as Tommy Roe, Chet Atkins, Martha Carson and Beasley Smith.

Kessel replaces Troy Martin who held this post with Southern Music for many years, and who recently joined the staff of Ridgeway Music.

Stars Attend California Music Assn. Party

LOS ANGELES—Some of the wax world’s top stars turned out to celebrate the first juke box party of the California Music Merchants Association of Los Angeles held at the Cartwheel Restaurant in Norwalk, last week.

Among the performers were the Neilson Twins, Mary Rose Bruce, Leo Diamond, Earl “Fatha” Hines, Lawrence Welk, the Four Lads, Jeri Southern, Casey O’Hara, Buddy Bear, Margie Rayburn, Tony Travis, the Medcays, the Kings, the Platters, Gloria De Haven and Jeff Chandler.

Gabe Orland, chairman of the entertainment committee, announced that the Association would hold a juke box party every three months.

Congratulations on Your 12th

BOB (Crackup) DREWS

WAAF, CHICAGO

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

Leading Stars From Your "Grand Ole Opry"

Minnie Pearl

Singing

How To Catch A Man

And That's Good Enough For Me

20/47-5069

Eddie Hill

Singing the Contest Song

My Sugar Booger

SLENDER, TENDER AND SWEET

20/47-5706

"It's What's In THE CASH BOX That Counts"
WINNER
MOST PROGRAMMED MALE VOCALIST
(IN THE CASH BOX DISK JOCKEY POLL)

Newest Decca Release

“EVEN THO”

b/w
“SPARKLING BROWN EYES”
Decca # 29107

3 BIG RECORDS
“SLOWLY”
“THERE STANDS THE GLASS”
“It'S BEEN SO LONG”

NEW SACRED RELEASE

“MOTHER CALL MY NAME IN PRAYER”
b/w
“BUGLE CALL FROM HEAVEN”
Decca # 29155

“HAPPY ANNIVERSARY CASH BOX”

FEATURED ON
GRAND OLE OPRY
WSM-TV

Exclusive Management
HUBERT LONG
1537 McGavock Pike
(Nashville, Tenn.

DECCA RECORDS

First Disk

CHATTANOOGA, TENN.—At the national premiere in Chattanooga of Tiffany Records’ new “Chattanooga Tennessee,” Chattanooga Mayor P. R. Olgren gets the first copy autographed by Guy Cherney, Tiffany singer, as Henry E. Doney (left), Tiffany president, enjoys the scene. Tiffany debuted the record during three big promotional days in the Tennessee city with top cooperation from Chamber of Commerce, city and state officials, schools, press, department stores, utilities and leading industrial firms.

HEARTIEST 12th ANNIVERSARY GREETINGS
to THE CASH BOX

Leslie Distributors
one-stop record service

NEW YORK
750—10th AVE.
(Phone: Plaza 7-1977)
Cable Address: Expo Record, N. Y.

HARTFORD, CONN.
126½ WINDSOR ST.
(Phone: HA. 5-7123)

WISHING YOU A HAPPY
day

Marty Robbins

“PRETTY WORDS”

“YOUR HEART'S TURN TO BREAK”
Columbia 21246

SINCERE THANKS

FEATURED ON GRAND OLD OPRY WSM-TV

THE MOST FROM THE COAST

Best wishes to the entire staff of The Cash Box on their 12th Anniversary.
... From the West’s outstanding independent distributor.

Central Record Sales Company
2104 W. Washington Blvd.
Los Angeles, Calif.

“it's What’s in THE CASH BOX That Counts”

www.americanradiohistory.com
Lombardo Starts
Summer Radio Series

NEW YORK—"The Guy Lombardo Show," debuts Monday, June 28, 7-7:30 P.M., WNBC. It will be aired Monday through Friday. This will mark the third successive summer for across-the-board presentation of Lombardo.

In addition to Lombardo and his orchestra, the program will feature David Ross as narrator of the "Picture Story," and as announcer. Lombardo is cutting special commercial bands for the agency.

Busy Dates For Bennett

NEW YORK—Tanned and rested after a ten day lay-off stint in Nassau, Tony Bennett returns to a heavy schedule of nifty dates. He kicks off his new tour at the Casino Royal, Washington, D.C., for one week. Bennett follows up with week-long stints at the Vogue Terrace in Pittsburgh (July 6); Salisbury Beach, Mass. (July 18); and the Bel Air in Wildwood, New Jersey (July 26). The singer returns to New York on July 17th for a guest shot on the Jimmy Glessen TV show. The month of August has been slated for a trip around the West Coast spots.

Stars On Silbert Show

NEW YORK—Toni Arden, Jerry Vale, Bob Carroll, Mary Small, Bill Darnel and Bill Heyer will be among the top-flight recording personalities on Bill Silbert's summer show from Fallsides Amusement Park which will premiere on Monday, June 28th from 8:00 to 10:00 P.M. and will be heard over station WMGM.

The names of additional guests on the two-hour live program featuring the music of Joel Herron and his orchestra, will be announced within the next few days.

TICO'S NAMM Convention Special Record—*JOE LOCO's "Apple Blossom Time"

and

"Way Down Yonder In New Orleans"

* Joe Loco's new intriguing Pop-Country styling with a boat.

Congratulations to The Cash Box on Your 12th Anniversary from TICO, RAMA, GEE and their artists:

JOE LOCO
TITO PUENTE
TITO RIVERA
THE CROWNS
LORRAINE ELLIS
NEIL LEWIS
EDDIE "TEX" CURTIS
DOTTIE JOHNSON
THE BLUE NOTES
BERT KEYES

DONNIE JOHNSON
MICHEL LE GRAND (the orchestra of the future)
LOS RUMBEROS DE CUBA
LA BANDA ESPANOLA
LEAL PESCADOR and His Flamenko Orch.
ORCHESTRA TYPICAL ARGENTINA (Dance Tango Orchestra)

TICO RECORDS
230 WEST 42nd STREET
NEW YORK, N. Y.

FOR THE "A" TREATMENT IN N.Y. STATE—KEEP ALPHA IN MIND.

"POP"
"Latin American"
"RHYTHM & BLUES"
"Jazz - Polkas"

HAPPY ANNIVERSARY CASH BOX
ALPHA DISTRIBUTING CO.
457 W. 45th Street (C1-7-6177) New York, N.Y.
JOHNNY HALONKA • HARRY APOTOLERIS

"It's What's in THE CASH BOX That Counts"
Today the record business is a big business. In fact, today's record industry is of such importance that the products of record companies of major importance can be bought the world over and the amount of business is still growing by leaps and bounds. Today the record business offers to young talent the same opportunity for motion pictures did some years ago. In today's market an unknown singer can cut a demonstration record and over night find his voice in millions of American homes. It is the springboard for newcomers today who will be the stars of the future. As a result, record companies have found themselves in this highly competitive market, and they are turning more and more records out each year. Whether this is good or bad, only time can tell.

One of the major record companies which has progressed the most is Capitol Records with executive offices in both Hollywood and New York. This company was organized by song-writer Johnny Mercer, movie producer Buddy DeSylva and Glenn E. Waillea, one time radio repairman and former owner of Music City, now one of the country's leading self-service record shops located on Sunset & Vine in Hollywood, California.

Capitol Records was formed by these three (3) men just twelve (12) years ago, and during that short span of years has become the No. 3 most important record company in the pop record field. Today, Capitol Records is composed of thirty-seven (37) domestic and foreign outlets all over the world. Its sales in 1953 fell just a few dollars short of the seventeen million mark which was an all-time high for the industry.

Capitol, born as a war baby, soon outgrew this embryonic stage and during its operation, through youth and speed, made its mark among the leaders. Probably through sheer necessity, Capitol decided on creating its own talent instead of competing with the other companies for talent who were already made in the field of entertainment. Such names as Nat "King" Cole, Stan Kenton, Margaret Whiting, Kay Starr, Les Paul & Mary Ford, Pee Wee Hunt, Ray Anthony, and Ella Mae Morse were solely products of Capitol Records who later on became stars in their own respective fields such as Radio, Television and Motion Pictures.

Since its inception in 1942, Capitol Records has released approximately eighteen records which have sold a million copies each, giving the firm an average of at least a one-million seller a year. In the record industry, a million-seller record is the goal of every A & R man, and since the demand exceeds the supply, they are few and far between. Some of these gems, which have been preserved through metallic science include Les Paul & Mary Ford's "MOON HIGH THE MOON", "MACKIN' BIRD HILL", "WORLD IS WAITING FOR THE SUNRISE" and the best "VAYA CON DIOS". In fact, "VAYA" is only the second Capitol record in history to hit the two-million mark. Other million sellers included:

Nat "King" Cole "VIOLETS AND LOVE"
Jo Stafford — "TEMPATION"
Tex Williams "SMOKE SMOKE SMOKE THAT CIGARETTE"
Johnny Stamey "IT'S IN THE BOOK"
Ella Mae Morse "BLACKSMITH BLESSES"
Kay Starr "WHEEL OF FORTUNE"
Stan Freberg "ST. GEORGE AND THE DRAGO-NET"
Margaret Whiting "Hollywood Waltz" "SLIPPING AROUND"
Jackie Gleason "MELANCHOLY SERENADE"
Dean Martin "12TH STREET RAG" being the other second-million seller.

Pee Wee "What If"
Ray Anthony "LA STANANA!"

In the next few years, Capitol Records has latched on to name talent in other fields who have become best-selling personalities. These include the fabulous Jackie Gleason, who has become a musical personality in his own right and through his best-selling albums has established himself as a first-rate musical conductor. The combination of his four albums, "LOVER'S RHAPSODY", "MUSIC FOR LOVERS ONLY", "MUSIC TO MAKE YOU MISTY," and "TAWNY", have sold a half-million albums and have made Gleason an outstanding name in music.

Perhaps one of the most talked about comeback stories in the record industry is that of Frank Sinatra. The once sensational "Voice" signed with Capitol Records and in a short six months has become the nation's most publicized singer. His recording of "YOUNG AT HEART" has been on every best-seller list and looks like it will be the first Sinatra record made anywhere which will hit the million mark. To say Franklin is happy is putting it mildly. In fact, in a recent Time Magazine article, he stated, "MUSIC IS GETTING BETTER EVERYTHING IS AHEAD OF ME. MAN, I'M ON TOP OF THE WORLD, I'M BUCKY!"

Although most of the action has centered around popular records, don't think Capitol's history has begun and ended in this department. Today Capitol boasts of a classical department second to none and is gradually building up this department to where it will be competitive to RCA Victor and Columbia Records.

The country and western department has been greatly strengthened with Ken Nelson handling the A & R job, and on May 1st of this year, the company appointed a country and western/hillbilly promotion man who will base out of Nashville and just handle sales and promotion of this relatively new department.

If you will pardon the pun, we would like to explain that everything is CAPITAL. Round and 'round she goes and where she stops nobody knows. However, all the spins in the world won't make us dizzy as we soar on to greater heights.

TIME TO SWING TO

New releases...

Vince Carson
"Ou-Cafonie"
Mary Lou
78 rpm cat. no. X-4003 45 rpm cat. no. 4X-0013

Juliette
"I Can't Smoke You Out of My Heart"
Say It Again
78 rpm cat. no. X-4004 45 rpm cat. no. 4X-0014

Still going strong...

Stewart Rose
"I Complained"
I Want You
78 rpm cat. no. X-4007 45 rpm cat. no. 4X-0017

Terry Fell
"Don't Drop It"
Truck Driving Man
78 rpm cat. no. X-4010 45 rpm cat. no. 4X-0020

Records mark the hits!

"It's What's in THE CABIN BOX That Counts!"
"A Congratulatory Note from Capitol Records to The Cash Box on its 12th Anniversary"

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

And The Lines They Handle

SMITHY DANCE DIST. No. 1314 Central Ave. (Des Moines)

NEW HAMPSHIRE

MANCHESTER
Tri-State Record Distributors 302 Main St. (Marvin)

NEW MARKET
F. Russell Groover Star Route (Bell)

NEW JERSEY

CLIFTON
Consolidated Distributing Co. 361 Rockaway Ave. (Success; Holmes Royal)

ENGLEWOOD
Progressive Dist. 123 N. Woodfield Rd. (Jazzology; Progressive)

HILLSIDE
Mr. Milton Model 145 Liberty Ave. (Stem & Schubert)

NEWARK
All-State New Jersey Inc. 1452 Congress Ave. (London; MGM; Mercury; Record Guild of America; Young Peoples; Crl; Children's Record Guild)

American Squares 1091 Redpath St. (Crystal; Old Timer)

Enfield Record Dist. 305 Fifteenth St. (Parody; New Jersey; Remo)

Capitol Records Dist. Co. 81 North Main St. (Capitol)

Concert Dist. 218 Halcyon St. (Cedart; Coral; Jubilee; Euph; Rainbow; Egeria; Republic; Donee; Donee; Donee; Reuel; Reuel; Reuel; Brodus)

Donna Dist. Corp. 81 North Edmont St. (Donna)

Doxy Record Dist. 255 Oak St. (Doxy)

Existance Record Dist. 81 North Main St. (Existance)

Glenmore Distributors 424 Hillside Ave. (Robie; Robie; Vee Joy; Fantasy; Allied; Gotham; Modern; RPM; Sun; Flair; Imperial; Metro; Trumpet; Chapa; Checker; 265 Century; Abbott; Ambassador; Robie; Harry; Wallis Original; Specialty; Wonderland; Stella; Sunset; Sunset; Ode; Ode; Reuel; De Luxe; Fisher; Gen; Salco; Valley; Audion; Hillside; CBS; King; Central; Shubert; Crom)

Kirk New Jersey Inc. 428 Elizabeth Ave. (RCA Victor)

Times-Columbia Dist. 22 Bridges St. (Columbia)

PATTERSON
422 22nd Ave. (Bell)

WEST CALDWELL
Charles Perrone 342 W. Maple Ave. (Bell)

— NEW MEXICO

ALBUQUERQUE
Metronome Dist. Co. 500 Second St. (Trend)

NEW YORK

ALBANY
Decca Distributing Corp. 449 Central Ave. (Decca)

Bob Koller, Goldammer 516 Silber Road (Columbia)

RCA Dist., Inc. 36 S. Broadway (RCA Victor)

Rocky Ross, Inc. 1327 Broadway (Columbia; Okeh)

Leonard Smith, Inc. 1004 Broadway (MGMM; Wallis Original; Record Guild of America; Riverside; Fisher; Ambassador; Jubilee; Monarch; Zodiac; Cadence; Valley; Atlantic; TTT; Anderson; Children's Record Guild; Young Peoples; Essex; Bethlehem; Univ; King; Federal; De Luxe; Good Time Jazz; Contemporary; Trend; Pacific Jazz)

BURLINGTON
Branch Enterprises, Inc. 50 North Main St. (Burlington)

Capitol Records Dist. Co. 106 Main St. (Capitol)

Decca Dist. Corp. 123 Main St. (Decca)

Fayvax Dist. Inc. 36-26 Seventh St. (Fayvax)

Hi-Fi Lamp (Epix) E. Atlantic; Good Time Jazz; Derby; Jubilee)

Hills Farm 181 Jefferson St. (Rainbow)

King Records 108 Main St. (King; Federal; De Luxe; 4 Star)

M & N Dist. Co. 59 West Broadway (London; MGM; Wallis Original; Monarch; Lucky; Anderson; Valley; Bethlehem; Cadence; Trend)

Marti Dist. Corp. 82 Main St. (Marti)

RCA Victor Dist. Co. 120 Broadway (RCA Victor)

Henry Schenke 1896 Broadway (Decca; Bluebird; Concord; Good Time Jazz; Derby; Jubilee)

Transite Corporation One Stop Record Service 340 North St. (X; Greaves)

COURTLAND
Skybird Records 2267 Pearl-De Witt Rd. (Skybird)

FALCON RECORDS
Harlem Hit Parade 2123 Corners Ave. (Apollo; Modern; RPM; Aladdin; Score; Ithra; Imperial; Metro; Flair; Trumpet)

GENEVA
Charles Williams 30 South Main St. (Geneva)

KINGSTON
See Why Merchandising Co. 95 1st Place (Society;供货; Mercury; Music; Alliance; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Decca; Dececa; Decc
Pedro Vargas
Maria Victoria
Luis Arcaraz
Miguel Aceves Mejía
Pérez Prado
Los Tres Diamantes
Cuarteto Manuel Jimenez
Damiron
Alfredo Sadel
Los Dos Reales
Hermanas Padilla
Chucho Martínez Gil
Facundo Rivero
Beny Moré
Juan Legido
Martin y Malena
Tony Martínez
Libertad Lamarque
Fernando Fernandez
Noro Morales
Los Churumbeles de España
Lalo Guerrero
La Panchita
Harold Loeffelmacher (Tuba)
Katyna Ranieri
Tito Rodríguez
Al Romero
Hermanos Martínez Gil
Al Caiola
ON THE WAY UP... UP... UP!

"SWAY"
by
DEAN MARTIN... Capitol 2818
EILEEN BARTON... Coral 61185
BOB CARROLL.... Derby 846

"I'M A FOOL TO CARE"
by
LES PAUL & MARY FORD
Capitol 2839

published by
PEER INTERNATIONAL
1619 BROADWAY NEW YORK, N. Y.

"It's What's in THE CASH BOX That Counts"
www.americanradiohistory.com
Thanks D.J.'s.

For Making Us Tops

MOST PROGRAMMED INSTRUMENTAL GROUP OF 1954
(From Cash Box Annual D.J. Poll)

2nd CONSECUTIVE YEAR

Les Paul
Mary Ford

Personal Mgr.:
GRAY GORDON • MEL SHAUER

"It's What's in THE CASH BOX That Counts"
www.americanradiohistory.com
Record Distributors
And The Lines They Handle

AUSTRALIA

SYDNEY
Empire Records, Ltd.
(Wallis)

CANADA

CALGARY, ALBERTA
T. W. Prock, Ltd.
216-12th Ave. W.
(Canada; Brunswick)
Taylor, Pearson & Carmow, Ltd.
309 Fifth Ave. W.
(Mercury; MGM)

LACHINE, QUEBEC
Compo Company, Ltd.
3357 Sherbrooke St. W.
(Canada; Brunswick)

MONTREAL
Larry Bernard
1406 Bernard Ave. #76
(Ball)
Bitmore Record Company
260 Mayfair Ave.
(Billmores)
Cama Dist. Ltd.
26 Prince Arthur St.
(Latin-American)
Capital Records of Canada, Ltd.
326 St. Paul St. W.
(Capital)
Elite Record Co. of Canada
67 St. Peter St.
(Westminster; Decca; Rama; Classic Editions; Riverside; Etc.)
London Gramophone Corp.
223 E. St. Catherine St.
(London; Young Peoples)
Metrodisc, Inc.
500 Sherbrooke St. W.
(Canada; Brunswick; Quality; Rar; M-G-M)

LONDON, ONTARIO
Capital Record Dist. Co.
305 St. George St.
(Capital; English Columbia; Roma)
Spartan of Canada, Ltd.
(Columbia)

TORONTO, ONTARIO
Apex Records, Ltd.
620 Richmond St. W.
(Canada; Brunswick)
George Billy
41 White Pine Ave.
(Bell)

SASKATOON
Capital Records Dist. Co.
1925 11th St. W.
(Oldtimer)
Capital Records of Canada, Ltd.
120 Adelaide St.
(Capital)
Mackay Record Dist.
30 Dunlop St.
(Young Peoples)

WINNIPEG, MAN.
Modern Products Co.
123 Portage Ave.
(Westminster; Allied; Aristone; Windsor; Young Peoples)
Monarch Record Dist.
4th Fl. Cold Bldg.
(Mercury; MGM; Quality)
Sparkling Sales, Ltd.
150 King St.
(Capital)

COLOMBIA

BOGOTA
Philips Colombianas S.A.
Roma Transversal 10
(London)

HAWANA
Gonzalez Noa y Cia.
Cali No. 39
(MGM)

CUBA

CURIACAO
Willemstrade Mening & Co., Inc.
P.O. Box 123
(MGM)

ENGLAND

LONDON
Hilton Nixon, Ltd.
(Wallah)

NEWCASTLE UPON TYNE
Manor Record Co.
Brand Cargo (Clipper)

FRANCE

PARIS
Jazz Discours
14 Rue D'Haute Ville
(Apollo)

GUAM

AGANA
Trade Winds Music
P.O. Box 46
(Gold Edge; MGM; Wallis)

HAWAII

HONOLULU
Hawaiian Elec. Supply Co., Ltd.
1315 Kehalani St.
(Dean)
Honolulu Paper Co., Ltd.
290 Kapahulu Blvd.
(Columbia)

BRITISH COLUMBIA

VANCOUVER
Aragon Recordings
43 W. Hastings St.
(Good Time Jazz; Contemporary)
H. Berson Agencies
113 Hastings St., W.
(Pacific Jazz)
Dance Craft
180 West Broadway
(Windor)
Johnston's Appliance Ltd.
525 Virginia Drive
(Capital; Brunswick)
Lupi & Jones, Ltd.
716 Gambie St.
(Fantasy)
Mas-Kerns, White & Dunsmuir
1600 West Pender St.
(Mercury; MGM)
Music Direct
940 Richards St.
(Ambassador; Ralda; Bullet; Gift Edge; Vita)
Radio Sales Service Ltd.
921 Richards St.
(Teal)
Tenn.
(Capital)

JAPAN

KANAZAWA
Takamatsu Co., Ltd.
101 Takamatsu Bldg.
(MGM)

NAGASAKI
M. G. M. Film Co.
M. G. M. Building
(MGM)

OZONE
Kodama Co., Ltd.
2070 Shinbashi
(MGM)

SAPPORO
Takashi Co., Ltd.
1001 Sapporo Bldg.
(MGM)

TOKYO
Tezuka Trading Co., Ltd.
138 Taisho-Cho Kita-ku
(Pacific Jazz)

MEXICO

MEXICO CITY

MANILA
Labrea, Inc.
(Latin-American)

AMERICAN HARDWARE
n/a

PUERTO RICO

SAN JUAN
Casita Fragozo
220 Santa Fe Street.
(Electric)

RADIO & REFRIGERATION
Inc.

SOUTH AFRICA

JOHANNESBURG
Jewish Book Centre

ZURICH
Martin Burger
Heilbronnstrasse 46

ZURICH

SOUTH AFRICA

VENEZUELA

VENEZUELA

VENEZUELA

VENEZUELA

VENEZUELA
ALL OUR THANKS...

to

JUKE BOX OPS
DISC JOCKEYS
DEALERS
and
CASH BOX
on its
12th
ANNIVERSARY

FOR HELPING
MAKE THESE TUNES
OUTSTANDING
HITS

CASH BOX
on its
12th
ANNIVERSARY

JULIUS LA ROSA
the voice all america loves
"THREE COINS
IN THE FOUNTAIN"
B/W "ME GOTTA HAVE YOU"
Cadence #1240

ARCHIE BLEYER
"HERNANDO'S HIDEAWAY"
(from PAJAMA GAME)
featuring MARIA ALBA, Castanet Soloist
B/W "SIL VOUS PLAIT"
Cadence #1241

ALFRED DRAKE
(Star of KISMET)
"THE HAPPY WANDERER"
B/W "DESTINY'S DARLING"
Cadence #1238

the CHORDETTES
OF ROBERT O. LEWIS & ARTHUR GODFREY FAME
"TRUE LOVE"
B/W "IT'S YOU, IT'S YOU I LOVE"
Cadence #1239

Cadence RECORDS
40 East 49th Street, New York 17, N. Y.
### Headlining Chicago Theatre July 9 — for 4 weeks sings

**"NOW" and "I CRIED"**

**Capitol 2861**

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Little Things Mean A Lot</em></td>
<td>Jimmy Leonard</td>
<td>BE-1046 (45-1046)</td>
</tr>
<tr>
<td><em>The Happy Wanderer</em></td>
<td>Bob Crosby</td>
<td>CA-2148 (45-1248)</td>
</tr>
<tr>
<td><em>The Man With The Banjo</em></td>
<td>Jack O'Connell</td>
<td>CA-2175 (45-1031)</td>
</tr>
<tr>
<td><em>The Man Upstairs</em></td>
<td>Tony Russo</td>
<td>BE-1042 (45-1042)</td>
</tr>
<tr>
<td><em>The Star of Tomorrow</em></td>
<td>Tommy Leonetti</td>
<td>BE-1039 (45-1039)</td>
</tr>
</tbody>
</table>

### THE CASH BOX

**The Nation's TOP 50**

Compiled by Jack "One Shot" Tunis

<table>
<thead>
<tr>
<th>Song</th>
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<tr>
<td><em>I Understand Just How You Feel</em></td>
<td>Jimmy Leonard</td>
<td>BE-1041 (45-1041)</td>
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<tr>
<td><em>I Got So Lonely</em></td>
<td>Jack O'Connell</td>
<td>BE-1031 (45-1031)</td>
</tr>
<tr>
<td><em>I'm Gonna Be A Memory Someday</em></td>
<td>Tony Russo</td>
<td>BE-1042 (45-1042)</td>
</tr>
<tr>
<td><em>Oh! How I Miss You</em></td>
<td>Jack O'Connell</td>
<td>BE-1031 (45-1031)</td>
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### "It's What's in THE CASH BOX That Counts"

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</table>

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**Capitol Records**

**Page 92**

**July 3, 1954**
DENISE LOR
singing
"IF I GIVE MY
HEART TO YOU"
b/w
"HELLO DARLING"
MAJOR RECORD #27

Watch for next MAJOR Release featuring TONY ALAMO

DISTRIBUTORS: A FEW LEADING TERRITORIES OPEN—WIRE—PHONE.

MAJOR RECORDS

N.Y. (1697 Broadway, Circle 6-0081)
New York, N.Y.

N.J. (236 Paterson Ave. (Genova 8-8451)
Rutherford, N.J.

Salas Manager: GEORGE HANSEL

"It's What's in THE CASH BOX That Counts"
The Dot Story Is The Randy Wood Story

RANDY WOOD

The story of Dot Records is the story of one man—Randy Wood. It is the story of a man who took advantage of an opportunity and made it pay off beyond even his own greatest hopes.

In 1950, Randy was operating the country's largest mail order record shop from Gallatin, Tennessee. It was at that time that he agreed to record a group of local boys from East High School in nearby Nashville. The group called themselves The Tennessee Drifters and their first record "Boogie Boogie Rag" sold several thousand nationally.

Next, Randy decided to record a former clerk in his record shop, Johnny Maddox. His first record, "Crazy Bone Rag" and "St. Louis Tickle," was a mild success in the South and in St. Louis and Chicago.

Then came the first big hit—The Griffin Brothers featuring Margie Day and their record of "Little Red Rooster" which sold more than 100,000 copies. Dot's next record also sold more than 100,000. It was "Try La La" and was recorded by Tommy Brown.

Just about this time, Johnny Maddox broke through with his first national hit, "San Antonio Rose." It was now that Randy Wood really decided to go into the record business wholesale and it was with this thought that Al Bennett was added to the firm in the position of sales manager.

It was also at this time that Mac Wiseman emerged on the Dot label as its first strong hillbilly artist with "Tis Sweet To Be Remembered" followed by "I'll Still Write Your Name In The Sand."

And then early in 1951, it happened—The Hilltoppers.

A test record was made by Randy of a group of college students who called themselves The Hilltoppers. He had heard about the group at Western Kentucky State College in Bowling Green, Kentucky. They recorded a new tune written by Billy Vaughn, the pianist and member of the group. It was called "I'm Movin' On" and it became one of the biggest hits of the year, selling over 750,000 copies. It hit 3rd place in popularity and was in the nation's Top Ten Tunes for twenty consecutive weeks.

The Hilltoppers had been singing together for only a few months before they were discovered. Three were college students at Western and the other was a former student.

Soon after the record hit, Billy Vaughn became music director for Dot, a position which he still holds.

The Hilltoppers continued with smash hits and in 1953 were voted the top vocal group in America in the annual Cash Box Poll. In addition they won a gold record for having sold over a million copies of "P. S. I Love You." Other recordings of theirs which hit the Top Ten were "From The Vines Came The Grapes," "Till Then," "Love Walked In," "To Be Alone," "Poor Butterfly" and now "Sweetheart."

Although Jimmy Cash, the lead voice of the group, has been in the Army since March 1953, the boys have managed to get together for recordings and a few public appearances. They have been guest artists on the biggest TV shows in the country and have been in great demand for public appearances. As a matter of fact, they could be earning hundreds of thousands of dollars if they were able to accept engagements.

With the success of Dot Records, the company has become well-known all over the country and its roster has been increased to include many famous artists. Among these are Jan Garber, Al Lombardy and Elmo Tanner, From Nashville have come such artists as Dotty Dillard, Eddie Peshody, Marvin Hughes and Francis Craig.

Other new artists are Jimmy Newman, Rusty Bryant and the latest additions, the Fontane Sisters with their first release, "Happy Days And Lonely Nights" b/w "If I Didn't Have You" and Larry Raine with "I'm Only Human" and "I'll Tell The World I Love You."

"It's What's In THE CASH BOX That Counts"
NEW YORK—Jimmie Komack has been signed to a recording contract by Coral Records, it was announced last week by Bob Thiele, A & R head of the diskery.

Komack is the high flying singer-comedian who has been winning sensational rave notices for his work at the Bon Soir in New York.

The initial four sides have already been cut and the first disk will be released early in July.

Coral plans an all-out promotion on the young artist and will release records by him not only as a singer but also in the diskery’s “Party Time” series which includes some of the top comedians in the country.

Komack will remain at the Bon Soir until late in July when he goes to Toronto to play the leads in “Anything Goes” and “Desert Song.”

Several producers of Broadway musicals are currently bidding for his services for this Fall.

NEWARK, N. J.—Herman Lubinsky, proxy of Savoy Records, this week announced the appointment of Ozzie Cadena as A & R representative in charge of Jazz. For the past few years, Cadena has been working part-time in an advisory capacity in the jazz department of Savoy and his appointment is due to the success of a number of his suggestions pertaining to the acquisition of some jazz masters by such artists as Tritano, Wallington, Wayne, Cohn, Roland, and a recording of Cal Tjader which led to two sessions under his supervision.

Cadena is well known around Newark for his organization of various jazz sessions in this city. He also served as president of the Newark Chapter of the New Jazz Society.

MONTREAL MEMOS:

Featured this week at the El Morocco is Gaylaine Gay, local singer. This is her first engagement since her return home after completing a run in the Broadway musical, “Can Can”... Ray Anthony and his orchestra into the Show Mart for a one-nighter on June the 25th... The Madecaps, Decca Recording Artists who are currently featured at the Casa Loma, are completing sixteen weeks of engagements here in Canada... Headlining the show at the Chaudiere Golf and Country Club this week is Rudy Vallee... The Larks, Lloyds Record stars, are the featured attraction at the Gatineau Country Club this week... Red Roberts, Decca Canadian Sales Manager off to Toronto on a business trip... Eddie Mehler and his Rustic Ramblers starting their 5th week at the Monterey.

The Disk Jockey And The Singer

ST. LOUIS, MO.—Betty Garrett, whose Allied waxing of “Go” and “The Soft Shoe” was recently released, visits with Ed Bonner, KXOK disk jockey in St. Louis. The record has gotten off to a fast start with excellent reviews and plenty of spins.
Chicago, Ill.
1. Little Things Mean A Lot (Kitty Kallen)
2. Three Coins In The Fountain (Kay Starr)
3. Hernando's Hideaway (Bleyer)
4. The Happy Wanderer (Weil)
5. If You Love Me (Kay Starr)
6. Wanted (Perry Como)
7. Crazy 'bout You, Baby (Crew-Cuts)
8. I Understand Just How You Feel (Four Tunes/Vall)
9. The Man Upstairs (Kay Starr)
10. The Man With The Banjo (Amos Brax)

Los Angeles, Calif.
1. Hernando's Hideaway (Bleyer)
2. Three Coins In The Fountain (Four Aces/Sinatra)
3. Little Things Mean A Lot (Kitty Kallen)
4. Sh-Boom (The Chords)
5. The Happy Wanderer (Weil)
6. Wanted (Perry Como)
7. Some Day I'll Pray (Laine)
8. Young At Heart (Starr)
9. Skinnie Minnie (F. Brewer)
10. Steam Heat (Patti Page)

Shools, Ind.
1. Little Things Mean A Lot (Kitty Kallen)
2. Wanted (Perry Como)
3. Three Coins In The Fountain (Four Aces/Sinatra)
4. If You Love Me (Kay Starr)
5. Young At Heart (F. Sinatra)
6. Hernando's Hideaway (J. Ray)
7. Here (Tony Martin)
8. The Man With The Banjo (Kallen)
9. I Understand Just How You Feel (Four Tunes/Vall)
10. The Man Upstairs (Kay Starr)

Minneapolis, Minn.
1. Little Things Mean A Lot (Kitty Kallen)
2. Hernando's Hideaway (Bleyer)
3. The Happy Wanderer (Weil)
4. Three Coins In The Fountain (Four Aces/Sinatra)
5. Isle Of Capri (Jackie Lee)
6. Here (Tony Martin)
7. The Man Upstairs (Kay Starr)
8. I Understand Just How You Feel (Four Tunes/Vall)
9. The Man With The Banjo (Amos Brax)
10. The Honey Moon's Over (Melvin & Ennis)

Portland, Ore.
1. Little Things Mean A Lot (Kitty Kallen)
2. Three Coins In The Fountain (Four Aces/Sinatra)
3. Hernando's Hideaway (J. Ray)
4. The Happy Wanderer (Tommy Leonetti)
5. The Man Upstairs (Kay Starr)
6. I Understand Just How You Feel (Four Tunes/Vall)
7. Wanted (Perry Como)
8. Answer Me, My Love (Cale)
9. I'd Cry Like A Baby (Dean Martin)
10. Wanted (Perry Como)

Opelousas, La.
1. Wanted (Perry Como)
2. Three Coins In The Fountain (Four Aces/Sinatra)
3. Answer Me, My Love (Cale)
4. The Man Upstairs (Kay Starr)
5. Cross Over The Bridge (Page)
6. Little Things Mean A Lot (Kitty Kallen)
7. Goodnight Sweetheart, Goodnight (Elia Mac Maro)
8. I Understand Just How You Feel (June Valli)
9. My Friend (Eddie Fisher)
10. If You Love Me (Kay Starr)

Colorado, Ohio
1. Hernando's Hideaway (Bleyer)
2. Three Coins In The Fountain (Four Aces/Sinatra)
3. Little Things Mean A Lot (Kitty Kallen)
4. The Happy Wanderer (Weil/Rome)
5. Wanted (Perry Como)
6. If You Love Me (Kay Starr)
7. Hernando's Hideaway (Bleyer)
8. I Get So Lonely (4 Knightls)
9. More (Tony Martin)
10. Answer Me, My Love (Cale)

Denver, Colo.
1. Little Things Mean A Lot (Kitty Kallen)
2. Three Coins In The Fountain (Four Aces/Sinatra)
3. The Happy Wanderer (Weil/Rome)
4. Wanted (Perry Como)
5. If You Love Me (Kay Starr)
6. Hernando's Hideaway (Bleyer)
7. I Get So Lonely (4 Knightls)
8. More (Tony Martin)
9. Answer Me, My Love (Cale)
10. If You Love Me (Kay Starr)

Bostom, Mass.
1. Sh-Boom (The Chords)
2. Hernando's Hideaway (Bleyer)
3. Three Coins In The Fountain (Four Aces/Sinatra)
4. The Happy Wanderer (Weil)
5. Little Things Mean A Lot (Kitty Kallen)
6. Thank You For Calling (Patti Page)
7. If You Love Me (Kay Starr)
8. Green Eyes (Eddie Fisher)
9. Young At Heart (F. Sinatra)
10. I Understand Just How You Feel (Four Tunes/Vall)

Miami, Fla.
1. Three Coins In The Fountain (Four Aces/Sinatra)
2. Little Things Mean A Lot (Kitty Kallen)
3. Wanted (Perry Como)
4. Hernando's Hideaway (Bleyer)
5. The Happy Wanderer (Weil)
6. Cross Over The Bridge (Page)
7. The Man Upstairs (Kay Starr)
8. I Get So Lonely (4 Knightls)
9. Isle Of Capri (Gaylords)
10. Young At Heart (F. Sinatra)

Sanctrof, Calif.
1. Little Things Mean A Lot (Kitty Kallen)
2. Three Coins In The Fountain (Four Aces/Sinatra)
3. The Happy Wanderer (Weil/Rome)
4. Wanted (Perry Como)
5. If You Love Me (Kay Starr)
6. Isle Of Capri (Jackie Lee)
7. Here (Tony Martin)
8. The Man With The Banjo (Kallen)
9. I Get So Lonely (4 Knightls)
10. More (Tony Martin)

Washington, D. C.
1. Hernando's Hideaway (Bleyer)
2. Three Coins In The Fountain (Four Aces/Sinatra)
3. Little Things Mean A Lot (Kitty Kallen)
4. The Happy Wanderer (Weil)
5. Steam Heat (Patti Page)
6. My Friend (Eddie Fisher)
7. Hit And Run Affair (P. Como)
8. If You Love Me (Kay Starr)
9. I Understand Just How You Feel (Four Tunes/Vall)
10. Wanted (Perry Como)

Pittsburgh, Pa.
1. Three Coins In The Fountain (Four Aces/Sinatra)
2. Hernando's Hideaway (Bleyer)
3. Little Things Mean A Lot (Kitty Kallen)
4. The Happy Wanderer (Weil)
5. If You Love Me (Kay Starr)
6. Wedding Sells (Four Aces/Sinatra)
7. My Friend/Green Years
8. Steam Heat (Patti Page)
9. Wanted (Perry Como)
10. Crazy 'bout You, Baby (Crew-Cuts)

Detroit, Mich.
1. Hernando's Hideaway (Bleyer)
2. Three Coins In The Fountain (Kitty Kallen)
3. Three Coins In The Fountain (Four Aces/Sinatra)
4. The Happy Wanderer (Weil)
5. I Understand Just How You Feel (Four Tunes/Vall)
6. Goodnight Sweetheart, Goodnight (Gale/McCormic Sisters)
7. If You Love Me (The Man Upstairs (Yale/Stafford)
8. Crazy 'bout You, Baby (Crew-Cuts)
9. Answer Me, My Love (Cale)
10. Wanted (Perry Como)

Atlanta, Ga.
1. Little Things Mean A Lot (Kay Starr)
2. Three Coins In The Fountain (Four Aces/Sinatra)
3. Hernando's Hideaway (Bleyer)
4. If You Love Me (Kay Starr)
5. Wanted (Perry Como)
6. Here (Tony Martin)
7. I Understand Just How You Feel (Four Tunes/Vall)
8. Young At Heart (F. Sinatra)
9. The Man Upstairs (Kay Starr)
10. Thank You For Calling (Patti Page)

New Orleans, La.
1. Little Things Mean A Lot (Kitty Kallen)
2. Three Coins In The Fountain (Kitty Kallen)
3. Hernando's Hideaway (Bleyer)
4. The Happy Wanderer (Weil)
5. Thank You For Calling (Cale)
6. Steam Heat (Patti Page)
7. Isle Of Capri (Gaylords)
8. Steam Heat (Patti Page)
9. If You Love Me (Kay Starr)
10. The Happy Wanderer (Weil)

St. Louis, Mo.
1. Hernando's Hideaway (Bleyer)
2. Little Things Mean A Lot (Kitty Kallen)
3. Three Coins In The Fountain (Four Aces/Sinatra)
4. The Happy Wanderer (Weil)
5. Crazy 'bout You, Baby (Crew-Cuts)
6. Steam Heat (Patti Page)
7. If You Love Me (Kay Starr)
8. Wanted (Perry Como)
9. Wedding Bell (Four Aces)
10. Hit And Run Affair (P. Como)
To Milt, Mike and Syd and all hands at Decca. From coast to coast and border to border a "well done" on our first Decca release, "Rock Around The Clock". We hope to merit your great Decca spirit.

Personal Director
J. H. Ferguson
801 Barclay St.
Chester, Pa.
Tel.: 23004

To our dearest friends at home and nationwide OPERATORS. You have been wonderful to us...we're strong for you.

To Mr. George A. Hamid and the entire personnel at Steel Pier. You were wonderful. Each and every one of you played a vital part in our very fine stay in the world famous Music Hall. Thank you to each of you and especially to Mr. Hamid for an invite to return soon.

In the Webster dictionary the word repertory is defined as a "treasury." Today our repertoire offers a "treasury" of music more varied than any available in the 52-year history of the phonograph.

The expansion of this repertory in the past few years has been stimulated by several factors. These include:

1. The advantage offered by the new LP and 45 rpm speeds in compact packaging, and "more music for less money."

2. The development of better sound reproduction and the opportunity it affords the music lover fully to appreciate the "cert" quality of his new recordings. In short—High Fidelity.

3. The necessity for the constant introduction of fresh repertoire and original packaging ideas to keep abreast of new technical advances.

A glimpse into the RCA Victor catalogue of 10 years ago illustrates the difference in the classical repertoire of today and yesterday. The RCA Victor catalogue listed only six operative works. In addition to the ever-popular "La Boheme," "Madame Butterfly" and "Tosca," these were "The Barber of Seville," "Carmen" and "Boris Godunoff."

In the current catalogue 27 operas are available on the new speeds, some with two completely different versions. The number of operas available not only has more than quadrupled, it includes selections which cater to a wider variety of tastes than ever before. Such varied operatic fare as Giordano's "Andrea Chenier," Purcell's "Dido and Aeneas" and the Richard Strauss "Elektra" are among the new listings. There are also 20 "Highlights" from operas as opposed to the four "selections" in the old catalogue.

The recorded repertoire of today represents major advances in at least eight different areas since the advent of the new speeds. Among them are:

1. Many new operatic versions made in recent years to answer the demand for LP operatic repertoire in high fidelity sound. We have taped such favorites as "Faust," "Rigoletto," "Cavalleria Rusticana" and "Pagliacci" in New York with all-star Metropolitan Opera cast. We made "Faust" in Paris with Victoria de los Angeles last year. This summer we expect to record an album of possible complete coverage of an Albanese and Jussi Bjorling in Rome. Operas on the new speeds have sold a total of $8,900,000 since 1949.

2. Engineering developments that have made it possible to reissue the wealth of RCA Victor's catalogue dating back to the turn of the century. Such famous voices as Caruso, Fournier, Bori, Martinelli and dozens more of the great voices of the past once again can be heard by listeners who were unable to attend their performances. "The Treasury of Immortal Performances," has been one of the most popular series we have released in recent years.

3. Experimental new concepts now can be tried out with a greater margin of success. A novel approach such as "Arias Sung and Acted" is much more practical on LP and Extended Play 45 rpm than it would have been on a 78 rpm album. The series features Deborah Kerr, Joseph Cotten, Judith Anderson, Geraldine McEwan, Maria Callas and others enacting new English translations of famous scenes in opera. The arias were sung in the original version by Licia Albanese, Robert Merrill, Jan Peerce, Rine Stevens and Jussi Bjorling. Listeners can play the LP as a complete unit. They can also listen to an Extended Play 45 rpm version of Judith Anderson enacting the "Death Scene" from "Carmen," and hear it sung by Rine Stevens, as a complete unit. Several recordings would have been needed for just the "Death Scene" alone on 78 rpm.

4. The new speeds have made possible complete coverage of a single facet of a composer's repertoire. Helfaert, for example, can now play every one of the Beethoven Violin or Bach Unaccompanied Sonatas, Robinson and Knudsen the Chopin Mazurkas or Brahmsbois the Chopin Preludes in one album. Such complete sets as Toscanini's are of the Beethoven and Brahms Symphonies in one album, each consisting of several LP's, this would have been impractical in the days when the size and weight of one symphony limited it alone on one side. It avoided storing and packaging problems. It also is significantly that it would have been as large a market as there is today for such comprehensive musical studies.

5. The repertoire on new speeds received much expanded and progressive than before. The public has shown by its willingness to accept such recordings as Leopold Stokowski's "Symphony on the Poems of William Shakespeare," and for the Charles Munch interpretation with the Boston Symphony of Roussel's "Bachus et Ariane" that there are new opportunities for introducing unusual repertoire.

6. The recording of large-scale works now is much more practical. Major releases such as Berlioz's "Damnation of Faust," which will be released this Fall would not have been encouraged prior to the advent of the new speeds. Their length and the expense of recording these works with a huge personnel of orchestra and singers balanced against the possibility of limited sales. The new speeds have eliminated these potentials.

7. Chamber music has moved into a new era of expansion on the new speed discs. The essentially quiet and intimate mood of chamber music is particularly well served by the small group of instrumentalists playing on records often was cluttered in old days by the frequent sound of the next disc being dropped from the record changer. A recording by Gregor Piatigorsky of the Paganini Caprices on each, Haydn or Mozart now can approximate the setting intended by these early composers.

8. Recorded jazz, original cast albums and mood music also have benefited greatly. Complete coverage of live recordings can be duplicated in its entirety on the new speeds. This has enabled us to dip into the treasures of jazz which have been smothering in our vaults for years. Original cast albums are another area to which the new speeds have brought fresh popularity. The entire first set of "The Golden Apple," for example, was captured on one side of the new album, taking the listener virtually on stage at a hit production.

"It's What's in THE CASH BOX That Counts"
“EP”
A Big Step Forward

by BILL BULLOCK

Once in a long time there comes a change in an industry which is not a mere improvement in detail, but a revolutionary forward step. I think that the development of extended play records falls into this rare and important class.

EP records are the culmination of five years of progress in the 45 rpm system and are the result of decades of developing development, musical tests and thoughtful analysis. When RCA Victor introduced extended play records, the event marked the first time that the consumer was afforded a saving through recording technique rather than price cutting.

EP records considerably reduced the prices of recorded music through a technical development which lengthened the playing time of a 45 rpm record from four to eight minutes per side. Thus an EP could carry four popular tunes instead of two, cutting the cost of pop music albums almost in half.

Hundreds of medium-sized classical works which formerly required a "break" in the middle while a record was turned over now can be found complete on one side of an EP. In addition, the selection of classical repertoire has become more flexible since the advent of extended play records and has made possible the recording of a piece of material as unusual and wonderful as "Arias Sung And Acted."

The EP leads itself perfectly to the recording of well-known excerpts from classical favorites, and the public has been shown that there is a wide demand for such merchandise. Last fall RCA Victor released "Concert Cameos," an extensive series of medium-length works performed by famous artists, which met with much favorable public reaction and resulted subsequently in excellent sales.

EP records have succeeded in bringing back the forgotten customer who has only $1.50 to spend for a "package" of music rather than $6.00. Before the new speeds, 65 per cent of classical music purchases were in single records. Extended play records have re-opened this market for single and shorter classical selections, and in the first year of their existence sold over 10,000,000 copies.

Counting EP accounts for over 30 per cent of the total 45 rpm dollar volume. It is firmly established as an important sales factor in the pop and Red Seal market. Both the EP and the single 45's to date have sold an average of 20 discs for every record player capable of revolving at 45 rpm.

Introduction of the EP opened up new avenues for the packaging and merchandising of phonograph records. Its compact size made possible the expansion of customers' self-service in stores and accelerated the trend towards "super-market" sales. The POP EP handled a barrage to dealers and did the bulk of their pop volume in albums. In small homes and apartments where bookshelves must serve as storage cabinets, the smaller records found their way into places which previously could not have accommodated a larger-sized collection.

The development of the EP package gave birth to many new and better promotion ideas. An effective, eye-catching window display could be laid out in much less space than ordinarily required in record dealers' stores. Stock counter displays and other point-of-sale material also became more feasible because of the smaller package.

The EP albums performed a major sales service for the single 45 rpm. Record manufacturers and dealers alike suddenly realized that a simple merchandising gimmick—like a colored sleeve—would take the 45 singles hidden at the back of the shelf and turn them into attractive and convenient counter display items.

Additional promotion possibilities of this kind paid off. For example, an Eddie Fisher's hit record "Oh! My Papa"—which sold 1,500,000—50 per cent of the total sales were on the 45 speed. That EP greatly advanced the progress of 45 rpm is further underscored by the fact that today 45 rpm disc accounts for:
1. Nearly one-fourth of the record industry's dollar volume.
2. Three out of every 10 records sold by retailers.
3. Sixty per cent of the records played on juke boxes.

It seems to me that the reason for the widespread success of extended play records in so short a time is a very simple one: EP merely gives the public what it wants.

The smaller, longer-playing disc is convenient, makes a readily stored, strong in a structural sense and capable of giving the record user the same enjoyment as he would have in listening to an actual live performance. Such light and attractive records fill the bill for the vast majority of record users and do so at a minimum cost.
Thanks... for your wonderful cooperation

Frank Sinatra

Capitol Records

Best Wishes to THE CASH BOX On Their 12th Anniversary from HUNTER HANCOCK "Ol' H. H.

FOR THE BEST IN... "Be-bop to ballad swing to sweet blues to boogie" LISTEN TO... "HARLEMATINEE"—KFVD and "HUNTIN' WITH HUNTER"—KGFJ Hunter Hancock Programs 6801 Lexington Ave. Hollywood 38, Calif.

NEW HAVEN, CONN.—Shown above at Kappy Jordan’s picnic last week are Bill Lamb, Patti Page and George LeZotte (WAVZ, New Haven). The picture was taken right after Patti congratulated Bill on becoming WAVZ’s newest staff member.

Cornell — Gaylords — Fielding Tour Doing Big Business

NEW YORK—With 25 one-nighters already under its belt, the Don Cornell-Gaylords-Jerry Fielding package tour looks like it is on its way to being one of the most successful record star junkets that has taken to the road in many a season.

The package has played to more than 30,000 people and has grossed over $102,000 during this time. More than half the dates played thus far have been percentage dates for Cornell and his partners the Gaylords. Fielding receives a flat weekly stipend plus his bus, vocalist, and road manager costs.

The Cornell-Gaylords tour has already worked its way through New England and Eastern Pennsylvania touching Ontario, Canada. This week they start a six day engagement at the Vogue Terrace in Pittsburgh. From there, the crew will head into the Mid-west and North West with dates already set into the middle of August up and down the West coast in Portland, Seattle, Spokane, Victoria, B.C., Trail, B.C., Coquitlam, Olympia, Salt Lake, Boise, Sacramento, Oakland, and San Diego. Other dates are being planned into September.

Mannie Greenfield, Cornell’s manager, has worked out a special promotion whereby records made by Cornell and the Gaylords announcing the tour in “We’re Coming To Town” style, have been sent to all deejays in advance of the package to create an interest in the various territories and give the artists extra spurs on their records.

Gersh Handles Williams’ Flack

NEW YORK—Dick Gersh announced this week that he will handle record promotion for the Billy Williams Quartet, the popular “Show of Shows” vocal group which recently signed with Coral Records. The group’s first release for the diskery will be out next week.

Picnic

Atlantic Records Buys American Music Master


The deal was completed by Atlantic with Murray Sporn, professional manager of the New York office.

The disk, a humorous singing-recitation type item, features comedian Prince Patridge, who also wrote the material. Sylvester Cross, president of American Music, cut the tune on his Blaze label and sent it out between four and five hundred copies to disk jockeys throughout the nation. Reaction was instantaneous in the middle west, particularly in St. Louis, and reached the attention of Atlantic brass. The deal was consumated on Wednesday, June 23, mastered on Thursday, and samples will go forth on Monday, June 28.

The record will be released on the "Cast" label and will be aimed at both the pop and r & b markets.

Loco Waxes Big Band

NEW YORK—Joe Loco, famed throughout the nation for his small group mambo style has emerged with a big band for records only.

When Loco came into New York recently, he and George Goldner, Victor’s vice-president, went into studio with a carefully thought out plan they had been working on for a long time. They have produced a “big new commercial sound on mambo music with a different combination of instruments which effects a wide range of sound.”

A section of 12 brass was employed.

Romero Signs Robertson

NEW YORK—Garet Romero this week signed MGM recording star "Texas" Jim Robertson to a long term personal management contract.

Romero is making the rounds of the talent agencies for Robertson to picture and TV engagements.

"It's What's in THE CASH BOX That Counts"
CAMDEN, N. J.—Utilizing a revolutionary new concept of presenting recorded music, the Radio Corporation of America will undertake this summer the greatest merchandising program to increase volume sales of its 45-rpm recording system since its introduction.

The merchandising promotion which carries the title of “The Listener’s Digest,” was developed after more than a year of planning, according to James Toney, general manager of the RCA Victor Radio and “Victrola” Division.

Specific merchandise involved in the “Listener’s Digest” promotion is a library of 12 best known classical works condensed on ten extended play (EP) high fidelity recordings in performances by world-renowned artists produced with an automatic 45-rpm phonograph. Three complete packages will be offered, and will include the “Listener’s Digest” album with either the automatic self-contained phonograph, Model 45EY2, at $39.95, the portable phonograph, Model 45EY5, at $54.95, or the table phonograph with eight-inch speaker at $54.95.

Also featured in the offer is a 42-page musical enjoyment guide which contains biographies of the artists and composers and program notes for the selections.

The “Listener’s Digest” promotion will be introduced to dealers at meetings held this week throughout the country. It will be introduced to the public in mid-August, Toney disclosed.

To support the promotion, an extensive and heavily concentrated advertising program has been planned to carry through from August to December. National magazines, family publications, Sunday supplements, and radio and television will be utilized.

Describing the market potential of record-playing instruments as vast, Toney pointed out that of the approximately 46 million homes in America, only 25 million, or about half the homes, have phonographs. In addition, he noted, a large percentage of these instruments are prospects for replacement, as they are either in unsatisfactory operating condition or unable to play the new speed records.

While he considered this the primary market because of parents’ desire to interest their children in fine music, he emphasized that the Listener’s Digest promotion had special appeal to churches, schools, hospitals, and organizations supporting youth activities.

To aid the dealer, an extensive kit of sales promotion material and a cooperative advertising program have been prepared.

A major, long-range objective of the “Listener’s Digest” is to create increased consumer interest in classical records, according to George Marek, Director of Artists and Repertoire of the RCA Victor Record Division.

For the first time, he stated, the concept of popularization by condensation, so successful in the book industry, has been applied to music on records.

In applying this concept to the field of recorded music, Marek declared, RCA Victor was convinced that condensation would make available classical music that would be inexpensive, friendly, short and easy to enjoy. The anticipated result, he added, would be the creation of a huge new market for classical records.

The 12 “Listener’s Digest” selections, which originally ran to five hours, 50 minutes, and 17 seconds in length, and cost almost $90, were condensed to two hours, 55 minutes, and 16 seconds. Beethoven’s “Fiith Symphony,” he noted as an example, which in its original performance ran to 52 minutes, 12 seconds, was condensed to 15 minutes, 41 seconds.

A special project was set up for the task of condensing the 12 selections. It was done with such painstaking care and meticulous timing that it consumed over 15 months, according to Marek. The critical test came when, he disclosed, the condensed recordings were played back to the performing artists. In a number of instances, the artists expressed approval of the condensed versions and the concept of creating a mass appeal for classical music.

“By enticing, as it were, millions of people into listening to and becoming familiar with, classical music and thus break down the barriers which kept them distant from it before, we are confident they will go on to really appreciate and become enthusiastic for this type of music,” Marek said.

“In time, we are convinced, they will want to purchase longer recorded works, and they will want to attend concerts, recitals, and operatic performances.”

Among the selections and artists included in the “Listener’s Digest” are Tchaikovsky’s “Nutcracker Suite” performed by Arturo Toscanini and the NBC Symphony Orchestra; Franck’s “Symphony in D Minor” by Pierre Monteux and the San Francisco Symphony Orchestra; Dvorak’s “New World Symphony” by Leopold Stokowski and his Symphony Orchestra; Grieg’s “Piano Concerto in A Minor” with Artur Rubinstein, pianist, and the RCA Victor Symphony Orchestra and the Beethoven “Emperor Concerto” with Artur Schnabel, pianist, and the Chicago Symphony Orchestra.
The Up-Beat of Mambo
Throughout the United States

by GEORGE GOLDNER

Never in the history of Latin-American music has any rhythm caught on so rapidly. Mambo today is becoming "Kina" throughout the United States.

For the first time in the history of the Waldorf Astoria, a "Mambo Orchestra" will be heard between the plush lush walls of their intimate room. Tours, concerts and mambo festivals are springing up throughout the country. Latin-American artists in the Mambo field are being caught in this maestrost of excitement and are being sought avidly throughout the entertainment world. This has been a terrific up-jolt to the record business, amusement field and dance world "business-wise."

People like Irving Schacht and Frank Amaro of RCA Victor International Department, who have pioneered Mambo rhythms in the past, are now seeing their words come true. Artists like Joe Loco, Tito Puente and Perez Prado are becoming household words throughout the country. At one time, Mambo records were an impossibility to distribute throughout the hinterlands; today Mambo artists are beginning to achieve the recognition once accorded only to pop or jazz artists. The "little brother" Mambo is beginning to flex its muscles and grow up.

The innovation of putting American standards into Mambo tempo, a first, has rapidly been copied by all artists throughout the recording field. Another great asset to the Mambo field was the brilliant "Mambo-Rumba Festival" produced by Irving Schacht, which toured fourteen cities successfully. The demand for repetition of this show will probably make this a yearly festival.

I feel that if the executives of all leading recording companies will push these rhythms, through their top artists and bands, the record business will open a new lush field.

I must thank the juke box operators, disc-jockeys, program directors and trade publications without whose cooperation this era would not have been possible.

Opening Night

NEW YORK—On her opening night at La Vie En Rose in New York Eartha Kitt was visited by Manie Sacks and Janis Paige. All three are shown admiring a cake sent to her from Macy's to celebrate the event. Eartha made her U.S. singing debut at La Vie in December, 1961.
Lou Krefetz Becomes Manager of Chords

NEW YORK—Lou Krefetz, manager of the Clovers, voted by operators and disk-jockeys of the nation the leading Rhythm and Blues vocal group for the past two years, has announced the signing of the new "Celeste Records" current sensations, The Chords, to a personal management deal.

The Chords, who had never worked professionally, won immediate acceptance with their initial "Cat" stumping. "Sh-Boom." The "Cat" label was formed by Atlantic Records with the purpose of issuing records that were explicitly aimed at the ever increasing segment of the teen-age market that found itself drawn to the "beat" offered by these Rhythm and Blues releases. The first "Cat" package offered to its distributors included four records, one of which was "The Chords'" platter, "Sh-Boom." It hit first in L.A. in both the R & B and pop locations and spread throughout the country with almost flashfire speed. Its success in the pop market induced an immediate cover by Mercury's Crew Cuts. The tune was taken over last week from Progressive Music by Brenner Music, Hill and Range subsidiary.

On the basis of "Sh-Boom," The Chords have been signed to an exclusive booking contract by Joe Glaser's Associated Booking. An extended series of dates has already been arranged with The Chords opening in California on July 16. The group is now going through an intensive coaching campaign to whip their act into shape.

A Fifth For the Four Aces

PHILADELPHIA—A baby boy was born June 24th, at 5:30 A.M., to Stella Alberts, wife of Al Alberts of the Four Aces, in the Columbus Hospital, this city.

Since no name has, at this writing, been decided upon, the seven and one half pound tot is being called "Little Albert." Mother is reported doing wonderfully.

Top 10 Best Selling Pop Albums

1. SELECTIONS FROM THE GLENN MILLER STORY
2. THE GLENN MILLER STORY
3. MUSIC FOR LOVERS ONLY
4. THE PAJAMA GAME
5. THE STUDENT PRINCE
6. 10th ANNIVERSARY
7. ROSE MARIE
8. SONGS FOR YOUNG LOVERS
9. LIBERACE BY CANDLELIGHT
10. SINCERELY, LIBERACE
10. PARDON MY BLOOPER

Glenn Miller (RCA Victor LPT 3057)
Sound Track (Decca DL 5519)
Jackie Gleason (Capitol H 352)
Original Cast (Columbia ML 4840)
Mario Lanza (RCA Victor LK 1837)
Nat "King" Cole (Capitol W 514)
Original Cast (MGM E 229)
Frank Sinatra (Capitol H 488)
Liberace (Columbia CL 6251)
Liberace (Columbia BL 1001)
Kermot Schafer (Jubilee LP 2)

MONROE, LA.—Mary Mayo, and songstar Johnny Desmond meet over a uke box in Monroe, La., where they sang for the cerebral palsy fund over KNOE-TV. Incidentally, because of the wonderful work of Mary and Johnny he telethon's quota was over-subscribed.

Record Stars Salute Canada's Dominion "Day" In Radio Program

NEW YORK—Recording star and Academy Award-winner Frank Sinatra, singer Ray Starr, and composer-conductor Les Baxter have joined forces to extend their personal greetings to Canada in a special radio program celebrating "Dominion Day," Canada's equivalent to the United States' Fourth of July. The musical program, "Happy Birthday, Canada!", produced by Broadcast Music, Inc., will be presented by more than 150 radio stations throughout this country and Canada on July 1, Canada's National Day.

In the form of a 15 minute transcribed musical birthday tribute to the Canadian people on the 87th "Dominion Day," "Happy Birthday, Canada!" was conceived by Robert J. Burton, vice-president of BMI and BMI Canada Limited and produced with the assistance and cooperation of the Canadian Consulate.

In announcing BMI's second annual distribution of a "Salute to Canada" program to radio stations, Burton stated:

"The similarities in both musical taste and activity best illustrate the cultural ties binding the peoples of the United States and Canada. We at BMI can think of no more fitting tribute than a musical one, one in which the people who create and perform the music popular in both countries are able to personally say, "Happy birthday, neighbor!"

Congratualtions to One of The Finest Operations in the Music Industry The Cash Box From "OPERATION MIDNIGHT" WCLF - CHICAGO
Linn Burton - Peggy Sable
* Rocco Greco, Mercury recording artist, in person nightly

THE STEAK HOUSE
744 N. RUSH—CHICAGO

"It's What's in THE CASH BOX That Counts"
Jerry Blaine’s Twin Daughters Married

NEW YORK—Mr. and Mrs. Jerry Blaine, (he’s proxy of Jubilee Records and the Cosmat Distributing chain), gave their twin daughters in marriage—Ehud to Theodore Braverman, son of Jack Braverman of Herald Records, and daughter Florence to Irwin Lizerth—last Saturday, June 19th, at the Forest Hills Jewish Center in this city.

One of the most beautiful ceremonies this guest has ever witnessed, the twin marriage drew oohs and aahs from the more than 400 who attended. It was somewhat like a record industry convention in that many of the guests were officials of record companies and record distributors. Among the guests were, Mr. and Mrs. Sandy Wood from Gallatin, Tennessee, Mrs. Miriam Abrahamson, Mr. and Mrs. Ahmed Ertegun, Mr. and Mrs. Milt Salstein who own Time in this city.

The father of the bride took the band stand and led the musicians on one number, reminding the former days when he was a band leader.

Charley Goldberg, member of the Cosmat sales organization conducted the band.

Templeton Promotes Disk

NEW YORK—During the week beginning Saturday, June 19th, Alec Templeton appeared on at least one dozen TV and radio shows to introduce his first record release for Atlantic Recording Company.

Templeton has employed the multiple recording technique on the piano in an original tune entitled “Big Ben Bounce” and the perennial favorite “Ida.” Three and four “takes” on tape were employed to produce the chimes of Big Ben in London, as well as the British alarm clock.

Rack Order For “Joey”

NEW YORK—The phenomenal success of Betty Madigan’s best-selling MGM Record of “Joey” has resulted in Lowell Music Co., Inc., publishers of the song, receiving an initial order of 75,000 copies of sheet music for national retail distribution. The sheet music sales of “Joey” has now reached the 500,000 mark, with the song just starting to show its real strength based on the increasing popularity of Betty Madigan’s platter of the tune.

Missing! Writer Of Joni James Hit

CLEVELAND, OHIO—The songwriter of Joni James’ new hit “In A Garden Of Esses” cannot be found. In fact she doesn’t even know that her tune has been recorded. A check with Goday Music, publisher of the tune confirmed this last week.

The writer is Mary Jane Babblet who, about a year ago, cut an acetate of her song and gave it to a disk jockey in her home town, Cleveland. Happy Goday who was in Cleveland at the time, took the tune, submitted it to Joni James, and had it recorded. Now the tune is headed for the top. Goday has never met or talked with the writer.

The local police are trying to locate Miss Babblet and see if she is missing.

There is a good chance that if Miss Babblet is located, she will make an appearance on television with Joni James.

True Test Of Friendship

ATLANTA, GA.—Neil (Jack The Bellboy) Lukens, WEAS, and Zenas (Daddy) Sears, WAOK, two of Atlanta’s disk jockeys, took part in the recent Old Newsboy Day Parade down Peachtree in an unusual fashion. Daddy Sears holds aloft a Jack The Bellboy streamer while the Bellboy drives. The Cerebral Palsy Drive project of the Variety Clubs raised over $65,000.
1949 marked the introduction of Proper Programming... another Seeburg first. By grouping 100 titles under the five basic musical classifications, progressive music men soon recognized the value of providing "music for everyone — from tots to teen-agers to old-timers."
Dear friends:

Thank you for twelve great years.

July 3, 1954

Bill Gersh

Joe Oreck

CO-PUBLISHERS OF
THE CASH BOX
S. H. Lynch & Co., of Dallas, has repeatedly emphasized to Operators:

**PROGRAMMING**

is one of the great Seeburg success features

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The Cash Box, Part II (Coin Machines Page 4), July 3, 1954

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On the 12th anniversary of CASH BOX, we raise our 10-gallon hats in salute to J. P. Seeburg Corporation, their ever-superior products, and their policies always to the benefit of operators. There are many reasons why the Seeburg Select-O-Matic is the instrument that operators say increases play; showmanship that attracts and sells music...trouble-free mechanism that plays 45 r.p.m. scratch-free records vertically...automatic volume control...correct size and weight. In addition, perfectly programmed...100 selections in five natural classifications: for by choosing (1) hit tunes, (2) old favorites, (3) waltzes and polkas, (4) fox trots and rumbas, (5) classics.

---

**JULY**

- Bally starts deliveries on new "Speed Boat" kiddy ride.
- So. Dakota ops hold 1st Industrial Relations Convention set for March 8, 9, 10 in Chicago.
- Frank Menturi appointed Chicago Coin sales manager. Ed Levin promoted to director of sales.
- Fire at David Rosen, Philadelphia, destroys offices and warehouse.
- Holland Farrow, Dallas op., buys Wallace Sales Company from George Wrenn.
- Sam Kresge's daughter, Loretta Rosenthal (wife of Arthur R. Ehler of American Coin Com., Inc.) gave birth to a 9 lb. 15 oz. boy on June 28. On Ron Road established 2-way radio service system, 29 cars and trucks of Southern Music Co. and Southern Music Distributors, Orlando, Fla. equipped with 2-way mobile radios.
- Louis Boasberg, general manager of the New Orleans Novelty Company returns from Europe.
- Dallas Coin Machine Ope-Association formed by Texas columnists, E. L. Certain, Jr., president.
- L. E. Elson appointed factory manager, and George K. Ergang has been named national sales manager at Mills Industries, Chicago.
- James Harvey Hudson, president of Hamch, Germany, died at the age of 38. Bill Boles, former credit manager for The Rudolph Wur-itzer Company.
- McGarrick Bill hearings begin.
- "New North Western" in Chicago.
- "Speed Queen." 
- Croen opens Indianapolis branch.
- Wesley Hanf of Austin, Tex., passed away.
- Liston, Boston, Mass., died on July 15.

**AUG.**

- Exhibit Supply introduces its new Western Gun.
- Atlantic celebrates 14th year of association with Seeburg.
- The annual golf tournament and banquet of the Recorded Music Serv-ice Association was held and approximately 500 people attended.
- Wur-itzer and Frank Laine sponsor contest to bring nation-wide publicity for the juke box business.
- First per-sonal gift given by Norway to Guatemala to import amusement machines and music machines from the United States.
- The ten-day annual meeting of New York set November 7 for the date of the 16th Annual Banquet at the Commodore Hotel. Exhibit Supply announces "Luck of the Green New Reindeer" with music.
- Chicago Automatic Music Ope-Association, first open meeting.
- Williams opens new Burlington "Palladaces".
- Chicago Coin names Copeland Distributors, Inc., distributor for Oklahoma.
- Auto-Photo Company, Los Angeles, appoints Uni-Con Distributing Company and Central Music Distributing Company, both of Kansas City, Mo., as distributors. Uni-Con covers Western and Kansas territory while Central was assigned Iowa and Nebraska.
- SAMA Convention runs four days at Conrad Hilton Hotel, Chicago.
- Williams announces new machine, "GoldQueen." 
- 3000 enjoy United Manufacturing Company picnic. Chicago new 3rd grade education votes ban on soft drink vendors in city's schools.
- Croen picnic for the firm's employees and families.

**SEPT.**

- David C. Rockola announces appointment of Arthur A. Elsner as treasurer and controller of the Rock-Ola Manufacturing Corp.
- Chicago Coin Company announces hearing on cigarette machine licenses.
- Chicago Phonograph Bowl opens season.
- Elson Coin presents 3-D Color coin operated movie machine.
- Chicago Coin, Mthorben, La. and Phoenix distributor.
- Roanoke Vending enters the Coin-Op field.
- Williams introduces new movie machine.
- Chicago Coin Machine Co., of Chicago, Suburban operators association of 188 Randolph St.
- Pool Distributing of Boston, Mass., appoints Kingsley Jack sales representative.
- Phonograph Merchants Assn. of Cleveland, Ohio, re-elects Jack Cohen president.
- Jack Dolan opens distributorship in L.A., with price cuts and features.
- Morris Fine, who headed one of Charlie Wetherbee's arcades and who was Charlie's son-in-law, died suddenly of a polio attack.
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PART II (COIN MACHINES) PAGE 6

JULY 3, 1954

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Let's Recruit a Distributor

OCT.  ★ Rock-Ola Mfg. Corp., and the newly founded Inter-continental American Distributing Co., announces "Comet" 120 selection, 45 rpm phonograph.
★ High fidelity bands into coin-operated juke box inks Sylvania and Philco.
★ Select-O-Matic "100" Phonograph.
★ H. Z. Vending & Sales Company appoints Ken Owens sales manager.
★ Keeny introduces "Face Maker," with new Mammoth pins.
★ Chicago Coin's new "Round the World Travelers" makes bow.
★ Herb Jones, vice-president of Betty Manufacturing Co., Chicago, was married to Miss Annette Miller on Oct. 5.
★ William (Little Napoleon) Black moves to new quarters at 316 S. W. 8th Street, Miami, Fla.
★ F. C. Stephenson, Corp., and the newly founded Intercontinental American Distributing Co., announces "Comet" 120 selection, 45 rpm phonograph.
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Congratulations to The Cash Box on your 12th Anniversary

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Congratulations and Sincerest Best Wishes to THE CASH BOX on its 12th Anniversary from The Members and Officers of the DELAWARE COUNTY OPERATORS ASSN. OF PA.

Your efforts to improve the welfare of the coin machine operator cannot be praised too highly — Keep up the good work!
MORE THAN A QUARTER CENTURY OF SERVICE TO THE INDUSTRY

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Congratulates "The Cash Box"

On Its 12th Anniversary

... the one publication that has been of inestimable value to all coin machine people throughout our entire Dominion ... and the one publication in which we place our complete faith and trust ... hoping that it will grow ever greater and grander with the years yet to come ... and the anniversaries yet to be celebrated.

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HATS OFF TO
THE CASH BOX
on its
12th ANNIVERSARY

★

As one old-timer to another we appreciate your pioneering spirit and your stimulating editorials.

We have been in the business a long time—representing the top manufacturers — and we know the wonderful job you've done the past twelve years. Keep up the good work!

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B. D. LAZAR CO.
Exclusive Distributors for

GOTTLIEB, WILLIAMS,
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ROCK-OLA PHONOGRAPHSB
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WASHINGTON, D. C.—"Trade Associations are seldom featured in the daily press and their own publications have limited circulation as a rule, often reaching only their members", commented a national business publication. "Consequently the general public probably does not realize the growing importance of the functions performed by them in representing, advising, and helping to improve the business practices of their members", it continued.

Statistics show that during the past quarter of a century, the number of associations has doubled. The Department of Commerce reports that today there is approximately 12,000 associations, 1,000 national in scope.

The objectives of today's trade association movement are best summed up by the definition of a trade association given by the head of the Trade Association Division of the U.S. Department of Commerce, C. J. Juddin: "A trade association is a voluntary non-profit organization of business competitors (usually in one branch of the manufacturing, distributing, or service fields), the objective of which is to assist its members and its industry in dealing with mutual business problems in several of the following areas—accounting practices, business ethics, commercial research, industrial research, standardization, statistics, trade promotion, and relations with the Government, with labor, and with the general public."

The national business publication, commenting on the above definition, observed: "Despite great differences in the nature and objectives of the trade associations, however, all have one significant identifying characteristic—they are co-operative organizations supported by competing business units, brought together by a mutual interest in wide and steadily expanding field."

A survey by the Department, covering more than 500 trade associations indicates that the most nearly universal type of association activity is in the field of Government relations, including representation before legislative bodies, reports on legislative developments and administrative rulings. Next in line of functional importance come advertising, sales promotion and public relations. An outstanding post World War II development is the marked increase in the number of trade associations providing educational and training programs.

Here's a comment that all in the coin machine industry should remember for all time. "Evidently association activities cannot be performed as effectively by individual companies, if at all. This is especially true in regard to efforts to influence legislation. An organization that can speak for a large segment of an industry carries much more weight with legislators than representatives of a few interested companies. The cementing of good relations with the general public is also a task calling for united action. There is much less danger that an entire industry will be blamed for the anti-social practices of a few competitors, if that industry is adequately represented by a trade association whose members are pledged to observe ethical standards of business conduct."

"It's What's in THE CASH BOX That Counts"
Congratulations, Cash Box, on your 12th anniversary

United
Manufacturing
Company
The old-timers—members of "The Cash Box" "20 Year Club" once before, in the December 26, 1953 issue of "The Cash Box," were given the opportunity to express themselves in print. Their messages, relating their experiences, hopes, desires and suggestions for the future, were so valuable to the coin machine industry, we herewith present two more pages of letters.

Once again, we point out that in these messages lies the answer to a better, greater and more prosperous industry for tomorrow. We earnestly suggest that they be given your most careful attention.

* We went on dime play about a year ago. We lost some locations but our weekly gross went up about 20%. In the last six months we have compromised to the extent of giving 5 plays for 25c—1 for 10c. The greatest stumbling block in putting this over is not the customer, but the location owner. I suppose it is human, but the location owner is inclined to listen and take to heart the kickers though they are far outnumbered by those who accept the rise and say nothing. As near as I can figure, our music revenues have dropped about 15%, but the shuffle games, with no change in price, have fallen 30%. Therefore we know that dime play is helping us out and our locations are sharing in this benefit.

In territories that are well organized and have union affiliations, dime play should be pushed with vigor. Like coffee, a universal change would be entirely acceptable to the public and the play would quickly come back to normal. Why don't the player kick about the 10 cent shuffles. I have great respect for United in daring to come out with a 10 cent shuffle. Juice box manufacturers should do the same thing.

HENRY C. KNORLAUCH
Glens Falls, New York

* We should have a convention that takes in the entire industry. Music, records, amusement, vendors—all in one show.

BILL MILLER
Grand Rapids, Mich.

* Business could be bettered if more machines were made with lasting appeal. I think the "20 Year Club" could help the industry if it would give special recognition to 50-year men, 40-year men, 30-year men. I'd like to see the annual conventions with more color, zip, surprise and joye de vivre. The nickel is outmoded. The answer is 10c play and front money. I'm in favor of a "School for Mechanics" and a "Public Relations Bureau" if the latter could be subsidized into a five-year project.

JAMES T. MANGAN
Chicago, Ill.

* I'd like to see more 5 ball games for us in the Maritime Provinces of Canada. I'd also like to get together with the "20 Year Club" members once in a while to discuss conditions.

LEBARON A. REID
Moncton, New Brunswick Canada

* The factory should have more contact men in touch with the operator so that mutual problems can be worked out. They should help an operator derive a better income from his machines. A healthy and prosperous operator makes a healthy and prosperous distributor and in turn the factory.

SEYMOUR POLLAK
Tarrytown, N.Y.

* In order to make the operator's business better, more efficient, more profitable etc., he must first understand the industry as a whole and then his own particular business, which unfortunately many do not.

Taking a lot of money in the cash box does not necessarily mean that he is making money. Today more than ever OVERHEAD is the most deciding factor and if he can analyze this properly, taking into consideration that Commissions are a large part of overhead and should be held at a minimum, he could turn loss or the break even point into PROFIT.

Talking with other operators and leaders in the industry also discussing various methods on how they do business and many other common problems can help an operator immeasurably. Exchanging ideas is most important to managing a successful operation or business.

This is just another reason why I am so highly in favor of not only holding annual conventions but also semi-annual regional and local meetings. I would like to see all coin machine industry conventions and shows held in the same city and at the same time even though they be held at different hotels and headquarters. This is a must and is bound to come eventually as all operations today are rapidly becoming diversified, so let's face it.

BEN D. PALAISTRANT
Boston, Mass.

* Our business can be bettered, made more efficient and more profitable by a public relations committee to bring the operator and the public closer together on dime play. Ten cent play is the operators' only salvation in view of today's high operating costs.

We should have a national school for mechanics with graduates receiving a diploma such as awarded by the Automobile industry.

VIC BRAY
Miami, Fla.
Timer Talks

Give Industry Benefit of Their Many Important Messages

It is my firm belief that the various manufacturers of Music and Amusement equipment are sufficiently alert with new ideas, new features and new items to keep the public interest stimulated and alive. Business can be bettered, made more efficient and more profitable only when the operator comes to a full realization that his future in the coin machine business is at a precarious point, unless some drastic reforms are undertaken by himself to correct some of the evils he has helped to create. Reference is made to the individual who feels that his problems are unique; that his expense of operating is less than his competitor and he can, therefore, give greater commissions and better equipment than the next fellow, and still operate on a nickel profitably.

When tax collection agencies start looking for additional revenue on a local scale, long experience has shown that they can expect little or no opposition from the coin machine operator since he is unorganized and therefore presents no problem when election time comes around. It should be the ambition and duty of every operator to support, physically and financially, a National Tax Council. Only in this way will Mr. Average Operator be in a position to cope with discriminatory and abortive attempts to tax him out of business.

Fortunate indeed is the growing tendency and realization among operators all over the country that their individual problems are not unique. That ours are a mutual concern in any segment of the industry when something detrimental occurs, be it at the operating, distributing or manufacturing level.

BILL WHITCOMB
Jacksonville, Fla.

* * *

Our big advances would be from money and dime play. The sooner the better. I'd also like to see the new games spaced a little farther apart.

JOHN S. COLUCCI
Waterbury, Conn.

* * *

The music operator needs a small counter machine in order to augment his collections. The same collector and service man can be utilized without additional overhead. The 5c play cannot cover the cost of equipment at today's prices.

I'd like to see one convention for the entire coin machine industry and its affiliations.

W.M. (Little Napoleon) BLATT
Miami, Fla.

* * *

Pinball machines should have rubber legs and a chair that comes out of the bottom so that the player can sit down. The sides where the Dipper buttons are should have handle bars. A record should announce, "Don't push so hard" when the player tilts. Also should have a bell ring at "tilt" so it sounds like the end of a round at a fight.

EDMUND PETROGNE
Miami, Fla.

* * *

With reference to the attached, I feel constrained to write in more detail about the issue of ten cent play and the issue of Front Money, or a better commission arrangement with the location than a fifty-fifty split. In connection with ten cent play, we already have our route of in excess of one hundred phonographs about 95% on ten cent play, three for a quarter. This was started about four years ago, with the advent of multiple selection equipment, and we experienced very little opposition from our customers. The method we employed was to make the transition from nickel play to ten cent play at the time of the installation of a new phonograph, with an explanation to our customer in each instance of the necessarily therefor, and, when opposition was encountered, asking to be allowed to try it for a reasonable period and see what the result would be. We have never reverted from ten cent play to nickel play in any location. This has been accomplished in spite of an extreme reluctance on the part of our competitors to make any change from nickel play and has, in fact, caused locations in some instances being served by a competitor to insist that his operator change his equipment to ten cent play.

In connection with the issue of a better commission, we have very successfully accomplished an arrangement with many of our locations whereby we receive considerably better than a fifty-fifty split on the collections. We are receiving sixty per cent of some collections, Front Money from others, and exact a premium weekly guarantee from many others. We are having no difficulty maintaining our advances in this direction, in spite of an almost complete lack of cooperation from competition in this same regard. We are certain that these arrangements can, in most cases, be very easily made, particularly at the time new equipment is installed, by employing the right approach in discussing the matter with the location and being certain you have made the location clearly understand that you are not trying "to do something to him," but that you must have the additional revenue in order to continue to serve him properly. It's easy! It just takes a little "guts."

The moral in the above can be stated simply. If one operation alone, without cooperation, can accomplish the above then certainly the others in the same territory can much more easily now do the same thing; and, with cooperation and understanding of one another's mutual problems in this same respect carry out a program of even better advantage to the operators in arranging better Front Money deals, fairer minimums, etc., and in going further to get those recalcitrant locations in line also.

There is none so blind as he who will not see.

O. J. MULLININX, Jr.
Savannah, Ga.

* * *

Since you seem to be bending over backward to help the industry, I would like to offer the suggestion that you stimulate the desire of the collector and service man to submit their ideas on both new games and new kinks for current games.

The idea is this—develop one page of each issue of "The Cash Box" to publicizing the "Best Idea" (in the opinion of judges appointed by your organization) sent in. Any idea that is used by you wins for the sender one year's subscription to "The Cash Box."

If this idea is picked up by any of your advertisers and put to practical use, they will pay to the sender $100, or preferably $500.

I think this would create a new interest in the business.

DUKE LUKER
Miami, Fla.
THE BEST ADVICE IN THE LAST 12 YEARS

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MODEL E-120
120 SELECTIONS

MODEL E-80
80 SELECTIONS

MODEL E-40
40 SELECTIONS

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We Extend to

"THE CASH BOX"

our sincere compliments for the unusual cooperation which it has extended to the Music Box and Game Industries all over the country all during the period in which you have been published.

"The Cash Box" can be extremely proud of its record as a publication and of the fact that because of its type of publication and fairness to the operators, it ranks as the number one publication of its kind.

Our best wishes for your continued success and operation for a life time to come.

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Our sincere wishes for your continued success and prosperity, and may you enjoy many, many more grand, great and gorgeous progressive anniversaries.

You are truly our industry's publication.

JOE ABRAHAM

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We want to take this opportunity to also congratulate you for your constant efforts in behalf of the entire industry to help bring about a better understanding of our business so that one and all can enjoy a fine livelihood and continued better progress. The Cash Box has done a very great job for all operators.

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THE CASH BOX on its 12th ANNIVERSARY

“It’s What’s in THE CASH BOX That Counts”
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Public Relations:  (Reprinted From April 3, 1954 Issue)  

Bally Offers Ad Copy For Ops Public Relations Program

CHICAGO—In the February 6, 1954 issue of The Cash Box, Herb Jones, vice president of Bally Manufacturing Company, this city, presented a program for public relations.

Jones has prepared a most wonderful ad for the use of operators in their local press, or which they can pass along to citizens in their communities. Bally is furnishing printing plates or mats free to operators or associations of operators.

Reproduced below is the ad:

---

You play pinball-games in the cozy little neighborhood spots where neighbors meet for a friendly glass and a bit of neighborhood news.

My business is to pick out amusement-games I think you'll enjoy. I invest in coin-operated games, place them where they're handy for you, hire skilled electricians to keep them in good working order. I pay rent for the space by giving the owner of the establishment a share of the coins you deposit in my games.

I don't know why or when the custom started that you deposit coins in amusement-games—like you do when you use a public telephone—instead of buying tickets from the management—like you do when you go to the movies. But that's the way it is, and I guess you figure you get your money's worth in fun, because I am making a living.

Sure, I make money. But, like the fellow said, "Is that bad?" I support my family. Spend my money in this community. Pay taxes. Give to charity. Help every worthwhile cause I can. And—with your help—I help give jobs to the thousand of men and women in the factories that make coin-operated games and the glass, wood, copper, steel and so forth that go into those games.

I like my business, so I hope you keep on liking the service I give. I like the living I earn. I like the people I meet. And even if it does sound sentimental . . . I like to bring good fun to good neighbors.

SIGNATURE

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Leslie Rappaport
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JOBBERS and DISTRIBUTORS
(LISTED BY STATES)

ALABAMA
Birmingham
Birmingham Vending Co., 540 2nd Ave., N.

Montgomery
Franco Dist. Co., 24 N. Perry St.

ARIZONA
Phoenix
Arizona Amusement Sales, Inc., 200 Grand Ave.
Carison Sales Co., 100 W. Washington
Machineline Music Co., 41 W. Washington

Tucson
Canyon States Dist. Co., 140 7th St.
Paul W. Hawkins, 202 E. 7th St.

ARKANSAS
Arkadelphia
Wood Dist. Co., 415 W. Main St.

Fayetteville
Tri-State Sales Co., 239 W. Dixon St.

Little Rock
Little Rock Amusement Co., 105 W. 14th St.

CALIFORNIA
Los Angeles
Badger Sales Co., Inc., 251 W. Pico Blvd.
Irving Fronberg Co., 2311 1/2 W. 3rd St.
Jewel Brown Co., 100 W. Pico Blvd.
Coin Dist., 2722 W. Pico Blvd.
P. A. Layman Co., 1327 W. Pico Blvd.
Philip Robinson, 2923 W. Pico Blvd.
B. A. Dist., 2032 W. Pico Blvd.
Charles E. Washburn Co., 201 W. Pico Blvd.

Oakland
Associated Coin Amusement Co., 306 30th St.

Sacramento
Valley Distributors, 710 13th St.

San Francisco
Advance Automatic Sales Co., 1120 Howard St.
Emery Dist. Co., 5th Sixth St.
Golden Gate Novelties Co., 705 Golden Gate Ave.
Hober Dist. Co., 1108 Howard St.
E. F. Jones Co., 185 Mission St.
Nabisco Novelties Co., 587 Bryant St.
Santa Rosa

COLORADO
Denver
Capitol Sales Co., 501 S. Colfax Ave.
Dixie Sales Co., 200 W. Alameda Ave.
R. F. James, 1301 Pecos St.
Modern Dist., 2222 Tejon St.
Mountain Distributors, 303 Downing St.
Frank Thordal, 205 Stuart Ct.

CONNECTICUT
Hartford
Atlantic New York Corp., 290 Albany Ave.
Goldstar Amusement Game Co., 157 Park St.
Reliable Coin Machine Co., 184 Windsor St.

New Haven
Fitzgerald Sales, 151 Union Ave.

DISTRICT OF COLUMBIA
Washington
B & L Coin Devices, Inc., 1389 New Jersey Ave., N.W.

FLORIDA
Jacksonville
Bush Dist., Co., 60 Riverside Ave.
Southern Movie Co., 505 Margaritte St.
Tampa Dist., Co., 90 Riverside Ave.

Miami
All Coin Amusements, 200 N. W. 7th Ave.
Bush Dist., Co., 276 N. W. 7th Ave.
Fun., Inc., 750 N. W. 7th St.

H. & G. Newcomb, 466 S. W. 8th St.

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INDIANA
Evansville
Automatic Amusement Co., 100 Pennsylvania St.
Carl I. Spies Co., 216 W. Cambridge
S. L. Stiefel Co., Inc., 207 N. W. 6th St.

Fort Wayne
Les Sales Co., Inc., 1933 S. Lafayette
General Sales Co., 1414 S. Calhoun St.
Southern Automatic Music Co., 630 Temple Rome

Indianapolis
Associated Dist., Inc., 729 S. Meridian St.

Caliban Dist., Inc., 62 Massachusetts Ave.
Coven Music Corp., 185 N. Capital
Shaffer Music Co., 1305 Capital Ave.
Sikorsky Co., 312 Capital Ave.
Southern Automatic Music Co., 125 N. West St.

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**JOBBERS and DISTRIBUTORS**

**(LISTED BY STATES)**

**IOWA**

Des Moines
Atlas Music Co., 271 9th St.
Sandler Dist., 118 11th St.
Superior Sales Co., 135 26th Ave.

Dubuque
Dubuque Coin Machine Co., 1456 N. Hagen St.

**KANSAS**

Wichita
United Dist., Inc., 515 E. Central St.

**KENTUCKY**

Louisville
Southern Automatic Music Co., Inc., 1535 Delaware Ave.

Lexington
R. B. Novelty Co., Inc., 715 W. Main
Ohio Specialty Co., Inc., 219 S. 2nd St.
Southern Automatic Music Co., Inc., 725 S. Brook St.
S. L. Stielb Co., Inc., 635 W. Main St.

**LOUISIANA**

Gretna

**New Orleans**

Airline Cigarette Service, 3758 Airline High-Way
A. M. Ammerman Co., 1090 Baronne St.
C. M. Speciality Co., 637 Campo St.
Crowe Novelty Co., Inc., 520 Howard Ave.
 Dixie Coin Machine Co., 121 N. Biard St.
The Double A Amusee, 344 N. Galvez St.
F. A. D. Amusee, 309 Baronne St.
General Dist., Inc., 3609 Orleans Ave.
Albert Huffman, 377 5th Line Highway
LLuch & Zawadz, 417 Monument St.
Lanier Novelty Co., 2214 Magazine St.
J. H. Perez Dist., Co., 202 Paydar St.
Southern C. M. Exch., 337 Airline Hw.

**Shreveport**

Bruce Music & Vending Service, 1041 Pierre Ave.
H. F. Novelty Co., 1004 Spring St.

**Shiell**

O. K. Dist., Co., 300 William Tell St.

**MARYLAND**

Annapolis
Around Amusement Co., 433 Third St.

Baltimore
A. & A. Coin Machine Co., 715 Eon St.
Chas Novelty Co., 88 St. Paul St.
Double U Sales Corp., 1198 Cathedral St.
East Coast Music Co., 110 H. Howard St.
General Vending Sales Corp., Howard and Riddle Bldg.
Hub Enterprises, Inc., 312 Charles St.
Hovington Co., 201 Maryland Ave.
Musical Sales Co., 114 W. Mt. Royal Ave.
Parkway Machine Corp., 171 Eon St.
Premier Coin Machine Dist., Inc., 214 S. Howard St.

**Massachusetts**

Allston
Red Dist. Co., Inc., 296 Lincoln St.

**Boston**

Madison Corp., 230 Bayston St.
Music & Television Corp., 1129 Commonwealth Ave.
Northwestern Sales & Service Co., 1156 Tremont St.
Pedal Dist., Inc., 317 Commonwealth Ave.
Tramond Coin Machine Dist., Inc., 1101 Commonwealth Ave.
World Fair, Inc. of Boston, 118 Brighton Ave.

Fall River
Lavotte & Hillman, Inc., 173 East Main St.

Webster
Royal Music Co., 10 Park St.

**Michigan**

Detroit
Amott Dist., Co., 265 Puritan Ave.
Brilliant Music Co., 1960 Livernois Ave.
Gay-Coin Distributors, 4906 Woodward Ave.
King-Pin Novelty Dist., Co., 270 Grand River Music Systems, Inc., 1027 Livonia Grand Rapids
Brilliant Music Co., 245 N. Division St.
P. & R. Sales Co., 813 College, N. E.
The Miller-Novelt Dist., Co., 42 Fairbanks, W.
Wolverine Sales Co., 747 Rutledge, N. E.

**Kalamazoo**

King-Pin Equipment Co., 826 Mills St.

Lansing
Music Systems, Inc., 121 Turner

Pontiac
Wolverine Entertainers, Inc., 88 Newbury St.

**Minnesota**

Duluth
Two Ports Sales Co., 225 Lake Ave., S.

Faribault
Gopher Sales Co., 601-603 Central Ave.

Minneapolis
Atlas Sales Co., Inc., 739 S. 4th St.
Lieberman Music Co., 277 Plymouth Ave., N.
S. L. London Music Co., Inc., 2805 Hennepin Sales Dist., Inc., 403 Plymouth Ave., N.

St. Paul
Automatic Games Supply Co., 320 University Ave.
Lauee Novelty Co., 1946 University Ave.

Minneapolis Novelty Sales Co., 777 University Ave.

**Nebraska**

**Mississippi**

Biloxi
United Novelty Co., Inc., 111 W. Division St.
Jackson
United Dixie Co., Inc., 106 Minerva St.

**Missouri**

Kansas City
Advance Music Co., 1006 Grand Ave.
Automatic Coin Machine Co., 13 W. Livonia Central Distributors, 314 Main St.
Mid-West Dist., 709 Livonia Blvd.
Uni-Coin Dist., Inc., 340 Main St.
W. B. Music Co., Inc., 250 Main St.
St. Louis
Arrow New Co., Inc., 282 Sidney St.
Brandt Dist., Inc., 700 11 Olive Central Dist., 213 Olive St.
Commercial Dist., Co., 340 Olive St.
Ideal Novelty Co., 345 Locust St.
McCall Novelty Co., 545 Locust St.
Midwest Dist., Co., 345 Olive St.
Red Dist. Co., 418 Natural Bridge Road West Distrib., 536 Olive St.

Springfield
C. Charlie and Co., Box 103

Washington

**Montana**

Butte
H. B. Brooke, 825 E. Front St.

Helena
Capitol Music Co., 182 E. 6th Ave.

**Nebraska**

Omaha
Central Music Dist., Co., 320 Douglas St.
H. Z. Vending & Sales Co., 320 Douglas St.
Cinman Leading Citizen Of Community

T. R. "Dink" Styers Awarded Plaque For Outstanding Services

WINSTON-SALEM, N.C.—One of the most important functions of coinsman through the nation, as is well known, is to acquire good public relations. Because of irresponsible news stories and articles in the public press, by know-nothing writers, who grab at sensationalism, without any effort to check their information, the coin machine industry has been done considerable harm. It is up to the members of the industry themselves, as well undertaking a concerted effort as a whole thru a "Public Relations Council" as often editorialized in The Cash Box) to reach the general public with their story.

Several weeks ago, T. R. (Dink) Styers, one of the south's leading operators, and a member of The Cash Box "20 Year Club," received a plaque in recognition and appreciation of his outstanding community services in 1953-54 from the Mineral Springs Civic Club. The award was presented by the principal of the Summit School. Several other leaders of the community praised the social and charitable deeds of Dink Styers.

Appreciating the great work accomplished by Styers, The Cash Box asked him to outline his community activities. We present here, with the comment that it would serve the coin machine industry well, if others would undertake similar activities.

My birthplace is near Winston-Salem and I have spent my entire life in the community where I was born. I am fifty-four years of age and have been in the coin machine business continuously for about a quarter of a century. I built in my basement the first miniature pool tables that I operated. Several years ago I purchased a Mills five-cent slot machine and in the years following I used large numbers of slots manufactured by Jennings, Pace, Watling and Mills. Also enjoyable operating years were during the depression even though money was not plentiful during this period. There were few licenses to buy and taxes were small. Competition was at a minimum.

Through the years my organization has kept in step with progress purchasing the latest in slots, pin games and consoles. We have use Mills Bally Pin Games, mostly one-bulls, in about seventy-five per cent of our operation. We have found these games to be the most practical and best earners in the industry. We have also used a large number of Bally Consoles which were very good. In the slot machine field, we use Mills machines and consoles exclusively.

We operated some type of game almost continually from the inception of the business until about three years ago. At that time our pin ball operation was discontinued. At the present time we operate pin machines and coin-operated pool tables.

I often reflect on the past of the coin machine industry and the security it offered in the past. Then I look to the present and the future and ask myself if there is any difference between then and now. I can only conclude that there is a big difference. Today the operator is faced with extremely high priced machines, high taxes, and small takings. The operators have no organization, refuse to organize, refuse to cooperate for the best interest of the industry, and are eternally trying to see who can give the largest commissions and cut the other operators' throats. These operators seldom make any money, are here today and gone tomorrow, but there are always others to take the place of those who go. Too many operators, particularly the newer operators, cannot see that cooperation is essential if a profitable operation for all is to endure; they prefer to go along "dog-eat-dog."

I have always felt and have tried to conduct my business accordingly, that a successful operator—really successful in ways other than making money—has to put something back into the community or communities in which he is conducting his business. If the operator would spend more time in community and civic work and try to create better relations between the operator and the leaders in the community, rather than slipping around trying to dissatisfy the merchant who has another operator's machine by criticizing the operator's equipment and service, the operators concerned and the industry in general would benefit and prosper. Competition is good and even essential but, in the coin machine business more than in any other business, the competition should be clean. The business should, at all times be conducted in a honorable manner and upon a high plane.

My wife and I built and moved into our home where we now live in the year of 1927. We have two sons, the older Robert L., age 25, is an attorney practicing in Winston-Salem and the younger, Tom, age 16, is a high school student.

We have a large shop and store room on the rear of the lot from which we have operated our business through the years. As our business has grown we have enlarged our shop and storage facilities to meet our needs. Many of the miniature pool tables and larger tables in our operation were built in these shops to our own design.

During the past several years much of my time has been devoted to community and civic projects. I have been Chairman of the Democratic Precinct Committee in my precinct for many years. It has been my pleasure to serve on the School Committee of our Mineral Springs High School for some time and I have recently been reappointed for a five-year term. The Mineral Springs High School consists of four halls and is the largest consolidated school in the world.

Our residential community is outside the area served by the Fire Department of the City of Winston-Salem. Our community was in dire need of some form of fire protection. Two years ago I organized a Volunteer Fire Department and we raised approximately Twenty-Five Thousand Dollars, with which to purchase a modern up-to-date firetruck, build a permanent firehouse, and purchase the land upon which to locate the fire house. The fire house has just been completed and the Fire Department is the pride of the community. I have served as president of the Volunteer Fire Department for two years and have just been re-elected.

Our county schools were in need of a summer recreation program of constructive activities for the students. I am proud to say that I was able to happen on a large part in bringing such a program into the school system. I have served as County Chairman of the Forsyth County Recreation Committee for many years and I am also a member of the Forsyth County Leisure Time Committee, which is a branch of the United Fund.

I was instrumental in organizing the Ogburn Station Fire and Police Protective Association and I am a past president of this organization. We employ a full time law enforcement officer to protect our property and business in this suburb of Winston-Salem.

I am a charter member of the Mineral Springs Mens Civic Club and have served two terms as president.

I have been very active in the interests of the Forsyth County High School Band. Our band has adequate uniforms for parades and concerts and I organized a drive which was successful in raising $3,450, with which to purchase the band bus and conduct a drive to raise money to purchase a suitable bus. We raised over $3,000, with which to purchase a good used Greyhound bus and outfit it for the use of the band. We have a very outstanding band in our school which has received national recognition.

It has been my policy to never say "No" to a community project when my services were needed.

My principal hobby, as you can probably guess, is my civic work which I feel is a stake in the future as it is certain to make my community and my country a better place in which to live. I also enjoy hunting deer, waterfowl and quail.

Thank you for the privilege of writing this letter to you. I believe that the old timers in the industry will agree that the principles upon which I have built my business is the best way and the only way that the coin machine operator can expect to enjoy a long and satisfactory business career in his community.

In addition to the organizations herebefore mentioned I am a member of the Elks, The North Carolina Wildlife Society, and the Winston-Salem Chamber of Commerce and Auxiliary Police.

Most of my friends in the coin machine industry will know me best by my nick-name "Dink." In fact, it is most unusual for anyone to call me by any other.
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UNITED CLOVER .......................... $225.00
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SAN ANTONIO, TEXAS

JOBBERS AND DISTRIBUTORS
(LISTED BY STATES)

NEVADA
Reno
Rex Distrib. Co., 138 E. 2nd St.

NEW JERSEY
Clifton
Palisades Specialties Co., 49 Anderson Ave.
Elizabeth
Seacent Distrib., Inc., 1306 North Ave.
Newark
A. A. Dist. Co., 123 W. Roslyn St.
Atlantic New York Corp., 772 High St.
Dierickx Vending Corp., 409 Market St.
Irving Morris, Inc., 2 StANTON ST.
Runyon Sales Co., 217 Freehold Ave.
Trenton
Runyon Sales Co., 204 So. Warren St.
Union City
W. Razi & Sons, Inc., 1796 Manhattan Ave.

NEW YORK
Albany
Blotta Dist. Co., 1130 Broadway
Devis Dist. Co., 336 Broadway
Okefenokee Dist. Co., 1100-42 Broadway
Universal Vendors, 730 Broadway

Binghamton
Binghamton Amusement Co., Inc., 221 Main St.
Brooklyn
American Vending Co., 280 Waverly Ave.
Herman Dist. Co., Inc., 134 Canaan Ave.
Northwestern Sales & Service, 466 Sixteenth Ave.
Palisades Vending Service, 40 Buchan St.
S. Schoenbach, 142 Bedford Ave.
Uniden Vending Service, 166 Dymer St.
Buffalo
Century Distributors, Inc., 1221-23 Main St.
Carroll Sales, 40 W. Tupper St.
Davis Dist. Co., 601 Main St.
Shelves Sales, Inc., 824 Main St.
N. J. Steinke Co., 20 E. Tupper St.

Utica
Joy Automatic Phonograph Co., 200 E. Church Ave.
Glocco
Green Bros.
Glen Falls
Henry C. Kochloch & Sons, 21 Warren St.
Witham Enterprises & Assoc., 30 Cunningham Ave.
Merrick
Narl's Novelties Co., 183 E. Merrick Rd.

Newark
Blotta Dist. Co., 224 N. Main

New York
Albert Simon, Inc., 187 Tenth Ave.
Atlantic New York Corp., 551 Tenth Ave.
Herman Distributing Co., 415 Tenth Ave.
Kopple Dist. Co., 629 Tenth Ave.
Dave Lowry & Co., 597 Tenth Ave.
Vacek & Sons, 177 Tenth Ave.
National Amuse Co., 217 Tenth Ave.
Northwestern Sales & Service Co., 446 W.
36th St.
Rutledge Mfg. & Sales Co., 637 Tenth Ave.
Rosen Sales Co., 191 Tenth Ave.
Seaboard Sales Co., 637 Tenth Ave.
Seaboard Vending Corp., 409 Market St.
West Side Dist. Co., 627 Tenth Ave.
Young Dist., Inc., 399 Tenth Ave.

Poughkeepsie
Sunite Amusement Co., 81 Main St.

Rochester
Davis Dist. Co., 17 Alexander St.
Kerriman Sales Corp., 153 Clinton Ave., N.
Schneckstady
Mohawk Skill Games Co., 6 Swampertown Rd.

Syracuse
Hallie Dist. Co., 627 So. West St.
Davis Dist. Corp., 204 Erie Blvd. E.
Reb C. M. Dist. Co., 821 Salina St.

NORTH CAROLINA
Charlotte
Brady Dist. Co., 122 E. Trade St.
Latham-Williams Dist. Co., Inc., 228 South Blvd.
Music Distrib., Inc., 600 S. Cedar St.

Durham
Steel Music Co., 218 E. Parrish St.

Fayetteville
Music Dist., Inc., 213 Franklin St.

Greensboro
W. E. Denton, 2304 W. Market St.

Ralph
Bishop Music Co., 317-19 E. Morgan St.

OHIO
Bridgport
Automatic Music Co., 70 Main St.

Ira-Prey Sales Co.

Canton
Stark Novelties Co., 2457 7th N. W.

Cincinnati
Gilbert's Music Co., 226 Walnut St.
Manser Dist. Co., 200 W. Court St.
Ohio Specialty Co., 39 W. Court St.
Shaffer Music Co., 200 W. Court St.
Sitting, Inc., 1461 Central Parkway
Southern Automatic Music Co., Inc., 1000
T. D. Dist. Co., 1661 Central Parkway
Western Union Corp., 2765 Kettering Ave.

Cleveland
L. H. Cantor, Inc., 3319 Superior Ave.
Cleveland Coin Machine Exch., Inc., 2209
E. 4th St.

Lake City Amusement Co., 4533 Payne Ave.

Pauls Music Corp., 450 Payne Ave.

OKLAHOMA
Oklahoma City
Atlantic Music Co., 332 S. W. 7th St.
Bayle Amusement Co., 332 S. W. 7th St.
Central Dists., Inc., 900 N. Western
Cohn Dist. Co., Inc., 200 S. Western
H. W. Russell, 200 S. Western
Wright Music Co., 24 W. California

Tulsa
H. W. Disbrow, 229 E. 6th St.

OREGON
Portland
Dundie Dist. Co., 100 S. W. Front Ave.

R. E. Jones Co., 1200 S. Morrison
Western Mfg. Co., 23 S. E. Hawthorne
Western Dists., 123 S. W. 10th St.

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**Pennsylvania**

**Mickey Anderson, 314 E. 11th St.**

**Mozzie**

Sterling Service, Rocky Glen Park

**Philadelphia**

Active Amusement Machine Co., 66 N. Broad St.

Atlantic Pa. Corp., 314 N. Broad St.

Raner Speckel Co., 69 W. Girard Ave.

Rock Machine Co., 143 N. Broad St.

Steely Dist. Co., 400 N. Main St.

General Coin Machine Co., 225 N. 9th St.

International Amuse., Co., 433 Spring Garden St.

Libbey Speckel Co., 538 W. Broad St.

Philco Coin Machine, Inc., 444 N. Broad St.

Rake Coin Machine, 609 Spring Garden St.

David Rosen, Inc., 535 N. Broad St.

Norton Machine Co., 145 Spring Garden St.

S & K Dist. Co., 600 N. Broad St.

Veeder Sales Co., 214 Market St.

**Pittsburgh**


Batliner Photo Co., 525 Beacon St.

Washington Machine Co., 225 Fifth Ave.


E. D. Laser Co., 355 Fifth Ave.

Music Dist. Co., 201 Fifth Ave.

Oak Sales Co., 201 Fifth Ave.

Pittsburgh Coin Machine, 203 Fifth Ave.

**Wilkes-Barre**

Roth Novelty Co., 54 N. Pennsylvania Ave.

**West Virginia**

Williamson Electronics and Television Co., 225-3 W. Third St.

**South Carolina**

Columbia Novelty & Supply Co., 912 Gervais St.

T & H Sales Co., 225 Main St.

Sparks Novelty Co., 200 Main St.

Darlington

Darlington Music Co., 132 N. Main St.

Greenwood

Greenwood Music Co., 225 N. Main St.

**New Jersey**

Chastaines

Crestview C. M. Co., 1086 Roosevelt Ave.

Dixie Amusement Co., 912 Haughton St.

Second Ave., 114 W. 7th St.

Sherrill Amusement Co., 140 N. Market St.

**Memphis**

S. & M. Sales Co., 1074 Union Ave.

Southern Amusement Co., 531 Madison Ave.

Williams Dist. Co., 1117 Union Ave.

Nashville

Hendricks Music Co., 74 Lafayette St.

Parler Dist. Co., 311 Eighth Ave.

Rock City Amusement Co., 112 Ninth Ave., N.

Sonders Dist. Co., 4 S. L. Street Co., 117-17 Ave., N.

Frank Swarts Sales Co., 113-17 Ave., N.

**Texas**

Amorillo

Rutherford Enterprises, P. O. Box 240

Dalllas

Ed Brown, Inc., 2008 McKinley

Comanche Machine Co., 1755 Elgin St.

General Dist. Co., 3014 Main St.

South, 17 & 29, 2902 lights

National Sales & Dist. Co., 188 S. Paul

Magone Music Dist., 1008 Main St.

William Dist. Co., 3908 Main St.

Fort Worth

Fort Worth Amusement Co., 242 Forest Park Blvd.

Galveston

Galveston Nov. Co., 2008 23rd St.

**Houston**

Amusement Equip. Sales Co., P. O. Box 11172

S. H. Lynch & Co., 900 Colburn St.

Steele Dist. Co., Inc., 1300 Louisiana St.

R. W. Wonnecke, Co., 3425 Leeland Ave.

**San Antonio**

Commercial Music Co., Inc., 1453 So. Flores St.

S. H. Lynch & Co., 4201 Gullope

Pan American Sales Co., Inc., 332 S. Alamo

United Amuse., Co., 410 N. Main St.

R. W. Wonnecke, Co. 171 Navarro Ave.

**Utah**

Provo

Kendall Music Co., Inc., 285 North 3E

Salt Lake City

R. J. Jones Co., 127 E. Second, S.

Rainbow Dist. Co., 201 S. Main

Dun Stewart Co., 140 E. Second South St.

Stewart Nov. Co., 2200 3rd St.

Western States Dist., 177 2nd So. St.

**Virginia**

Portsmouth

O'Connor Vending Machine Co., 60 Water St.

Richmond

Musical Sales Co., 45 W. Broad St.

O'Connor Vending Machine Co., 218 W. Main St.

Russow Vending Mach. Exch., Inc., 4500 W. Broad St.

Wynn Music Supply Co., 1001 E. City St.

**Washington**

Sammamish Dist. Co., 189 Elliott St., S.

H. J. Jones Co., 208 Second Ave.

Northwest Sales Co., 1310 Elliott Ave.

Piggot Novelty Co., 2032 Elliott Ave., W.

Western Dist., 3288 Elliott Ave.

Spokane

Sammamish Dist. Co., West 96, Second Ave.

System Amuse., 802 2nd Ave., W.

Tacoma

Stanley Amusement Co., 1523 Broadway

**West Virginia**

Charleston

Crawford Dist. Co., Inc., 101 Virginia St., W.


Fairmont

Mid State Dist. of W. Va., 1122 Fairmont

Martinburg

Hartler Vending Mach., 900 Winchester Ave.

Wheeling

Alien Sales, Inc., 928 Market St.

Pennsylvania Amusement, 140 14th St.

Wheeling Coin Machine, 2956 Roll

**Wisconsin**

Beloit

Dan Savage Nov., 920 Elm

Green Bay

Rockmore Sales Co., 148 S. Chestnut St.

Perrett Coin Mach., 1004 Murray St.

Union Sales Co., 495 Adams St.

Milwaukee

Bader Novelty Co., 2504 N. 30th St.

General Novelty Co., 321 N. 36th St.

Hartley Dist. Co., 400 W. Blumring Rd.


Minsk Novelty Co., 1916 W. National Ave.

Perrett Dist. Co., 1046 W. Fifth Pl. du lac

United, Inc., 4220 S. Fifth St.

Zick, Donald, 3119 30th St.

Shakopee

Anthony Hirt, 2408 N. 8th St.

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**NOTICE**

If your name has not been included in these lists, the omission is unintentional. If you will notify us, we shall list it in the next issue.

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Ermae Williams
JACKSONVILLE
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William L. Whitchcomb
Oscar W. Hightower
Brooks E. Baxter
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Joseph A. DeVane
Frank N. Flanders
Mary C. Gray
June R. McCoy
Virginia Parham
Kenneth E. Sanford
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MICKEY ANDERSON

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on its
Twelfth Anniversary
from
LYN BROWN

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46, 47, 48 - Each sq. 1c
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We Have The Best Reconditioned Phonographs
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Congratulationsto
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and
The Cash Box

Recorded Music Service Association
Chicago

Congratulations "Cash Box"
...on your Twelfth Year in the industry. The great work you have done is tremendously appreciated by all of us here in the great state of South Dakota and, we feel certain, by everyone everywhere in the nation.

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In the trade since 1938
Automatic Phonographs, High Fidelity Amplifiers, Recording Equipment & Accessories, Coin Operated Machines & Parts, Records.

References: Bank of America, Dun and Bradstreet

Our Sincerest
Congratulations on your
Twelfth Anniversary
May your invaluable aid to the industry continue for many, many more years

AL TGERMAN
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HOLLYWOOD ARCADE
430 South State Street, Chicago

"It's What's in THE CASH BOX That Counts"
Congratulations
"CASH BOX"
On Your Twelfth Anniversary

There is little more we can say to you of "The Cash Box" for the great, constructive and marvellous work which you have done for the automatic music industry. We do, though, want to bring forth one very important fact, and that is that—"The Cash Box," by bringing forth the need for 10c Play, has helped everyone of our members to once again enjoy some profit on their investment—has made conditions better and brighter for all of us. Our congratulations are only one small way in which we can offer our sincerest thanks and best wishes for your continued growing success.

MUSIC OPERATORS OF NORTHERN ILLINOIS
8000 LINCOLN AVENUE (Room One) SKOKIE, ILLINOIS
Congratualtions
Bill and Joe
on your
Twelfth
Anniversary
Mac Lesnick

EXCLUSIVE
SEEBOURG
Distributors For
MARYLAND—WASHINGTON, D. C.
and VIRGINIA

Model 146
(1946—20 Selections—78 rpm)
Model 147
(1947—20 Selections—78 rpm)
Model 148
(1948—20 Selections—78 rpm)
Model M100A
(1949—100 Selections—78 rpm)
Model HF-100G
(1954—100 Selections—45 rpm)

S E E B O R G
Post-War Phonographs
(Published As A Service To The Trade
To Help Identify Each Model)

Model M100B
(1951—100 Selections—45 rpm)
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WURLITZER Post-War Phonographs

Published As A Service To The Trade
To Help Identify Each Model

Model 1015
(1946—24 Selections—78 rpm)

Model 1080
(1946—24 Selections—78 rpm)

Model 1100
(1948—24 Selections—78 rpm)

Model 1250
(1950—48 Selections—78 rpm)

Model 1400
(1952—48 Selections—78 rpm)

Model 1500
(1953—104 Selections—45 & 78 rpm)

Model 1500-A
(1953—104 Selections—45 & 78 rpm)

Model 1600-1650
(1953—48 Selections—78 rpm)

Model 1700
(1954—104 Selections—45 rpm)

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Congratulations "Cash Box" On Your 12th Anniversary

From
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UNITED MFG. CO.

From
Sam Cooper
PASTER DISTRIBUTING CO.
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AMI, Inc.
Bally Mfg. Co.
United Mfg. Co.

MERCHANDISE and SERVICE MACHINE
MANUFACTURERS
Manufacturers of vending machines listed under the type of machine they produce.

BULK
Advance Machine Co. 410 N. Ravenswood Ave.
Chicago, Ill.
Andrews Mfg. Co. 400 S. Duchess Rd.
Chicagon, Mich.
Atlas Mfg. & Sales Corp. 12250 Frayette Rd.
Cleveland, O.
Chicago, Ill.
Berk Mfg. Co. Valley Station, Ky.
Champion Vendors Supply Co. 310 Austin, Tex.
Caldwell Vending Co. 307 6th St.
Columbus, O.
Ford Gum & Machine Corp.
F. O. Box 530
Lockeport, N. Y.
Howie Novelty Co. 1754 E. Grand
Des Moines, Ia.
Northwestern Corp.
Morris, Ill.
Oak Mfg. Co. 1411 Knightsbridge Ave.
Los Angeles, Calif.
W. G. Parcell, Inc. 525 W Ohio St.
Chicago, Ill.
Silver King Corp. 621 Daryaow Plway.
Chicago, Ill.
Victor Vending Mach. Co. 3501 Grand Ave.
Chicago, Ill.

CANDY BAR
Advance Machine Co. 410 N. Ravenswood Ave.
Chicago, Ill.
Atlas Tool & Mfg. Co. 3405 Natural Bridge St.
Louis, Mo.
Berk Mfg. Co. 3207 Helen St.
Mallion, Wis.
Arthur DuFreniere, Inc.
15 Haley St.
Haverhill, Mass.
National Vendors, Inc. 5001 Natural Bridge Ave.
St. Louis, Mo.
Rowe Mfg. Co., Inc. 114 E. 23rd St.
Peoria, Ill.
Shipman Mfg. Co. 126 N. Lenora St.
Los Angeles, Calif.
Stear Mfg. Corp. 240 Gall St.
Aurora, Ill.

CIGAR
Cigarette Mfg. of America 1333 Walnut St.
Molin-Bier Co.
260 City St.
J. F. Kaufman, Inc.
Zang's Modern Vend. Service
411 N. Pearl St.
New London, Wis.

COFFEE
American National Dispensing Co. (powder) 48th St. N. Cannon Ave.
Lansing, Mich.
Automatic Products Co. 80 W. Wabash Ave.
Chicago, Ill.

Coke

DRINK
(#)

ECRAN PRODUCTS CORP.
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ELIZABETH, N. J.
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The most revolutionary and amazing discovery in the art of multiple coin handling and slug rejecting devices for the past 15 years.

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Will fit into any mechanism now using multiple slug rejecters.

Because the "Sentry Rejector" is so simple in construction and function, no schooling and scientific training is necessary. Slug rejectors are back in the class where they belong—namely, simple mechanisms that everybody can understand. Therefore, school is out!

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NOW - A Complete Cigarette Service In One Machine!

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With Super 18 Column “Smokeshop Lo-Boy” on the job no operator need ever again be obliged to conduct a sideline cigarette business from behind the counter — this one machine sells everything! A miracle of design — Small, Compact, Portable. 486 Pack Capacity. The most advanced cigarette merchandiser on the market, a marvel of mechanical and electrical simplicity that makes for PERFECT SERVICE—FREE OPERATION on location. “SMOKESHOP LO-BOY” has more PROFIT MAKING features than any other cigarette machine . . .

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Manufacturers of vending listed under the type of machine they produce.

(continued)

FRUIT (refrigerated)
Fruit Delicacies, Inc.
1326 S. Hillside Ave.
Los Angeles, Calif.

FRUIT (supermarket)
Advance Machine Co.
260 S. Rainbow Ave.
Chicago, Ill.

Northwestern Corp.
200 Armstrong St.
Morris, Ill.

Oak Mfg. Co., Inc.
1141 Knightsbridge Ave.
Cohoes, N.Y.

Polvo Co.
51 Canal St.
Rochester, N. Y.

GUM (a package)
Advance Machine Co.
406 N. Ravenswood Ave.
Chicago, Ill.

Arthur H. Googolzen, Inc.
315 First St.
Haverhill, Mass.

Shipman Mfg. Co.
1328 S. Lorena St.
Los Angeles, Calif.

Guido Mfg. Co.
236 Gale St.
Aurora, Ill.

HOSE (a package)
Lehigh Foundries, Inc.
130 Lehigh Drive
Easton, Pa.

FRUIT (supermarket)
Rowe Mfg. Co.
21 E. 125th St.
New York, N. Y.

ICE CREAM
617 Natural Bridge Ave.
St. Louis, Mo.

Bowlman Mfg. Co.
82 S. Michigan Ave.
Chicago, Ill.

Fred Hobel Corp.
Albany, N. Y.

Rowe Mfg. Co.
21 E. 125th St.
New York, N. Y.

Selma’s Magic Vendor Co.
411 W. Taylor St.
Chicago, Ill.

Smith’s Inc.
700 Jefferson Blvd.
Pittsburgh, Pa.

Turner Machine Co.
2530 Main Ave.
Los Angeles, Calif.

Vend Co.
1530 E. 15th St.
Kansas City, Mo.

JUICE
Rater-Vend
501 W. 125th St.
Los Angeles, Calif.

Roche-Mekell, Inc.
1320 S. Howard St.

Selby-Barnes, Inc.
3010 W. 70th Avenue
Los Angeles, Calif.

Spacearc, Inc.
231 Fairfield Ave.
Stamford, Conn.

Stabler Mfg. Co.
215 Broadway
New York, N. Y.

The Welsh Grape Juice Co., Inc.
4073 W. 15th St.
Kansas City, Mo.

U. S. Pigeon Stamp Machine Co.
75 N. Western Ave.
Chicago, Ill.

POST CARD
Exhibit Supplies Co.
1326 W. Lake St.
Chicago, Ill.

International Mutoscope Corp.
2400 W. 21st St.
Long Island City, N. Y.

SANDWICH
American Vending Corp.
105 W. 23rd St.
New York, N. Y.

Rowe Mfg. Co., Inc.
12 East 7th St.
New York, N. Y.

Sumner Mfg. Corp.
2340-48 S. Wabash Ave.
Chicago, Ill.

Times Industries
820 W. San Fernando Rd.
Los Angeles, Calif.

SANITARY NAPKIN
Advance Machine Co.
406 N. Ravenswood Ave.
Chicago, Ill.

Specialty Co.
3991 E. 46th St.
Cleveland, O.

Sanivan Co.
1852 Farley Rd.
Detroit, Mich.

Vend-Rite Mfg. Co.
215 Broadway
New York, N. Y.

SCALES
American Scale Mfg. Co.
1862 Erie St. S. W.
Washington, D. C.

American Scale Mfg. Co.
840 W. Lake St.
Chicago, Ill.

Yamashita Scale Co.
200 Second St.
Tulsa, Okla.

Peerless Weighing & Vending Machine Corp.
42-65 10th St.
Long Island City, N. Y.

316 N. Kezar Ave.
Chicago, Ill.

Sparks Specialty Co.
Superior, Ca.

Wright Mfg. Co.
1520 W. Fulton St.
Chicago, Ill.

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MERCHANDISE and SERVICE MACHINE MANUFACTURERS
AND THEIR PRODUCTS
(Continued From Page 41)

(Continued From Page 41)

R
Rec-O-Mat Co., 467 N. Hollywood, Cal. (Phone Record Vendor)
Refrigerated Equipment Sales Corp., 15 W. 44th St., New York, N. Y. (Packaged Ice Candy Vendor)
Refrigeration Eng. Corp., 220 Kennedy St., N.E., Montgomery, Minn. (Milk Vendor)
Roche Oil Mfg. Co., 90 N. Kedzie Ave., Chicago, Ill. (Scale)
Roosefler Bros., Inc., 431 Wilshire Blvd., Los Angeles, Calif. (Juice Vendor)
Rowe Mfg. Co., Inc., 11 E. 12th St., New York, N. Y. (Cigarette, Candy, Milk, Sandwich and Cake Vendors)
Rubin-Mallinson, Inc., 250 S. Howard St., Philadelphia, Pa. (Coffe Vendor)

S
S & S Products Co., 3011 S. Board St., Chicago, Ill. (Bottle Vendor)
Salerno's Magic Vend. Co., 231 W. Clark St., Chicago, Ill. (Ice Cream Vendor)
Sanitary Co., 414 Mears Rd., Detroit, Mich. (Sanitary Napkin Vendor)
Saulst Co., 607 Mt. Elliot Ave., Detroit, Mich. (Soft Drink Vendors)
Selectivend Corp., 1521 W. Adams Ave., Kansas City, Mo. (Soft Drink (bottle) Vendor)
Shipman Mfg. Co., 128 S. Lorenzo St., Los Angeles, Calif. (Candy, Cookies, Gum, Hot Nut, Card and Stamp Vendors)
Silver King Corp., 1129 New York St., Aurora, Ill. (Built and Hot Nut Vendors)
Smithco, Inc., 361 Jefferson Bldg., Peoria, Ill. (Ice Cream Vendor)
Smithy Grooves, Inc., P. O. Box 102, Winter Haven, Fla. (Juice Vendor)
Sparks Specialty Co., 1542 St. Louis St., Chicago, Ill. (Scales)
Spackman, Inc., 371 Fairfield Ave., Stamford, Conn. (Soft Drink (Cup) and Juice Vendor)
Square Mfg. Co., 120 S. Michigan Ave., Chicago, Ill. (Coffe Vendor)
Stoiber Mfg. Co., 212 Broadway, New York, N. Y. (Cookie and Juice Vendor)

Steel Products Co., 1150 Ave. S.W., Cedar Rapids, Iowa (Non-coin operated coffee machines)
Stoner Mfg. Corp., 25 Gulf St., Aurora, Ill. (Candy and Gum Vendors)
Superior Mfg. Co., 214 Ashland Ave., Evanston, Ill. (Cigarette Vendor)
Telecom Corp., 12 E. 4th St., New York, N. Y. (Ice Vendors)
Thermo-Cober, Inc., 124 S. Southport St., Chicago, Ill. (Ice Vendor)
Times Industries, 125 W. Son Fernando Rd., Los Angeles, Cal. (Sandwich Vendor)
Turbo Machine Co., Lakeside, Pa. (Ice Cream Vendor)
U
U. S. Postage Stamp Mach. Co., 720 N. Western Ave., Chicago, Ill. (Stamp Vendor)
V
Vender-Rost, Inc., 79 Sargent St., Hartford, Conn. (Coin Mechanisms)
Vend-Ice Corp., 250 North Ave., San Diego, Cal. (Ice Vendor)
Vendo Co., 750 E. 12th St., Kansas City, Mo. (Soft Drink (bottle), Ice Cream and Coin Change, Milk)
Vend-Rite Mfg. Co., 1358 N. Halsted St., Chicago, Ill. (Cookie and Klenso Vendor)
Victor Vending Machine Corp., 530 Grand Ave., Chicago, Ill. (Bulk Vendor)

W
Waiting Mfg. Co., 403 W. Fulton St., Chicago, Ill. (Clocks)
Westinghouse Electric Corp., 30 Fourth Ave., Pittsburgh, Pa. (Soft Drink Vendor)

Z
Zang's Modern Vend. Service, 411 S. Pearl St., New London, Wis. (Cigar Vendor)
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(AS OF JUNE 25, 1954)

BREITSTEINER, CHAS Chicago, Ill.
BRENNER, ROBERT Chicago, Ill.
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BROADEN, JOE Anchorage, Alaska
BROXTERMAN, MARTIN J Honolulu, Hawaii
BRUDDER, A. "BEET" Aberdeen, Wash.
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BURKE, WILLIAM J Baltimore, Md.
BURKE, H. F. Rush, Ill.
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BUTLER, RAYMOND B Hammond, Ind.
BYBER, (GEO.) E. C. San Antonio, Texas
BYE, BILL Kansas City, Kans.

CAMP, CLEVELAND Memphis, Tenn.
CANNON, FRANK American, Ga.
CARLTON, ROBERT Grand Rapids, Mich.
CARPENTER, W. B. Russell, Mich.
CARTER, MANCOR Cheyenne, Wyo.
CARTER, GEORGE Montreal, Canada
CASHIN, E. H. Nashville, Tenn.
CASON, LO. Rockford, Ill.
CHAPMAN, D. Los Angeles, Calif.
CHARLES, D. Providence, R. I.
CHERNOFF, R. Jersey City, N. J.
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COHEN, MRS. SAM Allen, Mich.
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COPPOLA, RALPH Norwalk, Conn.
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CONNELLY, M. A. Abington, Mass.
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CROCKETT, (DOC) 2701 S. Dixie Hwy., Miami, Fla.
CROSS, WILLIAM West Palm Beach, Fla.
CUBERSON, E., JR. New York, N. Y.
CUMMINGS, C. E. Long Island City, N. Y.
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CUNNINGHAM, CHARLES Monroe, Mich.
CUSHMAN, CLARK 1814 E. 142nd St., N. Y.
CUSHING, W. J. Norwalk, Conn.
CUTLER, ALBERT East Orange, N. J.
CUTLER, MAXWELL New York, N. Y.
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COX, J. D. Memphis, Tenn.
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SOUTHERN AUTOMATIC MUSIC COMPANY, INC.

MEMBERSHIP OF THE 20 YEAR CLUB

(AS OF JUNE 25, 1954)

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OF ALL TYPES OF EQUIPMENT.

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LEXINGTON, KY.
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New York, N. Y.
LEIER, HAROLD
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LIEDECKER, MORRIS
Copley, Ohio
LIMA, JOHN
Newark, N. J.
LIHL, ROCK, Ark.
LIVINGSTON, JERRY
Brooklyn, Calif.
LONDON, SAM
Chicago, Ill.
LOVER, AL
Baltimore, Md.
LOVER, MURRAY
Atlantic City, N. J.
LUCAS, PAUL V.
Chicago, Ill.
LOUIE, LOUIS
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MABREY, J. F.
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MACKLER, M.
Chicago, Ill.
MANGAN, JAMES T.
Chicago, Ill.
MANGONE, JOE
Miami, Fla.
MAPES, ED
San Dimas, Calif.
MARCH, HAL
Los Angeles, Calif.
MARDER, MORRIS
Long Island, N. Y.
MARRERO, BILL
Detroit, Mich.
MARRINGTON, MARVIN
Cincinnati, Ohio
MARSDON, ORVILLE
Bridgeport, Ohio
MCDONALD, W. J.
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MEEYER, BILL
Denver, Colo.
MEEYER, J. A.
Miami, Fla.
MEEYER, J. H.
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NELSON MODERNIZATION KIT 45

IT'S TERRIFIC — Acclaimed by operators Everywhere...

Engineered to fit Mechanism
Includes the Necessary Playmeter
No machining or special tools
Lowers present operating cost
Location installed 1 hr. or less
LOCATION TESTED — PROVEN

COMPLETE with $98.50
PLAYMETER F.O.B. Los Angeles


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RAY R. POWERS SALES COMPANY
Exclusive National and Foreign Sales Representatives
4415 W. PICO BLVD.
PHONE WEBSTER 8-3737
LOS ANGELES 19, CALIFORNIA

MEMBERSHIP OF THE 20 YEAR CLUB

(AS OF JUNE 25, 1954)

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STEIN, T. R. Benton-Jax, N. C.
SWARTZ, BEN Oak Park, Ill.
SWARTH, GEORGE Norwich, Conn.
SWAY, JAY Middletown, Conn.
SWAVIS, GEORGE Bridgeport, Conn.
SWAY, JACK Hightstown, N. J.
SWAY, PHIL Brookline, Mass.
SWAY, PHIL Brookline, Mass.
SWAY, FRANK Tecumseh, Tenn.
SYDAN, GEORGE Akron, Ohio
TAKSE, LEON McComb, Ill.
TARAB, SAM Pittsburgh, Pa.
TARAB, PAUL Fort Chester, N. Y.
TARTAGLIA, JOHN J. Fort Chester, N. Y.
TARTAGLIA, JOE Port Chester, N. Y.
TARTAGLIA, MIKE Fort Chester, N. Y.
TAYLOR, HERBERT Belleville, Ill.
TAYLOR, PAUL Chillicothe, Ohio
TAYLOR, ORLENE Clarksville, Tenn.
TAYLOR, WALTER C. Tipton, Ind.
THURSTON, R. A. New Orleans, La.
TIBBLES, L. New York, N. Y.
TIDWELL, T. R. Clovis, N. M.
TOCE, FRANK Lake Charles, La.
TOLLANDO, JAMES Norphlet, Conn.
TROUTSH, WALTER Champaign, Ill.
TRIPPE, CARL St. Louis, Mo.
TRIGANO, TONY Des Moines, Iowa
TRUPPMA, OZIE Muncie, Ind.
TURCKE, JOHN B. Somersett, Mass.
TURK, FRED Pontiac, Mich.
VALIENTI, JOSEPH Chicago, Ill.
VARTEN, ASPT Los Angeles, Calif.
WALDMAN, FRANK St. Louis, Mo.
WALKER, J. New York, N. Y.
WALDO, SAM New York, N. Y.
WALLACE, J. A. Chattanooga, Tenn.
WEATHER, HERB Baltimore, Md.
WEBSTER, WILLIAM A. Columbus, Ohio
WEBER, H. E. Statesboro, Ga.
WEILER, ERVIR Kansas City, Mo.
WEINBERGER, JOE Cleveland, Ohio
WEINBERGER, LOUIS New York, N. Y.
WEINBERGER, SAM Minneapolis, Minn.
WEIGMAN, SAMUH LA Folkestone, Ohio
WEIL, M. New York, N. Y.
WELCH, ORLENE Orlando, Fla.
WEST, L. Cleveland, Ohio
WESTRUP, JOE Chagrin Falls, Ohio
WHITE, W. O. Jacksonvile, Fla.
WHITE, C. L. Jacksonville, Fla.
WILLIAMS, CHARLES N. Jackson, Tex.
WILLIAMS, JOHN E. Houston, Texas
WILLIAMS, P. R. Memphis, Tenn.
WILLIAMS, REN B. Kansas City, Mo.
WILLIS, J. M. Portland, Ore.
WILLSON, K. Easton, Pa.
WILTSIE, J. W. New York, N. Y.
WILTSIE, J. W. New York, N. Y.
WOLBORG, SAMUEL New York, N. Y.
WOLBURST, SIDNEY A. New York, N. Y.
WOLCOTT, LOU San Francisco, Calif.
WOLLIAM, MURRAY New York, N. Y.
WOLMAN, HERB New York, N. Y.
WOLMAN, LOU New York, N. Y.
WOHLBERST, SIDNEY A. New York, N. Y.
WOOD, (ART) WAL St. Louis, Mo.
WOOD, C. O. Andes, N. Y.
WOOD, J. New York, N. Y.
WOOD, W. M. (BIL) Bakersfield, Calif.
WOOD, GEORGE Dallas, Tex.
WOOD, RUDGE Fort Lauderdale, Fla.
WURGER, ED R. Buffalo, N. Y.
YAEGER, JACK W. Houston, Tex.
YARROW, FRANK Bakersfield, Calif.
YEO, F. M. Grand Rapids, Mich.
YOUNG, JOE New York, N. Y.
ZAMORE, MORTON M. Brecknock, N. Y.
ZIECHNER, HENRY New York, N. Y.
ZIECHNER, HENRY New York, N. Y.
ZELLES, SAM Shaker Heights, Ohio

When You Enter

The Cash Box

"20 YEAR CLUB"

YOU ARE GETTING FULL RECOGNITION FOR THE 20 YEARS OR MORE YOU HAVE GIVEN TO THE COIN MACHINE INDUSTRY. IT IS TO YOUR COMPLETE ADVANTAGE TO JOIN THE Cash Box "20 YEAR CLUB" TODAY!

IF YOU ARE ELIGIBLE FOR MEMBERSHIP IN THE Cash Box "20 YEAR CLUB," FILL OUT THIS APPLICATION AND MAIL TODAY.

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

Dear Joe:

Please enter my name as a member and send me a membership card.
I have been connected with the Coin Machine Industry for 20 years or more, starting: Year...Month

NAME
FIRM
ADDRESS
CITY...ZONE...STATE

"It's What's in THE CASH BOX That Counts"
BUSINESS SPEEDS UP

No Summer Slowdown Indicated as Factories Push Production To Meet Continued Demand. Spotty Collection Conditions Reported Considerably Improved. Games Field Boom Helps Overall Sales and Production Hold Even and in Some Instances Forge Ahead of '53.

CHICAGO—With the dog days of the summer season as yet ahead, there was some belief current throat the trade that business could be expected, "as usually happens in the hot summer months", to be slow down considerably.

However, and much to the surprise of these same people, business is continuing at an extremely brisk clip in this manufacturing area and, especially, in the very greater part of the nation as a whole.

"There is more definitely no summer slowdown indicated", one well known manufacturer stated.

"What's more", he continued, "if anything at all there seems to be a speedup under way at most of the factories around town."

This ties in with reports from most of the manufacturers in this area. Some are even bewailing the fact that they set up their two week closing down period for vacation time, without giving due consideration to whether demand would continue on as briskly as it is at this time.

This is bound to throw some of the manufacturers back on their production schedules. It may even mean overtime work periods to catch up when the production crews return.

Most important to all concerned is the fact that the spotty collection reports, received about a month and more ago, seem to have also gone by the boards with the entrance of the warming weather through the country.

Reports being received from these very same operators indicate that collections are on their way up in almost every case.

This is most important to the entire field. It is the one definite barometer for continued sales and production in the weeks and months ahead.

It seems to be the opinion of the greater majority that the amusement games boom is what gave the industry "the necessary lift" to take it right out of any possible doldrums.

These men are agreed that, "With the hits which the amusement manufacturers are producing at this time, the entire field has been lifted to a much more optimistic level."

"The resultant effect is that the trade is now going ahead at a better pace than since even the first quarter of '54." To these men do not attribute the entire business speedup to only the amusements of the industry, "all products count as business perks up", one of these men stated, they do believe that the greater credit should be given to the amusements division of the industry.

Amusements stepped into what might have proved to be a recession breach and lifted the entire business right back to top level again.

The general result, as gauged by leaders here, is that an overall average the business being done at this time, as well as the business enjoyed the first two quarters of '54, is comparable to 1953, a real boom year for the industry.

If business continues on as briskly as it has, in dollars and cents as well as in units, the field may even surpass '53, is the belief of many here.

Have You Donated Any Machines To Charitable Organizations This Past Year?

NEW YORK—One of the public relations efforts of the juke box industry has been the donation of phonographs to Charitable organizations, Churches, Synagogues, PAL's, Youth Centers, Veteran Hospitals, etc.

It would be of great value if the industry had an idea of just how many of these Juke boxes have been donated (and serviced) during the past year—June 1953 to June 1954.

Fill out the coupon below and send it to us:

**The Cash Box**
26 W. 47th Street
New York, N. Y.

Gentlemen:

I have donated _______ Juke Boxes during the past year.

These machines went to:

<table>
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<tr>
<th>Firm Name</th>
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**To Fight For Legalization Of Amusement Machines**

MILAN, ITALY—Altho operating thru Italy since the war hasn't been too active, there has been a certain number of amusement machines on location in large cities.

During the past several months officials in practically every city have gradually instituted prohibitions against these machines, including the most legal pieces, such as billiard, football and other sport games. The latest is the chief constable of Rome, who had previously been one of the supporters of the coin machine business.

In order to cope with these problems, an Italian coin machine trade organization was formed, called the "Sindicata Italiano Fabbricanti Bigiardi ed Accessori—Noleggiaitori" (Organization of Italian Billiard Manufacturers and Operators). Headquarters is in Milan, and the president is Carlo Giacomelli. Giacomelli advises that the organization intends to put up a stiff fight for the legal acknowledgment of coin machines, particularly football, billiard and golf machines.
Wurlitzer Executive Answers
N. Y. Herald Tribune Editor

Advises Juke Boxes Offer Fine Quality Music

A. D. Palmer, Jr., advertising and sales promotion manager of The Rudolph Wurlitzer Company, in answer to the editorial, wrote the following letter:

"The article on page fifteen of your Tuesday (June 9) edition, used a product of our manufacture to explain the export shipping potential of the St. Lawrence Seaway. On the following day one of your editorial writers expressed surprise that 'juke boxes' were produced in this area and dismay that they should be in demand abroad.

"Both innuendoes indicate a lack of knowledge of the present-day coin-operated phonograph and its market potential. Wurlitzer has been a major factor in the business for more than twenty years. The modern 'juke box' is a far cry from the raucous monster which he depicts.

"The newest Wurlitzers offer a full fidelity music system giving finer quality and wider tonal range than most modern home players.

"A coin-operated music installation today is truly an engineered music system and should not be confused with the honky-tonk record players of yester-year."

North Tonawanda, N. Y.—In the June 19 issue of The Cash Box, "Here and There" column, we noted that Art Rutzen, expert manager of The Rudolph Wurlitzer Company, this city, was interviewed by a correspondent of the New York Herald Tribune, New York newspaper, on the advantages of the impending St. Lawrence Seaway.

The day following the appearance of the interview, one of the editors of this world famous daily newspaper, ran an editorial (with tongue-in-cheek) about the exporting of juke boxes and the juke box in general.

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"A coin-operated music installation today is truly an engineered music system and should not be confused with the honky-tonk record players of yester-year."
Music Equipment Sales Continue Well Ahead with the Demand for New Models at High Peak Here and Abroad.

CHICAGO—Reassuring to all engaged in the automatic music industry is the statement of one very well known manufacturer.

He said, "There has been no slowdown at our factory. Nor do we believe that there has been a slowdown at any of the major music manufacturers.

"The fact remains," he continued, "that the music business hasn’t reached its peak. Nor can we, at this time and for a long time yet come, even speak of a point of saturation.

"The old, prewar machines alone, over 165,000 of them, as reported by The Cash Box in the second last October, would mean a two to three years of tremendous production and sales effort to just rival the market of these machines alone.

"Furthermore", he stated, "with the foreign markets becoming more active right along, plus the continuing demand from our own distributing organization here in the United States, and demand from the distributing organizations of the other major music manufacturers considered, it all means continued high production thru the third quarter of the year and well into the fourth quarter, with no slowdown ahead.

"The music business is going ahead, according to most of the leaders in the field, and tho, in number of units it may not equal former years, due to the fact that phonographs of former years were much simpler and easier to produce, in dollars and cents the business is expected to equal or even exceed the boom year of ’53.

"This is important to all concerned with the automatic music field in view of the fact that it means phonographs are being traded and sold at a very good price and this, in itself, can lift the industry to new and greater heights.

Orders For Exhibit’s "Shooting Gallery" Keeps Factory Busy.

CHICAGO—Executives at Exhibit Supply, this city, reported this past week that the firm’s already busy production line has been subjected to an additional “full blast ahead” schedule following the influx of orders for “Shooting Gallery”,

W.E. (Eli) Hall returned from a recent visit to Pittsburgh, Cleveland and Toledo with a batch of orders for the gun game.

J. A. (Art) Weinand, Exhibit’s vice president and general sales manager, followed thru with a sizable amount of orders after a New York City visit. Weinand was one of the many members of the industry in New York for the Mike Munves-UJA Templemen Dinner.

Besides the orders, both Hall and Weinand brought back favorable reports about “Shooting Gallery”.

Bill FitzGerald Visits Eastern Dists

NEW YORK—William (Bill) FitzGerald, advertising and sales promotion manager of AMC Inc., Grand Rapids, Mich., wound up a week’s travel thru the East in New York City.

Bill visited Riedl Distributing Company in Boston, Mass.; Sheldon Sales, Inc., Buffalo, N.Y., and Runyon Sales Company, New York City. He left New York on Saturday, and will be back at his desk on Monday.

FitzGerald spent some time at The Cash Box office, and stated he was very well pleased with the reports these distributors gave him of conditions in their territories.

MUSIC GOES AHEAD

Gottlieb Speeds Up Production To Cover Vacation Period

CHICAGO—D. Gottlieb & Company, this city, increased production this past week in order to fill orders for “Dragonette” prior to the firm’s annual vacation from July 2 to July 19.

We are meeting all the heavy demands for ‘Dragonette’ and are producing a reserve of games to have on hand the first week following the vacation period”, said Nate Gottlieb.

"Since the factory and shipping department will be completely idle during vacation time”, Gottlieb continued, “all orders received during this period by our skeleton office force will be filled immediately upon the resumption of work July 2.”

"The popularity of ‘Dragonette’ has been tremendous, to say the least”, Gottlieb concluded. “It definitely is one of our top five-ball games.”

Sherfick’s Son Drowns

SHOALS, IND.—Tragedy struck the nationally known operator Tom Sherfick, this city, when his 27 year old son, Tom Sherfick, Jr., was drowned Sunday, June 20. The boy was caught in an undertow while swimming in a river near Shoals, and went under before help could reach him.

Services were held at the Christ Church, Shoals, Tuesday, June 22.

WURLITZER 1250 . . . . . . . $265
WURLITZER 1500 . . . . . . . $595
REFINSHEVED — RECONDITIONED — LIKE NEW!

A Quarter Century of Service

ATLAS MUSIC COMPANY

2118 W. Western Ave. * Chicago 47, Ill. * U. S. A. * Armigate 6-5005
Congratulations

CASH BOX
on Your Anniversary

WILLIAMS MANUFACTURING COMPANY
4242 West Fillmore Street
Chicago 24, Illinois
ACTIVEAIR ELECTRIC TOWEL

Nation’s Best
- Dries and sterilizes hands
- G.E. ozone lamp deodorizes and freshens air
- Keeps washroom free of bugs, flies, insects, etc.
- And many other features

DISTRIBUTORS—GET ON THE BANDWAGON
Earn extra profits. Wonderful opportunity for you and your operators. Every location a 100% prospect.

Phone—Wire—Write For Details Today!
RUNYON SALES COMPANY
593 Tenth Ave., New York 18, N. Y., LO 4-1880

FOR SALE! FOR SALE! FOR SALE!
BALLY SURF CLUB WRITE! BALLY CONEY ISLAND $115
ICE FROLICS 3460 SPOT-LITE 95
PALM SPRINGS 425 BRIGHT SPOT 95
DUDE BANCH 395 FROLICS 195
YACHT CLUB 245 UNITED HAWAII WRITE!
BEAUTY 285 RIO $350
BEACH CLUB 355 TROPICS 275
ATLANTIC CITY 155 CABANA 225
PALM BEACH 145 LEADER 85

Terms: 1/3 Deposit, Balance Sight Draft.

FOR ANYTHING YOU NEED
in new and used equipment
Send for Our Lists
Write! Wire! Phone!
PURVEYOR DISTRIBUTING COMPANY
4322-24 N. Western Ave., Chicago 18, Ill.

Genco Execs Cancel Vacations As Orders Pile In

CHICAGO — “All the executives have cancelled their vacations in order to help satisfy the demand for ‘Rifle Gallery’,” Ralph Sheffield, sales manager of Genco Manufacturing & Sales Company, this city, advised this week. “The factory has been put on a daily overtime schedule, with full work on Saturdays,” Sheffield added.

“Orders from all parts of the country are pouring in constantly,” said Sheffield. “With the orders come enthusiastic comments about the exciting features of all-location gun game.”

PARIS, FRANCE—The 55th Anniversary of “Pour de Paris” (Paris Fair) was celebrated early this month at the exhibition grounds located at the Port de Versailles, where more than three million visitors viewed products and equipment gathered from nearly all the countries in the world. The coin machine industry was represented with about 25 exhibits located in the Hall de Vin (Hall of the Wines) where owners of cafes visit to place their orders for wines, coffee and cafe equipment. Among these exhibitors were European firms and representatives of American equipment. Among the American machines displayed were those of AMI, Evans, Wurlitzer and Seeburg. A juke box of French manufacture, a 25-selection machine, named “Futura,” and another French juke box “Olympic 55,” a 20-selection machine, were displayed.

Pictured above is the exhibit booth of Societe Franco-Américaine of Paris, Seeburg’s exclusive sales agents in France.

Oregon’s Supreme Court Orders Portland To File Brief On Pinball Case

PORTLAND, ORE.—Oregon’s Supreme Court ordered the city of Portland to file another brief to support the municipality’s long effort to sustain its 1951 ordinance intended to outlaw pinball machines.

The high state court filed an order June 17 directing the city to file within in 30 days a brief reply to one filed June 7 by Wilber Henderson, as counsel for Stanley G. Terry, the city’s largest pinball machine operator, presenting arguments in support of a rehearing of the case.

Terry is seeking a reversal of the State Supreme Court’s previous decision upholding the city’s right to prohibit pinball machines. His filing of the rehearing petition and the subsequent court directive for an answer from the city have so far delayed effect of the court’s decision.

Since the court probably will be in its summer recess when the city’s answering brief is filed, final court action in the case is not expected until fall.

Pinball machines have operated in Portland without payment of city license fees since the Multnomah County Circuit Court granted Terry an injunction against the city ordinance early in 1952.

Rock-Ola Dists Enthused, Reports Ray, Sales Mgr.

CHICAGO — King P. Ray, sales manager of the phonograph division of Rock-Ola Manufacturing Corporation, this city, who has been visiting the firm’s distributors all over the country, reported during a stopover here, that distribs he visited were enthusiastic about the Rock-Ola “Comet.”

“The distributors I visited had only the very nicest things to say about the ‘Comet’,” Ray said.

During June, Ray visited with Lake City Distributing, Cleveland, O.; Dixon Distributing, Youngstown, O.; B. D. Lazar, Pittsburgh, Pa.; Eastern Vending Sales, Baltimore; Wertz Music, Richmond, Va.; Le Stourgeon Distributing, Charlotte, N. C.; Roast Distributing, Miami and Jacksonville, Los Angeles Music Ops Hold Juke Box Party

LOS ANGELES, CALIF. — The California Music Merchants Association of Los Angeles held its first juke box party at the Cartwheel Restaurant in Norwalk on June 31.

A large gathering of operators and their families thronged the area attended. George A. Miller, president of the association came down from Oakland to be present. Tom Sams, West Coast representative for AMI, was also present.

A number of recording artists and disk jockeys came out to entertain the ops. Gabe Orland, chairman of the entertainment committee announced the association will hold a juke box party every three months.

Fla., and Robinson Distributing, Atlantic, Ga.

Ray is now touring New York State. Distributors he is visiting include Balle Distributing, Syracuse; Conradi Sales, Buffalo, and others.

It's What's in THE CASH BOX That Counts
Keeney’s CENTURY BOWLER

Supplies players with this sensationally popular feature that captures and holds the play! CHANGING VALUES AT THE START OF EVERY FRAME

Scoring values of Strikes—Spares—and Blows shuffle automatically after each frame on a mystery basis and range from 30—20—10 all the way to 300—200—100. Can be set to advance progressively each frame. Balanced scoring keeps each player in the game from start to finish. Strikes keep on shooting in 10th frame.

6 PLAYERS for BIGGER PROFITS

PLEXIGLASS PROTECTED ROLLOVERS

CHOICE TERRITORIES OPEN FOR DISTRIBUTORS!

9 foot Playfield on 8 foot Cabinet

8 foot Playfield on 7 foot Cabinet

NATURAL WOOD GRAIN GENUINE FORMICA PLAYFIELD

See your Distributor

Congratulations to CASH BOX 1954 Anniversary Issue

J. H. KEENNEY & COMPANY, INC.

2600 West 50th Street • Chicago 32, Illinois

Stork Cancels Coinman’s Fight Trip

OAK HILL, W. VA. — John “Red” Wallace, operator in this city, had bought his tickets for the Mariano-Charles “big” fight, his train reservations made—but never did get to New York. A more important event took place just before “Red” could get away. His wife presented him with twins—a boy and a girl. Natch, “Red” was a trifle too busy to concern himself about a measly heavyweight championship fight. Wallace, a member of the coin operating firm of Wallace and Wallace, was interviewed by the local press, which commented that “Red” denied he seriously considered naming the twins “pin ball” and “juke box”. The boy has been named John Arthur, Jr., and the girl, Debra Jean.

FOR GREATER VALUES WRITE FOR OUR LATEST PRICE LIST ON USED EQUIPMENT Distributors for


W. B. MUSIC CO., INC. W. B. DISTRIBUTORS, INC.

2900 MAIN 1012 MARKET STREET

KANSAS CITY, MISSOURI ST. LOUIS, MISSOURI

“It’s What’s in THE CASH BOX That Counts”
Mike Munves Honored At Testimonial Dinner

500 Coinmen, Many From Out Of Town, Hear Laudatory Commentary On One Of Industry's Most Outstanding Men

NEW YORK—Mike Munves, known throughout the world as the “Arcade King” was “King” of all the coin machine industry on Tuesday, June 22. That was the night approximately 500 friends from the coin machine business from near and far gathered at the Commodore Hotel, this city, to be present to honor him at the Mike Munves-UJA Testimonial Dinner.

Meyer Parkoff, chairman of the affair, acted as toastmaster, introducing the various speakers, and at the same time painted a word picture of high praise for the guest of honor. Bill Rabkin, Art Weinand and Sidney Levine made short talks eulogizing the wonderful and modest Mike Munves. Ann Dancis, Munves’ sister, presented Mrs. Rose Munves with a bouquet of flowers and read an original poem befitting the occasion. The guest speaker, Hugh McDonough, then told the gathering of the purposes of UJA and the reason donations were so necessary at this time. No solicitations of funds took place at the dinner—all pledges were made in advance.

From this point, the entertainers took over. Jackie Miles, top comedian, acted as master of ceremonies, introducing many recording artists, who contributed their efforts for the cause.

Mike Munves was presented with a plaque by Sidney Levine, acting for the UJA, and Meyer Parkoff presented him with another plaque on behalf of the Coin Machine Division.

A number of coinmen came from distant cities. From Chicago were Walter Tratsch, ABT Manufacturing Corporation; Art Weinand, Exhibit Supply; and Roy McGlinnis, J. H. Kenny & Company. J. H. McIlhenny (Wurlitzer regional representative), Dave Bond and Charlie Wertheimer came in from Boston. Joe Boretsky, Silver Amusements, drove in from Montreal, Canada. Representing the manufacturing companies were Jack Gordon, Seeburg; Jack Mitnick, AMI; Ben Becker, Bally; Al Simon, Chicago Coin and Genco; and Dave Simon, United. Sol Silverstein and Judd Galaham traveled in from Baltimore, Md. Dave Rosen came in from Philadelphia. Al Schlesinger from Pongkeepsie, N. Y. With Sol Gottlieb of D. Gottlieb & Company unable to be present, Irv Morris of Newark, N. J., represented this firm.

Large delegations from associations nearby joined in the celebration. They represented the Westchester Operators Guild, New York State Operators Guild and the Connecticut State Operators Association.

The banquet was one of the best ever held in this city from every viewpoint—and it couldn’t have been more fitting than it should be held to honor one of the industry’s oldest and most respected coin machine men—Mike Munves.

Mutoscope Introduces ’54 “Drivemobile”

LONG ISLAND CITY, N. Y.—Bill Rabkin, president of International Mutoscope Corporation, this city, announced the firm is in full production of its new 1954 model "Drivemobile" amusement machine.

The first model of "Drivemobile" was manufactured by Mutoscope before the last war, and developed into a standard piece of equipment, bringing operators considerable profits from that time on.

The new “Drivemobile,” as can be expected, incorporated the intriguing appeal of the first model, plus many new refinements in mechanical construction, appearance and play appeal. In the new machine, the player can sit down and simulate an actual drive. In addition the new model offers competitive scoring.

“Drivemobile” has been given severe location tests prior to putting the game on the production line.

"Reports from operators who placed 'Drivemobile' on test were so wonderful" states Rabkin, "from both performance and earning power, that we put it on the production line with complete confidence that we shall be able to sell all the machines we produce. Word has gotten around about the appeal, and we now have orders that will provide our factory with a full time production schedule. As a matter of fact, we contemplate adding another production line."
Submarine Sailors Get Juke Box Music Installation

NEW YORK—The New York Times sent out a reporter and a cameraman to view the life of a sailor aboard a United States submarine. One of the new installations on the submarine U.S.S. Bergall that was given considerable space in the report was a juke box. Actually the installation (as seen in the photo herewith) is a 100 record Seeburg Wall Box, with the mechanism and records “locked up below decks.”

The juke box installation was given a good deal of thought by the United States Navy, and now, together with several other items, is part of the program of the Navy to “make life as comfortable as possible in snugly shut up submarines.”

Music, the reporter commented, is not new aboard a submarine, but the juke box lends a touch of what has been confined to shore-side atmosphere. The nickels played into the Wall Box go for new records.

The Navy is so pleased with the juke box installation that it stated other submarines will be similarly equipped as occasion allows.
CONGRATULATIONS on your continued GROWTH and SUCCESS on your 12th ANNIVERSARY

We are still growing too...

- We have air-conditioned our showroom and increased our facilities, including our premium department, to serve you better.
- We carry the world's largest stock of reconditioned equipment at greatest values.
- We deliver the latest games manufactured by Bally, Keenev, Genco, Gottlieb and Evans.

Abe Witsen
Sal Groenman

INTERNATIONAL AMUSEMENT COMPANY
SCOTT-CROSSE COMPANY

1423 SPRING GARDEN STREET, PHILADELPHIA 30, P.A. Rittenhouse 6-7712
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LEADING THE WAY TO BIGGER PROFITS IN OKLAHOMA WITH THE WORLD'S FINEST PRODUCTS

WURLITZER
UNITED
GENCO
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Plus the Finest, Friendliest Service You've Ever Enjoyed C. (Shorty) CULP

CULP DISTRIBUTING CO.
614 WEST GRAND STREET, OKLAHOMA CITY, OKLAHOMA

Congratulations And Best Wishes

PHIL ROBINSON
Regional Representative for CHICAGO COIN MACHINE CO.
2992 W. Pico Blvd. Los Angeles 6, Calif.

* All the Best to Bill Gersh and The Cash Box

Tom Douglas - Joe Filipi
BLACKSTONE MUSIC CO.
"Customized Music Installation"
10333 S. Campbell Ave. Chicago 43, III. (Tel.: Beverly 8-8310)

United Mfg. Presents Two New Gun Machines

"Jungle Gun" And "DeLuxe Jungle Gun" To Feature 10c Play, 3 For 25c, At Request of Ops

CHICAGO—Bill DeSelm, general sales manager of United Manufacturing Company, this city, enthusiastically displayed a handful of wires and messages from the firm's distributors demanding immediate delivery of the two new guns which United just placed into top scheduled production.

These are "Jungle Gun" and "DeLuxe Jungle Gun." Both will feature 10c coin chutes and twin coin chutes, adding 3 plays for 25c, on request from the operator when ordering the guns.

The "Jungle Gun" is optional free play model without match feature. The "DeLuxe Jungle Gun" contains an optional free play, plus, what De Selm terms, "Our tremendously popular triple match feature."

DeSelm enthused over the mechanics of these new guns with the statement: "It is all the years I've been in this business I've never yet seen anything to equal the simplicity of the mechanics of the 'Jungle Gun' and especially, anything that ever equates the easy servicing features in any machine of this kind.

"What's more," DeSelm stated, "the new 'Jungle Gun' is so well constructed that any operator can move it in and out of any type location and know that when the moment they sets up, it will continue to work perfectly.

"The 'Jungle Gun' is one of the most outstanding achievements of the engineering department. This is attested to by the tremendous demand we are already receiving from our distributing organization.

"The most scheduled production runs that we have ever set up for a first run on any product are under way. Even these heavy schedules are already superseded by the orders we have on hand and the orders which we are receiving almost every minute of the working day."

The boys over Pensacola way are working like mad to inaugurate 10c play for their section of the state. Charlie Livingston, Bill Donahoe and Oscar Ard have devoted a lot of their time in making inquiries to press where the conversion has been made. Bill and Charlie trekked over to Jacksonville and talked with many, many location owners to get their reaction before talking with the ops of that area. They reported overwhelming enthusiasm for the conversion in the locations they saw, and rushed back to report their findings to other ops in their city, who were still skeptical. Slowly, but surely, this profitable movement is getting under way.

Two of the hardest working operators in the business today are Charlie Hawkins and L. T. Bird of B & H Amusement Company, Panama City. They claim that it's no trick at all to get "Front Money" when the location is offered top-notch equipment. Then too, it must be backed up with excellent service and the latest records to make the picture complete, which they claim to offer. Most every operator knows this to be an unbeatable combination for making a route pay off... Leon Powell of South Georgia Music Company, Thomasville, busy as the two proverbial cats completing arrangements to purchase the assets of his partner, Robbie Robinson. Robbie states that the Music business suffers too much with his fishing, at which he is quite proficient. However the ball bounces, this column wishes the best of luck to two very swell people...

One would have to do a lot of traveling to find a Record Distributor with more aggressiveness and know-how than Bill Binkley, who heads Binkley Distributing Company of Miami and Jacksonville. Bill's org distributes MGM, London, and many, many other labels which are identified with the race and blues category. Mrs. "B" handles the bookkeeping dept. and the sales desk is staffed by a little cutie pie in the person of one Miss Irma Clark. Here, therefore, are three reasons why the office stays crowded most of the time. . . . Operators all over the state report a sharp upswing in good collections, reflecting their good judgment in adding new equipment and moving those pieces on down the step to give every location a chance. This sort of careful and sensible planning is bound to prove to each and every operator that a great profit potential exists right on his own route, without running from hell to breakfast hunting new locations. To sum it up, take care of your own business and the new business desired will come to you.

"It's What's in THE CASH BOX That Counts"
EXCLUSIVE DISTRIBUTORS FOR
CHICAGO COIN MACHINE
CO. IN NORTHERN OHIO

Now Delivering—
HOMERUN BASEBALL GAME
SUPER FRAME BOWLER
CRISS CROSS MATCH BOWLER

SPRING CLEARANCE SALE
ON ALL USED SHUFFLE ALLEYS.

WE NEED THE ROOM!

WHOLESALE PRICES

SHUFFLE GAMES
Williams Double Header $40.00
Chicago Coin
Matched Bowler, Drum Scoring $165.00
10 Frame $165.00
State Matched $200.00
Name Bowler $210.00
10 Frame Special, Double in the 5th Frame $235.00
Double Score Bowler $280.00
Crown Bowler $295.00
Triple Score Bowler, Like New $330.00
Col. Cup, Replay Model $365.00
Advance Bowlers $375.00
Like Brand New $395.00

UNITED ALLEYS
United 4 Player, Formica Top & Large Pins $65.00
United 5 Player, Formica Top & Large Pins $75.00
United Deluxe, 6 Player, Formica Top, Large Pins $95.00
United Super, 6 Player, Drum Scoring $140.00
United 10th Frame $165.00
United Cascade $250.00
United Olympic, Like New $295.00
United Royal, Like New $345.00
United Team Bowler, Like New $375.00

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MUTOSCOPE VOICEOGRAPH
MUTOSCOPE DRIVE MOBILE
MUTOSCOPE CROSS COUNTRY
ALL TYPES OF ARCADE EQUIPMENT

1/3 Deposit on all Orders.
Every Machine is Cleaned & Checked, Ready for Location.

THRU THE COIN CHUTE

MIAMI MURMURS

Tod Mahoney, Buffalo coinman, finished his vacation by buying and riding home in a new 1954 Cadillac. ... Willie Lovey, his wife and daughter getting ready to drive to New York in the new Cadillac. Will stay in New York for an extended vacation and win all New York gin players to beware. ... Joe Mangone has traded almost everything for new. First he built a new home; next, he moved to a new building and is now on a trip to Chicago and Detroit, and will drive back in a new Cadillac. Definitely won't trade Mrs. Mangone, tho, "cause I can't get along without her," said Joe. ... Sam Tarang walks around with a sparkle in his eyes since he's returned from Chicago, where he celebrated his anniversary. Chimes he feels like a newlywed. ... John Haddock in town for a few days. Too bad he couldn't stay for a little while and enjoy the Miami climate. ... The Bush Distributing Co. mourns the passing of the office manager, Jack Felber, who passed away last week. Ted Bush stated that Felber was the type of person who was well liked by everyone in the trade and replacing him will be difficult. ... Willie (Little Napoleon) Blatt, well known throughout the entire coin machine industry, will begin to taper off by his next birthday and hopes to retire. ... If you're doing so, however, Willie is advising the trade to watch for the new piece he's manufacturing, which he says will earn good profits for operators of all equipment. ... Mrs. Morris Marder takes a few weeks off to visit with her brother George Holman in New York.

"It's What's in THE CASH BOX That Counts!"
CONGRATULATIONS
and
BEST WISHES
to
THE CASH BOX
on their
12th ANNIVERSARY

MINTHORNE MUSIC COMPANY
Jean and Dolores
Exclusive Seeburg Distributors
- Los Angeles
- Beverly Hills
- Palm Springs
- Phoenix

CONGRATULATIONS
and
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THE CASH BOX
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12th ANNIVERSARY

MINTHORNE MUSIC COMPANY
Jean and Dolores
Exclusive Seeburg Distributors
- Los Angeles
- Beverly Hills
- Palm Springs
- Phoenix

CALIFORNIA CLIPPINGS
 LOS ANGELES

Here's the mammoth 12th Anniversary issue that we've been telling you about for weeks. It's hot off the presses and chock full of vital information and special features. At this time I'd also like to devote a few lines to the staff of The Cash Box and the many people in the industry who have made the past year one of the big turning points in my life. It was just a year ago this month that I joined the organization. This has been a year filled with an eventful one for me and I wish to say many thanks for making it possible. Your cooperation and helpful suggestions to someone new in the business were greatly appreciated. I shall strive to serve the industry in every possible way during the coming year. Everyone who attended the first jake box party of the California Music Association, Los Angeles division, on Monday, June 21, had an evening of great entertainment. Many recording artists came out to entertain for the many operators and their wives who were present. . . . Lou Dunis, proxy of Dunis Distributing Co., Portland, stopped off in LA from a trip East to visit the factories. I was so happy to see many friends... Phil Robinson and Al Cohn have returned from their Eastern trip but are having a hard time getting back into the swing of things again. Everyone gets that far-away look in their eyes every time Phil and Al start talking about Chicago and their stopovers in Denver, Salt Lake and San Francisco. This year's Convention period has been again a big success. Paul Laymon Company. N. J. "Red" Creswell and Don Gilbertson have both already taken their trip to the West. Jimmy Wilkins plans a trip to California with his family to visit relatives. He spent several days recently, with the new, walk-in, panel truck, visiting the new Wurlitzer "1700" on both sides of the country. Paul Laymon announced that the new model "1700" is a tremendous sale. Frank Murray has been employed in the Laymon shipping department. . . . Since opening the doors of Ray R. Powers Sales Company, proxy Ray Powers has had many new items and propositions offered to him by many manufacturers. He states, "We are on the lookout for as many good new items as we can find in order to build a complete catalogue." In the meantime Ray is working to round the clock getting shipments of the Nelson Modernization Kits and Chrome Plunger Sets ready to send out. His secretary, Lucy Garcia, has had wide experience in the coin machine field. She was formerly office manager and office manager for the old E. T. Magee Distributing Company, this city, where she worked for six years. For the past four years she was employed in the purchasing department of Huntington Hospital.

Harold Chapman of Nickabob Sales Company is now serving his annual month of duty at Ft. Leavenworth, Kansas, as a member of the Army Reserve. . . . J. Van Nattan, sales manager for Auto Photo Company, recently returned to his office after spending three weeks in bed with pneumonia. . . . Caught several local operators in at Badger Sales Company admiring the new Geneo moving target "Rifle Gallery." Fred Gaunt says that it's costing more comment than any other game in the house. . . . Charley Robinson and At the house. . . . Charley Robinson are still receiving calls and letters from operators praising United's "Ace" Bowlers and they state that that's the absolute truth, not sales talk. . . . Sam Ricklin is back at his California Record emporium after a long vacation but says that he's having a hard time figuring out which records are selling the best. . . . Things move so fast in this business that if you even get back a couple of weeks the whole picture changes," he stated, adding that the numbers that were hits before you left die out and new ones that you never heard of, take their places." Sam visited several one stops while back East and came back convinced that his operation is the most modern and up-to-date of any one-stop dealer in the country.

The modernization of the Minthorne Music showrooms were completed this past week with the adding of new glass front doors. They have gone all-out to make this the most modern and colorful building along coinrow. It was announced this past week that Minthorne Music Company has taken over the Kerny line. Ed Wisler recently returned from a trip calling on operators down San Diego way. He got back in time to celebrate his 18th wedding anniversary with his wife. . . . Russell Hooker, Phoenix, and Bert Buettler, Seattle, were vacationing in town. They both have been friends for several years yet neither of them knew the other was in LA until they both bumped into each other at Paul A. Laymon Co. They had a great time talking about the days when Buettler worked for the Laymons. . . . Glad to hear that Frank Lamb is recovering nicely from a recent operation. . . . Al and Bruce Cane of Cane Distributing Co., are all excited about the way those new Rock-Ola "Comets" have been moving out. . . . In visiting the one-stops the past week I stopped by George Sherlock, promotional manager for Deen Distributing Corp. Fabor Robinson, head of Abbott and Faber Records, was also visiting along coinrow plugging his latest releases. . . . Mr. and Mrs. Bill Gordon drove up to Seattle and went to take care of some business. They dropped in from Santa Ana. . . . Vern Ephram and Ray Anderson both came from Bakersfield to visit here and there. . . . Also seen were Noble Carrer, San Diego, and Bill Thompson, Long Beach. . . . The Muleys were in at Leurejones' Record Bar again visiting with Mary and Ray Selle. They are plenty pleased with the way their latest Cardinal waxing "Beer Barrel Polka" is starting to click.

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ROSEN SALE
The Price You See Is the Price You Pay
NO EXTRA CHARGES—PRICES INCLUDE CRATING

ALL MACHINES 100% CLEAN and CHECKED
Refund in 10 Days if Not Satisfied

PINS

Music

BINGO GAMES

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ARCADE EQUIPMENT

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RIDES

| JEEP TANK | 55.00 |
| BACK-UP | 245.00 |
| GAME | 345.00 |
| Chime in Super Jet | 445.00 |

CONGRATULATIONS “Cash Box” On Your 12th Anniversary

Al Bergman

SHELDON SALES, INC.
881 MAIN STREET, BUFFALO, NEW YORK

Direct Factory Distributors For

AMI, INC. and BALLY MFG. CO.

Representing: UNITED MFG. CO. and ALL LEADING MANUFACTURERS

CONGRATULATIONS CASH BOX!
You deserve the best for having given of your best to our industry!

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Auto-Photo Studios Give
Investment Security
with Greater Profit

Profits know no season for Auto-Photo
Studio operators. Auto-Photo business
is a year around business. And better
yet, it is a year-after-year business, too.
Auto-Photo Studios do not become
obsolete. Do not lose their customer
appeal. Auto-Photo Studios depreciate
less than any other coin machine of
any category.

Auto-Photo Facts!

- Lower operating costs and higher prof-
its than any other vending machine!
- Higher gross because customers know
and appreciate the difference!
- Locations remain productive for years
because customers appreciate quality
photos that do not fade.
- Your business builds because 4 differ-
ent photos for 25¢—offered only by
Auto-Photo—is a bargain that every-
one appreciates.
- Auto-Photo Studios are completely
automatic—easy for customer—easy
for operator.

For Greater Profits and Investment
Security, Write Today!

Auto-Photo Co., Inc.
1452 So. San Pedro St., Los Angeles 15, Calif.

Eastern Flashes

The Mike Munves-E.J.A. Testimonial Dinner held on Tuesday night, June 22
at the Commodore Hotel, New York, is one, not only Mike Munves, but all
who attended, will long remember. This honor couldn’t have happened to
a nicer guy—and the turnout of approximately 500 friends is the true indication
of how the members of the coin machine industry feel toward Mike. . .

For other events and current news, see this issue.

Congratulations

To

The Cash Box

On Its

12th Anniversary

Paul A. Laymon, Inc.

1499-31 W. Pico Blvd. (Phone: Prospect 7335) Los Angeles 15, Calif.
Bally Distributor
So. Calif., So Nevada

Arizona

Distributor

Wurlitzer Phonograph Distributor
So. Calif., So Nevada

Congratulations

"Cash Box"

from

Col. Low and Evelyn Lewis
and our Doberman
"Champ Jefferson Davis"

Merit Industries, Inc.
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BUY THE BEST

United States $11.00
United Royal, Sr. $5.50
United Classic, Jr. $4.50
Keneey 10 Player $215.00
Keneey 4 Player $195.00
Williams Sparx Plug $95.00
World Series Deluxe $135.00
Exhibit Silver Bullets $125.00

BINGO GAMES

Palm Springs $495.00
Dee Ranch $425.00
Bright Lights $89.50
Geno Gold Nuggets $195.00
Binks Zippers $75.00

Central Ohio Coin Machine Exchange
235 S. High St., Columbus, Ohio
Phone: Flamberg 7-3354

"It’s What’s in THE CASH BOX That Counts!"
Bob Bear Back From Extended Visit To West Coast Distribrs

NORTH TONAWANDA, N. Y.—Bob Bear, Wurlitzer sales manager, returned from his West Coast swing with a renewed enthusiasm for the phonograph business outlook and glowing comments on Western hospitality. In a trip lasting just over two weeks, Bob included all of the far west territory in his calls.

At Tucson, Arizona he visited the new building of Canyon States Distributing Co., Inc. and enjoyed the reports of excellent sales on the Wurlitzer “Model 1700” from Arch Hawley and Tony Avitabile, partners in the Tucson enterprise.

In Los Angeles he visited with Paul and Lucille Laymon and discussed the increasing interest of operators for the new Wurlitzer line in that West Coast city.

After a flight to San Francisco and a return with M. H. "Isky" Rosenberg, Bob, accompanied by Gary Sinclair, West Coast representative, proceeded to Seattle where the two Wurlitzer men spent some time with Ron Puppe, president of Northwest Sales Company.

In Denver the continued demand for new Wurlitzer equipment was discussed with Howard E. Hold and Mike Savio of Drake Sales Company. Bob then continued his trip to Omaha where he and Bill Mason of Central Music Distributing Co., Inc. went over the sales potential for the remainder of 1954.

Back in his office at North Tonawanda, Bob reported these reactions. "The outlook for our business is the best in years with a continuing, very strong demand for the 1700," he stated enthusiastically. "It is quite evident that this upswing in sales is going to be sustained well through the summer and fall. We have a strong, hard working distributor organization which is today getting more orders on the 1700 than we are able to deliver phonographs. The future appears very bright."

"Continuing growth of the American population and high employment indicate a possibility that 1956, Wurlitzer's Centennial year, will be the best year we ever had in the phonograph business.

William Pound AGENCIES, LIMITED
Distributors Of
AMUSEMENT MACHINES
Nickelodeans Games
Vending Novelty Machines

68 WATER ST., ST. JOHNS, NEWFOUNDLAND, CANADA

Insect Control’ Unit Offered To Coinmen

ELIZABETH, N. J. — Remington Products Corporation, this city, has offered its Automatic "Insect Control" unit to the coin machine industry.

"The operator visits the place where these units are used mostly for taverns, bars, confectionary stores and hotels," said a Remington representative. "He can operate a route of these units which scientifically control insects, serving the location at the same time he services his machines. We, as operators ourselves, have found that we are able to earn extra profits while running our machine routes. Other operators throughout the country can do the same."

Remington Products has had the product out on the market for some time now, and claims it has been "tried and proven." The firm states the Automatic "Insect Control" guarantees control of flying insects, is odorless and stainless; operates simply, swiftly and silently, and requires no labor whatever; and is approved by the Underwriters Laboratories.
Southern States

Mississippi Meanders

H. E. Daniels of Capital Music, Jackson, has added the Dr. Pepper Cup Vendor to his route and reports it a good money maker. Love to visit Ed's shop, it's so quiet and clean at all times... John Harey and Winfred Swales are plotting something... Frank Perino of Dixie United seems wrestling with a vacuum cleaner and was he hot... Got a big great laugh out of T. L. Heath and the bulb. Charles Hall out somewhere dicing the heat...

At T. C. Null, Meridian, W. J. Randall and Harold Newall were busy counting a year's take (of pennies) and was it hot work... Lex Harrington, grandpa, asking for The Cash Box the minute he got in after a forty-mile drive. Wondered out loud how an operator can get along without the C.B. and C. U. Collins and Lex of the Crystal Amusement Co., hard at work and will continue to be until vacations are over. Clyde McWarter in Florence now and John Ed. Williams will leave next week for a fishing trip.

Tennessee Topics

Earl Montgomery and Frank Smith, S & M Sales, Memphis, apply for "20 Year Club" cards. Earl and Frank went into business together in 1933. Earl has been with Rock-Ola some thirty odd years... Clarence Camp of Southern Music was out beating the bushes this week and reports business is good...

Albert "Sgt. Pepper Amusement" Pierce, who sold his interest in the P. & H. Co. Company several months ago, ran and was elected to the post of Circuit Court Clerk in his home county (Henry County)... Charles Eaker, manager of Eaker Amusement enthused with the bis and says "there's no business like coin business." Eaker has added several locations each week since he took over... Mrs. C. H. Williams, wife of C. H. Williams of Ideal Music, was ill, taking hospital for a minor operation... Holland Waller of Ideal Music, in Nashville for a meeting of the Music Operators of Tennessee... Operators in the Kentucky Lake vicinity look forward to a good season as park officials forecast more than 20,000 vacationists this year.

Alabama Activities

Max Hurvic, Birmingham Vending, reports a very sad accident... James Fowler, his wife, Mary, and Vera Godman, left Birmingham on May 22 for a two-week vacation in Florida. They were killed when their car struck a railroad crossing near Columbus, Ga. James and Vera had been in Birmingham Vending for the last ten years... Howard Hair of Music Box, just out of the hospital after an automobile wreck a few weeks ago, is back in action... swinging high... O. C. Coker of Magic City Music Co., on vacation with his family in Florida... Brown and Hoskins will hold down the fort for the two weeks Coker will be gone... Otto Glatth of F. A. B. Birmingham office, off for a two-week vacation in the Virginias... Grady Richey of Bessie, out beating the bushes. Grady has a route of candy and cigarette vendors. Grady, just back from a vacation in New York with his family, has nice things to say about the Keesey Cigarette Vendor and the Keeney "Bolts" Bowler which he just added to his route... The younger generation of the coin machine industry who wish to see the early games might make a visit to Tuscaloosa and A. L. Kropp a part of their vacation. Kropp started as an operator back in 1908 and still has the first "Ballyhoo." Still looking and working like new is the Jennings' "Sportsman." Kropp and his wife have been working together all these years... Although a member of the 20 year club, Kropp should have a card that designates him a 60 year clubber.

Upper Mid-West Musings

Personal business brought Leon Hurts of Enderlin, N. D., into the Twin Cities but while in town Leon picked up some supplies and records for his route... Lyle Kestling of Bemidji, Minn. reports that the Kestling clan had a family reunion this past week and the occasion was brought on by Lyle's brother Gene coming in from Texas to visit with the family. Gene is an air force instructor... Joe and Don Totzke of the Totzke Company of Fairmont, Minn., made the trip to look over new Admiral line... Phil Mass of the Atlas Music Company of Des Moines, Iowa spent a day in the Twin Cities. Phil visited the various distributors... Phil and the Lake City Amusement Company of Cleveland, Ohio stopped in Minneapolis on his way up to spend a weekend with his folks and brothers in Duluth, Minn. Ed and Milie Brihme of Litchfield, Minn., were busy getting caught up on their work so that they could take a few days off to do some fishing at their cottage on Lake in early August... Van Womak of Little Falls, Minn., who likes to get up early in the morning to do a bit of fishing before starting his route work. A. K. Anderson, who made the trip into Minneapolis to pick up some supplies for his route, Genial Al Redding of La Crosse, Wis., was in town shopping for equipment for his route. Don Smith of Sioux Falls, S. D., came in to see what was new in games. Don picked up some new and old stock and games were Jim Stansfield of Winona, Minn.; Jim Donnelly of Spooner, Wis.; an Elmer Van House of Creston, Iowa... Recent visitors to the Twin Cities were Edwin McDaniel of Wadena, Minn.; Elmer Grady, Marks' Sales and Service of Winona, Minn.; Jim Lucking of Benson, Minn.; Pete Vanderheide of Dodge Center, Minn.; Virgil Jorgenson of Mason City, Minn.; Ben Jahneke of Hutchinson, Minn.; Art Berg of Fairmont, Minn.; Leo De Mars of Ashland, Wis.; Gordon Dunn of Moose Lake, Minn.; Dick Grant of Mound, Minn.; John Galep of Menomonie, Wis.; and Rainer Savard of Red Lake Falls, Minn.
Chicago Chatter

Twelve years ago, in the dark of World War II, as publications rushed from this industry, there came into being a medium through which all who remained in the industry would be able to communicate. This medium would be a tool to remain in the industry from that June week in 1942, recall it was anything but an easy task to present an entirely new and different publication to all those who were not completely aware of the industry. That was the birth of The Cash Box, the publication that has proved its right to be part and parcel of this industry. The publication that has seen many of its "dreams" become actualities, and then go out the right hand door. Fought for in order to get the last, little, bit of good will and all the public's welfare of all concerned with this trade. That it is fighting even harder today to hold on to the same public which they have set forth. Is the history of this industry. This publication, The Cash Box, with its 12th "Anniversary" in the industry. Most sincerely, and with great humility, to the entire industry for helping us to achieve this present high pinnacle of achievement, it is a most heartwarming feeling to know that the readers of The Cash Box consider it their "friend." That they read it as "The Bible of the Industry." That they look forward to it each week with eagerness. That they back it to the limit. To those who make our friends, the subscribers and advertisers who have helped to make The Cash Box the most outstanding publication of its kind in the history of this industry, the entire staff of The Cash Box gratefully, sincerely, and very humbly say, "Thank you!"

This Chicago office of The Cash Box wants to thank Sam Hastings of Mil- waukee whose ad was the very first one received for this 12th "Anniversary" issue. We also want to thank George Bally of A. R. T. Chicago and their entire organization, Bert Lane of Miami, Carl Angott of Detroit, Jack Fagman of Los Angeles, Bob Plummer of Chicago, and Bill Brown of Philadelphia, Art Elder of Cleveland, Sam Turan and Bill Ross of Miami, Mike Makim of Fayetteville, N. C., Maurice and Eddie Gensberg of Chicago and their entire staff, George George and Roy Monroe of Cleveland, R. D. and J. D. Lazar and their entire staff of Pittsburgh, Ted and Rose Bennett of Toledo, Walter Trabisch, Wally Krassow of Chicago, and their entire organization, Bert Lane of Miami, Carl Angott of Detroit, Jack Fagman of Los Angeles, Bob Plummer of Chicago, and Bill Brown of Philadelphia, Art Elder of Cleveland, Sam Turan and Bill Ross of Miami, Mike Makim of Fayetteville, N. 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CLASSIFIED ADVERTISING SECTION

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WANT—45 RPM Records, new or used. No quantity too large or small. Highest prices paid. Write stating quantity on hand. TONY GALGANO, GALSIN DIST. CO., 4145 W. ARMITAGE, CHICAGO 39, ILL. Tel.: Dickens 2-7060.

WANT—All late model phonographs. Quote best prices. Will pick up within a radius of 300 miles. KÖPPKE 3 DISTRIBUTING CO., 629 TENTH AVENUE, NEW YORK 19, N. Y.

WANT—Your used or surplus records all speeds. 45's our specialty. We buy all year round and pay top prices. No lot too large or too small. No more than 10% blues. We pay freight. BEACON SHOPS, 821 NO. MAIN STREET, PROVIDENCE, R. I. Tel.: Union 1-7500.


WANT—Bright Spots, United Showboat, Fred Girus, late Gottlieb 5 Ball free play games, Seeburg Model B & C's. State quantity, price, and condition in first letter. NOBRO NOVELTY CO., 538 BRYANT ST., SAN FRANCISCO 7, CALIF.

WANT—New and used records. Highest prices paid for 78's and 45's. No quantity too large or too small. We buy brand new LP's (33 1/3 RPM) in quantity. Write or phone. FIDELITY DISTRIBUTORS, 666 10th AVE., NEW YORK 36, Tel.: JUdson 6-4568.

WANT—For Resale. Late model Phonographs: Shuffle Games and Pin Games. Also, good arcade equipment. Write lowest prices, first letter. WEST SIDE DISTRIBUTING, 612 TENTH AVENUE, NEW YORK, N. Y. Tel.: Circ 6-8416.

WANT—New and used records. Can be up to 6 months old. No quantity too large or small. Write us list, we pay freight. DIXIE RECORD SHOP, 259 WEST 42nd ST., NEW YORK 36, N. Y. Tel.: Wisconsin 7-0530.

WANT—Distressed merchandise for return privileges. Purple label Capitol, Columbia, Coral, Decca, Victor, Mercury, King—78's and 45's—also L.P.'s. Please quote prices, we pay freight. C & L MUSIC CO., 11 RAYBERRY RD., FRANKLIN SQUARE, L. I. N. Y.

WANT—Bingos all models, Send lowest prices. THOMAS MCMULLAN, 8110 MULLIGAN, OAK LAWN, ILL.

WANT—Any United Five Ball Novelty Games, Send list lowest price first letter. MAJOR COIN MACHINE, 3723 PINE GROVE, CHICAGO 19, ILL.

WANT—Zoos, required. ZO STATE type.

WANT—Tubes: 2051; 2050; 707L; 2A4; 2A3; 5V4; 6L6; 6L7; 6V6 metal; 6X5 metal. Will pay $40 hundred. Must have minimum quantity 50 of a type. Have you other types in quantity? LEWIS ELECTRONICS, 5449 NO. ELAINE PL., CHICAGO, ILL.

WANT—Latest model cigarette machines. Can also use Cole, Super-Vend and other drink dispensers, also want hot coffee vendors. Please give description, make, model, condition and price wanted in first letter. Write full details to: BOX NO. 1016 c/o THE CASH BOX, 32 W. RANDOLPH ST., CHICAGO 1, ILL.

WANT—5,000 new 45 extended play records, Victor, Columbia, London, Capitol, Decca, Mercury. Top prices paid, send listings. RECORD CENTER, 2560 HOLMES, KANSAS CITY, MO.

WANT—From all over the world! Literature on any machine that takes coins and sells anything—amusements, drinks, Bumper, Power Wheels, Pocker Books, cigarettes 25¢ 2 each, aspirin at 5c each, and newspapers. WITHAM ENTERPRISES & ASSOCIATES, 20-22 CUNNINGHAM AVENUE, GLENS FALLS, NEW YORK.

WANT—Any quantity post-war War-Brite Phonographs, 30, 110, 1250, and 1400. Also Seeburg M100—78 and 45. Wire, write, or phone: BUSH DISTRIBUTING COMPANY, 226 N. W. 29th ST., MIAMI, FLORIDA.

WANT—For Export—Wurlitzer 1015's, 1400's, 1450's. Evans Constellations, Seeburg Factory Distributors, Telephone collector; DAVIS DISTRIBUTING CORP., 725 WATER STREET, SYRACUSE, NEW YORK. Tel.: 75-5194.

WANT—For Resale. Any quantity AMI Model B, Give conditions and prices first letter. JOSE ROMERO, INC., 1663 PONCE DE LEON, SANTURCE, PUERTO RICO.

WANT—Show Bents, Girus, Rodeo and Bright Spots. GOLDEN CATE NOVELTY CO., 701-490 CREEK AVE., SAN FRANCISCO 2, CALIF. Tel.: Market 1-3967.

WANT—Photograph records made before 1940; any quantity or dealer stock; $150 to $300 per thousand; will inspect if required. Some labels wanted are Brunswick, Victor; Vocalion; Paramount; Gummie; Bluebird; Champion; JACOB S. SCHNEIDER, 125 W. 66th STREET, N. Y. C.

WANT—Can use late Bally or United Bingo Machines and 100 selector Seeburg Music Boxes. Best Prices. DAN STEWART COMPANY, 140 E. 2nd SOUTH, SALT LAKE CITY, UTAH. Tel.: 22-2473.

WANT—All types of arcade machines and Gottlieb 4 & 6 Flipper Pinball Games in any quantity. Give name, condition, prices wanted and when ready to ship. INTERNATIONAL AMUSEMENT CO., 1423 SPRING GARDEN STREET, PHILADELPHIA, PA.
**FOR SALE—United Olympic $285; Cascade $275; Deluxe $85; Five Player $250; Five Player with Frankford辛烷$250 and Keeven 6 Player League $99.50; Williams Major League $129.50; $85; Genesis Skygunner $199.50; Star Series $49.50; Chico Pistol $55.70; Ball Undercover $89.50; Williams Hayburner $61.50; Williams Sn. Jockey $71.50; OSIHEIN DISTRIBUTING CO., 1100-02 BROADWAY, ALBANY 4, N. Y.**

**FOR SALE—arcade Equipment. Genco Ske Gunner $239.50; Rocket Flight $279.50; Evans Bat-A-Score $119.50; Exhibit Silver Bullet $79.50; Exhibit Six Shooter $119.50; Williams Horsefeathers $79.50; Genco Ske Gunner $239.50; Rocket Flight $279.50; Chico Coin Pistol $89.50; Chico Coin Shuffle $89.50; Williams $149.50. 1/3 deposit with all orders. R. H. Brown C. O. D. AMERICAN AMUSEMENT CO., LAUREL HEIGHTS STA, BOX 8215, SAN ANTONIO, TEXAS.**

**FOR SALE—Contact us before you buy. We carry all types of coin machines. Largest Central Pennsylvania distributor for United, Western, Chicago Coin, Keeven and Ball products. Provide service, supply parts and provide service. ELECTRONIC & TELEVISION CO., 233 W. 3rd STREET, WILMERSPORT, PA: Tel: 23339 or 21646.**

**FOR SALE—Advance Bowlers $395; Gold Medal $275; Hightech Bowlers $330; Crown Bowlers $295; Double Strike Bowlers $280; 10th Frame Spectal Double In The 5 $235; Name Bowler $210; Super Match $200; 10th Frame Medal Bowler $185; Drum Scoring $185. MONROE COUNTY MACHINE EXCHANGE, 2425 E. CLEVELAND 14, OHIO. Tel: Superior 1-6680.**

**FOR SALE—Close Out! All Games with Formica and Large Pins. No reasonable offer refused. United Twin, United 4 Player, United 5 Player, United 6 Player Deluxe, United Super. Make your offer. M. H. KISER C. O. D. AMERICAN VENDING COMPANY, 260-A 40-30-0 at the $1000 location: ALICE STREITKOPF, BROOKLYN 35, NEW YORK. Tel: DES 2-9602.**

**FOR SALE—Beauty $295; Chinatown $85; Control Towers $85; Double Action $25; Disk Jockey $85; Fighting $25; Flipper $25; Framed $25; Hayburner $60; Yacht Club $265. REEL DISTRIBUTING CO., 4910 NATURAL BRIDGE AVENUE, ST. LOUIS 15, MO.**

**FOR SALE—Complete Arcades or a single machine. We have the largest stock of new and used Arcade machines in the world. Also parts and supplies. Send for new illustrated catalog. MIKE MUNVES, 577 TENTH AVENUE, NEW YORK, N. Y. Tel: Clerking 4-8620.**

**FOR SALE—All types reconditioned Coin Operated Times available at lowest prices. Write, wire, phone C. A. ROBINSON, 7 W. PICO BLVD., LOS ANGELES 6, CALIFORNIA. Tel: DUNirk 8-4950.**

**FOR SALE—Complete Arcade or single machine. Also Manzel’s Lead Shooting Gallery, Closing store. Sept. 25, ARCades, NEW YORK 116, 1145 SIXTH AVE., NEW YORK, N. Y.**

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

**FOR SALE—Used. Seeburg W6-L56 10-5-25 wall Boxes $20.5 $5 w-Bowls $5, $5 Wall Boxes $5 W. B. DISTRIBUTORS, INC., 1012 MARKET STREET, ST. LOUIS, MISSOURI. Tel: (Central 9292.**

**FOR SALE—30 Pop-Cap Egg Popcorn Vendors, 3 Hawkeyes, reconditioned $50.00 each. 25 Mercury Athletic Scales, counter models $22.50 each. One-half deposit with order. CLEVELAND COIN MACHINE EXCHANGE, INC., 2912 MAIN STREET, BRIDGEPORT, OHIO. Tel: 750.**

**FOR SALE—Reconditioned phonos ready for location: AMI A; AMI C; AMI D-40 and D-90; Rock-Ola Fireball 45 rpm Seeburg M 100A; Wurlitzer 1500. Write for low prices. RUNYON SALES COMPANY, 593 TENTH AVE. NEW YORK, N. Y., or 221 FREILINGHUSEN AVE., NEWARK, N. J.**

**FOR SALE—Bingo Machines—6 Player Bowlers—One-Five Ball Games—Cigarette Machines—Vending Machines. All equipment reconditioned and refinished and teaches us to play. Make your order. PARKWAY MACHINE CORP., 715 ENSOR ST., BALTIMORE 2, MD. Tel.: Eastern 7-1021.**

**FOR SALE—Wurlitzer 1080; $75; 1045; $85; AMI D40 $350; Seeburg $45; 457; 458; AMI D40 $350; Seeburg $45; 457; 458; AMI D40 $350; Rock-Ola 1428 $135; 1422 $45; Seeburg $35; 156 Wall Boxes $165.50. CENTURY DISTRIBUTORS, INC., 1212-23 MAIN ST., BUFFALO 9, N. Y.**

**FOR SALE—6 Sel. Juice Bars $250 each; United Deluxe Bowlers $100; 1250 Wurlitzer 45 rpm $250; 1000 Wurlitzer $85; Chico Coin Match Bowl-A-Bowl $125; United Shuffleboards $60; Wurlitzer Gay Record $50; Exclusive: Very Rare $250; Trades accepted all types. Write. MOUNT DIWON DISTRIBUTORS 3630 N. 44TH STREET, DENVER, COLO. Tel: Acoma 24518.**

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**FOR SALE—Wurlitzer 1100 $195; Wurlitzer 1015 $95; 1248 Magic Glo $195; 920 Wall Boxes $185.50; Seeburg Weekly $5.50; H. & H. $45; P. & F. 363 AVE., MOLINE, ILLINOIS.**

**FOR SALE—United Stars $175; Quintette $140; Flying High $140; Marble Duelers $145; Muskenette $85; Minstrel Man $39; Mermaid $39; Star Ball Basketball $39; Seeburg Wall Boxes and Brackets $95 each. Palm Springs, write. STARK NOVELTY CO., 2429 27th W., CANTON, O.**

**FOR SALE—Complete line of used phonographs, shuffle games, cigarette machines, all equipment lowest prices. Best merchandise. One letter, one price, all phonos. Will convince you. Factories Representatives for United, Keeven, Bally, TARAN DISTRIBUTING, 3401 N. 36th STREET, MIAMI 42, FLA. Tel: 64-8646.**

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**FOR SALE—All games reconditioned. Across The Board $75. Following Games $35.5 for $100: Turl King, Winner, Williams Nifty, Pink, Sweetheart, Ray Mop, Georgia, CC Play Ball, Thing, Exhibit Tilamme, Monroe, Gottlieb Watch My Lips, $200. Chalet Distributors, Inc., 3220 OLIVE ST., ST. LOUIS 3, MISSOURI. Tel: 612800.**

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**MISCELLANEOUS**

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**NOTICE—Louisiana & Mississippi Operators, Stop! Have you got your authorized AMI phonograph distributor is DIXIE COIN MACH. CO. 122 NO. BROAD ST., NEW ORLEANS, LA. Tel.: Magnolia 3931.**

**NOTICE—Outdoor Barbeque Cook-Off. We offer all you can eat at our in- house— Excutive service with DJ entertainment and garden barbecue. To Operators and Distributors de- livered any place in United States for $99.50. WESTERN DISTRIBUTORS, 575 TENTH AVENUE, PORTLAND, OREGON.**

**NOTICE—These 3 telephone numbers are the only legal ones to use: The Cash Box, New York, JUdson 6-2660: The Cash Box, Chicago, IL. 20-955: The Cash Box, Los Angeles, Calif., WEBster 1-1221.**

**NOTICE—½ million dollars available to purchase juke box or game route anywhere in the U.S. A. Send de- tails, BOX NO. 2199.**

**NOTICE—Juke Box Operators—Trade your used juke boxes for cigarette machines. We will sell or trade all types of cigarette machine (thoroughly reconditioned). Rowe milk- vendor $25. Offer your machine to me for an equal amount of cigarettes. BRUCE MUSIC AND VENDING, 2617 W. 27TH AVENUE, SHREVEPORT, LOUISIANA.**

**NOTICE—Want merit lines good R&B, Jazz, Folk, Western, Spirituals for Kansas, Missouri. Wholesale distributors, 350 accounts, twice a month dealer contacts. Quick turn- around. 51/% to FLATHEAD DISTRIBUTORS, INC., 2560 HOLMES, KANSAS CITY, MO.**

**NOTICE—We are exclusive distributors for Cole drink machines and Renton phonographs for Metropolitan Illinois, New York and New Jersey. Finest trade-ins available, both products. Write for your area. NOE COcke COAST DISTRIBUTORS, INC., 1200 NORTH AVE., ELIZABETH, N. J., or 2160 WEST 594 TENTH AVE., NEW YORK, N. Y. (Tel: BRYAN 9-6084).**

**NOTICE—Are you having trouble keeping Plexiglass clean on your juke boxes? Try One Minute, Our Mi- gration cleaner. The job—10 ounce bottle $.85. For dis- tributor price and territory, contact MECCA SERVICE CO., 716 N. 19th ST., EAST ST. LOUIS, IL- LINOIS.**

---

**NOTICE—Telephone Answering Machines available: answers your telephone and records messages that can be played back for you at any necessary. Ideal for your service department, home or at your customers. Write or PHONE MICHL- GAN ELECTRONICS, INC., 854 NORTH ROCKWELL STREET, CHICAGO, ILLINOIS. Tel: HUM- boldt 6-1485.**
There's been a lot of talk about the “right” size for a juke box.

The answer reminds us of Abraham Lincoln's common sense reply when he was asked about the proper height for a man. Lincoln said “he should be tall enough for his feet to reach the ground.”

Similarly, the juke box must be big enough to do its job from a good solid foundation.

A juke box should be big enough to offer a full and varied musical program ... big enough to attract attention in the location ... big enough to give the operator a music “corner” from which successfully to compete for the customer's spending money ... big enough to contain an uncramped mechanism ... big enough for fast and easy maintenance.

You'll find advantages in every size and shape of juke box — and disadvantages, too.

What you want is more of the former and less of the latter to give you the greatest number of features that will pull music profits for you. You get them in the Model “E.”

AMi Incorporated

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

Licensee: Jensen Music Automates—building the IMA-AMI Juke Box sold through Oscar Sieghol A/S, 5 Palangade, Copenhagen E., Denmark

"It's What's in THE CASH BOX That Counts"
How To Use "The Confidential Price Lists"

[Also Known As the "C. M. I. (Coin Machine Industry) BLUE BOOK"

FOREWORD: Many times, wide differences appear in the quotation of high and low prices of certain equipment. Like any true reporter "The Confidential Price Lists" carefully feature the market prices as they are quoted. "The Confidential Price Lists" acts exactly the same as the market quotation board at the Stock Exchange—passing the prices as they are quoted for the past week, regardless of how much they may seem to be out of line. Some prices do not change for months. "The Confidential Price Lists", rather than show no price, retain the last known quotations for such equipment. The subscriber at least has the last known prices as a basis to work with. Prices may be very widely divergent. Someone on the West Coast may feel a certain machine worth $125.00 whereas someone on the East Coast may think it worth $300.00. Of course, serial, appearance, demand, territory, quantity, and condition of equipment must be taken into consideration. (Some equipment outstanding firms, having a reputation for shipping completely reconditioned machines, will be offered at higher prices than others, due to the added cost of reconditioning.) "The Confidential Price Lists" reports each quotation exactly as it is made and depends on the subscriber to make average price adjustments to fit the peculiarities of his territory.

METHOD: "The Confidential Price Lists" should be read as follows: First price listed is lowest price quoted for the week; Second price listed is highest quoted.

FOREIGN BUYERS: To cover cost of packing, crating, shipping, etc., figure an additional $20 to $25 on Pin games — and $25 to $30 on Phonographs.

EXPLANATION:
1. Prices UP
2. Prices DOWN
3. Prices UP and DOWN
4. No change from Last Week
5. No quotations Last 2 to 4 Weeks
6. No quotations 4 Weeks or Longer
7. Machine Added
8. Great Activity

LISTED ALPHABETICALLY

AM I
1 ABC (Un 3/51)
2 Across the Board (Un 2/50)
3 All Baba (Get 6/48)
4 All Star Basketball (Get 6/50)
5 Aquacade (Un 3/49)
6 Arabian Knights (Get 6/50)
7 Arcade (Un 3/51)
8 Arizona (Un 4/50)
9 Atlantic City (Un 5/50)
10 Baby Face (Un 12/48)
11 Banjo (Ex 3/48)
12 Banka-Ball (Get 5/50)
13 Barnards Ball (Get 10/49)
14 Basketball (Get 10/49)
15 Beach Club (Un 2/53)
16 Beauty (Un 11/49)
17 Blue Skies (Un 11/49)
18 Bolero (Un 12/51)
19 Boston (Un 5/54)
20 Bowler (Get 2/49)
21 Boul Logique (Get 8/47)
22 Bright Lights (B 5/51)
23 Broadway (B 6/51)
24 Buckle (B 6/51)
25 Bumper (B 10/49)
26 Build Up (Ex 2/48)
27 Big Thrust (B 10/49)
28 Cagney (Get 3/49)
29 Camel (Get 5/50)
30 Embassy (Un 3/51)
31 France 6 (Get 6/69)
32 Campus (Ex 2/50)
33 Camiata (Ge 7/50)
34 Caravan (Wm 6/52)
35 Carnival (B 7/48)
36 Caribbean (Un 3/51)
37 Champion (B 12/49)
38 Champion (CC 6/49)
39 Cinderella (Get 5/47)
40 Circensia (Ge 8/44)
41 Circus (Ex 5/50)
42 Circus (Wm 6/49)
43 C.O.D. (Wm 9/52)
44 Camelot (Get 6/50)
45 Conestoga (B 10/49)
46 Converse (Wm 5/50)
47 Control Tower (Wm 3/51)
48 Coronation (Get 11/50)
49 Country Fair (Un 9/51)
50 Country Life (Un 12/49)
51 Crossroads (Get 5/50)
52 Cyclone (Get 5/50)
53 Dallas (Wm 2/50)
54 Dealer (Wm 2/54)
55 Demon (Wm 11/49)
56 Deux Maitres (Wm 6/48)
57 Double Action (Get 1/51)
58 DiA (Get 12/50)
59 Di-A-Palooza (Get 6/49)
60 Disk Jockey (Wm 11/52)
61 Dogpatch (R 6/50)
62 Dutch Row (R 9/53)
63 Eight Ball (R 10/51)
64 El Paso (Wm 11/49)
65 Fairway (Wm 6/53)
66 Flight (CC 11/50)
67 Five Star (Un 5/50)
68 Flying Saucers (Get 12/48)
69 Flight (Get 2/53)
70 Football (Get 11/49)
71 Flying Bands (CC 11/50)
72 Four Corners (Wm 11/49)
73 Four Hornesmen (Get 5/50)
74 "One" (Upland) (Ge 10/52)
75 Four Stars (Get 6/50)
76 Fruitch (Wm 6/49)
77 Frollick (B 10/54)
78 Freshman (Wm 7/51)
79 Freshman (B 2/53)
80 Georgia (Wm 7/50)
81 Gin Rummy (Get 2/49)
82 Gismo (Wm 8/48)
83 Glider (Wm 7/51)
84 Glider (Geo 8/49)
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*Note: The prices listed above are for a single game of Bally Shuffle Ball. Additional costs may apply for multiple games or special features.*
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<th>4. Universal Bowling</th>
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<td>4. Williams Twin Shuffle (12/19)</td>
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**PINBALLS**

| 1. Williams Bally (952) | 25.00 | 30.00 |
| 1. Williams Bally (952) | 25.00 | 30.00 |
| 1. Williams Bally (952) | 25.00 | 30.00 |
| 1. Lehm | 49.50 | 59.50 |
| 1. Lehm PX (8 col.) | 49.50 | 59.50 |
| 1. Lehm PX (8 col.) | 49.50 | 59.50 |

**CARBONATED DRINK**

| 1. Drink-O-Mat, single flavor, 5c, 1000 cups | $100.00 | 200.00 |
| 1. Drink-O-Mat, 3 flavor, 5c, 1000 cups | 200.00 | 275.00 |
| 1. Drink-O-Mat, 4 flavor, 5c, 1000 cups | 225.00 | 300.00 |

| Lyons #1400, single Bavor, 5c | 200.00 | 225.00 |
| Lyons #1400-2F | 400.00 | 450.00 |
| Lyons Model 500, 5c single | 150.00 | 250.00 |

**NON-CARBONATED DRINK**

| Refreshomat, 5c, 10c | $100.00 | 200.00 |
| Super Vend 3 flavor, 600 cups | $250.00 | 350.00 |
| Super Vend 3 flavor, 600 cups A-1 | 350.00 | 400.00 |

**ICE CREAM VENDORS**

1. Belved Ice Cream Bar Machine with National 10c or 25c coin changer | $550.00 | 650.00 |
2. Vendo “Dairy-Vend” 200 Bar Capacity | 300.00 | 350.00 |
3. Rowe “Ice Cream Vendor” (Ice Cream Sandwiches or “Pop”) | 300.00 | 450.00 |

**CIGARETTE MACHINES**

| 4. Automatic “Smokeshop” (9 col. 486 cap.) | $125.00 | 239.50 |
| 4. Du Grenier (Mod. A-7) | 85.00 | 115.00 |
| 4. Du Grenier (Mod. A-9) | 85.00 | 115.00 |
| 4. Du Grenier (Mod. A-10) | 85.00 | 125.00 |
| 4. Du Grenier (Mod. A-9) | 85.00 | 125.00 |
| 4. Du Grenier (Mod. E-7) | 75.00 | 150.00 |

**ICE CREAM MACHINES**

| 4. Du Grenier (Mod. E-9) | 85.00 | 135.00 |
| 4. Du Grenier (Mod. E-9) | 85.00 | 135.00 |
| 4. Du Grenier (Mod. E-9) | 85.00 | 135.00 |
| 4. Du Grenier (W-9) | 70.00 | 95.00 |
| 4. Du Grenier “S” (7 col.) | 65.00 | 75.00 |
| 4. Du Grenier Champion (9 col.) | 90.00 | 115.00 |
| 4. Du Grenier Champion (11 col.) | 90.00 | 115.00 |

**COFFEE MACHINES**

| 4. Anfico Self-Service, 200 cups | $200.00 | 275.00 |
| 4. Bert Mills Coffee Bar | 200 cups | 250.00 | 175.00 |

**COFFEE MACHINES**

| 4. Bert Mills Coffee Bar | 600 cups | 150.00 | 275.00 |
| 4. Bert Mills Coffee Bar | 500 cups | 150.00 | 200.00 |

**COFFEE MACHINES**

| 4. Chef-Way, Model 100, cap. 400-600 | $450.00 | 550.00 |

**CARDBOARD EQUIPMENT**

| 4. Drink-O-Mat, single flavor, 5c, 1000 cups | $100.00 | 200.00 |
| 4. Drink-O-Mat, 3 flavor, 5c, 1000 cups | 200.00 | 275.00 |
| 4. Drink-O-Mat, 4 flavor, 5c, 1000 cups | 225.00 | 300.00 |

**CARDBOARD EQUIPMENT**

<p>| 4. Phoenix, single Bavor | 200.00 | 225.00 |
| 4. Phoenix Model 500, 5c single | 150.00 | 250.00 |
| 4. Mills, Automatic Fountain, 400 cups | 100.00 | 125.00 |
| 4. Mills, Automatic Fountain, 400 cups, without changemaker | 60.00 | 75.00 |
| 4. Soda Shoppe | 500.00 | 500.00 |
| 4. Spacecraft 3 flavor, 500 cups | 300.00 | 375.00 |
| 4. Spacecraft 4 flavor, 500 cups A-1 | 350.00 | 400.00 |
| 4. Spacecraft 6 flavor, 500 cups A-2 | 400.00 | 450.00 |</p>
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<th>Exhibit Name</th>
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<td>Auto-Photo CO</td>
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**BALLY MFG. CO.**

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<td>Hi-Fi Champion Bowler (A)</td>
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<td>Hi-Fi Champion Bowler (B)</td>
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<td>Victory Bowler (A)</td>
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<td>Victory Bowler (B)</td>
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<td>The Champion (Mech., Horse)</td>
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**CHICAGO COIN**

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<tr>
<td>Star Lite Bowler, Double Chute</td>
<td>$685.00</td>
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<tr>
<td>Round The World Trainers</td>
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<tr>
<td>Super Frame Bowler, Double Chute</td>
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<td>Super Frame Bowler, Single Chute</td>
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<tr>
<td>6 Player Home Run</td>
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<tr>
<td>6 Player Super Home Run</td>
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**H. G. EVANS & CO.**

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<td>Jubilee (Model 278)</td>
<td>$755.00</td>
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**EXHIBIT SUPPLY**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
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<tbody>
<tr>
<td>Shooting Gallery</td>
<td>$595.00</td>
</tr>
<tr>
<td>Big Bruno</td>
<td>$995.00</td>
</tr>
<tr>
<td>El Toro The Bull</td>
<td>$997.50</td>
</tr>
<tr>
<td>Ferdy The Bull</td>
<td>$725.00</td>
</tr>
<tr>
<td>Red Roger The Swinger</td>
<td>$1,045.00</td>
</tr>
<tr>
<td>Rudolph The Red Nosed Reindeer</td>
<td>$225.00</td>
</tr>
<tr>
<td>Rudolph The Red Nosed Reindeer &amp; Music</td>
<td>$775.00</td>
</tr>
<tr>
<td>Pete The Rabbit</td>
<td>$725.00</td>
</tr>
<tr>
<td>Pete The Rabbit &amp; Music</td>
<td>$775.00</td>
</tr>
<tr>
<td>Twin Pete The Rabbit</td>
<td>$725.00</td>
</tr>
<tr>
<td>Rainbow</td>
<td>$725.00</td>
</tr>
<tr>
<td>Space Patrol</td>
<td>$1,045.00</td>
</tr>
<tr>
<td>Sea Skat</td>
<td>$1,045.00</td>
</tr>
<tr>
<td>Vacumatic Card Vender</td>
<td>$195.00</td>
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**GENCO MFG. & SALES CO.**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Rifle Gallery</td>
<td>$625.00</td>
</tr>
<tr>
<td>Two Player Basketball</td>
<td>$525.00</td>
</tr>
<tr>
<td>DeLuxe Two Player Basket- Ball With Match Play</td>
<td>$550.00</td>
</tr>
<tr>
<td>Super Two Player Basketball With Match Play and Replay</td>
<td>$560.00</td>
</tr>
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</table>

**D. GOTTLIEB & CO.**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dragonne</td>
<td>$365.50</td>
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**INTERNATIONAL MUTO. CORP.**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Drive Yourself (new Drivemobile)</td>
<td>$705.00</td>
</tr>
<tr>
<td>Phonograph</td>
<td>$705.00</td>
</tr>
<tr>
<td>3-D Art Parade, 14x14 model</td>
<td>$495.00</td>
</tr>
<tr>
<td>3-D Art Parade, 16x16 model</td>
<td>$395.00</td>
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</tbody>
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**J. H. KEENEY & CO., INC.**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Electric Cigarette Vendor</td>
<td>$285.00</td>
</tr>
<tr>
<td>Coin Changer Model</td>
<td>$305.00</td>
</tr>
<tr>
<td>Diamond Bowler</td>
<td>$695.00</td>
</tr>
<tr>
<td>Double Chute</td>
<td>$695.00</td>
</tr>
<tr>
<td>Single Chute</td>
<td>$675.00</td>
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**METEOR MACHINE CORP.**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
</tr>
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<tbody>
<tr>
<td>Hook-n-Ladder</td>
<td>$715.50</td>
</tr>
<tr>
<td>Black Beauty</td>
<td>$755.00</td>
</tr>
<tr>
<td>Flying Saucer</td>
<td>$115.50</td>
</tr>
<tr>
<td>Hot Rod Racer</td>
<td>$175.50</td>
</tr>
<tr>
<td>Pony Boy</td>
<td>$175.50</td>
</tr>
<tr>
<td>Rock-O-Go (Grip Scale)</td>
<td>$149.50</td>
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**RITEWAY MFG. CO., INC.**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>&quot;3 Dimensional Theatre&quot;</td>
<td>$395.00</td>
</tr>
<tr>
<td>&quot;3 D Kidville Theatre&quot;</td>
<td>$395.00</td>
</tr>
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**ROCK-OLA MFG. CORP.**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Model 1456 &quot;Fireball&quot;</td>
<td>$785.00</td>
</tr>
<tr>
<td>Model 1458 &quot;Comet Fireball&quot; Phone</td>
<td>$120.00</td>
</tr>
<tr>
<td>Model 1459 &quot;Comet Fireball&quot; Phone</td>
<td>$120.00</td>
</tr>
<tr>
<td>Model 1460 &quot;Comet Fireball&quot;</td>
<td>$785.00</td>
</tr>
<tr>
<td>Model 1504 &quot;Tone-O-Lier&quot;</td>
<td>$695.00</td>
</tr>
<tr>
<td>Model 1011 &quot;Monette&quot;</td>
<td>$895.00</td>
</tr>
<tr>
<td>Model 3929 &quot;Remote Volume Control&quot;</td>
<td>$875.00</td>
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**J. P. SEEGBURG CORP.**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
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<tbody>
<tr>
<td>&quot;E&quot;-120 MFG.</td>
<td>$695.00</td>
</tr>
<tr>
<td>&quot;B&quot;-120 MFG.</td>
<td>$695.00</td>
</tr>
<tr>
<td>&quot;E&quot;-120 MFG.</td>
<td>$695.00</td>
</tr>
<tr>
<td>&quot;B&quot;-120 MFG.</td>
<td>$695.00</td>
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</table>

**UNITED MFG. CO.**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
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</thead>
<tbody>
<tr>
<td>Ace Shuffle Alley Regular Model, 12 Play</td>
<td>$710.00</td>
</tr>
<tr>
<td>Rainbow Shuffle Alley Regular Model, 12 Play</td>
<td>$725.00</td>
</tr>
<tr>
<td>Rainbow Shuffle Alley Regular Model, 8 Play</td>
<td>$725.00</td>
</tr>
<tr>
<td>Rainbow Shuffle Alley Regular Model, 10 Play</td>
<td>$725.00</td>
</tr>
<tr>
<td>Rainbow Shuffle Alley Regular Model, 11 Play</td>
<td>$725.00</td>
</tr>
<tr>
<td>Rainbow Shuffle Alley Regular Model, 12 Play</td>
<td>$725.00</td>
</tr>
<tr>
<td>Rainbow Shuffle Alley Regular Model, 14 Play</td>
<td>$725.00</td>
</tr>
<tr>
<td>rainbow Shuffle Alley Regular Model, 16 Play</td>
<td>$725.00</td>
</tr>
<tr>
<td>Team Shuffle Alley Deluxe</td>
<td>$695.00</td>
</tr>
<tr>
<td>Team Shuffle Alley Deluxe</td>
<td>$695.00</td>
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**WILLIAMS MFG. CO.**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Big League</td>
<td>$695.00</td>
</tr>
<tr>
<td>Thunderbird</td>
<td>$365.00</td>
</tr>
<tr>
<td>All Star Baseball</td>
<td>$655.00</td>
</tr>
<tr>
<td>Special DeLuxe Baseball</td>
<td>$337.50</td>
</tr>
<tr>
<td>Special Super Baseball</td>
<td>$365.00</td>
</tr>
<tr>
<td>Super Pennant Baseball</td>
<td>$395.00</td>
</tr>
<tr>
<td>Major League Baseball</td>
<td>$400.00</td>
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**THE RUDOLPH WURLITZER CO.**

<table>
<thead>
<tr>
<th>Model</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Model &quot;700&quot; Phonograph</td>
<td>$595.00</td>
</tr>
<tr>
<td>Model &quot;800-A&quot; Phonograph</td>
<td>$595.00</td>
</tr>
<tr>
<td>Model &quot;1500-A&quot; Phonograph</td>
<td>$595.00</td>
</tr>
<tr>
<td>Model &quot;1600&quot; Phonograph</td>
<td>$595.00</td>
</tr>
<tr>
<td>Model &quot;3000&quot; Phonograph</td>
<td>$595.00</td>
</tr>
<tr>
<td>Model 5112-12&quot; Conventional Speaker Hi-Fi</td>
<td>$115.50</td>
</tr>
<tr>
<td>Model 5112-12&quot; Wall Speaker Hi-Fi</td>
<td>$115.50</td>
</tr>
<tr>
<td>Model 5109 5c-10c-25c Wall Box</td>
<td>$3.00</td>
</tr>
<tr>
<td>Model 5108 5c-10c-25c Wall Box</td>
<td>$3.00</td>
</tr>
<tr>
<td>Model 5107 5c-10c-25c Wall Box</td>
<td>$3.00</td>
</tr>
<tr>
<td>Model 5106 5c-10c-25c Wall Box</td>
<td>$3.00</td>
</tr>
</tbody>
</table>

**THE CASH BOX**

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Gentlemen: It is sure worth $15 a year to get stung fixed out with my Tax Collector. Enclosed find my check for $15. Start sending me "The Cash Box" immediately.

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STATE

Individual's Name

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MAIL THIS

THE CASH BOX
26 WEST 47th STREET.
NEW YORK 36, N. Y.

Gentlemen: It is sure worth $15 a year to get stung fixed out with my Tax Collector. Enclosed find my check for $15. Start sending me "The Cash Box" immediately.

FIRM NAME
ADDRESS
CITY
STATE

Individual's Name

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Regulation 1 to 9 and 20-30 Scoring

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