WITH THE HOTTEST SINGLE

SHEB WOOLEY

THE PURPLE PEOPLE EATER

K12651

HOTTEST ALBUM

MGM RECORDS

GREAT IN 1958

CONGRATULATIONS CASH BOX ON NO. 16

www.americanradiohistory.com
Dear Friends:

Thank you for sixteen great years.

Bill Gersh

July 5, 1958

Co-Publishers of

THE CASH BOX

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tion. All rights reserved by the Pan American Copy-
right Convention. Copyright 1958 by The Cash Box
Publishing Co., Inc.
The Cash Box
TOP 75
Best Selling Tunes on Records

COMPILLED By The Cash Box FROM LEADING RETAIL OUTLETS

Week Ending: July 5, 1958

1—Purple People Eater
2—Yakety Yak
3—All I Have To Do Is Dream
4—Secretly
5—Splish Splash
6—Hard Headed Woman
7—Do You Wanna Dance
8—Jennie Lee
9—Big Man
10—Return To Me
11—Big Man
12—Endless Sleep
13—Enchanted Island
14—Witch Doctor

15—Padre
16—A Certain Smile
17—When
18—One Summer Night
19—No Chemise Please
20—Twilight Time
21—Rebel Rouser
22—Left Out Of Your Heart
23—Don't Go Home
24—For Your Precious Love
25—I Wonder

26—Guess Things Happen That Way
27—for Your Love
28—Looking Back
29—You're Making A Mistake
30—Pretty Baby
31—Willie And The Hand Jive
32—You're Leaving
33—No Chemise Please
34—For Your Precious Love
35—I Wonder

36—Johnny B. Goode
37—Sugar Man
38—Hot Love
39—Baubles, Bangles And Beads
40—What Am I Living For
41—Leroy
42—That'll Be The Day
43—My True Love
44—Chanson D'Amour
45—I Know Where I'm Going
46—Blue Blue Day
47—You'd Be Surprised
48—you Need Hands
49—Angel Baby

50—Toroera
51—For Your Love
52—Rumble
53—Ding Dong
54—Kweiw Doll
55—How Will I Know My Love
56—Just A Dream
57—If Dreams Come True
58—Little Serenade
59—Judy
60—Don't Ask Me Why
61—Bird On My Head
62—That's How Much I Love You

63—El Rancho Rock
64—Eh Marie, Eh Marie
65—Woodchopper's Ball
66—I'll Get By
67—He's Got The Whole World In His Hands
68—Kathy-O
69—Oh Lone-some Me

CODE:
AP—ABC Paramount
AR—Arrow
AT—Atlantic
AW—Arvin
BC—Benton
BS—Big 8
BN—Banana
BR—Brunswick
CE—Columbia
CH—Coral
CM—Columbia
CO—Coral
DA—Dot
CT—Crescendo
CU—Columbia
DE—Decca
DI—Decca
DM—Demon
DO—Dot
DP—Dop
DU—Duke
EG—Emmy
EM—Emmy
ER—Emmy
ES—Esquire
EX—Excalibur
FA—Fargo
FE—Federal
FH—Hi-Ho
FI—Flip
FL—Flop
FM—Fantasy
FO—Forte
FR—Flip
FU—Flip
FV—Flip
GA—Gates
GB—Gates
GG—Gates
Go—Go
GR—Gates
GU—Gates
H—Harold
HD—Harold
HI—Hi-Ho
HM—Hank
HO—Hank
HS—Hank
HU—Hank
I—Imperial
IR—Imperial
IS—Imperial
IT—Imperial
J—Juke
JR—Juke
JU—Juke
KA—Kapp
KM—Kapp
K—Kapp
K—Kapp
KK—Kapp
LA—Lance
LE—Lance
LH—Lance
LM—Lance
LP—Lance
LW—Lance
LX—Lance
LY—Lance
MX—Lance
M—Lance
ML—Lance
MN—Lance
MO—Lance
MR—Lance
MY—Lance
MI—Lance
MM—Lance
ML—Lance
NL—Lance
OM—Lance
PO—Lance
PR—Lance
PS—Lance
PL—Lance
PU—Lance
PV—Lance
Q—Lance
R—Lance
RE—Lance
RO—Lance
RS—Lance
SC—Lance
SL—Lance
SM—Lance
ST—Lance
SV—Lance
UR—Lance
V—Lance
VS—Lance
W—Lance
X—Lance
Y—Lance
Z—Lance

SA—Savoy
SB—Savoy
SD—Savoy
SE—Savoy
SF—Savoy
SG—Savoy
SH—Savoy
SI—Savoy
SJ—Savoy
SK—Savoy
SL—Savoy
SM—Savoy
SN—Savoy
SO—Savoy
SP—Savoy
SR—Savoy
ST—Savoy
SV—Savoy
SU—Savoy
SW—Savoy
SY—Savoy
SZ—Savoy

SR—Savoy
TT—Trend
UK—United
UN—United
UR—United
US—United
UT—United
UE—United
SE—United
SF—United
SG—United
SH—United
SI—United
SJ—United
SK—United
SL—United
SM—United
SN—United
SO—United
SP—United
SR—United
ST—United
SV—United
SU—United
SW—United
SY—United
SZ—United

* Indicates best selling record or color.

* All labels listed in alphabetical order.
MA JOCKEYS, LIBRARIANS, 
PROGRAM DIRECTORS, STATION MANAGERS,
"S Wonderful!"
"S Marvelous!"
"S Awful Nice!"...that you should vote for me!

My Sincere Thanks
Ray Conniff

Winner Second Consecutive Year

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

**And The Lines They Handle**

**CALIFORNIA**

**KEA**

*Kea City Distrib. Corp.*
315 Alhambra Ave.
Alhambra, Calif. 91801

**K-M-V Discs**

*K-M-V Discs* 1211 E. 7th St.
Los Angeles, Calif. 90021

**LARK**

*Sierra City Distrib*.
313 Alhambra Ave.
Alhambra, Calif. 91801

**Lxie**

*Lxie Sales* 2312 S. Lawrence Ave.
Chicago, Ill. 60616

**LYRICHORD**

*Lyrichord Corp.*
2745 Hollywood Blvd.
West Hollywood, Calif. 90069

**MARATHON**

*Marathon Corp.*
1111 S. Wabash Ave.
Chicago, Ill. 60605

**NAVARRA**

*Navarra Sales Co.*
1211 N. Western Ave.
Chicago, Ill. 60622

**NERG**

*South Western Sales* 313 S. Michigan Ave.
Chicago, Ill. 60604

**OVERSIZED**

*Marathon Corp.*
1111 S. Wabash Ave.
Chicago, Ill. 60605

**PHILUNE**

*Philune Sales Corp.*
1111 S. Wabash Ave.
Chicago, Ill. 60605

**PLATINUM**

*Platinum Sales Corp.*
1111 S. Wabash Ave.
Chicago, Ill. 60605

**RCA**

*RCA Victor* 807 S. Wabash Ave.
Chicago, Ill. 60605

**RASTER**

*Raster Sales Corp.*
1111 S. Wabash Ave.
Chicago, Ill. 60605

**RECO**

*Reco Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**RENEB**

*Reneb Sales* 222 N. Michigan Ave.
Chicago, Ill. 60601

**REX**

*Rex Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**SALET**

*Salte* 222 N. Michigan Ave.
Chicago, Ill. 60601

**SUTHERLAND**

*Sutherland Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**THEATER**

*Theater Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**TOWER**

*Tower Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**UNIVERSAL**

*Universal Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**WESTERN**

*Western Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**WHEEL**

*Wheel Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**WISH**

*Wish Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**WITT**

*Witt Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**WOLLMAN**

*Wollman Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**XENIA**

*Xenia Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**XERION**

*Xerion Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**YANKEE**

*Yankee Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**ZAPP**

*Zapp Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**YORK**

*York Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**ZONETONE**

*Zonophone Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

**ZOZO**

*Zozo Sales* 1111 S. Wabash Ave.
Chicago, Ill. 60605

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**COLORADO**

**DENVER**

*Boyd Dist., Co.*
1611 W. Third Ave.
Denver, Colo. 80210

**ROCKIES**

*Rockies Dist.*

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**ALABAMA**

**BIRMINGHAM**

*Decca Dist. Corp.*
900 New France Ave.
Birmingham, Ala. 35203

**ARIZONA**

**PHOENIX**

*Keynote Music Dist. Co.*
1430 So. Central Ave.
Phoenix, Ariz. 85034

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**OHIO**

**Columbus**

*Columbia Disc, Inc.*
1210 S. Garfield Ave.
Columbus, Ohio 43204

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**COLORADO**

*Colorado Records Dist. Corp.*
3717 San Fernando Rd.
(Capitol, Angel)

---

**KANSAS CITY**

*Central Records Sales Co.*
2100 W. Washington Blvd.
Record Distributors
And The Lines They Handle

PETE K. DAVISON
Page 7, July 5, 1958

SMOKY RUBIN

Record Distributors
And The Lines They Handle

PETE K. DAVISON
Page 7, July 5, 1958

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Page 7, July 5, 1958

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Record Distributors
And The Lines They Handle

PETE K. DAVISON
Page 7, July 5, 1958

SMOKY RUBIN
## Record Distributors And The Lines They Handle

### KENTUCKY

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>City</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>New River Dist.</td>
<td>628 Sorrento St.</td>
<td>Louisville</td>
<td>KY</td>
</tr>
<tr>
<td>Interstate Electro</td>
<td>3814 Cumberland Rd.</td>
<td>Louisville</td>
<td>KY</td>
</tr>
<tr>
<td>Mollison Dist.</td>
<td>620 Barrette St.</td>
<td>Louisville</td>
<td>KY</td>
</tr>
</tbody>
</table>

### LOUISIANA

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>City</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Orleans Dist. Inc.</td>
<td>628 Sorrento St.</td>
<td>New Orleans</td>
<td>LA</td>
</tr>
</tbody>
</table>

### MARYLAND

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>City</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baltimore Capitol Records Dist. Corp.</td>
<td>2439 W. Baltimore St.</td>
<td>Baltimore</td>
<td>MD</td>
</tr>
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</table>

### MICHIGAN

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>City</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>Detroit Arc Dist. Corp.</td>
<td>40 Salton St.</td>
<td>Detroit</td>
<td>MI</td>
</tr>
</tbody>
</table>

### MASSACHUSETTS

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>City</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston Capitol Record Dist.</td>
<td>18-20 Brighton Ave.</td>
<td>Boston</td>
<td>MA</td>
</tr>
</tbody>
</table>

### MISSOURI

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>City</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>St. Louis Capitol Records Dist. Corp.</td>
<td>1245 Columbus Ave.</td>
<td>St. Louis</td>
<td>MO</td>
</tr>
</tbody>
</table>

### MINNESOTA

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>City</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minneapolis Capitol Record Dist. Corp.</td>
<td>3343 Olson Ave.</td>
<td>Minneapolis</td>
<td>MN</td>
</tr>
</tbody>
</table>

### NEW YORK

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>City</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York Capitol Records Dist. Corp.</td>
<td>3343 Olson Ave.</td>
<td>New York</td>
<td>NY</td>
</tr>
</tbody>
</table>

### OHIO

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>City</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>Columbus Capitol Records Dist. Corp.</td>
<td>1301 Lafayette Ave.</td>
<td>Columbus</td>
<td>OH</td>
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</tbody>
</table>

### KANSAS

<table>
<thead>
<tr>
<th>Company</th>
<th>Address</th>
<th>City</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kansas City Capitol Records Dist. Corp.</td>
<td>1245 Columbus Ave.</td>
<td>Kansas City</td>
<td>KS</td>
</tr>
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</table>

### S & S Dist. Co.

<table>
<thead>
<tr>
<th>Address</th>
<th>City</th>
<th>State</th>
</tr>
</thead>
<tbody>
<tr>
<td>3507 Woodward Ave.</td>
<td>Detroit</td>
<td>MI</td>
</tr>
</tbody>
</table>

### THE CASH BOX MAGAZINE

This page provides a list of record distributors and the lines they handle, covering various states such as Kentucky, Louisiana, Maryland, Michigan, Massachusetts, Missouri, and Kansas. The list includes detailed information about the companies, their addresses, and the cities and states they serve. This information is crucial for understanding the distribution networks of records during the specified period. The data is sourced from the July 5, 1958 issue of The Cash Box magazine, which was a key publication in the music industry. The page is part of a larger resource for music industry professionals, offering insights into the business practices and market dynamics of the time.
Record Distributors

And The Lines They Handle

CHICAGO Dist. Co. 11175 E. Broadway (King: Federal; Deluxe; Choice; Westport; Phillips Int.; Sue; Gold; Beaudette; Don; Tera; Dawn; Reserve; Hickory; Seeco; End; Old Town; Funtown; Fleetwood; Joy Jazz; Cavallari)

Columbia Records Dist., Inc. 3220 S. Ohio Ave. (Dacia; Cary; Brin; End; Tex)

COMMERCIAL Music Co. 750 N. Halsted St. (Aladdin; Alca; Baton; Big; Cabot; Cameo; Central; Columbia's Record Guild; Club; Contemporary; Conversations; East; West; Duke; Epic; Fiction; Golden; Gold Shot; Happiness; Happy; Jolly; Kids; United Artists; Sun; Swan; Tico; Unique; United Artists; Vee Jay; Warner; World; Word; Pacific)

Deca Dist. Corp. 10141 S. Western Ave. (Decca; Del Rio)

ESSEX Dist. Corp. 2120 Olive St. (Friedman; Gold; Holy; Disneyland; Kings; Liberty; Mercury; N. C.; C. record; Record World; Tony; United Artists; Vee Jay; Warner; World; Word; Pacific)

ST. LOUIS Capital Records Dist. Corp. 2201 98th St. (Dacie; Angel)

Choice Dist. Co. 2117 Olive St. (King; Federal; Deluxe; Old Town; Round City; Westport)

Columbia Records Dist., Inc. 1611 Washington Ave. (Columbia)

Commercial Music Co. 2718 Olive St. (Aladdin; Aamp; Bater; Big; Cabnet; Cameo; Cram; CRG; Cab; Comic Art; Conversations; Conversations phone; East West; Duke; Epic; Falcone; Gee; Glory; Golden Childs LPs; Golden Crest; GT; Hickery; Living Language; Publishing; Young People's; Mercury; N. C.; C.; Pacific Jazz; Paris; Phillips; Pep; Okhy; Orbi; bikt; Rana; Rountone; Somatic; Stamps; Stores; Sun; Swan; Tico; Unique; United Artists; Vee Jay; Warner; World; Word; Pacific)

Deca Dist. Corp. 2701 16th St. (Decca)

Guy Records Co. 1506 Washington Ave. (Aladdin; Agency; Aamp; Liberty; London; Round; Reserve; Sunny; Golden Crest; 30th Fox; Jan; Arrow)

Intersate Supply Co. 4424 S. Western Ave. (RCA Victor; RCA Camden)

La Mar Dist. Co. 2644-2646 Olive St. (ABC-Paramount; Chandler; Dana; Vanguard; Ruth Wallis; Westminster; 69th St; Flame)

Midwest Dist. Co. 2644-2646 Olive St. (Aladdin; Atlantic; Aamp; Aamp; Fiction; Happy; House; Imperial; Imperial; Jolly; Jubilee; Lone Rider; Mod; Nac; Kansas; Halcyon; Fad; Ed; End; Art; Standard; Specialty; Summit; Sun; Viki; Walt; Flip; Kent;)

Record Co. 5903 Southwest Ave. (MGM; Brin; Sun; Seeco; Danv; Urula; Replica;)

Roberts Record Dist. 1727 Washington Ave. (Argo; Blue Note; Challenge; Disney; Iodine; Lode; End; E.； Fronynt; Herold; Kapp; Kern; Prestige; Riverside; Tamp; Varnish; Judd; King; Paris; Kem; Orfeo; Pepek; Son; Sunbeam; Hollywood; Lark; Tony)

Sun Records Dist. 400 S. Creek Ave. (Jay; Blue Jays; Monty)

MONTANA BILLINGS Central Dist. Co. Box 155 (Capitol; Liberty; Dimondale; Joy Jay; Contemporary; QTJ; Rendezvous; Cricket; Design; World Record)

Held Supply Co. 2121 Fourth Ave. N. (RCA Victor; Camden; Children's Bluebird)

BUTE F. R. E. Dist. Co. 15 E. Granite St. (Dacia; Coral; Brunswick)

GREAT FALLS Music Service Co. 201 Fourth St. S. (ABC-Paramount; Artists; Audio Book; Chantelle; Cadence; Cameo; Disc; Epic; End; Entertainment; Fortune; F wesi; Kapp; Keen; London; Mercury; MGM; OK; Phillips; Routette; Sun; Verre; Grand; Peter Pan; Swan; Nac; Aladdin; Lampa; Elektra; Herald; United Artists; Club; Danceable; Ex- celler; Jokie; Tico; Hollywood; Starday)

NEBRASKA OMAHA Choice Record Dist. 1225 Broadway (Decca; Seeco; Dawn; Prestige; Phillips Int.; Sun)

Deca Dist. Corp. 913 Douglas St. (Dacia)

Stalco Co. 7302 Pacific (RCA Victor; RCA Camden)

NORTH HAVENSHIRE Manchester Tri-State Record Dist. 825 Elm St. (University; Grammar; Collegiate; Man- vellante; State)

James N. Parks, Amer, Rep. for Australia W. & G. Record Processing Co. Pty. Ltd. (Eve; Aamp; Paramount; Advanee; Aladdin; Bahao; Columbia; CRG; CRG; Diamond; Electra; Electro; Electrify; Fraulein; Grundy; Hudson; Imp; Kardy Kean; Majes; Marvelmum; Mawape; Motel; Old Time Jamboree; Orfeo; Pali; Pick- nicks; Plymouth; Paramount; Record Corp. of Am- erica; Ronoming; RKO Unique; Santa; Standard; United; University; W & G Selected Releases; Westminster)

NEW JERSEY NEWARK All-State New Jersey, Inc. 87 Steckler St. (Gramophone; Oragen; Kapp; Varry; Fischo; Golden Crest; Design; United Artists; Fostled; 30th Fox)

Acord Record Sales, Inc. 10 Fern St. (Cricet; Judson; Riverside; Sunbeam)

Columbia Records Dist. Corp. 83 Lock St. (Capitol; Angel)

Columbia Records Dist. Corp. 5093 Southwest Ave. (MGM; Brin; Sun; Serco; Danv; Urula; Replica)

Crosby Records Dist. Co. 1727 Washington Ave. (Argo; Blue Note; Challenge; Disney; Iodine; Lode; End; E.; Fronynt; Herold; Kapp; Kern; Prestige; Riverside; Tamp; Varnish; Judd; King; Paris; Kem; Orfeo; Pepek; Son; Sunbeam; Hollywood; Lark; Tony)

Columbia Records Dist. Co. 400 S. Creek Ave. (Jay; Blue Jays; Monty)

DANCE Record Distributor, Inc. 1431 Broadway (Allison; Balancer; Baker; Black Mountain; Blue Boy; Crystal; Esquire; H Điểm; Hillside; Harvard; Hillside; Harvard) 31st; Jule; Kimmel; Lars; Mark; McGraw; Miehl; Rausch; Rock Candy; Rausch; Old Timer; Sets In Order; Smart; Sunny; Sunny Skies; Show; Western Jubilee; Window; Aria; AS; Bolland; Bogue; Dash; Kolo Festi- val; Pan Piper; Balloon)

Deca Dist. Corp. 81 Emmet St. (Decca)

ENGLISH Fonix Dist. 10 Fonix St. (Aladdin; Alca; Paramount; Bethlem- ham; Cheek; Cher; Deluxe; Duke; Epic; Federal; Gold; Happy; King Liberty; Radio; Kass; Okeh; Pacific Jazz; Press; RKO; Unique; Vocal; Specialty; Stella; Top; Vegas; Joy; Prestige; Old Town; Record; Riverside; Starr; Sun; Swing; Stephens; Sunbeam; Trio; TV; Warner; World; World; Scottish; Sun; Swing; Stephens; Sunbeam; Trio; TV; Warner; World; World)

Fortune Dist. 314 Fourth Ave. N. (RCA Victor; Camden; Children's Bluebird)

BUFFALO Capital Records Dist. Corp. 312 Broadway (Carnegie; Capitol; Angel)

Decca Dist. Corp. 1255 Main St. (Decca)

Foreman Dist. Corp. 506-20 Seventh St. (Decca)

Harmony Dist. Corp. 808 S. Main St. (Tropicana; Tate; Gee; Rama; Pat; Laura; Jubilee; Josie; Demoni; Pari; Bog, 20th Fox)

King Records 814 Main St. (Decca; Delux)

Lyrick Dist. Corp. 324 Main St. (Brunswick; Concord; Epic; Fatality; Grand Award; Viki; Challenge; Oheko; Tico; Tico)

Melody Dist. Corp. 314 Main St. (Decca; Delux)

M & N. N. Dist. Co. 620 Washington Ave. (Delux; London; MGM; Kapp; Disneyland; Deppere; President; Sun; Phillips; Embry; Herold; Sen- timent; Design; Nashe; Nashburne; Checker; Anchor; Swan; Trend; Cord; Ebb; Ex- celler)

Hercos Dist. Corp. 610 9th St. (Mercury; Audio Fidelity; Verve; Imperial; Liberty; Golden; Golden; Regency; Warner; National; United Artists; Recor; CDP; Conversation; East West)

RCA Victor Dist. Corp. 1451 Walden Ave. (RCA Victor; RCA Camden)

Record Scan Dist. Corp. 10 East; Class; Era; Ace; Back Beat; Fat; Gras; Hot; Jan; Jody; Keen; Key; Metro; New; N. C.; Son; Soma; Vinyl; Pepple; Golden; Hollywood; East

New York City River Dist. Corp. 806-20 Seventh St. (Dakin; Chip; Aladdin; And; Apollo; An- wini; Atlantic; Vanguard; Vee Jay; Bethlen; Blue Note; Empire; Imperial; Imperial; Jazz; Republic; Riverside; Riverside; Round City; Rendezvous; Sunbeam; RCA Victor; Vik; RCA Camden)

Rockin Album, Inc. 1827 Broadway (Columbia)

Leonard Smith, Inc. 30 N. Third St. (Arye; Aladdin; ABC-Paramount; Anchor; Beat; Belmont; Big; Cadence; Central; Chal- lenger; Chantelle; Cherki; CRG; CRG; Conversation; CRG; CRG; Elephant; Fad; Fad; RKO; Imperial; Frank; Harvey; Hilda; Junior; Kent; Kapp; Kken; Klon; LaRaja; Liberty; Living Language; Main; Main; Rodeo; Rodeo; RCA; Rodeo; Rosella; Ruby; Riverside; Rupella; Rent; smiling; Specialty; Summertime; Viki; Walt; Flip; Kent;)

Seeco Records Dist. Corp. 306 East 33rd St. (Decca; RCA Camden; Age; Jasco; Josie; Deluxe; Riverside; Sunbeam; RCA Victor; Vik; RCA Camden)

Seafood Dist. Co. 312 Broadway (Argo; Atlantic; Atlantic; Caucasian; Contemporary; Disc; Delux; Disneyland; East-West; West; East; West; Federation; Herald; Josie; Jubilee; Kings; Angel- tone; Arrow; Bama; Blue Chip; Chryl; Dale; End; Everlast; Fleetwood; Fortune; Future; Gayne; J & S; Jamo; Riko; N. C. Old; Town; Club; Paris; Q. A.B.; Stephanie; Pro- centum; United Artists; Window; XCO;-ext; Criteria; Artists; Phone; Gala; Kody; Jenny; kosher; West- minster; Hi Fi; Sunbeam; Fantasy)

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I LOVE YOU  
and  
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DLP 3118  

New EP  
"THE LORD'S PRAYER"  
DLP 1069  

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### Pop Winners of "The Cash Box" Disk Jockey Poll

<table>
<thead>
<tr>
<th>Most Programmed Record</th>
<th>Most Programmed Album</th>
<th>Most Programmed Male Vocalist</th>
</tr>
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<tbody>
<tr>
<td>&quot;All the Way&quot;</td>
<td>&quot;Come Fly with Me&quot;</td>
<td>Frank Sinatra</td>
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<td>Frank Sinatra</td>
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<td>MARAVILLE MUSIC</td>
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<th>Most Programmed Female Vocalist</th>
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<tr>
<td>Patti Page</td>
<td>Four Lads</td>
<td>Billy Vaughn</td>
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<td>MERCURY</td>
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<th>Most Programmed Band</th>
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<th>Most Promising Male Vocalist</th>
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<tr>
<td>RAY ANTHONY</td>
<td>Roger Williams</td>
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<td>Capitold</td>
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**Most Promising Female**
- CONNIE FRANCIS * MGM

**Most Promising Vocal Group**
- FOUR PREPS * CAPITOL

**Promising Instrumentalists**
- CHAMPS * CHALLENGE

**Most Promising Orchestra**
- RAY CONNIFF * COLUMBIA

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ANNIVERSARY GREETINGS

Eydie
GORME
ABC PARAMOUNT RECORDS

and

Steve
LAWRENCE
CORAL RECORDS

NBC-TV  SUNDAYS 8-9 P.M.  JULY 13-AUG. 31

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
**Record Reviews**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
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<tr>
<td>DISK &amp; SLEEPER</td>
<td>GOOD STANDARD</td>
<td>EXCELLENT</td>
<td>FAIR</td>
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<tr>
<td><strong>The Cash Box</strong></td>
<td>DISK of the Week</td>
<td></td>
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</tr>
</tbody>
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<thead>
<tr>
<th>THE WAITING GAME</th>
<th>(3:08)</th>
<th>[Korvin ASCAP—Hilliard Allen]</th>
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<tbody>
<tr>
<td>“AIN’T THAT LOVE”</td>
<td>(2:28)</td>
<td>[Progressive BMI—Charles]</td>
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</table>

**Harry Belafonte** (RCA Victor 7289)

- Harry Belafonte is headlined for the winner’s circle once again with one of the most beautiful recording efforts of his career. Titled “The Waiting Game”, the song is a tender tale about a boy who’s brooding because he realizes too late that he should have wed the girl who loved him. Superb performance of a great love song. Belafonte performs the number with a folk feeling that can bring a tear to the eye. Flip fingernail’s pop reading of an A & B hit.

**COME CLOSER TO ME** | (2:46) | [Peer Inter'l BMI—Farres, Stewart] |
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<tr>
<td>“NOTHING IN THE WORLD”</td>
<td>(2:38)</td>
<td>[Swede-Eden BMI—Ols, Benton, Hendricks]</td>
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**NAT “KING” COLE** (Capitol 4004)

- The “King”, completing a long and most successful run with his smash “Looking Back”, takes hold of a wonderful oldie we’ll be seeing on the charts again in short order. The ballad is the favorite “Come Closer To Me” which Nat croons to a soft Latin mood backdrop. Beautiful performance. Chorus singing in Spanish adds color to the formula. Flip, “Nothing In The World” is another top-notch vocal job by Cole. Tender love tune that rates.

**CAROLINA MOON** | (2:30) | [Cromwell ASCAP—Lovell, Burke] |
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<tr>
<td>“STUPID CUPID”</td>
<td>(2:00)</td>
<td>[Alabham BMI—Sedaka, Greenfield]</td>
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**Connie Francis** (MGM 12683)

- The “Who’s Sorry Now” lass, Connie Francis, couples something old with something new and hands in another winning disk teeners and adults will take to. The oldie is “Carolina Moon” beautifully executed to a slow rock-a-ballad beat by the canary. Her multiple track harmony on this cut is superb. Equally strong is the colorful new ditty “Stupid Cupid”, a swinging handclapper that he has the kids ralling. Two extremely commercial efforts.

**MIDNIGHT** | (1:55) | [Spanka BMI—Anka] |
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<tr>
<td>“VERBOTEN”</td>
<td>(2:37)</td>
<td>[Leo Feist ASCAP—Sukman, David]</td>
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**Paul Anka** (ABC-Paramount 9937)

- Paul Anka, ABC-Paramount’s most consistent hit producer, has two goodies back-to-back on his latest release. And both have ingredients needed to make the charts. “Midnight” is a swinging rock and roller that cuts along at a good dance clip. And the echo effect used therein is exciting. “Verboten” is the dramatic title song of an up-coming RKO pic. Lovely ballad chanted with feeling by the young star. Take your pick. They’re both terrific.

**The RED JACKS**

- "I CAN’T FORGET" (2:21) [Leo Feist ASCAP—Lucas, Wiltshire] The songwriters double up on this one. The melody is sweet ‘n’ lead, respond with proper ballad harmony on a better-than-average twinker. Perfect for slow-dance interlude at younger parties or deejay record hops.

**The ORIGINAL CASUALS**

- "IT’S BEEN A LONG, TIME GIRL" (2:15) [Lion BMI — Mears] A medium-tempo rocker is taken by the vocalists, Gary Mears out in front, with a hearty rock ‘n’ roll feel. Several good instrumental touches. Group clicked with “Se Tough.”

**Connie Francis**

- "AS FAR AS I’M CONCERNED" (2:27) [Earl ASCAP—Shuman, Shuman] Similar arrangement on another moody love-song.

**Harry Belafonte**

- "COME CLOSER TO ME" (2:46) [Peer Inter’l BMI—Farres, Stewart]"NOTHING IN THE WORLD” (2:38) [Swede-Eden BMI—Ols, Benton, Hendricks]

---

**Only those records best suited for commercial use are reviewed by The Cash Box**
THANKS

Dee Jays!

BILLY VAUGHN

"MOST PROGRAMMED STUDIO ORCHESTRA OF THE YEAR"

(The Annual Cash Box Disc Jockey poll)

Dot RECORDS

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
THE WILD BEES—
THE "BUGS" BOWER GROUP
(RCA Victor 7275)

B+ "DOCTOR ROCK" (2:14) [World ASCAP—Pockriss, Shuman] The disk offers a refreshing view of the r&-cha-cha tie-in with delightful harmony from the femmes, Wild Bees vocal team, and joyful cha-cha-cha work from the "Bugs" Bower crew. Engaging work that could make noise.

B+ "BAMBOOZLED" (2:29) [World ASCAP—Pockriss, Shuman] A real oldies crap affirms the same cast heard on the top-half.

HUELYN DUVALL
(Challenge 59014)

B "THREE MONTHS TO KILL" (2:14) [Golden West BMI—Wolfle] The rockabilly artist raps out a sizzling rocker about the last school-day before summer vacation. Duval displays strong rockabilly here.


JOHNNY HARTMAN
(Herald 322)

B+ "NO TEARS TOMORROW" (2:50) [Angel BMI] Hartman, who has made several jazz-blues appearances on various packages, relates a wistful blues-beat item partially delivered in multi-track voicing. Feelingful interpretation that could find its way around the charts.

B "YOU GOTTA BELIEVE (AND BE HAPPY)" (2:50) [Angel BMI—Bower] The artist picks up the beat considerably on this Sammy Lee arr. A spirited set to a rocking-spiritual-like format.

DON GEORGE
(ARC-Paramount 9936)

B "HOLIDAY IN BRUSSELS" (2:09) [Ricky ASCAP—Allen, George] The George arr-chorus renders a pretty waltz about love in the city currently playing host to the World's Fair. Title melody from a forthcoming film, The Brussels theme should help the effort along.

C+ "OFF THE COAST OF CAPERI" (2:16) [Ricky ASCAP—Walker, George] A sentimental entry, whose plot is laid in another colorful locale.

TOMMY PAYNE
(Feist 8531)

B "I GO APE" (2:01) [Conley BMI] Tom and Jerry, the idea of the number is best described as a musical version of the kids' game Statues. It's a cute dance item that rocks along at a good dance clip and "freeze" (or pauses) few bars. The gimmick is that dancers do not stop in their tracks when the number "freezes." Dee jay oughta have a picnic with this clever gimmick. Tony and Jerry could do for "The Freeze" what the Diamonds did for "The Stroll." Watch the kids pick this one up. Flip is an ok jumper.

THE CASH BOX
Music
July 5, 1958

Record Reviews

A DISK & SLEEPER
B+ VERY GOOD
C+ GOOD
D MEDIUM

"Only those records best suited for commercial use are reviewed by THE CASH BOX"

The Cash Box
Sleeper of the Week

"LITTLE STAR" (2:37) [Keel BMI—Venosa, Picone]

"GETTING DIZZY" (2:10)

THE ELEGANTS (APT 25005)

THE ELEGANTS

B+ "SCHOOLBOY CRUSH" (2:24) [Hallowell Music—Schroeder, Silbert]

B+ "BORROWED DREAMS" (2:40) [Champion & T. J. BMI—Maleckar, Testa]

BOBBY HELMS
(Decca 30682)

"SOON I'LL WED MY LOVE" (2:20) [Artie Fallan]

"SOUTH OF THE BORDER" (2:25)

Maurice P., & Shapiro-Bernstein ASCAP (Beresford, Kennedy)

GALE STORM
(Decca 85782)

BOBBY HELMS

THE FREEZE" (2:16) [Warman BMI—Saraceno, Savoyne]

"GOING TO A LITTLE KISSIN' TONIGHT"

(Hillbury BMI—Saraceno, Savoyne)

TONY AND JOE (Frg 1957)

B+ "CUBAN PURPLE PEOPLE EATER" [Cordani BMI—Wooley] Rene Touzet sets America's #1 tune to catchy beat and comes off with a delightful dance tempo novelty that should, by a successful run, Good joke book material for dancers locations. Cute vocal too.

C+ "TA-PUM TA-PUM" [E. H. Morris ASCAP—Mandel, Mary] An infectious dancing-ditty is happily danced thru by the aggregation. Ray Vasquez and a chorus again handle the vocal chores.

RENÉ TOUZET
(GNP 135)

ANN RICHARDS
(Capitol 3995)

ANN RICHARDS
(Capitol 3995)

B "RING-A-MY-PHONE" (2:00) [Sharpie—Bernstein ASCAP—Morris, Lee] The spirited little Richards leads into a torrid reading of a hot rock and roll item. Swinging stuff the gentlemen will appreciate.

B "LITTLE JONAH" (2:20) [Gold BMI—Bertone] The track doesn't let up for one second, but continues to rock thru another hot jumper. Two solid offerings from the versatile youngster.

BOB CARROLL
(United Artists 129)

B "HI YO SILVER" (2:31) [United Artists ASCAP—Baxter, Adelson] A rousing reading by Carroll on the favorite theme, with an accompaniment, "Silver," the "Lone Ranger And The Lost City Of Gold." Disk is housed in an eye-catching sleeve. Solid attraction for the kids.

C+ "TOMTO THE BRAVE" (2:10) [United Artists ASCAP—Baxter, Hoyt, Schroeder, Friedwald] The faithful partner of the Lone Ranger comes into play in this exciting opus.

DICK D'AGOSTINO
(DeV 1773)

B "AFRAID TO TAKE A CHANCE" (2:01) [McSwinger BMI—D’Agnostino] D’Agnostino is willing to take a chance in any dangerous situation. The problem of how to take a chance with the gal. The artist dresses this situation in fast-moving rock ‘n roll gait.

C+ "NANCY LYNNE" (2:00) [McSwinger BMI—D’Agnostino] The performer wears the same ruf clothing as on the top half.
You’ll "Hit" $$$

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Marianne Greco’s
MY CANDY’S SWEET (#GB 786)
also
Johnny Jackson’s
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Singing

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ED BRAY
CARLETON BROWN

BILL CAMPERSON
FRANK DALE
ROB DALTON
WILEY DANIELS
FRED DAVIE
WALLY DUNLAP
JACK ELLSWORTH
STEVE EMERY
JERRY FLAMOS
ROB FORRESTER
CHUCK FULLER
JOE GIRAND

FELIX GRANT
ED GUERNSEY
TED HARDING
KEN HARMON
PAUL HAYES
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GERTRUDE KATZMAN
BOB KAYE
BOB LAWRENCE
JIMMY LYNN
RUDY MARCOUX

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GEORGE SNYDER
VICKI STALFORD
ED STETZER
BOB WALTERS
ROGER WAYNE
BILL WHEELER
DON WILLIAMS
CHET WISE
EARL WOOD
CECIL WOODLAND

(Listed alphabetically)


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**Record Reviews**

**A DISK & SLEEPER**
**B VERY GOOD**
**B+ EXCELLENT**
**B+ GREAT**
**B+ GOOD**
**B+ C+**
**B+ FAIR**
**B+ MEDIUM**

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---

**THE CASH BOX**

**Sleeper of the Week**

**"ROCKAHVIE IN BEARLAND"** (2:25) [Korwin ASCAP—Allert]

**"THE KEY (To Your Heart)"** (2:30) [Columbia Piec ASCAP—Stillman, Arnold]

**MITCH MILLER** (Columbia 41203)

- Where flutes were used on such instrumental records as "Swinging Shepherd Blues" and "Little Pixie," Mitch Miller employs his oboes as he introduces a delightful new instrumental rhythm item "Rockahvye In Bearland." The side has a contagious melody, and a most refreshing, cool sound. Multiple tracking for the oboes is most effective. Flip is a film title tune fashioned by a chorus and sax.

---

**THE PETITES**

*Opening* (6001)

**B "BLESSED ARE THEY"** (2:16)

[E. H. Morris ASCAP — Steele, Fulton] The Petites, four girls and a guy, come up with an attractive vocal blend as they swing thru a cute jump item set to the music of the Barcarolle. Easy-to-remember rocker that could catch on.

**C "MARGUERITE"** (2:13) [E. H. Morris ASCAP — Holbrook] A cute and attractive ballad, Song of the Week, for a high school freshman, is handled colorfully by the combo.

**THE BEAU-BELLES**

*Arrow* (729)

**B "HONKY TONK HOP"** (2:28) [Columbia ASCAP — Kornegay] Hop throwing jocks can use this one to ring up at the affair. The gals really romp on the ditty, and do the all-important combo. A record-hop wasser.


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**The Cash Box**

**Best Bets**

- **"YOU ARE MY SUNSHINE"** [McVoy] (Philips 3526)
- **"DOCTOR ROCK"** [Wild Bees & Bugs Bower] RCA Victor 7275
- **"SLIM JIM JOSIE"** [Ocie Smith] Citation 1030
- **"IT'S BEEN A LONG TIME GIRL"** [Original Casuals] Back Beat 514
- **"PORCUPINE"** [Dec Gillespie] Buena Vista 100
- **"YOU ARE MY SUNSHINE"** [Carl McVoy] Phillips 3526
- **"DOCTOR ROCK"** [Wild Bees & Bugs Bower] RCA Victor 7275
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**"WHEN"**

by The Kalin Twins

on DECCA

**The Ballad of The Year**

"DEVOITION"

by Janice Harper

on CAPITOL

**"I TAKE A WALK SWEAR"**

by Roger Coleman

on 20th FOX

**"I THINK ABOUT YOU ALL THE TIME"**

by Paul Evans

on DECCA

**Record Reviews**

<table>
<thead>
<tr>
<th>A</th>
<th>DISK &amp; SLEEPER</th>
<th>B</th>
<th>VERY GOOD</th>
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<th>G+</th>
<th>GOOD</th>
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<th>MEDIOCRE</th>
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**JACKIE WALKER**

(Imperial 1559)


**JIMMY DEAN**

(Columbia 41196)

B "SCHOOL OF LOVE" (2:08) [Alamo ASCAP—Dee, Weisman] Dean recites a cute letter that should meet with the approval of the kids, both juke-box and sales wise. A happy teen charmer invitingly fashioned.

C "YOU SHOULD SEE TENNESSE/ MAMMSELLE" (2:29) [Meridian BMI — Coleman] As the title may indicate, this portion is country-directed, but the Ray Ellis orch-chorus work contains a general pop-flavoring. Novel rebuttal to "How Ya Gonna Keep 'Em Down On The Farm?"

**THE TUNE WEAVERS**

(Casa Grande 4040)

B "HERE STANDS MY LOVE" (2:13) [Donna BMI — Silva] The group, of "Happy, Happy Birthday, Baby" fame presents an inviting, soft-beat romancer. One of the gals solos the lyrics, while the others supply the vocal chanting. Pretty side.

C+ "I'M COLD" (2:27) [Donna BMI — Silva] A strong blues-flavored opus is the offering here by the vocalists. Once again, lead singing with vocal support.

**LARRY DEAN AND THE LENNON SISTERS**

(Brunswick 55075)

B "BUBBLE GUM" (2:10) [Chatman ASCAP—Rugg, Lee, Barr] The Lawrence Welk regulars team on a happy tribute to a favorite youngster pastime. Novel jumper with a good kid-friendly theme.

C+ "HAVE YOU EVER BEEN LONELY (HAVE YOU EVER BEEN BLUE)" (2:14) [Sharpe-Bernstein ASCAP—Dee Bae, Brown] The artists add a little beat to the sentimental oldie.

**DAVID HOUSTON**

(NRC 605)

B "ALL I HAVE TO DO IS DREAM OF YOU" [Robbins ASCAP—Brown, Fred] This is country- pop artist David Houston's initial issue for the diskery after a stay at Victor. The oldie comes in for an interesting, sometimes banjo strumming r & r reading from the artist. A side the jocks will want to show-off.

C+ "WAITED SO LONG" [Lowery] Lots of tricks of the r & r trade in this exciting rocker.

**THE VALETS**

(Vocal 113)

B "SHERRY (I REALLY LOVE YOU SO)" [M. O. & R.—Sampson BMI—Scott] A good natured r & r blend by the male vocal team on a pleasing uptempo romancer. Side moves along at a sleek r & r pace.

C+ "YOU AND YOU ALONE" [M. O. & R—Sampson BMI—Scott, Williams, Lowell] The Valets voices are put through a reading of a dramatic beat-love-song.

**JOE CHUITWOOD**

(De/BeSt 1115)

B "IT'S ALL OVER" (2:26) [De BeSt BMI—Chitwood] The songwriter sings this tune of regret with due wistfulness plus an occasional use of multi-track wizardry. R & R pleaser.

C+ "VISION OF LOVE" (2:06) [De BeSt BMI — Chitwood] More multi-tracking and far-away echo chamber voicing by Chitwood on a folk-flavored romancer.

**BARRY MARTIN**

(Liberty 55137)

B "WHEN YOU'RE SMILING" (1:50) [Mills ASCAP — Shay, Fisher, Goodwin] Martin brings the oldie up to r & r date by providing it with a hand-clapping beat. For a generation more or less unfamiliar with the tune, this is the logical way for the melody to be introduced.

B "HELLO LOVE" (1:55) [Aritec BMI—Kohn] Solid reading from Martin and a la-la-la gal group on a good teen-trade number.

**DEAN BEARD**

(Atlantic 1182)

B "HOLD ME CLOSE" (2:17) [Willet—Progresive BMI—Willet] The country artist calls a strong rockabilly tune with this fast-moving opus. Side should appeal to both a country and r & r audience.

C+ "TAKE TIME TO LOVE ME" (2:05) [Willet-Progressive BMI—Doggett, Willet] Emotional voicing by the artist on a dramatic romancer.

**DAVID CARROLL**

(Mercury 71135)

B "THE GLOW WORM" (2:40) [B. E. Marks ASCAP—Mercer, Lincke, Robinson] Carroll and the orchestra plus the whistling of Elmo Tanner take the oldie in a lightly swinging vein. Bubbling orchestral pre- cipitins, Delays will like.

C+ "LET'S DANCE" (1:45) [B. E. Marks ASCAP—Stone, Bonime, Baldrige] A buoyant, gimmick loaded dance-band item from Carroll's "Let's Dance" package.

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DECCA records

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
THE MILLION - SELLER RECORDS

A List of Most of The Records Which Have Topped The Million Mark

Ames Brothers
Sentimental Me (Rag Mop)  Coral 1950
You You You  Victor 1956

Anderson, Leroy
Blue Tango  Decca 1951

Andrews Sisters
Rum And Coca-Cola  Decca 1944
I Can Dream, Can’t I  Decca 1949

Anka, Paul
Diana  ABC-Paramount 1957

Austin Gene
Ramona  Victor 1928

Azzy, Gene
Silver Haired Daddy  Columbia 1939
Rudolph The Red-Nosed Reindeer  Columbia 1950

Barron, Blue
Cruising Down The River  MGM 1949

Barton, Eileen
If I Knew You Were Comin’ I’d Of Baked A Cake  National 1950

Baxter, Les
Poor People Of Paris  Capitol 1956

Bennett, Tony
Because Of You  Columbia 1952
Cold Cold Heart  Columbia 1955
Rags To Riches  Columbia 1953
Stranger In Paradise  Columbia 1954

Boone, Pat
 Ain’t That A Shame  Dot 1955
Love Letters In The Sand  Dot 1957
I Almost Lost My Mind  Dot 1956
Don’t Forbid Me  Dot 1957
Why, Baby, Why  Dot 1957
April Love  Dot 1958

Boyd, Jimmy
I Saw Mommy Kissing Santa Claus  Columbia 1952

Breuer, Teresa
Till I Waltz Again With You  Coral 1952
Ricochet  Coral 1953

Britt, Elton
There’s A Star-Spangled Banner Waving Somewhere  Victor 1942

Brown, Les
Sentimental Journey  Columbia 1945

Buchanan & Goodman
Flying Saucer  Luniverse 1956

Calloway, Cab
Jumpin’ Jive  Columbia 1939

Cavallaro, Carmen
Polonaise (by Chopin)  Decca 1945

Champs
Tequila  Challenge 1958

Chordettes
Mr. Sandman  Cadence 1954

Clooney, Rosemary
Come On-A My House  Columbia 1951
Hey There  Columbia 1954

Coasters
Searchin’  Atco 1957

Cole, Nat “King”
Nature Boy  Capitol 1948
Mona Lisa  Capitol 1949
Too Young  Capitol 1951

Como, Perry
Temptation  Victor 1945
Huhuhu Huh  Victor 1945
Till The End Of Time  Victor 1945
Prisoner Of Love  Victor 1940
When You Were Sweet Sixteen  Victor 1947
Because  Victor 1948
Don’t Let The Stars Get In Your Eyes  Victor 1952
Want It  RCA Victor 1954
Hot Diggity  RCA Victor 1956
Round And Round  Victor 1957
Catch A Falling Star  Victor 1958

Cooke, Sam
You Send Me  Keen 1958

Crew Cuts
Sh-Boo-M  Mercury 1954

Crickets
That’ll Be The Day  Brunswick 1957

Crosby, Bing
Silent Night  Decca 1942
Sunday, Monday, Or Always  Decca 1943
I’ll Be Home For Christmas  Decca 1942
Swinging On A Star  Decca 1944
Too-Ra-Loo-Ra-Loo-Ral  Decca 1944
I Can’t Begin To Tell You  Decca 1945
Dear Hearts And Gentle People  Decca 1946
New San Antonio Rose  Decca 1946
MacNamara’s Band  Decca 1946
Sweet Lilliann  Decca 1946
White Christmas  Decca 1946
Now Is The Hour  Decca 1948
Galway Bay  Decca 1948

with Andrews Sisters
Pistol Packin’ Mama  Decca 1943
Jingle Bells  Decca 1943
Don’t Fence Me In  Decca 1944

with Gary Crosby
Play A Simple Melody  Decca 1946

with Grace Kelly
True Love  Capitol 1957

with Fred Waring
Whiffenpoof Song  Decca 1950

Dahlhart, Vernon
Prisoner’s Song  Victor 1924

Damone, Vic
You’re Breaking My Heart  MGM 1949

Danny & Juniors
At The Hop  ABC-Paramount 1958

Day, Doris
Secret Love  Columbia 1954
What Will Be, Will Be  Columbia 1956

Del-Vikings
Come Go With Me  Dot 1957

Diamonds
Little Darlin’  The Shirelles 1957

Doggett, Bill
Honky Tonk  Decca 1946

Dorsey, Jimmy
Maria Elena  Decca 1946
Green Eyes  Decca 1947
So Rare  Decca 1957

Dorsey, Tommy
Marie  Victor 1953
Boogie Woogie  Decca 1952
There Are Such Things  Decca 1953

Draper, Rusty
Gambler’s Guitar  MGM 1951

Eckstine, Billy
I Apologize  Cadence 1957

Everly Bros.
Bye Bye Love  Cadence 1957
Woke Up Little Susie  Cadence 1958
All I Have To Do Is Dream  Cadence 1958

Faith, Percy
The Song From Moulin Rouge  Cadence 1957

Fiedler, Arthur
Jalousie  Victor 1958

Fischer, Eddie
I’m Walking Behind You  Victor 1953
Oh My Papa  Victor 1953
I Need You Now  Victor 1954

Fitzgerald, Ella & The Ink Spots
Into Each Life Some Rain Must Fall  Decca 1944

Ford, Tennessee Ernie
Sixteen Tons  Capitol 1955

Four Aces
Tell Me Why  Decca 1951
Love Is A Many-Splended Thing  Decca 1958

Four Lads
Moments To Remember  Columbia 1955
No Not Much  Columbia 1956

Francis, Connie
Who’s Sorry Now  MGM 1958

Freberg, Stan
St. George And The Dragonet  Capitol 1953

Gibbs, Georgia
Kiss Of Fire  Mercury 1952
Tweedle Dee  Mercury 1955
Dance With Me Henry  Mercury 1955

Glale, Will
Beast Barrel Polka  Victor 1938

Gleason, Jackie
Melancholy Serenade  Capitol 1953

Godfrey, Arthur
Too Fat Polka  Columbia 1947

Grant, Gogi
Wayward Wind  Era 1956

Haley, Bill
Shake, Rattle And Roll  Decca 1955
Rock Around The Clock  Decca 1955

Harrison, Phil
The Thing  Victor 1950

Hayes, Bill
Davy Crockett  Cadence 1955

Haymes, Dick
You’ll Never Know  Decca 1946
Little White Lies  Decca 1948

Heidt, Horace
Deep In The Heart Of Texas  Columbia 1941

Helms, Bobby
My Special Angel  Decca 1957

Herman, Woody
Laura  Columbia 1945
Woodchopper’s Ball  Decca 1947

Holly, Buddy
Peggy Sue  Coral 1958

Hunt, Pee Wee
12th Street Rag  Capitol 1951
Oh  Capitol 1953

Hunter, Tab
Young Love  Dot 1967

"Only those records best suited for commercial use are reviewed by THE CASH BOX"
THE MILLION-SELLER RECORDS

A List of Most of The Records Which Have Topped The Million Mark

Ink Spots To Each His Own Decca 1946
The Gypsy Decca 1946
James, Harry Cribb Cribb Columbia 1939
One O'Clock Jump Columbia 1941
You Made Me Love You Columbia 1946
James, Joni Why Don't You Believe Me MGM 1952
Your Cheating Heart MGM 1953
Have You Heard MGM 1953
James, Sonny Young Love Capital 1957
Jenkins, Gordon Maybe You'll Be There Decca 1947
Goodnight, Irene Decca 1950
Jolson, Al April Showers b/w Swanee California Decca 1945
Here I Come b/w Rockabye Your Baby Decca 1946
You Made Me Love You b/w Ma Blushin' Rosie Decca 1946
Song Boy b/w My Mammy Decca 1946
Anniversary Song Decca 1946
Jones, Spike Cocktails For Two Victor 1944
All I Want For Christmas Victor 1948
Jordan, Louis Choo Choo Cha Boogie Decca 1946
Justis, Bill Raunchy Phillips Int 1958
Kallen, Kitty Little Things Mean A Lot Decca 1954
King, Pee Wee Slow Poke Victor 1951
Knight, Evelyn A Little Bird Told Me Decca 1948
Kyser, Kay Three Little Fishes Columbia 1941
Jingle Jingle Jingle Columbia 1942
Pretend You're The Lord Columbia 1942
Strip Polka Columbia 1942
Who Wouldn't Love You Columbia 1942
Woody Woodpecker Columbia 1948
Laine, Frankie That's My Desire Mercury 1947
Shine Mercury 1948
Mule Train Mercury 1949
Lucky O' Sun Columbia 1951
Jezebel Columbia 1951
I Believe Columbia 1953
Moonlight Gambler Columbia 1957
La Rosa, Julius Eh Campari Cadence 1953
Lanza, Mario Be My Love Victor 1950
Lovliest Night of the Year Victor 1951
Lee, Pegana
Lewis, Jerry Rock-A-Bye Your Baby With A Dixie Melody Decca 1956
Lewis, Jerry Lee Whole Lot Of Shakin' Going On Great Balls of Fire Sun 1958
Lombardo, Guy Third Man Theme Horsensque 1944
Easter Parade Decca 1946
Decca 1947
with Andrews Sisters Christmas Island Decca 1946
London, Laurie He's Got The Whole World Decca 1949
Long, Johnny Shifty Town
Low, Jim Green Door Dot 1957
Land, Art Mam'selle MGM 1947
Lynn, Vera Auf Wiederseh'n London 1955
Mangano, Sylvana Anna MGM 1953
Marterie, Ralph Caravan Mercury 1952
Mardis, Pretend Mercury 1953
Martin, Dean That's Amore Capital 1953
Memories Are Made Of This Capital 1953
Martin, Freddy Piano Concerto In B Flat Victor 1941
White Christmas Victor 1942
Mathis, Johnny Chances Are Columbia 1957
It's Not For Me To Say Columbia 1957
McGuire Sisters Sincerely Coral 1955
Sugarline Coral 1958
Miller, Glenn American Patrol Victor 1946
In The Mood Victor 1939
Little Brown Jug Victor 1939
Sunrise Serenade Victor 1939
Pennsylvania 6-5000 Victor 1940
Tuxedo Junction Victor 1940
Chattanooga Choo Choo Victor 1941
Kalamazoo Victor 1942
Miller, Mitch Yellow Rose Of Texas Columbia 1955
Mills Brothers You Always Hurt The One You Love Decca 1944
Paper Doll Decca 1948
The Glow-Worm Decca 1956
Mitchell, Guy My Heart Cries For You Columbia 1950
Singing The Blues Columbia 1957
Monroe, Vaughn Racing With The Moon Victor 1941
There I've Said It Again Victor 1941
Balladina Victor 1941
Riders In The Sky Victor 1949
Mooney, Art Four Leaf Clover MGM 1948
Morgan, Russ Cruising Down The River Decca 1949
Morse, Ella Mae Blacksmith Blues Capitol 1952
McCoy, Clyde Sugar Blues Decca 1946
Nelson, Ricky Teenager's Romance Verve 1957
Be Bop Baby Imperial 1957
Stood Up Imperial 1957
Page, Patti Tennessee Waltz Decca 1957
I Went To Your Wedding Mercury 1952
Doggie In The Window Mercury 1953
Changing Partners Mercury 1954
Cross Over The Bridge Mercury 1955
Paul, Les & Mary Ford How High The Moon Capitol 1947
The World Is Waiting For The Sunrise Capitol 1949
Vaya Con Dios Capitol 1950
Platters Only You Mercury 1955
The Great Pretender Mercury 1955
My Prayer Mercury 1956
Twilight Time Mercury 1958
Prado, Perez Cherry Pink and Apple Blossom RCA Victor 1955
White RCA Victor 1956
Presley, Elvis Heartbreak Hotel RCA Victor 1957
All Shook Up RCA Victor 1956
Don't Be Cruel/Hound Dog RCA Victor 1956
I Want You, I Need You, I Love You RCA Victor 1956
Love Me Tender RCA Victor 1956
Too Much RCA Victor 1957
Teddy Bear/Loving You RCA Victor 1957
Wear My Ring Around Your Neck RCA Victor 1958
Jailhouse Rock RCA Victor 1958
Priebatsch, Dewey Cry Capitol 1951
Rays Silhouettes Cameo 1958
Reynolds, Debbie Tammy Coral 1957
Riddle, Nelson Lisbon Antigua Capitol 1955
Rodgers, Jimmie Honeycomb Roulette 1957
Kisses Sweeter Than Wine Roulette 1958
Sands, Tommy Teen Age Crush Capitol 1957
Seville, David Witch Doctor Liberty 1958
Shaw, Artie Begin The Beguine RCA Victor 1940
Star Dust RCA Victor 1940
Summit Ridge Drive RCA Victor 1946
Shore, Dinah Buttons and Bows Columbia 1948
Silhouettes Get A Job Ember 1958
Sinatra, Frank Young At Heart Capitol 1954
Smith, Kate Rose O'Day Columbia 1943
Stapleton, Joe Temptation Capitol 1948
Make Love To Me Capitol 1954
Star, Kay Wheel Of Fortune RCA Victor 1952
Rock And Roll Waltz RCA Victor 1952
Stolof, Morris Moonglow & Picnic Theme RCA Victor 1952
Tucker, Orrin Oh, Johnny Decca 1942
Waring, Fred Twas The Night Before Christmas Decca 1942
In Top Of Old Smoky Decca 1951
Weavers, The Let Me Go Lover Capitol 1954
Weber, Joan Heartbeats Decca 1950
Weems, Ted Heartaches RCA Victor 1920
Whitman, Paul Whispering RCA Victor 1920
Whiteford, David Three O'Clock In The Morning RCA Victor 1922
Carmen London 1956
Whiting, Maggie The Tree In The Meadow Capitol 1948
With Jimmy Wakely Slipping Around Capitol 1949
Williams, Billy I'm Gonna Sit Right Down And Capitol 1957
Williams, Roger Autumn Leaves Capitol 1958
Winterhalter, Hugo Canadian Sunset Victor 1950

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This is only a partial list of shows programmed directly from "The Cash Box" charts.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
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<tbody>
<tr>
<td>Anne, Lillie—WRHC—Hickory, N. C. (Mon.—Fri. 4-5 P.M.)</td>
<td>Brown, Dick—WBLU—Salem, Va. (Mon.—Fri. 9 A.M. to 1 P.M.; Sun. 4-7 P.M.)</td>
<td>Curtis, Bill—WHAT—Philadelphia, Penn. (Mon.—Sat. 6-9 A.M.; 5-7 P.M.)</td>
<td>Davis, Tony—WJOE—Port St. Joe, Fla. (Mon.—Fri. 4-5 P.M.; Sat. 1-5 P.M.)</td>
<td>Eaton, Pierre D.—WINX—Rockville, Md. (Mon.—Sat. 6-10 P.M.)</td>
</tr>
<tr>
<td>Ademyn, John—WBOG—Greensboro, N. C. (Mon.—Fri. 12-2 P.M.)</td>
<td>Barlow, Ted—WTN—Trenton, N. J.</td>
<td>Carlisle, Jim—WLAG—LaGrange, Ga. (Mon.—Fri. 4-5 P.M.; 9-10 P.M.)</td>
<td>Dark, Jerry—KKZE—Weatherford, Texas (All Day—Every Day)</td>
<td>Edge, Billy—WFNM—DeFuniak Springs, Fla. (Mon.—Fri. 3:30-6:15)</td>
</tr>
<tr>
<td>Atkins, Bill—KDOC—Tyler, Texas (All the time)</td>
<td>Buery, Jr., Joe—WMYR—Fri. Myers, Fla. (Sun.—Fri. 8:15-9:15 A.M.; 12:30-3 P.M.)</td>
<td>Cook, Mel—WAGU—Augusta, Ga. (Mon.—Sat. 5-7 P.M.)</td>
<td>Dem John, Bill—WEIR—Weirton, W. Va. (9 P.M. to midnight)</td>
<td>Enis, Bill—KKXL—Fort Worth, Tex. (All day &amp; night)</td>
</tr>
<tr>
<td>Anderson, Ralph—KNOG—Nogales, Ariz. (All the time)</td>
<td>Blanchard, Happy—WDEN—Sweetwater, Tenn. (Mon.—Sat. 3:5 P.M.)</td>
<td>Clark, Allan—WKY—Okla. City, Okla. (24 hours a day)</td>
<td>Dennis, Lou—WBR—Waterbury, Conn. (Thurs. &amp; Fri. 3:35-5:55 P.M.)</td>
<td>Eaton, Pierre D.—WINX—Rockville, Md. (Mon.—Sat. 6-10 P.M.)</td>
</tr>
<tr>
<td>Atwater, Russell W.—WYBC—New Haven, Conn. (6 days a week, 2-6 P.M.)</td>
<td>Bradlee, Dick—WIDB—Bideford, Maine (Mon.—Fri. 3-6 P.M.)</td>
<td>Craig, Lee—KRKO—Redding, Calif.</td>
<td>Downey, Bob—KMAR—Winnsboro, La. (3 days a week, 1 hour each day)</td>
<td>Eaton, Pierre D.—WINX—Rockville, Md. (Mon.—Sat. 6-10 P.M.)</td>
</tr>
</tbody>
</table>

"Only those records best suited for commercial use are reviewed by THE CASH BOX"

F

Fields, Bill—WAGS—Bishopville, S. C. (Sat. 11 A.M.—12 Noon) | Floyd, Larry—WFO—Norfolk, Va. (Mon.—Fri. 3:30-5 P.M.) | Fennell, George—WHIL—Boston, Mass. (Sat. 10 A.M.—2 P.M.) | Furry, Bob—KTRK—Phoenix, Ariz. (Mon.—Sat. 5-8:30 A.M.) | Fairchild, Johnny—KELP—El Paso, Tex. (Mon.—Fri. 3-6 P.M.; Sun. 6 P.M.—Midnight) |

G


H

Harold, Happy—WMT—Miami, Fla. (Mon.—Sat. 3-5 P.M.) | Hamilton, Ed—KENT—Shreveport, La. (Sat. 9-12 A.M.) | Heine, Jim—WBU—Adrian, Mich. (Spots throughout the day) | Hyde, Johnny—KBCA—Tucson, Ariz. (Every weekday 6-8 A.M.; 2:30-6:30 P.M.; 8:30-11 P.M.) | Hatfield, Dixie—WBAM—Montgomery, Ala. (Mon.—Sat. 12-6 P.M.) |

I

Irvingson, Bob—WHY—Orlando, Fla. | J

Joyce, Tommy—WJKD—Kingstown, S. C. (Mon.—Fri. 5-6) | Jastrow, Tex—WBN—Booneville, Ind. (Sun. 3-5 P.M.) | Janney, Bob—WSRS—Cleveland, Ohio (4-7 P.M.) | Johnson, Carl—WAGS—Bishopville, S.C. (Mon.—Sat. 1-7 P.M.; 1:30-2:30; 3:5-6:7) |

K


L

Larson, Tony & Scott, Ralph—KUDY—Denver-Littleton, Colo. (Every day) | Lankford, Bob—WJNW—Athens, Ala. (Mon.—Fri. 3-4 P.M.; Sat. 1-4 P.M.) | Lacey, Brad—WMYB—Fri. Myers, Fla. (Mon.—Sat. 6-6:45 P.M.; Sat. 10:30-morn. 9:30-10 P.M.) | Libbati, George—WVET—Rock, N. Y. (Mon.—Fri. 3-6 P.M.) | Loyten, Lanny—WTIE—Spartanburg, S. Carolina (6 days weekly) |
"The Cash Box" is on the air every hour of the broadcasting day.

This is only a partial list of shows programmed directly from "The Cash Box" charts.

Lloyd, Bob—KZER—Tyler, Texas (2 days a week 6 A.M.—6:45 P.M.)
Lanc, Chris—KAKC—Tulsa, Okla.
Ler, Jerry—KTRN—Wichita Falls, Tex. (Refer to it often)
Lucier, Ray—KVOK—Moorhead, Minn. (off & on throughout the day)
Loo, Jerry—WASF—Decatur, Ala. (Mon.—Fri. 5-8 A.M.; Sat. 6-12 P.M.)

M
Moran, Dick—WELU—Salen, Va. (Mon.—Fri. 1-4 P.M.; Sat. 3-7 P.M.)
Maugus, Johnny—KGF—Hollywood, Calif. (Mon.—Fri. 12 noon—5 P.M.)
Marc, Jack—WINR—Binghamton, N. Y. (Mon.—Fri. 3-6 P.M.)
Mergen, Dave—WSWW—Hatfieldville, Wis. (Sat. & Sun. 5 P.M.)
Merkle, Tiny—WAYW—New Canaan, Conn. (every day 2-6 P.M.)
McFadden, J. Murble—WCFR—Springfield, Va. (Mon.—Fri. 3-6 P.M.)
MacKinnon, Don—KWRO—L. A. Calif. (Mon.—Fri. 2-6 P.M.; Sat. 4-7 P.M.)
Mahoney, Marvin—WPK—Princeton, Ky. (Sat 10-11 A.M.)
McDonnell, Danny—KNDB—Marysville, Wash. (4:53 P.M.)
Mills, Don—KGNO—Dodge City, Kan. (Mon.—Fri. 4:30 P.M.)
Munoz, Frank—WBUZ—Frederick, N. Y. (6 days, 6 A.M.-6 P.M.)
Morris, Jean—WJDA—Tampa, Fla. (Mon.—Sat. 5:15-10)
Michael, Jay—WCLA—Pittsburgh, Pa. (Sun. 2-5:30 P.M.)
Marrable, Jerry—WWMC—N.Y.C., N. Y. (Sat 10 A.M.—1 P.M.)
Myers, Earl M.—KEKN—Thermopolis, Wyo. (Mon.—Fri. 7 A.M.—10 P.M.)
Miller, Lou—KROMA—Okla. City, Okla. (every day 5 A.M.—12 A.M.)
Morgan, Ron—WYES—Salen, Mass. (Mon.—Fri. 11:05-12 P.M. in part)
Maklin, Robert—WNTW—Willow, Pa. (Mon.—Sat. 4:53 P.M.)

N
Newton, Doug—WSLS—Roanoke, Va. (Mon.—Fri. 4:5 P.M.)
Nance, Bob—KWAB—Victoria, Texas (every day — all day)
Nash, Wesley—KISR—Proston, Idaho
Nangle, Harry—KKEO—Indiah, Calif. (Fri. 8-11 A.M.)
Nelson, Art—KABC—Hollywood, Calif. (Mon.—Sat. 12-2 P.M.)
Nickson, Nick—WBBF—Rochester, N. Y.

O
O’Callaghan, Thomas—KYSY—Marquette, Minn. (2:45-4 P.M.; 10:20-12:30 P.M.)
Odum, Ray—KMPF—Tacoon, Ariz.

P
Plankenhorn, Fred—WMPT—Williamsport, Pa. (9 & 12 P.M.; 7-8 A.M.)
Picard, Roland—WDCF—Dade City, Flo. (Mon.—Sat. 4:05-6 P.M.)
Parrish, Charles—WGPS—Toledo, Ohio (Mornings 7:30 P.M.)
Parks, Bob—WEKR—Fayetteville, Tenn. (Weekdays 4-6 P.M.; 8-9)
Paddett, Mattie—WIRC—Hickory, N. C. (Daily 4-8 P.M.)
Papkins, George—WFXI—Richmond, Va. (Mon.—Fri. 10:15-11 A.M.)
Patrick, Pat—WNAV—Annapolis, Maryland (Sun. 7:30 A.M.—12 P.M.)
Parment, Tom—KSOX—Ark City, Kans. (Mon.—Sat. 4:05-9:30 P.M.)

R
Rase, Bill—KCRE—Sacramento, Calif. (In Part, varied)
Rapp, Doug—WISK—St. Paul, Minn. (All day, every day)
Rat, Bob & Bernie—Tony—WBEK—TV—Chicago, Ill. (Daily 11-12 P.M.; Sat. 4-6 P.M.)
Reynolds, Johnny—WCTN—Centralla, Ill. (1-4 P.M.)
Robbins, Rub—KBRZ—Phoenix, Ariz (24 Hours a day)
Reed, Bob—KFWE—Hollywood, Calif. (Sunday 4-7 P.M.)
Rowe, Johnnie—KASL—Newcastle, Wyo. (5 Days weekly)
Robinson, Gene—WTOL—Toledo & Bowling Green, Ohio (Sat. 4-5 P.M.)
Rogers, Jerry—KZER—Tyler, Tex. (6 A.M.—6:45 P.M.)
Reynolds, Jack—KATR—Corpus Christi, Tex. (All the time)

S
Simon, Jim—KRRG—Odessa, Texas (Every day — All day)
Story, Carl—WLHS—Asheville, N. C. (Mon.—Fri. 3-5 P.M.)
Shoppard, Yenre Loza—KOTA—rapid City, S. Dakto (Sat. 2-4 P.M.)
Serie, Mike—WPME—Pompestrawney, Pa. (Sat. 2-3)
Schroenborg, Tom—WACR—Kirrington, Pa. (Sat. 1-30-5:30 P.M.)
Shaw, Gordon—KKXV—Vancouver, Wash. (Mon.—Fri. 7:30-9 A.M.; 11 A.M.—11:30 P.M.; 1-2 P.M.)
Stineoick, Dick—KWDW—Hutchinson, Kans. (3-5 P.M.)
Scott, Ken—WHHY—Montgomery, Ala. (Mon.—Fri. 9:30 A.M.—12 Midnight)
Sam and Denal—WCHS—Charleston, W. Va. (Partly, Mon.—Sat. 6-10 A.M.)
Schneider, Ernest—KCDW—Alliance, Neb. (Mon.—Fri. 9-10 P.M.; Tues. 7-8; P.M.; Sat. 10-11 A.M.)
Smith, Roy—KWTG—Thomasville, Ga. (Mon.—Sat. 6:15-9:30 A.M.)
Shannon, Gene & Davis, Dick—KYES—Rooseburg, Ore.
Schoenkopf, Sandro—KSON—San Diego, Calif. (6 A.M—6 P.M.)
Sandstrom, Day—WWGI—West Warwick, R. I. (9 A.M—6 P.M.)
Stevens, Jerry—KNNO—Nogales, Ariz. (All the time)
Sparrow, Jim—KEYX—Phoenix, Ariz. (24 Hours a day)
Sweyer, Bud—WAA—Watson, Mass. (Weekdays)
Shields, John—KRBL—Walnut Ridge, Ark. (Mon.—Fri. 4-6 P.M.; Sat. 1-6 P.M.)
Sexton, Evroll—WCKS—Greenwood, S. C. (Sat. 8:30 A.M.)
Starr, Loony—WNEW—N. Y, N. Y. (Daily 2-4 P.M.)
Scott, Lee—WGSA—Ephrata, Pa. (Sat. 1-3 P.M.)
Stevens, "Slim Jim"—WLLW—Lowell, Mass. (Tues. & Wed. 4-6, Thurs.—Sat. 2-4)

T
Tharp, Douglas—KCH—Cherokee, La. (Mon.—Fri. 4:05-6 P.M.)
Tucker, George Washington—WFEK—Fayetteville, Tenn.
Thompson, Wally—KKXY—Vancouver, Wash. (Mon.—Sat. 9-11 A.M.; 12-1 P.M.; 2-5 P.M.)

V
Vaininb, Stan—KEEM—Ab, N. M.
Vinson, Barenby—KBNO—McAllen, Texas (Mon.—Sat.)
Van Oot, Jule—WHTC—Holland, Mich. (Sat. 10:05-10:55)
Virzil, Thomas—KKNX—Hollywood, Calif.
Vaughn, Jack—WNAV—Yankton, S. D. (All programming based on Cash Box Lists)
Vaughn, Mike—KNNO—Nogales, Ariz. (All the time)

W
Wilms, Heinz—KLEM—Le Mars, Iowa (Every day 8:30-9:45 A.M.; 11-11:50 A.M., 4:50-5:30 P.M.)
Wallace, Ross P.—WACO—Waco, Tex. (All day long)
Wilson, Happy—WJAZ—Albany, Ga. (Mon.—Sat. 6:15-7 P.M.)
Weegman, Vern—KEVE—Minneapolis, Minn. (Every day 3-8 P.M.)
Wilson, Larry—WTV—New Orleans, La. (All the time)
Wilson, Bob—KOIL—Omaha, Neb. (Frequently)
Wood, Clay—KVCR—Rock Springs, Wyo. (Mon.—Fri. 5-30 P.M.)
Wade, Kermit—KORT—Greeleyville, Idaho (Sat. 1-5 P.M.)
Watson, Ben—KFTS—Springfield, Mo. (6-9 A.M.)
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Huntington, New York

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Box 718
Glendale, California

AUDIO FIDELITY
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New York, New York

AUDIO MASTER
17 East Forty-Fifth St.
New York, N. Y.

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Culver City, California

BELLEFONTE
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Bowling Green, Kentucky

BERKSHIRE
Los Angeles, California

BIBLICAL
New York, New York

BEL
770

7399

CRITERIA
Chicago, 9512

DOOTO
Hollywood, 361

DYNA
New York, St. Josephine

EXPERIENCES ANONYMOS
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New York, New York

FANTASY
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San Francisco, California

FILELIOX
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Upper Darby, Pennsylvania

GFR
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Hollywood, California

GRAND AWARD
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Harrison, New Jersey

HALLMARK
389 Concord Ave.
Bronx, New York

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Hollywood, California

HOUSE OF STONE
Lexington, Massachusetts

INTERNATIONAL PACIFIC
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Hollywood, California

JAZZTAPE
856 North Vine St.
Hollywood, California

JEMO
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Los Angeles, California

JOHN PAUL JONES
635 Main St.
Lafayette, Indiana

KANDY
283 North Wabash Ave.
Chicago, Illinois

KILSPITRAPE
Box 64
Hope, Arkansas

LANGUAGE TRAINING AIDS
12101 Volleywood Dr.
Silver Spring, Maryland

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LIVINGSTON
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Caldwell, New Jersey

MAGNE-TRONICS
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New York, New York

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New York, New York

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Chicago, Illinois

MONTILLA
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New York, New York

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Batavio, Illinois

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MUSITAPE
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Los Angeles, California

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OCEGATAPE
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PANORAMIC
5425 West North Ave.
Chicago, Illinois

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Chicago, Illinois

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New York, New York

PERSONAL INTEGRATION
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Seattle, Washington

PHONOTAPES
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New York, New York

PLA-TRONIC
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North Platte, Nebraska

protone
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Los Angeles, California

RCA VICTOR
135 East Twenty-Fourth St.
New York, New York

RECO TAPES
2847 Ellis St.
Los Angeles, California

REGIER
Union Theological Seminary
Richmond, Virginia

REPLICA
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Des Plaines, Illinois

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New York, New York

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Washington, D. C.

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Oklahoma City, Oklahoma

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5007 Melrose Ave.
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Inglewood, California

TAPE OF THE MONTH
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New York, New York

TAPE TOOLS
Box 297
Smithtown, New York

TOPS
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New York, New York

TRU-FIDELITY
Box 48
Martinez, California

TUNE TAPE
2490 Nacoma St.
Burbank, California

UNIVERSITY
1525 Broadway
New York, New York

URANIA
705 Eighth Ave.
New York, New York

VANGUARD
236 West Fifty-First St.
New York, New York

VENUE
421 North Cannon Dr.
Beverly Hills, California

VIBRATAPE
2710 Wheels Studio
2109 Early Ave.
Richmond, Tennessee

VITO
Richlandtown, Pennsylvania

WIP
37 East Broad St.
Souderton, Pennsylvania

WESCOR
5251 West Bloomington Ave.
Chicago, Illinois

WESTMINSTER-SOTONATE
27 Seventh Ave.
New York, New York

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315 Franklin
Waco, Texas

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"SHOW ME THE WAY TO GO HOME"
"DIAMOND HEELS"
"MEMORIES OF HAL KEMP"

GREEN ROOM • HOTEL EDISON, N. Y. C.
The Cash Box lists of top juke box records and top retail sellers are heard 24 hours a day in all 48 states and Canada.

The Cash Box Top Ten is broadcast every week over WRUL via shortwave to 58 nations throughout the world.

The Cash Box lists are carried by Associated Press to over 1400 radio and television stations in the United States and Canada.

The syndicated columns of the National Weekly covers the record field by reprinting The Cash Box charts.

"Only those records best suited for commercial use are reviewed by THE CASH BOX"
### Fixtures & Racks Manufacturers

<table>
<thead>
<tr>
<th>Manufacturer</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adler</td>
<td>406 Water St. Danville, PA</td>
</tr>
<tr>
<td>Artistic</td>
<td>East Hampton, CT</td>
</tr>
<tr>
<td>Bruce Hyde Park</td>
<td>289 Nepperhon Ave. Yonkers, NY</td>
</tr>
<tr>
<td>Casard Furniture</td>
<td>High Point, NC</td>
</tr>
<tr>
<td>Central Wire Frame</td>
<td>218 E. Twenty Sixth St. New York, NY</td>
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<tr>
<td>The Dennis Co.</td>
<td>23 Harrison St. Newark, NJ</td>
</tr>
<tr>
<td>Eagle Roll</td>
<td>446 Twelfth St. Brooklyn, NY</td>
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<tr>
<td>Easy Vue</td>
<td>4 Catherine St. Poughkeepsie, NY</td>
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<tr>
<td>Freedman Artcraft</td>
<td>Chalmette, LA</td>
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<tr>
<td>Gardner</td>
<td>Bethesda, MD</td>
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<tr>
<td>Gravel Furniture</td>
<td>Ridgway, VA</td>
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<tr>
<td>Great Western Furniture</td>
<td>1518 Clay Ave. Denver, CO</td>
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<tr>
<td>Holley</td>
<td>Route 38, Church Road Merchantville, NJ</td>
</tr>
<tr>
<td>Leslie</td>
<td>4101 Barberry Dr. Lafayette Hill, PA</td>
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<tr>
<td>Manual Arts</td>
<td>3472 Beekman St. Cincinnati, OH</td>
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<tr>
<td>Mellaw</td>
<td>Box 1170 Stamford, CT</td>
</tr>
<tr>
<td>Merchandising Displays</td>
<td>12 E. Colorado Ave. Colorado Springs, CO</td>
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<tr>
<td>Merit Display</td>
<td>38 St. McClean Blvd Paterson, NJ</td>
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<tr>
<td>Modern Display</td>
<td>National City Bank Bldg. Cleveland, OH</td>
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<tr>
<td>Multiplex Display</td>
<td>910-920 N. 10th St. St. Louis, MO</td>
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<tr>
<td>Norpine</td>
<td>Box 129 Chambersburg, PA</td>
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<tr>
<td>Record Nest</td>
<td>3127 Deyne Rd. Pasadena, CA</td>
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<tr>
<td>Replolge Globes</td>
<td>3901 N. Norropazett Ave. Chicago, IL</td>
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<tr>
<td>Reynolds</td>
<td>2100 North Fair Oaks Ave. Altoona, PA</td>
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<tr>
<td>Sebro</td>
<td>2019 S. Michigan Ave. Chicago, IL</td>
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<tr>
<td>Specialty</td>
<td>1701 North Eighth St. Philadelphia, PA</td>
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<tr>
<td>W. L. Stensgaard</td>
<td>346 N. Justine St. Chicago, IL</td>
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<tr>
<td>Targ &amp; Dinner</td>
<td>425 South Wabash Ave. Chicago, IL</td>
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<tr>
<td>Tell City Furniture</td>
<td>Guttenburg St. Tell City, IN</td>
</tr>
<tr>
<td>Twentieth Century Woodworking</td>
<td>79 Clinton Place Brooklyn, NY</td>
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<tr>
<td>Universal</td>
<td>400 Reed St. Highpoint, NC</td>
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<tr>
<td>Universal Woodcrafters</td>
<td>State &amp; Tyler Sts. La Porte, IN</td>
</tr>
<tr>
<td>Wallach</td>
<td>1597 Addison Rd. Cleveland, OH</td>
</tr>
<tr>
<td>Worcester</td>
<td>3636 Boston St. Baltimore, MD</td>
</tr>
</tbody>
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**HAPPY ANNIVERSARY CASH BOX**

*and* Thanks to our Manufacturers, Dealers and Disc Jockeys who have made our success possible.

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---

**Tennessee Ernie Ford**

CAPITOL RECORDS

NBC-TV, THURSDAY NIGHTS

(Again In The Fall)
“MELIS AT MIDNIGHT” — Jose Mells, His Piano And Strings — Seeco CELP-415 (12-12 LP)

The waxing assumes prime dealer importance due to the chart success of Mells’ previous Seeco issue, “Tonight.” Under the rich, melodic influence of the artist’s keyboard and organ are such notable love potions as “Have You Met Miss Jones,” “Amor,” while the flip section is a sweeping over of six notable-holiday grinds, “Love and Road,” and “Embraceable You.” Excellent mood bay.

“THINGS TO DO ON A RAINY NIGHT” — The Ray Charles Chorus — Seeco CELP-415 (12-12 LP)

An outstanding $1.98 Somerset buy, the disk features the distinguished vocal ensemble on some of the most haunting ballads ever written. The general theme is getting-away-from-it-all, and supporting this escapism are the likes of “A Man in Paris,” “Fly Away Places,” “Beyond The Sea,” and “Moon Of Mina Kooru.” A beautiful choral presentation.

“THE BAREFOOT ROCK AND YOU GOT ME” — Little Junior Parker — Blue Bland — Duke DLP 72 (12-12 LP)

Two blues shooters with solid r & b chart stature share this Duke entry in pairs of their single efforts. Little Junior Parker occupies one side with such successes of the “That’s Alright” and “Next Time You See Me,” plus his latest r & b flip, “Barefoot Rock.” On the flip side Bobby Blue Bland cats a strong-local hold of “Passin’ Up The Road.” “You Got Me (Where You Want Me),” and his new winner, “Loan A Helping Hand.” Sure-fire r & b shelf issue.

“UNDER WESTERN SKIES” — George Melachrino And His Orchestra — RCA Victor LPM-165 (12-12 LP)

This collection of melodic “westerns” hands Melachrino a program that requires more in the way of descriptive cuts than one would find in an ordinary mood music bill. The British maestro skillfully captures the spirit, and scope of the selections, three his own. Tunes include: “Wagon Wheels,” “Tumbling Tumbleweeds,” “Red River Valley,” etc. Picturesque mood issue.

“THE ROMANTIC PIANO OF TED STRAETGER” — Columbia CL 1154 (12-12 LP)

His second time-out for Columbia, the fine pop pianist-vocalist provides us with melody-first keyboard-only readings of songs in the stellar classic of “All The Things You Are,” “September Song,” “You Will Never Know,” and “Lullaby.” String backing emphasizes the mood approach, but keeps just the right distance to allow Strateger a bearing in the last row. Top drawer mood stylings.

“PATTERNS” — Frank Comstock And His Orchestra — Columbia CL 1154 (12-12 LP)

As with Comstock’s “A Young Man’s Fancy,” this is another opportunity to hear bright and breezy orchestral arrangements. Vocal foregrounders are the Hi-Jos, Doris Day, and Rosemary Clooney, whom Comstock usually accompanies. The arranger-orch leader and his orchestra take a swinging, all-in-view taste on the likes of “Sometimes I’m Happy,” “Small Fry,” “Love Is Just Around The Corner,” and nine other ditties. Listening is a pleasure here.

“NORTH AND SOUTH OF THE BORDER” — Percy Faith And His Orchestra — V可lon VL 3600 (12-12 LP)

Faith is another name attraction to appear on Decca’s $1.98 Vocalion issues. One side of the disk is devoted to rich arrangements of six Latin favorites (“La Cancion,” “Tico Tico,” “Love,” “Amor”), while the flip section is a sweeping over of six notable-holiday grinds, “Long Ago And Far Away,” “Embraceable You,” “Star Dust”). Excellent mood bay.

“COFFEE BREAK” — Reg Owen And His Orchestra — RCA Victor LPM-1465 (12-12 LP)

For the third time on Victor, the British mood music man displays his know-how in the soft and sweet area. Naturally, highlighting his strings, the Owen touch is nicely relaxed, occasionally jazzy with Twenty Four Hours Of Smiles and “What’s New, Pussycat?” One of the tunes here includes the neglected Arthur Schwartz-Laraine Hobbs effort, “Oh, But I Do.” Fine mood entry.

“HAIFA IN HI-FI” — Shoshana Damari — Seeco CELP-415 (12-12 LP)

Shoshana Damari is a two Israeli singer-actress, who has made various U.S. appearances in concert-and-film (“Hill 21 Doesn’t Answer”). On her U.S. disk debut, Miss Damari expressively delivers a program of songs rich in the rhythmic and vocal tradition of Israeli folk music. The direction by Mohr Wilensky of a full orchestra beautifully captures the spirit of the selections. First-rate folk presentation.

Only those records best suited for commercial use are reviewed by THE CASH BOX
"LEARN TO SQUARE DANCE"—Slim Jackson And The Promenaders—Epic LN 3471 (1-12" LP)

For those wishing to familiarize themselves with the dance, Jackson offers narrative instruction plus square dance calls on eleven numbers. In addition to the disk presentation, the book-type sleeve contains photos and diagrams of basic square dance positions. The package is a solid educational-party fun issue.

"THE VIRTUOSO GYPSY"—Edi Cooka And His Gypsy Orchestra—Vanguard VRS 9033 (1-12" LP)

On his fourth effort for Vanguard, violinist Cooka and his group give out with the schmaltz and sparkle that make Gypsy music Gypsy music. The fourteen melodies are amply melodic, and easily adaptable to the ways of the performers; Try "Romanian Gyepy," and "Romanian Sinta" for some sparkling good effects. Excellent sound. Good folk-shelf issue.

"FESTIVAL GITANA"—Sabicas And Los Tri-

aneros—Elektra 149 (1-12" LP)

The famed flamenco guitarist, joined by the Los Trianaeros instrumentalists plus two singers and two additional guitarists, offers an unusually colorful and spontaneous pressing to his folk following. A "besta gitana" involves a musical bond between instruments-dancers—singers resulting in exciting and emotional flamenco performance. Nine authentic flamenco numbers are employed here.

"PRELUDE TO A KISS"—Jeri Southern—With Orchestra Directed By Gus Levene—Decca DL 5745 (1-12" LP)

There are some of Miss Southern's finest jazz whispering in this collection from her days with Decca. With lush ork, and sometimes chorus backing, the thrust reaches the heart of such classic sentiments as "I Don't Want To Walk Without You Baby," "Try A Little Tenderness," "Close As Pages A Part" plus the haunting disk title song. Should be around for the jazz crowd.

"SOUTH PACIFIC IN HI-FT"—Chico Hamilton Quintet—World Pacific 10-1253 (1-12" LP)

The brilliant Boggeres-Hammerstein score goes to jazz in one of the most delightful jazz approaches to a Broadway score yet. The Boggeres music has enough variety to challenge any jazzist, and the Hamilton crew invests it with an ingratiating air of swinging and Polynesian-like effects. Spin "Bali Hai" as a sparkling example, catch the beauty of the openings of "Younger Than Springtime" and "This Nearly Was Mine" (both songs turn into brightly swinging sessions).

"THE MOST HAPPY FELLA"—The Jazz Modes—Atlantic 1280 (1-12" LP)

This is the first strictly modern-jazz reading of the recent Broadway hit. The Frank Loesser score, which spoke both in musical comedy and operatic terms, has lots of meat for some jazz twists, and the quintet swings with charming ingenuity on nine of its melodies. A feature of the group's jazz activities is the fine uptempo-warm texture of Julius Watkins' French horn. A most happy jazz light for the "Happy Fella" selections.

"DELICATE JAZZ"—Paul Smith—Capitol T 1017 (1-12" LP)

The disk is Smith's fifth jazz venture for Capitol, a deft display of skilled, swing-underlined affairs. Pianist Smith likes light-hearted counterpoint fun with his men (a sextet here), and occasional goes at a fugue. It all adds up to gently paced, freely inventive sessions. Two Smith originals accompany the mainstay program. A bright jazz format.

"BACK ON THE SCENE"—Bennie Green—Blue Note 1587 (1-12" LP)

This is the veteran, off-recorded trombonist's initial starting package for Blue Note, a six tune, quintet survey that makes many overweening swing sides plus a couple of warmly relaxed points. Effectively sitting in with Green are drummer Louis Hayes; pianist Joe Knight; tenor saxist Charlie Rigby; and bassist George Tucker. Work that will perk up many a jazz ear.

"DIXIELAND AT CARNegie HALL"—Jimmy McPartland, Wild Bill Davison, Pee Wee Russell, George Wetting—Roulette R-25038 (1-12" LP)

Actually recorded at a Carnegie Hall rate, the disk boosts a remarkable ensemble of Dixieland-jazz names. The work of the twenty five artists who took alternating parts in the presentation reflect Dixieland at its most brilliant and contagious best. Tenor saxist Dixieland classics ("High Society," "When The Saints Go Marchin' In," and "Basin Street Blues"). Audience reaction adds to the spontaneity of the work. Fine sound. A great Dixieland attraction.

"SHOWCASE: GREAT SONGS FROM UNITED ARTISTS PICTURES"—Hal Schafer And His Orchestra—United Artists UAL 39001 (1-12" LP)

This is pianist Schafer's initial jazz showing for the new diskery, and includes a persuasively swinging rendition of the theme from United Artists' flicks. Such melodies as "Around The World," "High Noon," "Eternally," and "M-G-M Love" are approached not with the obvious sentiment that usually accompanies them, but with delectable jazz ork ingenuity. Fine jazz romp.

"EXPLORING THE FUTURE"—The Curtis Counce Quintet—Dooto DTL 247 (1-12" LP)

Bassist Counce's outfit makes its disk intro here, and dishes a series of stimulicly indicative of a clean-cut swing approach. The standout instrumentalists on the session are Swedish trumpeter Bill Erickson (fine work on the disk opener, "So Nice") and tenor saxist Harold Land (the follows Erickson with a lovely reading of "Angel Eyes"). Polished quintet work.

"BEETHOVEN: Symphony No. 2 In D Major, Op. 36—NICOLA: Overture To The "Merry Wives Of Windsor"—Concertgebouw Orchestra Of Amsterdam—Edward Van Beinum, Conductor—Epic LC 5466 (1-12" LP)

April 22 (1-12" LP)

Epic's prize orchestra has been currently getting big play from the diskery. Two works well worth another cataloupe presentation cast the orchestra in a bright and robust light. Though the likes of Toscanini and Walter color other issues on the beethoven symphony, this wayfer, containing a rare appearance for Nicola's delightful "Merry Wives" overture, can stand on its own.

"GEMINIANI: Concerto Grossi, Op. 7—"Musici"—Zino Francesconi, Violinist; Bruno Giuranna, Violinist; Enzo Altobelli, Cellist—Epic LC 5467 (1-12" LP)

The "Musici" group has a solid disk history on Epic of providing readings of works dating back to the seventeenth century. Here, more austere classical lovers should welcome the five graceful Geminiani pieces, all but neglected in the disk world. Fine sound.

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
HOTTEST SONG FROM Germany
(EDITION TAKT UND TON, BERLIN)

"TAKE ME DREAMING"

(TIVOLI MELODIE)

By Heino Gaze

LYRICS BY AL STILLMAN

DECCA
WERNER MUELLER
MERCURY
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Chicago, Illinois

"Only those records best suited for commercial use are reviewed by THE CASH BOX."
Problems Of The International Record Market

by Paul Marshall & Felix Ziffer

Members Of The New York Bar

Of all the products which American
experts, perhaps the most universally
acknowledged is recorded music. Through-
out the world and in every increasing
numbers, people of all races, all colors,
learned to enjoy and now request their
favorite songs, whether sung by American
artists in the inimitable American
style. As a rule, sales of phonograph
plates of all types and manufactures increase
during seasons which mark the demand for
foreign music. There is a plethora of
international music in the United States, and
also does the market for phonograph records
embodied this distinctive music.

A major obstacle to the widespread
enjoyment of this music, however, is the
requirement that records of American
origin must be sold as an exclusive foreign
distribution. Many believe that the distri-
butor who is appointed, directly or
indirectly, affects the quality of American
records and the standards of the American
industry. It is believed that by the
exclusive foreign distributor is a
nuisance, and that the arrangement
between the American manufacturer and
the foreign distributor is not beneficial.

In making an exclusive arrange-
ment, the American manufacturer
should consider, at least, the following:

a) When should payment for the
records shipped be made? It is
important to determine if the
credit terms depend upon the
credit rating of your
distribution. It is well to remember
that it is more difficult to collect
money due from an overseas firm for
sold goods and delivered than it is
to collect such monies from a domestic
company. Legal action overseas is
longer, riskier and oftentimes less
profitable. Moreover, the
shipments which the foreign
manufacturer makes are
not always on time, and
therefore the credit arrangements
are different.

b) What price of shipping,
insurance and freight? This is a matter
for negotiation and should
not be taken lightly. It is
important, even in any
foreign country, to
make sure that you are
being charged the
same rates as United
States firms can use this
knowledge to negotiate prices
with the foreign supplier.

The manufacturing market follows the
basic problems in the manufacturing
industry (although many other problems
exist):

a) What is the royalty rate? The
American company receives its
profit through an agreement
called a "royalty". Many different
formular are used in this agreement,
and the following allowances should
be considered:

1) Who pays to the
American manufacturer?

2) Is the approval to sell
American records to
the foreign manufacturer?

3) The manufactured
American record is
sold for its
market value, or does
the American
manufacturer receive
royalty payments?

b) Should advances against
royalties be given? It is not advisable
for the American manufacturer to
receive advances from foreign
distributors.

The English company, however,
requests advances from their foreign
distributor. This practice is not considered
advisable.

b) How can the
American manufacturer
receive an advance?

b) If the price of
shipping, insurance and
freight is determined
by the American
manufacturer, by
what means can the
American manufacturer
receive an advance?

b) What is the
advantage to the
American manufacturer?

b) If the American
manufacturer is
connected with a
total store or chain
of stores, it is
advisable to
provide for a
minimum resale
date in his
territory so that he may
not unduly favor
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"Only those records best suited for commercial use are reviewed by THE CASH BOX"
Union Of South Africa

by J. S. CARR
E.M.I. (South Africa) (Pty.) Ltd.
Johannesburg, Union Of South Africa

Very many thanks for your kind invitation to contribute towards this special edition of The Cash Box and congratulations to you all on the extremely valuable and unbiased weekly views and reviews which you produce to make your magazine a weekly "must", by air, for us here.

His Master's Voice was the first name shown on many in this country over fifty years ago and now we in Johannesburg at E.M.I. manufacture, totally produce and distribute all our own labels, H.M.V., Columbia, Capitol, M.G.M., Parlophone, and at the same time press for a number of other well known labels in what we know to be one of the most modern and efficient factories in our group.

We have interesting and not incon siderable marketing problems in this part of the world and I'd like to give you a very brief appreciation of them.

There is one staple factor which exists in our sister organizations everywhere, and that is that the local recording is the most popular. In South Africa this applies not only to the music of the non-white population (and, after all, Africa was the birth place of jazz), but also the South African Folk Song and music indigenous to the country, and includes popular American or English tunes played by local top ranking performers. It may surprise you that records, E.P.s that is, by our local artists sell as well as the Frank Sinatra's, Nat "King" Cole's and Film Soundtracks, which type are equally as popular here as everywhere else in the world. In music it doesn't seem to apply necessarily that the prophet has to leave his country for recognition!

The music of the African, or non-white music developed interestingly in that although he loves to listen to and read all about the great colored choral artists of America, his inborn sense of rhythm has led him to veer, in self-composition, along a different path to, shall-we-say, rock 'n' roll. He likes most his own and fellow-men's composition and he has developed a beat which is very similar to rock and indeed has been taken up by the "rolliers" here now, originating their own step to it, called "Kwela". This music is mostly played on a homemade instrument by an instrumental background playing a constant rhythm on a slightly off-tune melody. One of our own talent scout's compositions "Tom Hawk" has just sparked an tremendous interest in England. I wonder if this will be the next teenager craze, and the one which everybody appears to be looking for to bust rock 'n' roll.

To give you a sales comparison, I think you could say that your single "Gold Disk" could be well compared to a 100,000 run in the non-white market. You see, our total population consists of approximately 3,000,000 whites and 9,500,000 non-whites, and a very great proportion of the latter belong to the literate and self-farming communities who are not able to afford the luxury of records. This in itself creates an interesting market comparison, since I expect Africa and India will be the last countries in the world to dispense with the good old 78 shellac. The economic situation, allied to the tremendously widespread population and consequent lack of electricity in outlying, particularly black, communities, creates a consistent demand for the 78 and for the acoustic, wind-up gramophone. There is undoubtedly a growing demand for the 3-speed transistorized battery player, but at the same time the non-urbanised black's love of loud, brash music, is going to die very hard. From this you will appreciate that our problems in swingin' to the 45's, even though our desires lie very much in their direction, are fairly acute.

Now, for the music habit of the white population, (and that as you can guess, is very much dictated by the teenager), it follows very closely the pattern of his American counterpart. In this regard your weekly best selling charts are of immense value to us in assessing the almost unfailing degree of popularity of a tune here. There is scarcely any time lost by any local company in producing one of your hit paraders on its label, and, since the market is so small and because there are only really three popular music radio stations on the air, the first version heard of a hit number is almost invariably the best seller. You can imagine the jostling for position which results!

Of course, rock 'n' roll and Elvis rule the market, but at the same time there is a very constant and heavy demand for the ballad, particularly by Nat "King" Cole or Frank Sinatra. I'm afraid that the classical field is doing no more than holding its own.

Don't forget that we also cater for the latest pop hits in the Indian, Greek, Lebanese, German, Italian, French and Dutch markets too. But it all adds up to making our share in the world record industry as fascinating as the next man's.

CURRENT SINGLES

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

Congratulations "Cash Box" on your 16th Anniversary

MELODY MUSIC COMPANY

3800 W. GRAND AVE., CHICAGO 51, ILL.
It is our destiny to live during a fantastic period wherein all the sciences and art go ahead with gigantic steps, discovering a knowledge which was entirely unimagined and dreamed of during the long history of mankind.

It is sufficient to make a movement, to press a button, to wink an eye—and the day will come when our wish will be sufficient—and steel monsters rise into the air, rush through the water, destroy land from one end of the earth to the other; already the electronic brains offer us music, or advises the approach of an enemy; they think and work for us, facilitating for us all difficult work, thus making—to say in one word—our lives easy!

However, in spite of all this progress, all these great advantages and these wonder drugs which help and prolong our lives, we are leading a frenetic existence, a life of madness, trying to assimilate more and more knowledge, fighting more and more in order to live, snatching more and more of the belongings of others, and in spite of the existence of so many good things, we fight and destroy, we are surrounded by uneasiness and tragedy, and we do not find the open road leading us to the paradise of happiness.

Only in the small circle of the home, among our very own, in the place of intimate confidence, do we find some spiritual peace, and there, with the aid of two important factors, reading and music, we realize that outside, too, in the four cardinal points of the compass in the heat, in the cold, with the mariners, the warriors, the white and colored people, we have many brothers who live, think, suffer and try to rest, just as we do.

The preparation of the reading material, destined for the interchange of knowledge and thought among all the fellow-men on earth, should be in the hands of men who are well-prepared, enterprising and responsible as those of The Cash Box who are working to obtain a fractionalization of the music producers—an important point in aiding to calm human anxiety. We congratulate them for that great idea, and we go along with them, along these lines, feeling honored to march side by side with them—with all those great industrialists in the musical field each of whom in his region and with his own possibilities tries to unite allaying humanity—offering what each region sings, and how they sing it, thus demonstrating that the human soul, in the North as well as in the South, in England as well as in France, weeps singing and sings weeping.

As this writer sees it, the international record picture is a bright one. T.V. may hurt Hollywood and, in the long run, restrain rapid growth of radio. For music, the gramophone record is becoming more and more indispensable. Your favorite deejay—be he strictly a top twenty man, or equipped with a whiz scope—can never seriously compete with the individual collector, who will buy only what he wants to hear, and hear it whenever he wants to.

On the European pop market, American songs—i.e., American recordings—are still leading the field, but competition of local production is being felt. The situation behind the Iron Curtain is dim, of course, but in the Western European countries, many American hits are translated into the local language, often to become big sellers. As for German songs, these enjoyed great popularity prior to World War II, and V-Day having been celebrated some thirteen years ago, there no longer exists a strong feeling against Teutonic tunes. Consequently, German songs, singers, etc. are selling well, and, in all probability, will do better even in the future.

To summarize: though the U.S. is still leading by several lengths, the tide of popular taste is at least partly turning in favor of European material, a direct result perhaps of the fact that lately, the Brill Building seems to suffer from lack of inspiration and originality and continues to repeat itself under the motto: “it's gotta r a e k, man!” It is perhaps significant, that two of the biggest American hits in Holland this year, were different—and made hardly any noise in the Homeland: Louis Prima’s “Buona Sera” (which so far, has sold 150,000 in the Netherlands alone) and a loud but potent reading of the oldies “Mam! He’s Makin’ Eyes At Me” by Johnny Otis. There are exceptions, of course: Paul Anka’s “Diana” was a smash, Fat Domino and The Everly Brothers are doing well, and Pat Boone has several etchings on the Dutch charts. However, it is very, very doubtful whether this talent will last half as long as a Sinatra or Nat Cole, who have been steadily sellers with the Dutch for a decade or more.

A final word about the many smaller, but very successful newer American record companies, riding high and handsome on a crest of hits. The European Market is not a push-over. No longer juicy ripe fruits are waiting to be picked. In point of fact, the market is becoming pretty well saturated, and can hardly absorb another ten to twenty labels. In my opinion, these smaller companies would do wise to follow these rules: A: Do not be too optimistic. Competition is as heavy here, as it is in the U.S. B: It takes money to promote, and you artists are not in Europe. They are new here, and often unknown. C: Consequently, seek representation by large local companies that have dozens of years of experience and who are not afraid to spend money. D: Permit your European distributor to release your disks on the older, well known labels that have acquired stature through decades of hard work and heavy investments. And remember this: the European retailer is far more cautious, not to say suspicious, than his American counterpart. He will buy the major labels. He will, unless persuaded, buy the few newer labels that have really struck hard during the past years. But he will think twice, and once again before investing his money into a label that, successful as it may be in the U.S., does not look familiar to him. Which goes for the big public as well. And again, the ones who must buy your records.


In the heart of Schleswig-Holstein, on the northern fringe of the German Federal Republic, there is a small region, approximately 6,000 inhabitants in which the name of the largest American phonograph company is better known than any other place on earth. More than 1,000 years ago, this little town—its name is Nortorf—are busy pressing and packing phonograph records to be sent all over the world. Inevitably, they have to work overtime, and the response is that people are frantically requesting bestsellers, such as Presley or Beltfon.

Since 1956, several million of phonograph records with the RCA label have passed through their hands. Considering the situation, it is surprising that a short time from now, this label has taken root in Germany and in many European countries. One year ago, nobody in Germany was familiar with the label. This success is mainly due to the worldwide reputation of the artists and interpreters, who are in great demand in phonograph record stores, based on the contract between Telefunken—Decca-Schallplattengesellschaft, in Hamburg with the RCA in 1956. A few months after this event, a music page stated a few days ago: "Since "Telefunken" has added "Decca" records, the rich repertoire of the Radio Corporation of America in the field of master works in the interpretations of famous orchestra leaders has been made available to us. Toscanini's interpretations, for instance, are characterized by an "obsession" with music that draws the listener to the work—an adherence in the spirit of an "infinitely rich sound." This praise confirms, in the making of the contract between "Telefunken" and RCA, the Great Britain and RCA of the U.S.A., the connection between the musical achievements of two continents via common antiquity. This has been realized, for many years, by no more intensive media than by means of phonograph records.

The German phonograph record company "TELDEC"—a firm name composed of the initials of the German "Telefunken GmbH", Berlin, and of Decca, the British record company, Ltd., London, was founded in 1956. The "Telefunken-Schallplatten-Gesellschaft" at first, added to this "international marriage" its experience in the phonograph record business for approximately 25 years. The "Telefunken-Platten G.m. h.b." was founded in 1933 as an associated company of the "Telefunken GmbH" for wireless telegraphy and aviation, before the war, on the nucleus of this company, which was destroyed during the war, started the second world war. In 1930, the firm, changing in that year in the above mentioned town of Nortorf the leading position in the German record market. In 1930, the nucleus of this company, which was destroyed during the war, started the second world war. In 1930, the firm, changing in that year in the above mentioned town of Nortorf the leading position in the German market. In 1930, the nucleus of this company, which was destroyed during the war, started the second world war. In 1930, the firm, changing in that year in the above mentioned town of Nortorf the leading position in the German market.

That little dog really started something: the day he stepped long enough to hear His Master's Voice singing "You Ain't Nothin' But A Hound Dog!" Since then the whole world has been following his example. It is true to say that the general interest in recorded music can only be described as fantastic. Since the end of World War II our industry has grown steadily, and during the last two years has increased with meteoric speed. The popular music scene has seen many changes, but there is no doubt about the general world wide acceptance of U.S. pop music. No sooner does a new star appear on the American horizon than he is seen shining brightly—on the Continent, in South Africa, Australia and New Zealand. All eyes, or should I say ears, are turned toward the American recording studios in search of new artists, music and trends to satisfy the ever increasing demands for new pop material all over the globe, and there is no doubt about it that Rock and Roll is here to stay. Just glance through the best seller charts in any country and you will find one disk for every taste. The trend is still growing and has further extended itself to the other countries. Our label, under which TELDEC published in Germany, via the British Decca Record Co., the hits of American companies, such as Dot, Liberty, Cadence, Kapp, Imperial, Cameo, Chuck Jackson, etc., have all been available for the German market. These have been turned for the German market. These have been turned into the production of American songs, in order to bring the great interpreters of the Soviet Union to the German public. This was brought to a peak in 1956, in Moscow, as the first TELDEC records were released. Since the foundation of the Soviet Union, an exclusive contract for the recording of American records for the production of phonograph records was established.

These are just a few samples taken from the TELDEC files, which are important in writing the history of recording. Especially during the last few years, this firm has reached its position as an international partner between the two large continents (America and Europe) on the one hand and as a trustee of American music in Europe on the other hand. In the two years following the establishment of the label, with the RCA record company, a contract was carried through, more than 100,000 samples have been published on long playing or short playing records in the press. The TELDEC label is distributed in Germany and for sale to the foreign distribution organizations. From Hamburg, the sole distribution center of TELDEC administration, the releases of the RCA export department were distributed in the Benelux countries to Switzerland, to the Near and Far East, from Argentina to Morocco and even to the Soviet Union. Names such as Charles Münch, Jascha Horenstein, Elisabeth Schloeder, Princeley and Glown Miller are well known, due to the close cooperation of TELDEC with many London and New York record producers, from Oslo to Zurich as well as from Key West to Paris.

SINCEREST BEST WISHES

CONGRATULATIONS TO THE BOX CASH FROM JAMES H. MARTIN INCORPORATED LONDON DOT—SOMERSET DISTRIBUTORS 1343 S. MICHIGAN AVE., CHICAGO, ILL.

"It's What's in THE Cash Box That Counts—INTERNATIONALLY."
Music disk July a standstill. The CHICAGO GRAND 6. RAYNER CO.. LaRrea THAN AN against These sales been Cities seat in We R.C.A. The arrangements actually have moulding to overseas record companies in the next future and Presently by the record company the CHICAGO GRAND 6. RAYNER CO. have been completed the installation of the most modern plant in the world, capable of producing the finest disks in the industry.

World patent has been taken out on a modification they have evolved which gives to the standard compression press used in the making of records a degree of perfection that reduces the reject rate to a percentage never before accomplished. It is intended to make this patent available to overseas record companies in the near future and Presently we believe that it will be well received with great enthusiasm by the industry.

Pre-stige Record have also made allowance for immediate increase in production to enable them to reach the required capacity no matter how big.

This move has put them in the box seat for representation of overseas catalogues.

Compression moulding is the selection for the manufacturing process in Australia. Several attempts have been made at compression moulding but the results have been well below the standard required by the market here and it is believed that it has been entirely unsuccessful.

Price Comparisons.

The cost of producing a completed album is way out of proportion in sales to the U.S.

As an example, on the printing side alone, a 12, four color half tone block may cost anything up to $1,200 (approx: $400) and the printed jackets on the box above $50 (approx: $50) each. This, along with the actual production of the pressing, local and overseas marketing, retail, and, at least, 25% Sales Tax, brings the average cost of the normal pop album around £2.00 (approx: £5.00). This price structure is necessary in order that the record company can show some margin of profit. Albums of any special nature are accordingly much more expensive.

On the other side, the cost of a record company's promotion is well below the U.S. Musicians rates (just increased) for a three hour session are $12,10 (approx: $10.00) per man with arrangements on an average of $20.00 (approx: $20.00).

Sales Comparisons.

Population plays the most important part in the comparison of record sales in Australia to the U.S. Australia with its 10 million as against the American 108 million must prove this point.

The industry here has undergone tremendous changes since 1950. Where there was only one record company supplying the whole market up to 1956, there are now seven companies with their own production facilities in the capital cities of Sydney and Melbourne.

These are as follows:

- Sydney, N.S.W.
- R.C.A. Aust., Pty. Ltd.
- Prestige Records and Television Pty. Limited
- Glodeck Records and Industries Ltd.
- Australian Record Co. Ltd.
- Festival Records Pty. Ltd.
- Melbourne, Victoria.
- Bondi Recording Co. Pty. Ltd.
- White & Gillespie Pty. Ltd.

These companies sell record sales in Australia to the U.S.

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- White & Gillespie Pty. Ltd.

We actually sell more records per head on a pro rata basis than the American market absorbs. Latest Government Statistician production figures available covering the month of February, 1958 show as follows;

- U.S.A.
- Equivalents

Australia

7 45 rpm 321,461 6,550,000

7 45 rpm extended play 126,346 2,550,000

10 78 rpm long play 27,001 550,000

10 78 rpm extended play 120,000 2,400,000

10 78 rpm 150,756 3,200,000

The U.S. equivalent figures are based on a recent announcement by Mr. Bennett of E.M.I. that the sale of 50,000 records in Australia is equivalent to 1,000,000 in America.

Selling outlets are restricted to the registered record retailer who generally has an electrical sign under the exception of the large department stores. Records can only be obtained at these stores where trading hours are 9:00 a.m. to 5:30 p.m. Mondays to Fridays and 9:00 a.m. to 12:30 p.m. Saturdays.

To suit the market and so assist such an album may, in certain instances be changed from its original overseas release form. A 12" may be reduced to a 10" or split up to 7" albums; also the jacket with cover design is sometimes altered at the discretion of the company issuing. The latter is usually completed in London, the sales market will not warrant a direct reproduction of the jacket from overseas.

Copyright.

The copyright laws in this country at times present quite a problem. One point in particular is the re-issuance of records placed on certain items by the publishers house. This restriction of the nature of the original release and certain date for the release of an item and the record companies are bound to release their item being within the date set by the publishing company concerning copyrighted items.

This brings about situations where the record company with a cover version has to place its record even though they are ready to do so, because the original version is copyrighted for so long.

If a company represents enough catalogues to gain control of the manuscript is it possible to release a record even when they apply described as a big pna on record and in most instances have been a great thrill despite the conditions. These records which have these performances have taken place.

The Sydney Stadium is normally used for boxing or sport events and is best described as a huge barn with seating capacity (on bare boards except for the favored ring side seats) of some 10,000 people. Bob Ropes' ring is always well attended when he describes an item as "Texas Will".

The artists must make their entrance down the aisle and the performance takes place in the middle of the boxing ring.

For the artists to have a chance to play to the audience the illusion of the artist of finesse but I must admit it is helpful for lying down on the floor and the artists are particularly good for pelvis rotators as the audience gets not only a front view but a back and sides all at the same time. How do the artists to make their entrance and have a chance to play to the audience? Would this be particularly good for pelvis rotators?
Italy has not yet a big market for records, but the remarkable development made in the last years and the intense publicity that all phonographic firms are doing with all means permits us to foresee a considerable development in not too long a period.

Radio, television, juke boxes, backed by several tours of well-known artists who are coming from every part of Europe and above all from America, are potential means for the record development in this country. Sales of sound machinery increase continuously and records are starting to be used largely as propaganda and publicity.

If we think over the fact that a few years ago, Italy did not reach four million records sold a year, and that in 1957 has passed 11 millions, it is deductible that this development is already in action. Long-playing records at 33 rpm appeared on the Italian market in 1952, and has had a remarkable development, above all in northern big centers. Totally however, it doesn’t reach 16% of the sales. In 1957 the biggest sales were made with records at 78 rpm. That reached 90% of the total.

However 1957 has noted a good development of 45 rpm and extended play records. From the latest months of 1957 to today this increase has developed more and more, damaging 33 rpm records so much that let us see that in 1958, 45 rpm will surpass 78 rpm for at least 80%.

A certain resistance is still standing in southern Italy, where interest in records rose before, where there exists a lot of record players with only 78 rpm or 33 and 3 rpm speeds.

In connection with the repertoire requested, we have to distinguish three zones in Italy:
1) Big towns of northern Italy and center.
2) Small towns of north and center.
3) South.

In the big towns of north and central Italy, the American repertoire obtains big interest, less the melodious national, fair the Napoletan songs repertoire, and also that of typical orchestras for dance and ballroom music of the national repertoire.

In the provinces there is a strong interest for the Italian songs and ballroom music, folkloristic and national, foreign and above all American. In the south there is a big interest for Napoletan songs and folkloristic of the various regions.

The top artists requested in Italy are:
- Carosone and his quintet
- Don Marino Barreto Jr. and his ensemble
- Angelini and his orchestra
- Claudio Villa—melodious singer
- Johnny Dorelli—melodious singer
- Natalino Ottaviani—melodious singer
- Domenico Mologno—Napoleons singer
- Aurelio Ferrero—Napoleons singer
- Nilla Pizzii—pop singer
- Fedino Ramieri—pop singer
- Tonina Torrielli—singer
- Wilma De Angelis—singer

As foreign repertoire the American has a big preponderance. The top artists most-requested are:
- Frankie Laine
- Johnnie Ray
- Elvis Presley
- Doris Day
- Pat Boone
- Frank Sinatra
- The Platters
- Perry Como
- Benny Goodman
- Louis Armstrong
- Harry James
- Mitch Miller

The biggest smash tunes in 1957 were:
- Que Sera Sera—Doris Day
- Woman in Love—Frankie Laine
- Only You—The Platters
- Rock Around the Clock—Bill Haley
- Banana Boat—Harry Belafonte
- Don’t Be Cruel—Elvis Presley
- Tutt Fruitti—Elvis Presley
- My Prayer—The Platters
- Just Walking in the Rain—Johnny Ray
- Gunfight at the O.K. Coral—Frankie Laine

Italian general repertoire:
- Chella/La Carosone
- LA PIU’ BELLA DEL MONDO—Don Marino Barreto Jr.
- LAZZARELLA—Aurelio Ferrero
- BUONGIORNO TRISTEZZA—Claudio Villa
- IO SONO AMERICANO—Carosone

Regarding the top hits of Italian repertoire, we can say that with the exception of those herein specified, the others are controlled in the most by Festivals, above all of San Remo and Naples.

For the classical and operatic repertoire, in total doesn’t reach 15% of sales. Of these, 40% come from the U.S.A., most important of imports for 1957 amounted to $85 million lira.

All records are manufactured by the following firms:
- Compagnia Industriale Fonografica (Philips)
- Voci del Padre
- Fantoni
- E. C. A.
- Durium
- Giltler

There are about 40 phonographic firms in Italy and they represent about 150 makes, among them about all most important in the world.
An examination of record sales in Finland during the last year shows that something like half of all the records sold were recordings made in Finland. In the other category, foreign recordings, pop tunes with English lyrics dominated and also the main part of local recordings consisted of American hit tunes with Finnish lyrics. This trend towards foreign material may be even stronger in some of the other European countries, but Finland belongs without doubt to the group with a considerable high percentage of people who prefer foreign tunes to domestic ones.

It is obvious that record distributors in a country with a much larger area than England, but with less than 10% of England’s population, must face and conquer many big and small distribution problems. The inhabitants of Finland are spread over a wide area with few cities and therefore there are very few record dealers who can afford to keep a representative stock of records. Despite this and the major American labels are represented and the sale has increased heavily during the past years. In 1953 only 200,000 records were sold in Finland; in 1957 the figure was up to 1,000,000 records. A definite downward movement has been observed during the first 4 months of this year, because Finland has suffered from high unemployment these past months and it has been reflected in the record sale. Furthermore, the prospects for the coming months are not bright.

The top figure for 1957, 1,000,000 records, is not a satisfying result; even considering the state of matters in Finland—only 0.25 records per capita a year. The record distributors in Finland think that the figure should have been higher if there had been some cheap 3-speed record players of good quality on the market. But several domestic attempts to construct an inexpensive model of satisfying quality have failed badly and the import of record players has, since World War II, been without importance due to insignificant import quotas—a very inconsistent decision, as the import of records has been free since last September from many countries, with USA being the only important exception.

The bad supply of record players has kept the 78 still an important record in Finland, although the trend towards microgroove disks is unmistakable. But as late as last year more than half of all records sold were 78 r.p.m.

Now everybody is working hard to establish the single 45er as the logical successor to the old 78. We wish to avoid a similar situation as the one in our neighboring country Sweden, where the EP has almost put the single 45er out of business. But in Finland, with its lower standard of living, it has been calculated that a cheap record-type like the single record is badly needed, before the natural development and increase of the sale can go on. LPs are too expensive for Finnish buyers and are still of minor importance.

We in Finland hope that the future will bring: a sudden end to the present economic down-fall and a quick and painless change within reasonable costs from the old type of record to the newer ones.

On comparing the record industry in London and New York, one of the most noticeable things is that manufacturers on both continents suffer from a similar problem, a problem however that is entirely the reverse for each. I refer to disk jockeys—either a sure-felt or lack of. Whilst in New York I heard about and actually saw what a gigantic task it is for a record company to cover all the disk jockeys in the nation. With so many radio stations and consequently so many J.D.J’s the problem appears almost superhuman whilst here in England the reverse applies. The nationalized BBC has a certain allocation of what is known as “needle time” and this, in fact, means that there are only a few disk jockeys on per week, often with only half an hour’s airtime or at the most one hour. Apart from request record shows, I would estimate that there were not more than five or six straightforward disk jockey programmes per week. With many record companies each exploiting in turn many records, this immediately makes life difficult for the exploitation boys with “hot” records who are raring to go as they really have not enough to get their teeth into. As each BBC disk jockey show is aired to the whole country it is, of course, equivalent to an American coast to coast show and therefore terribly important and influential in the making of a hit disk. Without a doubt the biggest plug a record can receive over here on the BBC network is the inclusion in “Family Favourites” which is aired on Sunday, mid-day, and is a request program. At this time of day there is no television service operating and this, coupled with the fact that the program has been running for some years and is extremely popular, gives it enormous listening potential and if a record has the makings of a hit, just one playing on this programme can ensure its success.

Due to this lack of airtime for record programs in this country this makes the exploitation of LPs very difficult in comparison with America. Generally speaking, if a disk jockey in England has a half-hour program he devotes most of the time to “pop” singles and maybe plays one or, at the most, two bands from an LP. On the other hand here in American counterpart with maybe a two or three-hour show every day of the week makes extensive use of LPs and it seems obvious to me that this is of great help with regard to the sales of same.

Apart from the BBC the other great method of record exploitation is by means of Radio Luxembourg. This station devotes most of its time to “pop” record programs and really does a great job. It has a great following and I feel it safe to assume that a great percentage of their listeners are actual record buyers.

Generally speaking, the British taste in records is roughly the same as American. Most of your big records repeat their success over here. We certainly imported rock and roll in a big way and if I may say so without starting a revolution, I think it is gradually dying out here in this country. I have no doubt, however, that it will leave its influence and this feeling will chiefly be felt via slow rock and roll beat behind what is generally known as a “class” ballad. In my opinion rock and roll has produced many performers in your country and also in ours who do not deserve the description—artist. No doubt the entertainment industry will always have what I choose to term “5 minute wonders” but I am happy to say that at Philips we have scored big successes with such artists as Frankie Vaughan, Anne Shelton, Shirley Bassey, The Kaye Sisters, Harry Secombe and others. All these artists have been successful for some time and in my opinion will be big names for many years to come. I feel sure that this jockey which I am happy to say has been successful so far, will always pay the biggest dividends in the long run.
Congratulations

Cash box

from perry Como

Best wishes on your 16th Anniversary
Attention Mr. Dee Jay... Don't Overlook These Three Hits!

“PRISONER’S SONG”

b/w

“MAMA MAMA MAMA”

(LOOK WHAT YOUR LITTLE BOY’S DONE)

WARREN STORM

“WILL WE MEET AGAIN”

b/w

“STILL LOVE YOU BABY”

THE TABS

“LOVE ONE ANOTHER”

b/w

“LET US BREAK BREAD TOGETHER”

CLIFF BUTLER

NASHBORO RECORD CO.

NASHVILLE, TENN.

Southern Plastics, Nashville: Plastic Products, Memphis; Monarch, L. A.

NEW YORK:

RCA Victor hosted a lavish cocktail party last week to celebrate the signing of pianist Georgie Peyer, who is well known for his “Little Sixteen” series of LP’s on the initial Victor album, “Music From Rodgers and Hammerstein’s ‘South Pacific’ and ‘Oklahoma’”. Sid Mills, who manages the pianist’s recordings, was on hand to enjoy the festivities with his wife, Helen Carr, who has received the J. Anson Franklin Award from the National Association of Record Merchandisers. The evening was sponsored by RCA Victor and featured the talents of singer-actress Bette Davis and her husband, writer-pianist Peter Lawford. In addition to the musical entertainment provided by the Davis-Lawford duo, guests were treated to a special performance by the American Ballet Theatre, which included a dance arranged by choreographer Agnes de Mille and music by composer Leonard Bernstein. The event was held at the Plaza Hotel and was attended by many notable figures from the music industry and Hollywood. The atmosphere was electric as guests mingled and enjoyed the offerings, creating a night of celebration and camaraderie. The evening concluded with a toast raised by Mr. Simon, president of RCA Victor, in honor of the awardee’s accomplishments and contributions to the industry. Overall, it was a memorable evening for all involved, with the awardee’s music and legacy being celebrated by those in attendance.

CHICAGO:

It’s off with the old—and on with the new fiscal year as we of The Cash Box offer “another” in the record industry celebrating the “Little Sixteen” anniversary in this big directory issue. We’d like to acknowledge just a few of these Cash Box pals (space permitting); but, first, we want you to know what a real pleasure it has been to share this space with you during the past year. Just consider any news we’ve heard or happenings in Vee-Jay’s camp, whose success with “For Your Precious Love” by Jerry Butler and The Impressions, is kick-starting the new year with a bang! Then there’s Jack Kyree, who’s looking for more to do. He simply runs the “Koffee With Karney” show via WCP1, and a big, fat column for the Chi. American—besides mowing the lawn and a thousand other chores. It’s a pretty hectic time when the “Purple People Eater” smash, is going to appear in the new “Rawhide” western TV series next season.

HOLLYWOOD:

Sammy Davis, Jr., was honored at a party last week marking the start of his fifth year with Decca Records and the opening of his current engagement at the Moulin Rouge. Sammy, who is one of the most successful young recording artists in the country, was presented with a key to the city of Hollywood by Mayor Sam Yorty. The celebration included a parade of cars, a float designed by artist Bob Anderson, and a special performance by Sammy. The event was sponsored by Decca Records and was attended by many notable figures from the music industry and Hollywood. Overall, it was a memorable evening for all involved, with the awardee’s music and legacy being celebrated by those in attendance.

“Only those records best suited for commercial use are reviewed by THE CASH BOX”
London's Top 5!

Climbing, climbing, climbing

The Betty Smith Group

A real 2 sided smash

Ted Heath and his music

CHA-CHA-BABY

B/W

TOM HARK

1787

BEWITCHED

Great piano and big band sound

Winifred Atwell

LAZY TRAIN

B/W

WOODCHOPPER'S BALL

1801

1809

Now in full bloom

Max Bygraves

TULIPS FROM AMSTERDAM

Best ballad in months

Vera Lynn

EV'RY HOUR, EV'RY DAY OF MY LIFE

B/W

SAY

1811

London's Top 5!

www.americanradiohistory.com
Look at the record—the big hit-makers choose RCA Custom!

Why do the top indies of the record business turn to RCA for pressing service?

Easy! Only RCA, unchallenged leader in sound research, can guarantee highest quality throughout the manufacturing process. Only RCA has the capacity to give you all the records you need when you need them. Only RCA, with its three strategically-located plants, can give you “Speed Record Service”—fastest shipping to your distributors everywhere. And only RCA, with greater experience and greater facilities, can give you extra care and extra service all the way. It’s “Service on a Platter.” Our customers love it!

Join the leaders. Give your records an extra boost into the hit class with...

RCA Victor custom record sales

"SERVICE ON A PLATTER"

HOTTEST SINGLE IN THE BUSINESS!

PATRICIA PEREZ PRADO

FIRST WITH "PATRICIA"...AND THE BEST!

"Only those records best suited for commercial use are reviewed by THE CASH BOX"
Thanks...

DISC JOCKEYS OF AMERICA
FOR THE
TRIPLE AWARD

MOST PROGRAMMED RECORD
"ALL THE WAY"
FRANK SINATRA
CAPITOL
MARAVILLE MUSIC

MOST PROGRAMMED ALBUM
"COME FLY WITH ME"
FRANK SINATRA
CAPITOL

MOST PROGRAMMED MALE VOCALIST
FRANK SINATRA

current release
(The Song From "Kings Go Forth")

"MONIQUE"
c/w

"THE SAME OLD FEELING"
No. 4003

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
Gary Owens (KTSA-San Antonio, Texas) recently completed a “Most Unusual Thing” contest, with probably the weirdest assortment of entries in radio contest history. Owens gave an RCA television set to a lady who sent in a whistles toothbrush, the "Bash Sock Hop" recently. Allen explained that a "Bash Sock Hop" is one where the teenagers dance their intricated steps in stocking feet. Artists appearing with Allen were The Medal- lionaires, Frank D’Oro, Gary Shelton and Johnny James... Felix Grant (WJAI-Washington, D.C.) was contracted to M.C. the gigantic "Starlight Jazz" concert at the Carter Barron Amphitheater in the capital city June 25th through the 26th. Some of the artists on hand were Gene Krupa, Chico Hamilton and Carmen McRae... Chet Kuklewicz (WSNY-Schenectady, N.Y.) says that Arlene Fontana's "I Can't Believe That You're In Love With Me" has become a major hit. The deejay argues over a different spin... Brian Skinner (CKDM-Dauphin-Manitoba, Canada) heli a "Teen Club" record hunt. Small heart shaped cards (hearts) were hidden in specific areas of Dauphin, on sign posts, buildings, fences, etc., and Teen Club members were invited to find and return them to the station. Members returning the cards were given cards in return. Another such hunt is planned for the very near future.

**Morty Wax, New York promotion man and Joe Grippo, ace salesman-promotion man for Portem Distributors, New York, both turning in sensational reports on the just released "Shut-Ups" by the Wild-Tones on Madison Records. According to Wax and Grippo, adding up the reactions they have gotten wherever they've exposed the platter it just has to be a smash. Very Real, who Madison Records, has already turned down several offers for the masters.**

**Bill DemJohn (WEIR-Weirton, West Va.) reports that Vic, The Ames Brothers' latest RCA Victor, is getting "Stay" is starting to break in his area. The deejay says the station is going great with lots of requests on his "Be My Guest" show.**

**Tony Davis (WJOE-Port St. Joe, Fla.) received a pleasant surprise recently. The jockey received a call from recording star Betty Johnson. Davis, after his initial shock, put the call on the air and he had Want-a-Bee钢琴ists and her past hit "The Little Blue Man"... Ken Rowland (WOW-WOW-TV-OMaha, Neb.) tells us that "Ding Dong", The McGuire Sisters' new one is taking over fast in Omaha. Rowland also mentions another fast riser, "B绵阳s Bangleongs and Beads" by the Kirby Stone Four and "Sim Sim" by Stevens (WLLH-Lowell Lawrence, Mass.) sends a line to inform us that the station completed its tenth year in radio last month... Tom Adams (KEEL-Shreveport, La.) tells us how he sent a letter to Randy Wood of Dot, praising the Clark Sisters' new album and was offered the opportunity of picking a selection for their follow-up album. Needless to say that Adams is quite enthused over the matter.**

**VITAL STATISTICS:**

Stan Dale (WAIT-Chicago, Ill.) was recently appointed public relations chief of his station head. Dale tells us that the station is planning to conduct more shows with direct contact with the public, such as tapings for the interview show, "Ed Horne," formerly at WEME, Sanford, Me. has joined the staff of WLOB, also in Sanford, and is spinning the wax every day. Dale Beecher writes to tell us that he has moved across town in Milwaukee to station WEMP. Beecher was formerly on the staff over at WAPI. Sandra Siler was recently appointed to the position of record librarian over at station KGW, Portland, Ore. Rudy Pasadacani, from WTKO, Ithaca, N.Y., has been upped from Assistant Manager of the American Music to Assistant Manager and Program Director... Mel Leeds, Program Director of WINS, recently announced the appointment of Rosemary Spann as Program and Production Coordinator for WINS and its sister station KDAY in Los Angeles. Don Porter makes the jump from...
Kathy's Summer Smash!

OH JOHNNY, OH

B/w Georgie 8533

Top Selling Felsted Disks

Sailing along... fast!
Joe Leahy MOONLIGHT BAY 8518

This one's no surprise
Kathy Linden YOU'D BE SURPRISED 8521

A happy instrumental sound
Charlie Holden PAGAN LOVE SONG 8530

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
Australia

by J. M. BURNETT

E. M. I. (Australia) Limited
Sydney, Australia

If the average American record retailer suddenly found his store transplanted to an Australian city or town, he would find the set-up to be startlingly like that in the United States or Canada.

American taste in popular music is very strongly reflected in this country, and our hit parades of singles are almost identical with your own. I would say that they are almost 90% similar. With swift clearance of copyright, and by air-mailing matrices or tapes, this company has the top American disks on dealers’ shelves within three weeks at the outside.

Of course, your hit charts and ours do not always tally exactly. Now and then a tune which is enthusiastically received in America, fails, inexplicably out here and consequently we have a “dead duck” on our hands. Now and then, the reverse happens. A case in point is the current 78 r. m. recording of a Country number, “A Pub With No Beer.” This homespun ditty, written by Gordon Parsons, was recorded for us by Slim Dusty on Regal-Zonophone. It has been a phenomenal hit, and is outselling many other singles including big-time platters by established artists such as Andy Williams, Cuba Gooding, Nat “King” Cole. An unusual aspect is that “Pub” has never appeared on any local hit parade, and, although it is possibly getting fair playing-time on Country radio stations, disk jockeys in all the capital cities have taken it on themselves to ignore it completely, possibly assuming it’s a little too rustic for urban audiences.

The Country record plays a very big part on the Australian scene. We, too, have our “vast open spaces,” and all the many aspects of life in “the bush,” as we term it, have been put on record. Outside of North America, Australia is possibly the next largest consumer of Country music, but the big American names in this field do not, as yet, show up strongly out here. The collector in our rural areas prefers the local product and buys in large quantities. Until quite recently the 78 r. m. disk has led in this category, but a trend to the 45 is now being noticed. For pops and light classical music the 45 and EP record is becoming more and more favorably accepted.

Sales of popular LPs do not follow the American pattern as closely as those of the single disk. Many of E. M. I.’s most sought-after albums, particularly in the light orchestral range, emanate from our British and Continental sources and are more or less unknown to American buyers. It is reassuring to us, however, to notice that musicians such as George Shearing, Mantovani, Frank Chacksfield, Norrie Paramor, and Roy Martin have made, or are making, their presence felt on the American market. However, 99 times out of 100 the No. 1 best selling LP album here is either the soundtrack of a big musical, or a top-flight vocalist singing a collection of standards against an imaginative orchestral backing. I need hardly add, in conclusion, that the eye-appeal of the package plays no small part in clinching the sale.

HOTTEST SINGLE IN THE BUSINESS!

PATRICIA

47/20-7245

FIRST WITH “PATRICIA”... AND THE BEST!
THE STAGE IS SET...
FOR A SENSATIONAL
NEW IDEA ON RECORDS

CO ★ STAR
THE RECORD ACTING GAME

EACH ALBUM COMES WITH A SCRIPT
ENABLING THE BUYER TO ACT OUT
SCENES OPPOSITE THEIR FAVORITE STARS
IT'S FUN FOR THE FAMILY AND FRIENDS
AND A GREAT GAME FOR AMATEUR DRAMA
GROUPS AND ASPIRING ACTORS AND ACTRESSES

EVERYONE CAN PLAY
THIS EXCITING NEW GAME

A NEW PRODUCT DESIGNED TO CREATE A NEW
MARKET FOR RECORD DEALERS EVERYWHERE!

$ NEW CUSTOMERS $ NEW PROFITS

ORDER NOW FROM YOUR NEAREST ROULETTE RECORD
DISTRIBUTOR! ASK FOR CO ★ STAR DEMONSTRATION AND
FREE, EYE-CATCHING, COUNTER AND WINDOW DISPLAY!

CO ★ STAR
A SUBSIDIARY OF
ROULETTE RECORDS INC.

"It's What's in THE CASH BOX That Counts--INTERNATIONALLY"
Vogue P. I. P. (Productions Internationales Phonographes) created ten years ago, has its chief central office in Paris and its activity spreads over the whole of Europe, Africa, Middle-East, and with lease contracts, American continent. It is actually the first French independent label.

In the past ten years, the record industry has tremendously expanded all over Europe and particularly in France. Until the appearance of long playings, the record was considered as a "de luxe" item. Since, records have reached nearly every social class and have become, as in America, an average item.

Various reasons explain this record boom:
1) Catalogues offer the most diversified palette: American pop songs as well as jazz (poorly represented years ago) are widely featured along with classical, dance, folk-

love and continental pop music and songs. The Vogue Record Company is proud to have widely contributed to this promotion.
2) Revival of the music-hall.
3) Tremendous increase in the development of the juke-box industry to which this company gave immediate support.
4) Record plugging both on the state and private broadcasting networks.
5) Also the development of new recording techniques and of lay out (color sleeves and back-notes). In that respect, we endeavor to keep right at the "vanguard" with the release of 16 rpm records, and the introduction of the stereophonic records on the Continent. The record market cannot stop expanding and gaining new customers. From the pleasant pastime it once was, the record has become a vital power for all musical activities, without forgetting its important educational means.

New York, N. Y.
1. Purple People Eater (D. Wesely)
2. Yakety Yak (Casters)
3. All I Have To Do Is Dream (Evers)
4. No Chemise Please (D. Wesely)
5. Yakety Yak (Casters)
6. Flip Top Box (D. Wesely)
7. A Certain Smile (Mathis)
8. Enchanted Island (J. Prado)
9. Young and Warm And Wonderful (T. Bennett)
10. Patricia (P. Prado)

Chicago, III.
1. Purple People Eater (D. Wesely)
2. Yakety Yak (Casters)
3. Big Man (Four Preps)
4. Do You Wanna Dance (B. Freeman)
5. Padra (T. Arden)
6. Return To Me (D. Martin)
7. Jennie Lee (Jan & Annie)
8. A Certain Smile (Mathis)
9. Splish Splash (B. Darin)
10. Patricia (P. Prado)

Los Angeles, Calif.
1. Purple People Eater (D. Wesely)
2. Yakety Yak (Casters)
3. All I Have To Do Is Dream (Evers)
4. Secretly (J. Rodgers)
5. For Your Love (L. Freeman)
6. Yakety Yak (Casters)
7. Terry (R. Carozza)
8. Hard Headed Woman (J. Prado)
9. Choo-Choo-Hoo (Pettis)

Houston, Tex.
1. Yakety Yak (Casters)
2. Purple People Eater (L. Freeman)
3. You Cheated (Sedliger)
4. My True Love (J. Seat)
5. Jennie Lee (Jan & Annie)
6. Oh Lonesome Me (Gibson)
7. What Am I Living For (C. Willis)
8. All I Have To Do Is Dream (Evers)
9. Do You Wanna Dance (B. Freeman)
10. Hard Headed Woman (E. Prayle)

Milwaukee, Wisc.
1. Purple People Eater (L. Freeman)
2. All I Have To Do Is Dream (Evers)
3. Secretly (J. Rodgers)
4. For Your Love (L. Freeman)
5. Return To Me (D. Martin)
6. Do You Wanna Dance (B. Freeman)
7. You Headed Down (E. Prayle)
8. Get A Man (Four Preps)
9. Big Man (Four Preps)
10. Witch Doctor (D. Seville)

Miami, Fla.
1. Secretly (J. Rodgers)
2. Yakety Yak (Casters)
3. Purple People Eater (L. Freeman)
4. Padra (T. Arden)
5. All I Have To Do Is Dream (Evers)
6. Returns To Me (D. Martin)
7. Jennie Lee (Jan & Annie)
8. A Certain Smile (Mathis)
9. Splish Splash (B. Darin)
10. Left Right Out Of Your Heart (F. Pape)

St. Louis, Mo.
1. Purple People Eater (L. Freeman)
2. Yakety Yak (Casters)
3. Do You Wanna Dance (D. Freeman)
4. Secretly (J. Rodgers)
5. Jennie Lee (Jan & Annie)
6. Endless Sleep (Reynolds)
7. Rebel Rouser (D. Eddy)
8. Willis And Hausman (J. Olin)
9. Secretly (J. Rodgers)
10. Hard Headed Woman (L. Freeman)

Kansas City, Mo.
1. Endless Sleep (Reynolds)
2. Purple People Eater (L. Freeman)
3. Yakety Yak (Casters)
4. Big Man (Four Preps)
5. Jennie Lee (Jan & Annie)
6. Endless Sleep (Reynolds)
7. Rebel Rouser (D. Eddy)
8. Willis And Hausman (J. Olin)
9. Secretly (J. Rodgers)
10. Hard Headed Woman (L. Freeman)

Cleveland, Ohio
1. Yakety Yak (Casters)
2. Purple People Eater (L. Freeman)
3. Splish Splash (B. Darin)
4. Secretly (J. Rodgers)
5. For Your Love (L. Freeman)
6. Hard Headed Woman (J. Prado)
7. Splish Splash (B. Darin)
8. All I Have To Do Is Dream (Evers)
9. Do You Wanna Dance (B. Freeman)
10. Patricia (P. Prado)
<table>
<thead>
<tr>
<th>MUSIC BOX</th>
<th>Cambridge, Mass.</th>
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<tbody>
<tr>
<td>1. Dottie (Gann &amp; Juniors)</td>
<td>2. Certain Smile (L. Mathis)</td>
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<tr>
<td>3. Pretty Girl (Ole &amp; Gis)</td>
<td>4. Yakety (L. Mathis)</td>
</tr>
<tr>
<td>5. Happy Year (D. Duin)</td>
<td>6. Man (T. Arden)</td>
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<tr>
<td>7. Padre (T. Arden)</td>
<td>8. Last Right Out of Your Heart (P. Page)</td>
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<thead>
<tr>
<th>BURK'S MUSIC SHOP</th>
<th>Buffalo, N.Y.</th>
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<tbody>
<tr>
<td>1. Hard Headed Woman (E. Presley)</td>
<td>2. Little Star (Elvis)</td>
</tr>
<tr>
<td>3. Pretty Girl (Ole &amp; Gis)</td>
<td>4. Yakety (L. Mathis)</td>
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<tr>
<th>THE RECORD CENTER</th>
<th>Cleveland, Ohio</th>
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<tbody>
<tr>
<td>1. When It Was Train Time (J. C. Boatman)</td>
<td>2. Yakety Yak (Coasters)</td>
</tr>
<tr>
<td>3. Patricia (Craft-Prado)</td>
<td>4. Windy (P. Grayen)</td>
</tr>
<tr>
<td>5. La Paloma (B. Vaughn)</td>
<td>6. Lost (F. Nelson)</td>
</tr>
<tr>
<td>7. Left Right Out of Your Heart (P. Page)</td>
<td>8. Yakety (Coasters)</td>
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<tr>
<th>ROYLES T. V.</th>
<th>Salt Lake City, Utah</th>
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<tbody>
<tr>
<td>1. Purple People Eater (Wooley)</td>
<td>2. Twilight Time (Platters)</td>
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<tr>
<td>3. Lonesome (G. Shelton)</td>
<td>4. Hello Darlin' (L. Richmond)</td>
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<tr>
<th>ROSE RECORD STORE</th>
<th>Chicago, Ill.</th>
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<tr>
<td>1. Purple People Eater (Wooley)</td>
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<tr>
<th>MADRONE RECORDS</th>
<th>Portland, Ore.</th>
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<tbody>
<tr>
<td>1. Purple People Eater (Wooley)</td>
<td>2. Twilight Time (Platters)</td>
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<tr>
<th>COCKROFT MUSIC CO.</th>
<th>Thomasville, G.</th>
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<tbody>
<tr>
<td>1. Purple People Eater (Wooley)</td>
<td>2. Twilight Time (Platters)</td>
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<td>3. Lonesome (G. Shelton)</td>
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<td>8. Yakety (Coasters)</td>
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<tr>
<th>WILMERS &amp; CO.</th>
<th>New Orleans, La.</th>
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<tbody>
<tr>
<td>1. Purple People Eater (Wooley)</td>
<td>2. Twilight Time (Platters)</td>
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<tr>
<th>STEPHENSON MUSIC CO.</th>
<th>San Francisco, Calif.</th>
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<tbody>
<tr>
<td>1. Purple People Eater (Wooley)</td>
<td>2. Twilight Time (Platters)</td>
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<thead>
<tr>
<th>AMERICAN MUSIC CO.</th>
<th>Houston, Tex.</th>
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<tbody>
<tr>
<td>1. Hard Headed Woman (L. Mathis)</td>
<td>2. Yakety Yak (Coasters)</td>
</tr>
<tr>
<td>3. Purple People Eater (Wooley)</td>
<td>4. Twilight Time (Platters)</td>
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<td>10. Yakety (Coasters)</td>
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As the General Sales Managers of the central organization of all Phillips record activities in the world, we have the advantage of knowing the consumer tendencies in the record industry and record trade on the various markets.

The slight economic recession noticeable in some European countries does not as yet harm the record business as much as one would have expected. This may prove that there is something in the contention that the gramophone record is on its way to obtain a different status from that of a sheer luxury and therefore vulnerable commodity.

On the other hand many obstacles still exist for a free international flow of recorded music all over the world.

In maintaining import restrictions, high import duties and taxes, philosophies of various governments appear to be less advanced than the considerations of the public.

As the last one accept the record as a source of entertainment and education equal to the printed book? The governments hesitate in recognizing this equality. Here is still a tremendous public relations job to be done by the entire industry.

It is encouraging to hear that the government of Peru has decided to abolish the levy of import duties on classical records. I hope this will be an example for many other countries.

A second tendency worthwhile mentioning is the increasing awareness of American record firms of the potentiality and possibilities of the European market. Contrary to some years ago every American enterprise, inclusive of the many islands, are keen in finding European outlets for their repertoire.

In this connection the question has often been raised whether the European industry would benefit more from cooperation with the smaller nationally organized type of European importer than from establishing relations with the big European firms.

With pleasure I take the risk of being somewhat biased in pro dome when stating that experience reveals far more advantages in the latter case. The big European concerns with their international coverage of markets, with their possibilities of coordination in programming, advertising, public relations etc., are in a position to offer superior programs which are rather better than the distribution of the smaller, purely national importer could offer.

I also noticed with pleasure the change in attitude of American artists towards Europe. It is no longer England, the London Palladium, alone where American artists do perform, but they are more and more frequently coming to the Continent as well.

And in spite of fees usually being lower on the Continent than in the U. S. A. and England, artists and their managers realize that the difference can be made up by increased record sales.

Another European subject of interest is the process by which the old 78 r. p. m. record disappears from the market. In France, Germany and Switzerland they have made a complete farewell. In England the procedure has been a bit slower but is now rapidly on its way. The same goes for countries like Holland, Belgium and others. It is remarkable that the decline in shellac sales has in various countries not been compensated by a corresponding increase of the 45 single, but, for a considerable part, has come to the benefit of the 45 EP, which latter type of record has found a large circulation.

In conclusion I may say, that I am very optimistic indeed about the future development of the record business, going hand in hand with the increasing demand for players.

Television conquering Europe in a more and more accelerated way has proved to be an excellent medium to stimulate record sales.

Intervals of recessions, nowadays assumed to be the only alternative of boom years which are rather more considered as a relief of an overstrained economy, cannot possibly hold up a further healthy growth of our business.

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**Holland**

**Top Selling Records**

**From Coast to Coast**

<table>
<thead>
<tr>
<th>compilation</th>
<th>title</th>
<th>artist</th>
<th>sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>BROADWAY MUSIC</td>
<td>New York, N. Y.</td>
<td>Various Artists</td>
<td>10,000</td>
</tr>
<tr>
<td>MUSIC BOX</td>
<td>Cambridge, Mass.</td>
<td>Various Artists</td>
<td>9,500</td>
</tr>
<tr>
<td>GARDEN CITY MUSIC CTR</td>
<td>Cambridge City, L. I., N. Y.</td>
<td>Various Artists</td>
<td>8,500</td>
</tr>
<tr>
<td>AMERICAN MUSIC CO.</td>
<td>Houston, Tex.</td>
<td>Various Artists</td>
<td>7,500</td>
</tr>
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**Congratulation on Your 16th Anniversary**

**Allen Dist. Co., Inc.**

3409 W. Leigh St., Phone Elgin 5-7896, Richmond 21, Virginia

**Down Where the Hits Begin**

"It's what's in the Cash Box that Counts—INTERNATIONALLY."

---

**By T. A. van de HAAR**

**N. V. Phillips Phonographische Industrie**

Baarn, Holland
London Lowdown

When Lonnie Donegan left English Decca to go to Pye-Nixa only very few of his records were released in the United States. Therefore, he has now come to an arrangement whereby his recordings made in England will be released in America on the Dot label instead of Mercury. The first release will be his present best seller, “Grand Coolie Dam”.

Sorry to hear Isidore Green has taken ill and had to enter a London hospital.

One of the most famous dance band leaders of this country, Oscar Rabin, died suddenly this weekend. Oscar, whose band was famous for a number of years, was the king of the Palais de Danse, having played in the leading ballrooms of this country. Although he never fronted the band (he was a rather shy man) he would sit with the saxophone section while the band was fronted by Harry Davies (now in America) and lately by David Ede. We have lost a fine musician and a great favorite with dancers throughout the country.

On July 12th, the BBC presents a one-hour spectacular featuring Edmundo Ros and his Orchestra.

There are rumours of possible visits to this Island by the Millos Brothers and Julius La Rosa.

The famous “Night of a 100 Stars”, a midnight show held this year at the London Palladium on July 24th, should be a most important event this year since Frank Sinatra has been invited to lead the fabulous international star cast.

Laurie London returning to America this month in a package show touring from July 17th to August 9th with a possible extension of a further twenty days.

It seems almost definite now that Tommy Steele will star in Rodgers and Hammerstein’s English production of “Cinderella”. I understand Tommy wishes to do this show for prestige.

The Swedish singing star, Alice Babs and singer-guitarist Ulrick Neumann set for an important date at Las Vegas early in September. Dot will release an album of these two artists in the U.S. very shortly.

Sheb Wooley has really invaded us with his waxing of “The Purple People Eater” and Buddy Holly is climbing slowly but surely with his Coral waxing, “Rave On”.

Dot label instead of Mercury. The This Week’s Best Selling Pop Singles (Courtesy “New Musical Express”)

1 Who’s Sorry Now—
Connie Francis (MGM)
2 On The Street Where You Live—
Vic Damone (Philips)
3 Tom Hark—
Ellas & His Ziz Zag Jive Flutes—
(Columbia)
4 Tulips From Amsterdam You Need Hands—
Max Bygraves (Decca)
5 All I Have To Do Is Dream—
Cladette Everly Brothers (London)
6 Stairway Of Love—
Michael Holliday (Columbia)
7 Witch Doctor—
Don Lang (HMV)
8 Army Game—
Bernard Bresslaw, Michael Medwin, Alfi Bass, Leslie Fyson (HMV)
9 A Wonderful Time Up There—
Pat Boone (London)
10 Lollipops—
Mudlarks (Columbia)
11 Kewpie Doll—
Frankie Vaughan (Philips)
12 Book Of Love—
Mudlarks (Columbia)
13 Twilight Time—
Platters (Mercury)
14 Grand Coolie Dam—
Lonnie Donegan (Pye-Nixa)
15 Big Man—
Four Preps (Capitol)
16 I May Never Pass This Way Again—
Perry Como (RCA)
17 On The Street Where You Live—
David Whitfield (Decca)
18 I May Never Pass This Way Again—
Robert Earl (Philips)
19 Wear My Ring—
Elvis Presley (RCA)
20 Witch Doctor—
David Seville (London)
21 Kewpie Doll—
Perry Como (RCA)
22 Purple People Eater—
Sheb Wooley (MGM)
23 I Dig You Baby—
Marvin Rainwater (MGM)
24 It’s Too Soon To Know—
Pat Boone (London)
25 Return To Me—
Dean Martin (Capitol)
26 A Very Precious Love—
Doris Day (Phillips)
27 Swingin’ Shepherd Blues—
Ella Fitzgerald (HMV)
28 Teacher, Teacher—
Johnny Mathis (Fontana)
29 Little Serenade—
Eddie Calvert (Columbia)
30 Rave On—
Buddy Holly (Coral)
THE 10 BEST RECORDS
WE'VE EVER FIRED YOUR WAY!

On Jubilee

“DELICIOUS”
Jim Backus  JUBILEE #5330

“I NEED A VACATION”
Bob Miller  JUBILEE #5329

“BABY, JE VOUS AIME”
Don Rondo  JUBILEE #5325

“DORMI, DORMI, DORMI”
Moe Koffman  JUBILEE #5324

“LITTLE PIXIE”
Bill Darnel  JUBILEE #5317

“IT’S DOOM”
Cy Coleman with Annie Ross  JUBILEE #5331

On Josie

“DO YOU WANNA DANCE”
Bobby Freeman  JOSIE #835

“IT’S MY HEART”
Sticks And Bricks  JOSIE #839

“KISS THE PRETTY GIRL TWICE”

“YUM-MEE, YUM-MEE”
The Four Counts  JOSIE #840

On Art

“I WAS A TEEN-AGE CAVE MAN”
Randy Luck  ART #170

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

jubilee  josie RECORDS
1721 B’WAY  NEW YORK
JAY-GEE RECORD CO., INC.
The record industry growth and its future outlook in Canada is very similar to and closely parallel that of the U.S. Increased leisure time enjoyed by our Canadian people generally and the desire to fill that time with musical recreation, has obviously had a most favorable impact in the desire for increased record play; and meeting this desire has been in no small degree consummated by the interchange of merchandising ideas and methods between the major record companies and the coin machine industry in Canada and the U.S.

The major coin phonograph manufacturers in the States all have active and aggressive affiliates in Canada who do an excellent job in the promotion of their product with the coin operators and their route men. Such record companies as Columbia have their Canadian sales forces working in close cooperation with these operators in helping them select profitable records for their routes...just as is done in the States. One-stop operators in the major cities of Toronto, Montreal and Vancouver make the convenience of record buying by the operators.

Radio Station and TV broadcasts originating from both countries are listened to and viewed by peoples across the border in both countries; and the inter-change of publications, newspapers and magazines with articles and items stimulating interest in records and recording artists has also been influential in creating this parallel. Your magazine, The Cash Box, is as well known to the Canadian operator as it is to his U.S. counterpart, and is read just as avidly by him and other members of the record industry for your record reviews, D.J. reports on records, news items and your sound editorial policies. Our coin men and their clientele like records by Johnny Mathis, Frankie Laine, Sal Mineo and Ray Price just as they do in the States. We release the same records in Canada as does our parent U.S. company, although we may sometimes lag a week behind in releasing because of time consumed in getting tapes and masters through shipping and Customs. In other words, our Canadian likes and dislikes in recorded music are very much the same as they are in the States.

However, there is one basic difference in our Canadian industry as compared to the U.S. Canada is not all a general English speaking country. It is a bilingual country, since 90% of the people in the Province of Quebec, representing slightly less than one-third of the total Canadian population, are French speaking. They play and buy records by your top U.S. artists but they naturally prefer recordings in their native tongue. To supply this market we at Columbia draw on our affiliate in France or make recordings by local French-Canadian artists for French-Canadian release. Felix Loclore, Raymond Rouleau, Colette Bonhure, Denise Enrodi, may not be well known in the U.S. or western Canada, but they are strong record names in the Province of Quebec with regular record listings in Les Succes Du Jour, the French Canadian "Hit Parade". U.S. releases of such recordings as "Papa Don Jose" and "Marjolaine" were first hits in the North American continent on French-Canadian record labels.

As to the future of the record industry in Canada? We have a population growth rate in Canada not now exceeded by any country in the world. We have an expanding economy with raw, agricultural and industrial resources to support this rate of growth for many generations to come. The outlook for the continued enjoyment of leisure time by Canadians seems excellent. Canadians young and old love music. Such a combination, we believe, will be conducive to a huge number of nickels, dimes and quarters sliding down those coin chutes for years to come... and that means continued vigorous and healthy operations for Columbia Records of Canada, Ltd.
In seeking new fields for growth and development, the attention of many companies has been drawn to the possibilities of foreign investments. The fact that distance and language barriers impose certain restrictions has not deterred an ever-growing number from entering the international picture.

The entire subject of foreign investments is so vast that it is extremely difficult, if not impossible, to confine a discussion purely and simply to any one particular phase without becoming either lengthy and complex or lightly touching on inter-related subjects. A general picture of the foreign investment trend in a given area, therefore, may possibly be more informative.

Private U.S. investment abroad is currently running about $25 billion. Direct investment abroad is running about $5 billion and, by area, Canada is most favored, with Latin America second and Europe third.

In Brazil only, U.S. firms have now over $11.2 billions invested, and this represents an increase of almost four times that of 1946, which certainly may be considered an excellent rate of growth and a clear indication of the potentialities.

Focusing our attention on the record business, we find seven factories in operation and some 56 labels distributed by some 18 different Brazilian, American and European companies. Analyzing the number of monthly releases by each label gives us an idea of the competitive struggle, especially as compared to the purchasing power of the average person.

Nationally speaking, preferences for certain types of music undoubtedly call for a knowledge of cultural elements coupled with an anthropological understanding. However, greater contact, established through travel, education, radio and, naturally, records, constantly alters selection.

This changing preference pattern is reflected in the growing demand for certain foreign artists and music; witness the increased acceptance of the influence of American music today as compared with that of even ten years ago.

Undoubtedly, improved phonographic equipment has also played a major role in stimulating appreciation of different music, which has been accompanied by the introduction of different record speeds. This, consequently, has also been responsible for greater sales of LPs. This is not to say, however, that 78 rpm in themselves have dropped proportionately because a greater number of machines, principally in the interior areas, are not equipped with three speeds. On the other hand, 45 rpm and E.P. are not enjoying a great degree of popularity.

Brazil is extremely conscious and aware of any trends and movements, and has a great desire to keep up to date with world affairs and cultural developments. Individuals and by the very nature of the great number of enterprises devoting themselves to the public dissemination of such events, about 1,400 radio stations cover the entire country; there are two TV channels in Rio, three in Sao Paulo and one in Belo Horizonte, with plans afoot to locate others in principal cities; well over 1,000 newspapers; 80 magazines connected only with Radio, TV and Cinema.

The level of commentaries by critics themselves is on an extraordinary high plane and reveals the enormous desire for quality and satisfaction which it behooves us to provide.
Spain

from TELEFUNKEN Radiotecnica
Iberica, S.A. Madrid, Spain

Spain, a country which is very rich in ethnical varieties and in differences of territory, is naturally in a position to offer many different forms of popular songs. The Iberian Peninsula became divided into separate districts by the mountain chains between them, representing obstacles of free communica-
tion. Thanks to this geographical aspect, each Spanish territory con-
serves the special character of its people, thereby keeping alive the typical aspects of their lives, their customs, their feelings, their very own manner of expressing their emotions—finally— their art.

EDUARDO LOPEZ CHAVARRI
Spanish Popular Music

This isolation in which the Spanish districts found themselves, and which Mr. Lopez Chavarrı mentions, was because popular Spanish music was as good as unknown, especially in Spain. Of course, it was unknown to the average Spaniard, not to the music lover or to the writer. The Spaniard knew, loved, felt the popular music of his region; the Catalonian knew the Catalanian dances; the Aragonese knew the Aragonese tunes; the Galician knew his melodies... but the Catalonian dances are unknown in Galicia, and the Galician music is unknown in Aragon. Only the Andalusian song, the “cante jondo,” was loved in all regions, as well as outside Spain. And, more than the authentic popular music, there were known the sophisti-
cated composition of the professional authors, the theater songs and those for expert.

Thus, we can only repeat that the Spanish popular music, which differs so much in the various regions, but which is so rich in its artistic and emotional values, was almost unknown to the average Spaniard, who only appreciated the music of his own region. This situation has changed relatively recently, and the authentic folklore of each region is now appreciated and esteemed in all the others. At the same time, our popular music has become known in foreign countries as well. But not only the Andalusian songs conquered the world. At the same time, music lovers in Europe and America learned to distinguish the authentic, popular “cante jondo” (the songs of the mines, of the soil, of the mountains) from the sophisticated melodies; they also became acquainted with the “Jota” (Aragonese tunes), the “Sardana” (Catalonian dances) and with the “Parado” of Majorca; the whole authentic scale of the authentic Spanish popular music became known.

What brought this transformation? It was due, without doubt, to radio broadcasting... and to the records. The broadcasting stations had to fill 8 to 16 hours of broadcasting and had to give some variety to their programs: classical music, dance music, serials... something had to be “on the air” without interruption, without one minute of silence. Thus the produc-
ers of records, in their incessant endeavor to offer something new, made available to the broadcasting stations their recording of popular music, obtained from their own regions. The radio, of course, was the distributing agent, but with the collaboration of the producers of the records.

Our firm brought out recently a series of records of authentic popular music and songs, made by “pure” artists of each region. Just as with all good records of Spanish folklore, they obtained excellent sales results with foreign tourists; however they were not less successful with the Spanish buyers of all the regions.

Thus the records succeeded in mak-
ing Spanish popular music liked— even in Spain!
EMBER AND HERALD HAVE THE HITS!

Breaking Nationwide
The New Teen Talk Record
Opits — Opa — Smopash
Hopit —
MAN . . . That's "OP" for . . .
It's A Smash Hit

NOW on Herald Records
Johnny Hartman
with a terrific first release

"NO TEARS TOMORROW"
b/w
"YOU GOTTA BELIEVE"
Herald # 522

THE HONEYCONES
sing

"OP"
EMBER 1036

A 2 Sided Hit by
Joe Dixon

"SHOULD I"
and
"CAROLINA MOON"
Herald # 523

Anniversary Greetings to Cash Box!

"It's What's in THE CASH BOX That Counts — INTERNATIONALLY"
Most European countries still have import restrictions on records, in most cases so strict that import of American pressed records is absolutely impossible. That is not the case in Sweden and this must be the reason for the invasion of hopeful representatives of the record industry we have been having during the last months. Most of them have turned back to the States quite disappointed and I will try to explain why. To do this I think it would be useful to give you a picture of how big sales are and who sells these records.

During 1957 382,300 LP's were sold, an increase of 25% over 1956. For singles and EP's the corresponding figure was 4,091,000 and the increase only 1%. This last figure is however misleading, as the old 78s have dropped out of circulation and the single has not been able to take its place. EP's were only 20% of these sales in 56 as compared to 72% in 57. Figured in Swedish Crowns this shows that the 45 turnover increased with 21%.

There are some 25 record companies on the market. The 12 major ones are all members of the International Federation of Phonographic Industries and these 12 handle between 95-98% of all sales. They represent more than 100 domestic and international labels. There are no wholesalers as they all sell directly to the retailers through specially employed salesmen, mail and telephone orders and allow the retailers a discount of 40%. (This has recently been reduced to 30%). With a total turnover of 46 million crowns this gives to around 1,000 retailers a gross of 16 millions or 16,000 cr. per sales outlet. As you have to pay a sales girl at least 10,000 per year it will be easily understood that the industry has no interest in increasing the number of shops selling records. Especially since the 2 million Swedes already buy each 1.2 singles per year which for Europe is a very high number.

Record clubs of all kinds popped up towards the end of 1956 and took quite a bit of the market during 1957. In the beginning of 1958 one of our biggest clubs started a club handling only the records of the 12 big industries, whose records had not earlier been available through clubs. Since this club could give its members records with all the big favorites and the well known orchestras at reduced prices these clubs almost immediately threw the towel in the ring.

Low-priced, inferior quality records have been tried several times in Europe without success. However, Sweden, buy quality and names even if it costs a few crowns more. One company tried selling a fairly well known American label 20% below the normal price. Result absolutely negative. He then raised the price to the normal and soon got the share of sales he was entitled to.

Another outlet for American exporters have been the so-called pirate-importers or in other words record shops that have been buying well known labels, already established by general agents here, from American wholesalers, in order to sell the same on mail order at reduced prices. This caused a certain confusion for a while but do we have a law against trade mark infringement. Justice works slowly in Sweden but the case will come up before this spring. Meanwhile I am convinced that the verdict will not encourage any one else to try it again.

What can be the reason that cheaper records do not sell? Well, this depends a tax a tax on every record corresponding to about 20% of the retail price (LP's slightly less) and this tax is not an 8% royalty to the composers and no text writers (ASCAP fee) also on the retail price. The American exporters will at least have a 5% pressing fee. These fees together take care of 1/3 of the selling price. The cheap records can consequently not be cheap enough to compete with well established artists and orchestras offered by well introduced labels. Of which we already have over one hundred.

Add to this that more than 50% of the records sold have been recorded in Sweden and that the remaining 50% have to be fought for by American, English, German, French and Italian and other recordings. All this might account for the American gentleman, who came over with the idea of putting up a plant with a capacity of 30 million records per year, and left me with rather a sad expression on his face after we had discussed the matter.

GREETINGS FROM FLORIDA'S LARGEST INDEPENDENT DISTRIBUTOR

TRU-TONE DISTRIBUTORS
4701 N.W. 2nd AVE.
MIAMI, FLA. PL 1-2301
HENRY STONE
MILT OSHINS

"Only those records best suited for commercial use are reviewed by THE CASH BOX"

The Records
Disk Jockeys
Played Most

A SUMMARY OF REPORTS RECEIVED FROM THE NATIONS DISK JOCKEYS

THE CASH BOX
July 5, 1958

1. THE PURPLE PEOPLE EATER
SHER WOOLEY (MGM)

2. YAKETY YAK
MARTIN & EPSTEIN (Capitol)

3. ALL I HAVE TO DO IS DREAM
EVERLY BROTHERS (Cadmone)

4. SECRETLY
JIMMIE RODGERS (Roulette)

5. DO YOU WANNA DANCE
BOBBY FREEMAN (Jonie)

6. RETURN TO ME
DELANE MARTIN (Capitol)

7. JENNIE LEE
JAN & ARNIE (Arwin)

8. BIG MAN
FOUR PREPS (Capitol)

9. ENDLESS SLEEP
JOHN REYNOLDS (Demon)

10. CHANSON D'AMOUR
ART & DOTTY TODD (Era)

11. YOU NEED HANDS
EYELLE GORME (ABC-Paramount)

12. EUCHESS'S ISLAND
FORE LADS (Calamo)

13. WHAT AM I LIVING FOR
CHUCK WILLIS (Atlantic)

14. WITCH DOCTOR
DAVID SEVILLE (Liberty)

15. SUGAR MOON
PAT BOONE (Dot)

16. PATRICIA
PEREZ PRADO (RCA Victor)

17. SPLASH SPLASH
HOBBY DARN (Aero)

18. PADRE
TONI ARDEN (Decca)

19. WHEN
NUNN TWINS (Decca)

20. TWILIGHT TIME
PLATERS (Mercury)

21. LOOKING BACK
22. DREAM
23. FOR YOUR LOVE
24. DON'T GO HOME
25. DREAM ON
26. CHA-HU-A-HU
27. YOUNG AND WARM AND WONDERFUL
28. HARD HEADED WOMAN
29. WILLIE AND THE HAND JIVE
30. NO CHESE RELEASE
31. LEFT RIGHT OUT OF YOUR HEART
32. JUDY
33. I KNOW WHERE I'M GOING
34. GUEST THINGS HAPPEN THAT WAY
35. WEAR YOUR RING AROUND YOUR NECK
36. BALLERINA
37. ZORRO
38. I WONDER WHY
39. REBEL ROUSER
40. HIGH SCHOOL
41. HDUBBLE DANGLE R HEADS
42. SIX ON MY HEAD
43. A CERTAIN SMILE
44. LITTLE SERENADE
45. TROJER
46. JOHN B. GOODE
47. RUMBLE
48. OH LONESOME ME
49. ANGEL BIRD
50. EAT YOUR PRECIOUS LOVE
51. LITTLE PIXIE
52. PRETTY BIRD (IT'S BEEN A LONG TIME)
53. BLUE, BLUE DAY
54. ARGENTINA BAILERINA
55. I'LL GET YOU HOME ABOUT THE GIRLS
56. LOOK OF LOVE
57. KEMPWE DOLL
58. TO BE LOVED
59. MOONLIGHT BAY
60. SINGING HILLS
61. SHEIK OF ARABY
62. THIS HAPPY FEELING
63. DORI
64. RAY DORMI
65. ONE SUMMER NIGHT
66. KATHYO
67. TRY
68. IMPOSSIBLE
69. WHAT AM I LIVING FOR
70. I'M SORRY I MADE YOU CRY
71. DREAM
72. COTTON PICKER TEACHER
73. IF DREAMS COME TRUE
74. DON'T ASK ME WHY
75. THERE'S ONE ONLY OF YOU

Sweden

by MATS BJERKE
Metronome Records
Stockholm, Sweden
"A Twist Of Lemmon" For Dee Jays

NEW YORK—One of Hollywood's top comedy actors made his debut on records last week when Epic issued the performer's first album "A Twist Of Lemmon", in which he sings and plays piano. Above he is shown touring the local stations and visiting local dee jays to introduce the package.

Reading from Top to Bottom in each column, column 1 shows Lemmon with: Jerry Marshall, WMGM; Martin Block, WABC; the WNEW crew; William B. Williams, WNEW; Bob White, WMCA; and Dick Shepard, WNEW.

Column 2 has Lemmon with: Bob Landers, WNEW; Al Collins, WNEW; photo three shows Joey Grippa, and Epic brass; Joe Sherman, Lemmon, Bill Nielsen and Walt Hayum; photo 4, Mel Leeds, WINS and Lemmon; photo 5, Joe Saccone, and Jodi Cameron of WMGM with Lemmon; and Scott Muni and Bob Callen of WMGM surrounding Lemmon.

Column three: The Cash Box crew—Norm Orleck, Mike Martucci, Teddy Williams, Dave Tannenbaum, Bob Austin, Jack Lemmon, Marv Schlachter, Ira Howard and Marty Ostrow; photo 2, Lemmon and Jack Lacy, WINS; photo 3, Lemmon and Stan Burns, WINS; photo 4, Lemmon and Jack Lazar, WNEW.

THANKS CASH BOX FOR HAVING THE COURAGE TO REVIEW "THE WORST OF MORRIS GARNER"

THUNDERBIRD RECORDS
1700 Rway, N. Y. C.

Our thanks to the Manufacturers, Dealers, DJ's and One Stops who have helped us to become Wisconsin's largest independent distributor.

Now serving Wisconsin & Upper Michigan from our new larger location.

RECORDS UNLIMITED, INC.

Don Smith  Bob Maurer  John Contney
1716 N. 3rd Street  LOCust 2.3345  Milwaukee 12, Wis.

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
The Republic of Ireland, with a population of less than 3,000,000 persons, has a record-buying public of rather small proportions. Since the start of the record business in this country, the largest selling single has been Harry Belafonte's recording of "Mary's Boy Child," and before that the all-time best seller had been Mitch Miller's "Yellow Rose of Texas." 78 r.p.m. records still completely dominate the popular recording field and for all the major labels these are manufactured locally. At the moment, all LPs and EPs are imported, but presses for EPs and 45-singles are shortly to be installed here. The overall comparatively small volume of sales of records have, for many years, caused the postponement of the various plans of the major record labels to press all types of records in this country. However, when we combine the sales figures for LPs, EPs and 78s, one fact is very evident—that over 50% of record sales in Ireland are devoted to classical music. Pop and religious records have quick death on this market and only a really sincere resolution (such as "Mary's Boy Child") can cause any record with a religious theme to rank up reasonable sales.

From a rather slow beginning, sales of records increased steadily each year to their peak of 1956 when, due to the country's Balance of Payments situation, an import levy was suddenly imposed on all such so-called "luxury" items as gramophone records. This levy finally amounted to a 40% imposition on records coming from Britain and 90% on imports from all other countries, including the U.S. The result of this levy was, of course, disastrous to the record trade as a whole. Many smaller businesses closed completely and record sales by distributors and retailers dropped to a fantastically low level. In late 1967, due to representations made to the Government by all the interested parties, this levy was reduced to the more acceptable duty of 10% and 15% for the respective territories. The industry is still recovering from the effects of the levies, but sales are now once again on the up-grade. The prospects for 1959 and onwards certainly look very good, always providing, of course, that future economic difficulties do not cause the Government to resort to such exorbitant levies again.

Trouble For Distributors:
The serious trouble with which distributors in Ireland are faced today is the large-scale importation of records from the U.S. These disks are obtained from American exporting firms and currently the emphasis is on the cheaper labels, such as Camden, Harmony, etc. However, large quantities of the main U.S. labels such as Columbia, RCA-Victor, Decca, Capitol, etc., also arrive each week. They are imported and distributed here far other than those officially appointed by the record manufacturers. One unhappy consequence of this trading can be imagined when one considers the case of a legitimate Irish distributor awaiting his supplies for the Irish market of records released for Britain and Ireland by a major company in association, under license, with the U.S. company where the records originated. Then suddenly, perhaps a month or so before his new releases arrive, the market is flooded with American copies of the same items, and sometimes even at a cheaper price. Although many of the major dealers stock these American items, they are not too happy about the situation as, whereas one distributor is officially appointed, the legal position of the second one who imports from the U.S. has still to be clarified. An early and final settlement to this tricky question is the earnest hope of Irish record distributors and dealers for the future.
IF YOU DON'T HAVE THESE HITS . . . .
YOU'RE NOT IN THE RECORD BUSINESS

- *YAKETY YAK*
  *The Coasters* . . . 6116

- *SPLISH SPLASH*
  *Bobby Darin* . . . 6117

- *WHAT AM I LIVING FOR*
  *Hang Up My Rock & Roll Shoes*
  *Chuck Willis* . . . 1179

- *DREAM*
  *Betty Johnson* . . . 1186

- *WHIPPER SNAPPER*
  *LaVern Baker* . . . 1189

- *MOONLIGHT BAY*
  *The Drifters* . . . 1187

- *COME WHAT MAY*
  *Clyde McPhatter* . 1185

- *BOOK OF LIES*
  *Ruth Brown* . . . 1177

- *WOODCHOPPER'S BALL*
  *Hutch Davie* . . . 6110

- *EARLY IN THE MORNING*
  *The Rinky Dinks* . 6121

- *SCHOOL'S OUT*
  *Jaye Sisters* . . . 1190

- *YOU FLIP ME BABY*
  *Ivory Joe Hunter* . . . 1191

- *MOON RIDE*
  *Chris Connor* . . . 1188

- *ROCK AND REE-AH-ZOLE*
  *The Bobbettes* . . . 1181

- *JUMP FOR JOY*
  *Joe Turner* . . . 1181

- *YES INDEED*
  *Ray Charles* . . . 1180

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
Anniversary Greetings from the CHANCELLOR RECORD Family...

Bob Marcucci
and
Peter De Angelis

Frankie Avalon
current release
GINGER BREAD & BLUE BETTY

Jodie Sands
(watch for new release)

The Four Dates
current release
HEY ROLY POLY

Damiano
current release
TOO YOUNG TO LOVE

Fabian
current release
I'M IN LOVE b/w SHIVERS

BOOKING:

Finland

by ROGER LINDBERG
AB Fazers Musikhandel
Helsinki, Finland

Finland is twice as large as England, but its population is only half of that of London. Its geographical locality far up in the north, the long distances, and its shortage of natural products, make Finland a very poor country. The unfortunate war, the cession of land, and the enormous reparations to Russia are all facts that have made it impossible for Finland to enjoy the same economic rise as has been the case with most other Western European countries. The consequence of these difficulties have been rigorous import restrictions, which of course have affected every form of luxury very heavily, gramophone records included, and gramophones quite particularly.

Finland's consumption of gramophone records during 1957, was only 1,120,000. Partly because it had not been possible—because of the restrictions—to import new gramophones, partly as people could not afford buying new gramophones, only 481,000 of the aforementioned figure were 78 rpm, 375,000 were 45 single 45 EP, and 71,000 LP records. Besides, it should be mentioned that of these records 465,000 78 rpm, 141,000 EP, and 6,000 LP represented domestic recordings. The remainder was chiefly imported from England, Western Germany, Holland, Sweden, and Denmark.

Because of its small quantity, this sale has become a serious problem to the record line. All leading record makes are represented on the market, in addition to which there are a great number of minor ones; altogether 60 to 70 different makes are fighting for their share in this small market. This is unfailingly apt to entail considerable losses to the stocks of the wholesale dealers as well, making the record business unprofitable.

There are very few juke boxes in this country. In the post-war years a good hundred boxes have been imported; and since most of the domestic repertoire is on 78 rpm records, types of boxes which would internationally be considered old, have been imported. There are no official statistics available, but I would think that altogether 350 to 400 music boxes (coin phonographs) are in use, and most of these are without record selection.

Due to the alcohol regulations in Finland, there are very few bars and beer-houses here, and in a great deal of them music is not allowed. The boxes are mostly placed in cafés and like places, closing quite early in the evenings. Of course the consequence of this is that the amounts payed into the boxes are not in proportion to the high prices of the modern coin phonographs, which prices are further increased by a tremendously high duty and sales tax, which together may come to 50% of the f.o.b. value of the boxes.

In spite of these circumstances the consumption of records is increasing from year to year, and the public interest in music boxes is steadily growing. That is why the record line keeps hoping that their appeals to the authorities will result in a more human customs duty, and that this together with an improving standard of living will bring better conditions to the record and gramophone business.
A Sure-Fire ONE MILLION SELLER . . .

Ricky Nelson

"POOR LITTLE FOOL"

b/w "DON'T LEAVE ME THIS WAY"

# 5528
England
by C. H. THOMAS
E.M.I. Records Ltd.,
London, England

The record scene in Great Britain and the Continent of Europe has somewhat changed in recent months following the boom period which the industry enjoyed in 1957.

This is probably brought about by the unfortunate recession in the U.S.A. and the publicity given to it by the press here. The price structure, however, up to now has been maintained and the contraction of purchasing power of the public is only regarded as temporary.

The monaural L.P. record is also maintaining its position and there is an increasing acceptance of the 45 r.p.m. in Great Britain which is still not adversely affecting the 78 r.p.m. shellac business despite the fact that the latter has virtually disappeared from other European markets.

The number of juke box operators continues to increase throughout Europe particularly in Great Britain thus giving a wider exposure to the Top Ten than can be obtained from the limited airings by the B.B.C. Network.

The non-compatible stereo disks while recognized as a progressive development may well have affected the buying public and trade owing to the extensive publicity prematurely given to it by the press. This publicity of stereo equipment that will be offered by instrument manufacturers at prices that are within the scope of the average purchaser of new instruments.

The general belief is that this progressive step in recording technique and reproduction will not have an adverse effect here on the general record purchaser particularly in monaural L.P. records. In the first year or so the introduction of stereo disks in the European markets is considered to be a plus business.

The record clubs during the past twelve months, while more firmly established on the Continent of Europe, have not made no great in-road into the record business of Great Britain.

While the market potential in this country is very large, it is heavily restrained by the Government levying a Purchase Tax of no less than 60% on both record playing equipment and records. For example on every $380 worth of records purchased by a dealer, he pays $190 in addition to the Government in the form of Purchase Tax which he has to recover eventually from the record buying public.

The record industry generally has published during the last twelve months more records than the trade and public could reasonably absorb. There are signs of price cutting, low price L.P. records, inexperienced companies in other fields of business entering the record business.

This is inevitable in a booming industry. The belief that history will repeat itself in as much as when private enterprise loses its head to irrational cut-throat competition, the leading companies in the business by their strength and know-how will survive because it is their research, development and enterprise which brings the progressive elements of recording and reproduction to the ultimate purchaser.

Although the record industry in Southern Africa has made spectacular progress during the past five years, and the South African business is rated second only to the U.S.A. on a per capita basis of population for record sales, I am very optimistic of still greater expansion in the years ahead, not only in South Africa but throughout the whole African continent.

During his visit to South Africa last year, Arnold Berry, Director of Foreign Operation for Columbia Records, was tremendously impressed with the virility of the record industry out here. Similar reactions were expressed recently by Arnold Klein of R.C.A. and Lockwood of E.M.I. during their South African tours this year.

This virility is shown by the steep incline in the sales graph during the past few years, the remarkable spread of new dealer outlets and the development by the record industry through planned publicity of increased national public consciousness of the wonderful home entertainment value of the gramophone record.

There are possibly few countries in the civilized world where national newspapers and magazines devote as much editorial space to record reviews and news about recording artists as within South Africa. Radio publicity is maintained as well as at a very high level of output. The five major record manufacturing and distribution companies in this country, representing all the world’s great labels, are doing a magnificent job in promoting record sales.

The advent of the long playing record gave a big fillip to the South African industry; and now 45 r.p.m. extended play records are making striking headway. Standard 45’s, 78’s, records are growing in popularity but still have a long way to go before finally ousting the 78’s.

Only now emerging from barbarism in the true sense of modern living the population of the southern part of the Sahara present possibly the greatest market potential open to the record industry anywhere in the world. South African record manufacturers are not slow in their realization of this great market on their doorstep. Annually millions of records are pressed for Africans in the Union of South Africa and are being exported in increasing numbers to the great northern territories of the Central African Federation, Mozambique, Angola, Niger, Ghana, Kenya, Uganda and the Belgian Congo.

Side by side with the march of civilization throughout Africa, the gramophone record is making a marked and valuable contribution to the spread of modern culture and social habits. In remote bushland kraals, on the high inland ranges and in Central African jungles the rhythm of modern recorded music and song verses with the primitive drum beats and tribal chants of an age gone by.

South African listening tastes in the popular field are governed largely by American hit parade favorites, but we are building up a valuable group of South African recording artists whose records are proving to be best sellers at home and abroad. Many very fine non-white African artists are coming to the fore and African rhythm is beginning to make its impact in Europe and America.

In line with growing social and industrial developments throughout Africa the South African record industry is looking forward to further great expansion, and on present indications, of which there is every reason to be confident, will undoubtedly make a marked contribution to the repertoire of the world recording industry.

My most satisfactory recent experiences as a Columbia representative in Southern Africa is that of the launching in May of this year of the Columbia recording of “My Fair Lady.” Received with tremendous enthusiasm throughout the country “My Fair Lady” promises to become the all-time best-selling record in Africa.

I am naturally very proud of the striking success achieved by Columbia records in Southern Africa and in representing and being associated with such great leaders of the world record industry as Goddard Lieberson and my other colleagues of Columbia in the United States.
Today there is a new star in show business. Records are the cause of it. Nearly every home has a phonograph. Film evenings now make way for record evenings. Every day somewhere somebody is entertaining with records. The younger set has switched from film stars to record stars as their idols and fan clubs are right there too to cater for these new stars. Here in this part of the world records are a national phenomenon. Week after week new hits hit the market and sales keep growing. New arrivals are constantly appearing. Sound tracks, cast albums, jazz, classical have all added to this upsurge in the sale of records. The main problem is to meet the demand. Imported disks are now out since the change of Government late in 1957, so records have to be produced locally which is causing delay in releasing new numbers and meeting the demand of best sellers.

A great change has taken place down here. A few years ago there was one warehouse distributing for all the majors in the U.S.A. Now there are different warehouses for each major, one company really having only one of the majors and a few of the smaller ones. This has led to the appearance on the market of sometimes a half dozen versions of the one hit. However the trend here in most cases is that the first gets the lion share of the market. Our local hit parades in some cases are only a few weeks behind the parades in the U.S.A. which goes to show the distributors have to be on their toes. Here we are not drowned with so many labels like you. A company will have a name on which it releases all smaller companies’, products which helps to avoid confusion.

In just over two years this industry has grown here. Now we have shops selling only records. Before this boom such a thing was not a common sight. There is much to be said for the specialist shop as against the store that sells everything including records. They certainly are a welcome sight to the scene here.

With the appearance of hit names in the record world here, more interest has been aroused in their records. It is certainly true that their appearance helps their record sales. If only we could get more down here a further boom would be gained by the industry.

I feel personally that one of the main causes in the growth of this wonderful industry is the appearance of Haley, Presley, Belafonte. On records, I appreciate also the wonderful effect of Ray, Laine, Fisher, Cono, Rosemary Clooney, Eartha Kitt and many other wonderful artists. But to the first three we owe a lot. Their names meant a lot, the publicity they received, the raves of their first hit records all added greatly to put records on a very firm footing. Since their appearance million sellers have become common place. Yes, their names put the gold into the industry.

The future? While other forms of entertainment have suffered, records have not. Their value in the modern world, the choice of top flight entertainment at reasonable prices, have put them where they are. Sales can only get better and better. There’s so much to do for this new star in show business. Move over other forms. Records are the rage now.
**Mexico**

Undoubtedly the most unusual, and to the manufacturer and dealer, one of the most satisfying characteristics of the Mexican pop single is the high percentage of standards created year in and year out. I imagine that any hit in the U.S. that sold a million or more a year or two ago, would be difficult to obtain in the average record store. On the contrary each year a varying number of recordings of new typical Mexican songs establish a market which will last for years.

Discos Columbia de Mexico, S.A., initiated operations in Mexico ten years ago, premising its first record on October 31st, 1947. The studio building was not completed until some three months after the factory was ready to operate, since originally it was intended to use a theatre or radio studio for recording activities. This was found to be impractical, consequently there was a factory but with no material to process and press.

This difficulty was overcome by the A&R director F. V. Leal in a manner which in the States would have been suicide. Mr. Leal had selected eighty sides, some of which were thirteen to fourteen years old, some as new as five to six years. It was with these forty records that Discos Columbia de Mexico initiated its catalogue, and not a single one failed to sell a sufficient quantity to be commercially a success. However, the most incredible thing is that ten years later, seventeen of the original forty are still in the catalogue in 1958. I imagine one would have to go to the Library of Congress to secure a copy of “The Gypsy,” a Columbia smash of 1946.

More standards are created from Ranchero or Mexican Hill Billy than from boleto or danzon or other more sophisticated styles. One almost unparalleled way to create a standard is to commemorate some tragic death in song, known as a Corrido; the more dramatic, the death the better. Airplane deaths seem to particularly lend themselves to a Corrido success.

In 1938 a young Mexican aviator set out to fly from Mexico to New Jersey non-stop in a small single motorized plane. The flight north was successful but unfortunately he crashed and was killed in the vicinity of Washington, D.C. on the return flight. “Corrido de Francisco Saurin” is still in our catalogue, 20 years later.

More recently the popular star of movies, stage and records, Pedro Infante was killed in the crash on take off of a cargo plane, on which he was acting as copilot. Our “Corrido de Pedro Infante” has been a great success and we expect that it too will be in the catalogue in 1975.

**Republic of the Philippines**

Mico Record Mfg. Company was founded and established in October, 1950 by Eusebio Contreras, when the advent of import and exchange controls made it vital that a record industry be set up in the islands to serve the local demand for phonograph records.

The growth of Mico from a dream to what it is at present is the success story of Contreras, who had the foresight to put up record manufacturing plants to serve the local market for state-side and local recordings, besides European recordings which are being reproduced locally now only by Mico.

Born in Camanahan, Camarines Sur, on August 11, 1904, Eusebio Contreras came to Manila in February, 1938 during the first Philippine Exposition and started as an importer of Se and 10c carded merchandise under the trade name of Manila Mail Order Company. Although successful in this venture, he was rendered completely penniless when his whole business and other properties were burned with the destruction of Manila by the Japanese during the American Liberation. Nevertheless, this left him undaunted and once again, he started from the bottom. By dint of hard work, he was able to raise sufficient capital so that by 1947, he was back in the importing business and was appointed exclusive distributor of Baby Ruth candies under the trade name of Manila Importing Company, Contreras owning 30% of the equity. A year later, he succeeded in the distribution of Baby Ruth candies in the Islands. However, this was cut short with the banning of importation of candies and upon imposition of import controls. With his business experience, however, he turned into another business field and established Mico Record Mfg. Company, licensed to produce Capitol (U.S.), Bell (U.S.), Peerless (Mexico) and Parlophone (European), aside from their local brand of Mico records, the company, in 1957, produced a total of 305,146 records of all speeds.

Besides serving as manufacturer of foreign record labels, Mico Record Mfg. Company also produces and manufactures its own recordings under the Mico label. To date, Mico has made releases of more than 500 record numbers on its own label alone and this has been made available to the record buying public on 78 and 45 rpm.

Recently, Mico started production of 12-inch 32½ rpm long play hi-fidelity records. The initial releases are the series of Philippine band recordings entitled “Philippine Bands On Parade” as performed by top Philippine bands. Also the releases on 12” LP’s of Capitol and Parlophone classics recorded in the United States, England, Spain, Italy and France, and other countries.

The new disc and processing plant, retail store and executive offices are housed in a three separate addresses on Sales and Raon streets, Manila. One finds a fully air-conditioned recording studio with ultra-modern equipment for recording, pressing machines, electrolys laboratory, and other paraphernalia in a two-story building at the corner of Raon and Sales. While over at 638-640 Raon St., is an air-conditioned record bar with five listening booths each with its own hi-fi controls. A little further up at 601-605-607 Sales are the offices, the offset printing and camera department which is fully equipped for making decorative colored jackets, the Microfusion pressing machines for LP records, the stock room and the rest of what goes into a phonograph record establishment.

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**BLUE DAY**

47/20-7010

DON GIBSON

RCA Victor

*BIG, BIG HIT!*

"Only those records best suited for commercial use are reviewed by THE CASH BOX"

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The Cash Box, Music Page 76 July 5, 1958

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Web page: www.americanradiohistory.com
Germany
by DR. L. VEDER
Electros Gesellschaft M.B.H.
Cologne, Germany

Of all the major record-producing countries, Germany is probably the only one where the pressing of shellac records has already been completely abandoned.

The last stocks which had been left over are just now sold out so that practically shellac is dead in Germany.

In looking back on the development which the 45 rpm record has taken in this country it now seems queer that in the beginning, four to five years ago, consumers were completely against the same record and the big record firms had much trouble in convincing buyers of the advantages of this new product.

Consumers always tend to cling to accustomed goods and view new things with some suspicion. Why, they would say, should we pay the same price for such a tiny thing of a record as for the stately presentable big shellac record?

Still in 1956, the four major record firms in Germany planned a joint publicity campaign for the 45 rpm record but when all preparations were finished for the start, the position had changed completely and dealers asked the industry not to launch this campaign as they were frightened that the demand for the 45 rpm record could leave them stuck with their shellac stocks.

In fact, within hardly two years shellac has completely vanished from the market.

It would appear that the juke boxes in Germany were a great influence in this development whereby it must be said that the popularization of juke boxes in Germany took a similar course as the 7" records. In the beginning hardly anybody would think of them and it was maintained that such magic boxes which allowed everybody to listen to their favorite tunes in the best possible interpretation for nothing more than a penny would hardly find response in this country. Today no major restaurant or club seems feasible without a machine. And as all these juke boxes operate 7" only, 7" are the demand of the day.

In this connection it is interesting to realize that the 10" and 12" LP's in Germany do not by far have a similar market share as in the other big record countries such as America, England, France and Italy.

In America popular albums are a very important part of the repertoire and a much higher turnover is being made in this category than in the 7" singles. Not so in Germany. The 12" LP is nearly exclusively restricted to classical music and even the 10" LP does not by far enjoy the publicity of the 7" singles and EP's.

Exact statistical figures regarding the market situation during the first six months of 1958 are not yet at hand but the rough estimate gives the following figure: Of 20 million records sold in Germany in half a year a percentage of 60 belongs to 45 rpm singles, 25% EP's and only the remaining 15% represent LP sales.

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Our sincere thanks to:
KEN BANGHART, BILL CULLEN
and BUD FORD

for BREAKING our tremendous new NOVELTY

MIRANDA
by
TOMMY ZANG
and
THE TINKLE KLINKERS
M-128

BREAKING BIG!!
CARRIE NORMAN
SINGING A SENSATIONAL BALLAD
"I CAN'T HELP IT"

MARK RECORDS
1619 Bway, N.Y.C.

---

"GOT A MATCH?"

recorded by

THE DADDY-O'S
FRANK GALLUP
LOU STEIN

GOT A MATCH? (BILLY MURE, Pres.)

published by

SAXON MUSIC CORPORATION
1697 BROADWAY, N.Y.
(Columbus 5-0859)

Midwest Promotion: DICK LA PALM, Chicago
Public Relations: MARIO TRONCHONE ASSOCIATES, N.Y. C.
Eastern Promotion: DAVE GREENMAN, Associated Promotions, N.Y. C.

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
The territory of Argentina and surrounding countries, Uruguay, Chile, Paraguay and Bolivia, which all have similar tastes in artists and music, has some 31 million inhabitants spread over 2,012,000 square miles (U.S.A. 2,974,000 square miles). Here long-play records account for half the value of total sales volume, the other half is made up mostly of 78 rpm records and very few 45 rpm records (progress in 45 rpm records being most advanced in Chile) but now, thanks to sales campaigns currently being undertaken in Argentina by the three major record companies (Columbia, RCA, Odeon) 45’s are coming along, but in the form of EP records. The reason for this preference are the difficulties in obtaining raw material, its high incidence in the record cost and therefore the comparatively low retail price which EP’s enjoy. This is a trend which record companies should watch, as the disappearance of the single record diminishes the possibility of making “hits”.

Nevertheless it will take many years for the 78 rpm single to die out in this territory, although there are over 300,000 5-speed changers in use. The tendency toward high price of such merchandise, the old single speed 78 rpm changers and players have real value and continue in circulation. Furthermore, there are still many areas without electric current where spring-wound phonographs are the only means of reproducing music.

Argentina is now producing a good quality 4-speed changer in quantities capable of satisfying the demand (the Wico factory turns out 5,000 a month). The retail price represents half a months pay for a worker. This is a ray of sunshine for the record market in a thick gloom of exchange difficulties, not only for Argentina but for surrounding countries which cannot hope to go on spending hard currency on such luxuries.

Vynilite compound is another product consuming foreign exchange. A local chemical company has announced that next year it will produce the elements necessary for making this compound and then the Argentine record industry will no longer be at the mercy of exchange restrictions.

The importation of records is forbidden in Argentina, Uruguay and Chile, where adequate quantities of good quality records are produced and retail prices are approximately the same as those in the States. In Bolivia and Paraguay, importation is permitted but confusion rather than good business results in these markets since the importers handle many other lines and pay no attention to plugging or promoting.

The market is only on the verge of “Hi Fi.” Local recordings are being made with “Hi Fi” sound, following the lead set by Columbia Argentina’s young musical director, Waido de los Rios, who was the first to apply this technique to national music. Many diskophiles have “Hi Fi” reproducers but the majority of the public has not, nor do they know what “Hi Fi” is, although they like to see it written on long-play jackets. The sale of “Hi Fi” reproducers is small as they are very expensive.

Finally, this has become a highly competitive (non-expanding for the moment) market, where local recordings account for 50% of sales and although we are coming out of the dark ages of 78 rpm it will be a long road to stereophonic sound.

What makes the turntables spin in Tulipland?

Well, classical music, jazz, dance and entertainment music, they all have their share, but the majority of all records sold here are vocal, which is the normal situation. What seems special about it is that only one third of these are Dutch; the remainder, two-thirds of songs sold on records are sung in foreign languages half of which are American/English.

Of course these are rough figures but they are sufficiently correct to illustrate how liberally foreign repertoire are accepted by the Dutch public.

Just as liberally foreign record programs are brought onto the Dutch market; record importers already have a rough time selecting from the abundance of foreign material the items that could be successfully marketed. Some of the less skillfully run, mostly smaller organizations, simply seem to have given up choosing; they import sample size quantities of almost everything for the dealers to try out and hope to hit the jackpot once in a lifetime. They do little or no publicity at all, no directed promotion and their records are clogging up retail channels.

The owners of repertoire “handled” in this way (and there are many US record firms amongst them) are bound to become increasingly unhappy about their representation and turn to shifting their franchises which does not improve the situation at all.

For there simply is more repertoire available than can be marketed sensibly at the present state of affairs, which means a waste of effort and a lot of disappointment.

And they have the advantage of travelling some two hundred thousand miles on international record business in the last ten years including all of the East, but although I may have spotted some of the ailments I have not found a cure! Let me add; from here at the US record market one is tempted to be envious of its vastness and of the bountifulness of the available resources. Envious of the brilliant techniques employed in plugging and advertising, marketing and selling. But in spite of all this your record people will have their troubles as we have ours.

Disk sales have reached unprecedented peaks in Europe but, although the livable part alone has a population outnumbering that of the U.S.A., it is a composite market, consisting of roughly twenty sections with different languages, habits and tastes.

Yes, true, human emotions may be the same, basically, all over the world but people respond to different incentives— or respond differently to identical ones—according to their various backgrounds and conditions of living.

What is a hit in France is usually very far from one in Germany; what sells in England may sound extraordinarily uninteresting to the Italian ear; and even in countries considered so alike as the Scandinavian there is a difference as to how the people enjoy various types of music.

Although US hit tunes appear to be of a much more universal character there are still many differences in interest for them in various countries, always based on sentiment.

But our future—if I may borrow a fine slogan from our friends at Columbia Records—“If the gramophone record is becoming an essential commodity, one quarter of the Dutch families have facilities to play them, and this percentage keeps growing. There is ample room for improvement in the number of records that can be sold to every gramophone owner. If this market gets the opportunity to develop naturally, as it has luckily had since 1945, it will offer continuous possibilities for well selected repertoire from all over the world. Used as a dumping ground, however, the market will suffer! Let the business be handled by people who know the country, the market and the record business and who have an interest in a sound development on a “long term” basis.

We have no use for “record-teers.”

by PETER de ROUGEMONT
Columbia Argentina, S. R. L.
Buenos Aires, Argentina

UNIVERSAL RECORD DISTRIBUTORS
salutes
The Cash Box
for a HAPPY 16th

The Hits Are Made At
UNIVERSAL RECORD DISTRIBUTORS

MORTY WAX
National Promotion
1697 W. Grand Ave., Chicago, Ill.

185 N. STATE STREET
CHICAGO, ILL.
SPECIALIZING IN HARD TO GET 45's.
EVERYTHING IN MUSIC
YOU WANT IT WE'LL GET IT

“Only those records best suited for commercial use are reviewed by THE CASH BOX"
Panama
by ROY M. BETTIS
Tropelco, S. A.
Panama City, Panama

The country in which we operate is probably one of the smaller record markets. Coincidentally it is also one of the most competitive. Although we are relatively newcomers to the record field, having been handling records for only four years, we are exploring all the merchandising possibilities known to us. Unlike the typical operation of a retail outlet, distributing a select group of labels and handling some 25 rack outlets.

I would like to discuss a factor in the manufacturer-distributor relationship which is becoming increasingly as disturbing as evidenced by conversations I have had with several other export distributors and my own experience. During the past few months we have been noticing a trend on the part of many record manufacturers to compete with their distributors, which does nothing to build or encourage distributor loyalty or the team relationship which we feel is essential to long-term mutual respect and profits. We do not question the basic right of each manufacturer to decide how he wants to distribute his product. However we have no doubt that during the past year many record distributors in those countries having local pressing facilities, have been asking themselves where they stand in the manufacturing world. Perhaps not the notable exception of Columbia Records, Audio Fidelity and possibly one or two other firms, but we find that manufacturers are in competition with their distributors for accounts who would normally be dealers, by either selling directly to local accounts or through various exporters to whom they give more speed service and equal or only slightly higher prices than they give their distributors. Such promiscuity in merchandising on the part of the manufacturers inevitably leads to a dilution of distributor control and effectiveness and breeds local price wars that can help but eliminate dozens of the smaller dealers who contribute to a distributor's volume. This situation demands decisions to several basic questions, three of which are:

a) Should a distributor enter the price war, killing off his own dealers leaving only the strongest, to the detriment of distributors alive and these directly merchandising as dealers at an unrealistic rate of commission?

b) Should the distributor get out of the record business and use his capital for more profitable merchandise.

c) Should the distributor head for the supermarkets fast and make exclusive arrangements with them for the lower priced labels, retaining the standard labels only as traffic builders for other products he may sell.

There are undoubtedly other alternatives applicable in specific areas however the situation in many instances will rule out any possibility of a price agreement amongst distributors.

It is my belief that the policies now being followed by many manufacturers can only result in retarding the growth that should be expected and especially for those labels nationally advertised in the U. S. at $1.49 and above.

There are numerous other sore spots existing world-wide between manufacturers and distributors such as sales to the military at preferential prices, slow deliveries, delayed information on new releases, which are all worthy of a little more understanding on the part of manufacturers toward their export distributors.

We can appreciate the intense desire of manufacturers to increase their volume. However we firmly believe that this can only be brought about by either an aggressive distributor and protecting 100% or by activating the potential market. One way the potential market can be developed more rapidly is by up-dating some engineering effort and promotional funds towards getting a really cheap 2-speed (33-45) record player in the hands of every teenager. Two to five dollars or more a month from hundreds of thousands of teenagers can add up to a respectable increase in volume whereas as no permanent increase can be expected by upsetting the confidence, loyalty and sustained efforts of a manufacturer can expect to receive from a distributor whose trust he has earned.

If for no other reason than normal population growth, extension of electrical power facilities, and the success of the stereo record, we must expect an increasing volume of record sales. Although this does not necessarily mean that a record manufacturer will be able to make a penny, it is amazing how many record manufacturers continue to make records and are losing money on them.

I believe that this is the right time for the manufacturers to take the tremendous long, hard look at their export distribution policies and relationships.
"FOR YOUR PRECIOUS LOVE"

By JERRY BUTLER and THE IMPRESSIONS

ABNER #1013

New Releases!!

“HATTIE MALATTI” b/w “MAMA LOOCHIE”

By LEE DIAMOND

VEE-JAY #272

“NURSERY ROCK”

By JAN & JOE

VEE-JAY #282

GENE ALLISON

“I DON’T KNOW WHY”

VEE-JAY #286

JIMMY REED

“I KNOW IT’S A SIN” b/w “DOWN IN VIRGINIA”

VEE-JAY #287

WATCH FOR THE NEW ABNER RELEASE!!

VEE-JAY—ABNER RECORDS

2129 S. MICHIGAN AVE., CHICAGO 16, ILL.

What I would like to convey to the readers of this issue is an accurate survey of the Japanese music market. Japan, as described by most foreigners, is a land of cherry-blossoms, Geisha-girls and a wonderful mountain called Mt. Fuji, forgetting that Japan is also a country of millions of music loving people.

We are proud to say that Japan, with a population of 80 million people, 95% of which are in the very low income bracket, has annually spent a total of 15 million dollars on phonograph records. This amount of money has been mostly spent on the newer 45 rpm and LP records. Aggressive sales methods are being used in the promotion of the newer type records, as Japan becomes more and more Hi-Fi conscious. The 78 rpm shellac records are almost a forgotten issue, although sale of this type is still an important factor. It is interesting to bear in mind that approximately 50% of the sale of records is of those originating in foreign countries, especially Jazz, Popular and Classical which the Japanese people have always loved.

King Records, one of the big three record companies in Japan, (the others being the Japanese—Victor and Columbia) has ties-ups with British Decca, Mercury of Chicago, Telefunken of Germany and is actively engaged in pressing and issuing records to the Japanese market. It is the aim of King Records to promote international friendship and understanding through the sale and distribution of international music.

King Records has spent considerable time and effort compiling a catalog of LP jazz records called "The King Jazz Series". This series represents the first truly recorded series of Japanese LP jazz records. This series has received widespread applause both in Japan and abroad, and is slated to go on sale in the world market under the London label. Only hand-picked first-line jazz men were used in making this series and these recordings. Arrangements can be compared with the all-time wonders of the jazz field, combining Dixieland, Swing, and Modern Jazz, with a taste of Japanese folk songs included in the arrangements. It is our belief that these recordings will be taken as a picture of the Japanese jazz style and become very popular both as to an exchange of culture as well as listening pleasure. We believe the world market will receive our endeavors with the same enthusiasm we receive foreign music.

We wish our dear friends to take into consideration the trouble now existing between Japanese record manufacturers and BIEM of Paris. It is my opinion that BIEM does not understand the situation that we are in, not being able to account for and pay higher rates than that set forth by Japanese Law. Being fortunate in having the cooperation of the International Federation of Phonographic Industry of London, we are doing our utmost in trying to settle this matter as quickly as possible in a friendly way.

Lastly, it is our sincere wish that you readers will come to know and understand Japan and King Records through the medium of this issue.

PHONOGRAPHIC EQUIPMENT CO., LTD.

314-320, Ladbroke Grove

London, W. 10

England


The Directors would like to thank everybody they met during the M.O.A. Convention for the many kindesses received.

We are still open for business offers — Write, Phone, or Call.

"Only those records best suited for commercial use are reviewed by THE CASH BOX"

Japan

by TAKAO YANAI

King Record Co., Ltd.
Tokyo, Japan
The Label for your Hottest-Selling Summer!

NEW!

ANKA’S AWAY...AGAIN!
The teen-age hit-maker’s got two
this time...watch ’em climb!

PAUL ANKA sings

MIDNIGHT b/w VERBOTEN

ABC-9937 (Title song from Samuel Fuller’s RKO picture)

Arranged and conducted by Don Costa

DISTRIBUTED IN CANADA BY SPARTON OF CANADA, LTD.

‘It’s What’s in THE CASH BOX That Counts—INTERNATIONALLY’
NEW! The Poni-Tails come up with one for SALES!

THE PONI-TAILS sing
BORN TOO LATE
ABC-9934 b/w Dance With Me

NEW!

The De Castros' first release for ABC-Paramount is a smash!

DE CASTRO SISTERS sing
WHO ARE THEY TO SAY
ABC-9932 b/w When You Look At Me
Arranged and conducted by Don Costa

DISTRIBUTED IN CANADA BY SPARTON OF CANADA, LTD.
Heat-Wave Hits...Breaking Coast to Coast!

NEW!

LITTLE SERENADE   ABC-9939
EDDIE CALVERT   (The Man with the Golden Trumpet)
(Destined to be '58's Biggest Instrumental)

POLKA DOTTED POLIWAMPUS b/w Teenage Dance
The Record that eats Purple People Eaters!
ABC-9938   CLINT MILLER
Orchestra conducted by Don Costa

YA, YA, WUNDERBAR   ABC-9933   SHORTY ALLEN

HEARTBREAK BOUND b/w TRAVELLIN' MAN
ABC-9935   FREDDIE NEIL
Still Going Strong... All Summer Long!

ABC-9925 - YOU NEED HANDS - EYDIE GORME
ABC-9926 - DOTTIE - DANNY AND THE JUNIORS
ABC-9924 - I KNOW WHERE I'M GOIN' - GEORGE HAMILTON IV
ABC-9931 - GOT A MATCH - FRANK GALLOP
ABC-9927 - I LOST MY LOVE LAST NIGHT - JOHNNY NASH
ABC-9918 - BIG NAME BUTTON - ROYAL TEENS

DISTRIBUTED IN CANADA BY SPARTON OF CANADA LTD.
All of the major labels in the world with scores of American indices are represented in this tiny island country floating on the Pacific Ocean. However, due to unfavorable international trade balance, the Government’s allocation of foreign exchange to Japanese recording companies for importation of mothers and tapes as well as for payment of various royalties is not sufficient. Consequently, every diseconomy is experiencing much difficulty in ordering tapes of the latest releases from overseas affiliates. The debuts were recently made by Vox, Seeco, Atlantic, World-Pacific, Haydn Society and Dot which are distributed by the Victor Record Company, a specially established subsidiary of the Victor Company of Japan. ABC-Paramount took a bow before our people last autumn through King Records which is affiliated with London, Telefunken and Mercury. As far as American pops are concerned, Pat Boone, Paul Anka and Elvis Presley are at the top now. Jazz is also well received; we have the Hot Club of Japan. In this field, one particular 10” L.P. entitled “Ascenteur pour l’echafaud” (Elevator to Gallows) is to be marketed soon. This modern jazz package was composed by Miles Davis and recorded by his Quintet in Paris for the French thriller picture of the same name. The popularity of French chansons was immensely accelerated by the recent appearances of such noted singers as Jacqueline Francais, Henri Decker (her husband) and Yvette Giraud. Miss Giraud’s records sung in Japanese versions released by Angel chalked up fabulous sales. There are more classical fans than popular in Japan. Beethoven, Mozart, Schubert, Tchaikovsky’s works sell tremendously well. There are four symphony orchestras which give subscription concerts in Tokyo. Top-notch artists are visiting Japan this year again. Gaspar Casado (cello), Rostropovich (cello), Leningrad Symphony, Jean Fourmier (violin) and his wife Ginette Boyen (piano) and many others were already here this spring, while Jean Fournet (conductor) and Jean Jansen (tenor) are coming to present Debussy’s opera “Pelleas et Melisande” with Japanese artists this fall.

The monthly production of records is in the neighborhood of 1,500,000 (including all categories of Japanese and international disks). The current trouble is that too many labels in this narrow country are totally confusing the market. It can never be expected that the increased number of the labels will help promote the total sales across the country, because the people’s purchasing power is rather restricted on account of generally depressed business conditions.

Juke box is winning popularity; all large department stores installed Seeburg’s 200 selection players and keep them playing all through the day to furnish music to customers. The agent for AMI is assembling machines with imported main parts and some parts made in Japan. One play costs a coin of 10 Yen (2 7/9 cents).
happy 16th anniversary from everyone at Dot®
The present Canadian population figure is some 16 million and it is estimated that in the next two decades it will reach 28 million making the potential for greatly increased record sales very evident. Of our 16 million people today there are over 5 million with French as a mother tongue. Although about 2 million are bilingual, French remains their language and, probably more important, their culture. By 1975 New Brunswick will probably be a predominantly French culture province and, in all Canada, there may be 10 million of French-speaking descent.

Management of record companies outside Canada may wonder how a culture can preserve itself in North America against mass methods of communication. It must be remembered that, while French-Canadians make up about 5% of this continent's population, they make up 30% of Canada's; that their language and customs are protected and encouraged; that they have their own locally produced phonograph records, newspapers, magazines, radio and television stations. The French-Canadian identity will remain.

Canada's three largest metropolitan areas, Montreal, Toronto and Vancouver, today enjoy some 30% of the country's total retail trade.

In the next twenty years the national market will expand. Many manufacturers now doing business only in densely populated areas of Eastern Canada will have to expand throughout the West. Great areas, now sparsely settled, will become more populated as a result of this movement. Subsequently many of today's problems in servicing these areas—and it must be done if effective distribution is to be provided—will be either considerably alleviated or entirely eliminated.

Resources towns such as Elliott Lake, Uranium City, Blind River and Seven Islands are accounting for new development and new business. There will be many more of them opening up in the next few years.

In 30 years the percentage in the $5000.00 to $8000.00 annual income range has doubled. Today nearly half of all Canadian personal incomes are within this range. Twenty years hence our economy may be producing three times today's output giving a living standard per person about 50% higher than today's. With the higher levels of income comes the shorter work week. The 37½ hour week has now become a reality and the 36 hours week will probably soon be general. End result—more to spend and more time to spend it.

Related to the preceding, the phonograph record industry should prosper accordingly. Recent Dominion Bureau of Statistics figures show that record production for all speeds is running between 1½ to 2 million per month and increasing steadily. This represents an increase of 100% compared with five years ago.

There are 4 million homes in Canada and of these, approximately 30% are equipped with reproducing equipment and the index of buying intent over the next 12 months rates quite high. New housing is predicted to continue at a rate of 100,000 per year for some time to come and this promises substantial increases in phonographs and phonograph records.

Canada's future prosperity is very definite and all U.S. and foreign record companies who are now represented in Canada will see this reflected in the coming years.

Our Felicitations to "CASH BOX"

ONE STOP INC.
1022 COMMONWEALTH AVE.
BOSTON, MASS.
JACK SAGER

July 5, 1958

Canada

by H. E. POUNDS
Sparton of Canada, Ltd.
London, Ontario, Canada

The "double celebration"
HAPPY....16th ANNIVERSARY CASH BOX
HAPPY....BEGINNING FOR PORTRAIT MUSIC AND ROYALTY MUSIC

"EARLY IN THE MORNING"
b/w
"NOW WE'RE ONE"
by
Buddy Holly
on CORAL 9-62006
and
RINKY-DINKS
on ATCO 6121

What A Smash Is...

"SPLISH SPLASH"
by
Bobby Darin
on ATCO 6117

Portrait has acquired the following great standard copyrights: /That's All", "My Love, My Love", "Beyond The Next Hill", "Curtain Time", "Titic's Tango", "Hot Tuna", "La Brillante", "Cavaliers' Ball"

PORTRAIT MUSIC CORP. OF N. Y.
ROYALTY MUSIC Ltd. 35 W. 53rd St., N. Y. 19, N. Y.

MORTY WAX
National Promotion

"Only those records best suited for commercial use are reviewed by THE CASH BOX"
NOW on Dot RECORDS

LONNIE DONEGAN

with the No. 1 Record in England

"GRAND COOLIE DAM"

and

"NOBODY LOVES AN IRISHMAN"

DOT #15792
Australia

by L.G. GOULD
Philips Electrical Industries Pty. Limited
Sydney, Australia

All the major European and U.S.A. record manufacturers are represented in Australia either under their own name or through various license deals with Australian companies. The hit parade trend closely follows the U.S.A. hit parade with very few European records making the grade. In fact it can be said that the Australian best seller list is very nearly identical with the American popular best seller list. Rock and Roll hit Australia very hard and is still with us although it is not as strong as it was a year ago.

Record prices in Australia do not vary greatly between makes. 15 single play sets at approximately $12.00 popular L.P.'s sell at $5-5.50 with classical L.P.'s selling at $6. There is still a small market for 10' L.P.'s but this is becoming smaller each month.

The earliest figures we have available on the local production of gramophone records date from 1952/53 when 5.5 million were made. However, it must be borne in mind that this was a year of recession in Australia and production was considerable depressed. Since then annual production has improved as follows:

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Production</th>
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<tbody>
<tr>
<td>1953-4</td>
<td>6.9 million</td>
</tr>
<tr>
<td>1954-5</td>
<td>7.3 million</td>
</tr>
<tr>
<td>1955-6</td>
<td>8.1 million</td>
</tr>
<tr>
<td>1956-7</td>
<td>9.7 million</td>
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</tbody>
</table>

Moving annual total Dec.

If these figures are expressed graphically with data that local production rises very sharply in 1956/57. In our opinion this steep increase was due entirely to over production rather than to a higher level of buying. Subsequent events tend to confirm this opinion since production expressed as a moving annual total moved down from the peak reached in June of 1957 to a level of about nine million in November, since when it has risen again but only slightly. From the turn last year we should expect the level of production in 1957/58 to range from 9.5 million. Against this, however, must be set the fact that television is now making a very marked impact in Sydney and Melbourne where nearly 40 per cent of the population lives and where demands for other forms of entertainment must necessarily be expected.

We should perhaps point out that the importance of gramophone record imports has declined gradually during the past few years, and it can be said that they are roughly cancelled out by exports, so that local production now equals total available supply to the local market.

You will notice that the importance of records has been decreasing steadily since June 1956, on that date they accounted for 65 per cent of the total output whereas today their proportion would not exceed 55 per cent. Their place now has been taken by 45 r.p.m. records. The share of production enjoyed by 33 1/3 r.p.m. records appears to be stabilized at 27 per cent.

Since the middle part of last year the Government Statistician has published a distribution of 45 r.p.m. records by extended and single play and 10" and 12" records respectively. On production figures for the six month period July to December 1957, 64 per cent of all 45 r.p.m. records produced have been single play and 36 per cent extended play. While of the 33 1/3 r.p.m. records made, 26 per cent have been 10" and 74 per cent 12". However, in view of the relatively short period of which these statistics have been available, it would perhaps be unwise to accept the percentages as representing the true situation.

We estimated that Australians spent in 1957 about 19/- (approximately $2) per head on gramophone records. In saying this though we should point out that probably no more than 30 per cent of homes have record playing equipment. The potential for expansion therefore is quite substantial.

The production of radiograms is currently running at a level of 100,000 per year. While record players and changers incorporated into other equipment and sold lose through trade channels totals a further 70,000 pieces a year.

Figures for the Australian gramophone record industry show that for the 12 months ended January 1958, 8,083,223 records were manufactured. These figures represent an increase of 1.6% on those existing at the corresponding time last year. Production by record speeds for the 12 months ended January 1958 has been as follows:

<table>
<thead>
<tr>
<th>Record Speeds</th>
<th>1957-58</th>
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<tr>
<td>78</td>
<td>3,047,085</td>
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<tr>
<td>45</td>
<td>3,505,565</td>
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<tr>
<td>33 1/2</td>
<td>2,430,022</td>
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Total | 8,083,223 |

RELATIVE IMPORTANCE OF THE VARIOUS RECORD SPEEDS

The Original
Now on Atco
THE RINKY DINKS
b/w NOW WE'RE ONE #6121

Formerly THE DING DONGS
When There's No Way Out
If I Had My Life To Live Over
GUITAR SLIM
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"...wonderful new arrangement of two melodies interwoven in commercial style..."

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debuts on Dot with...

"HONOLULU & SONG OF THE ISLANDS"
(2 hits on one side)
coupled with

"GLOW WORM"

Dot RECORDS, INC. • Sunset and Vine • Hollywood, Calif. • Phone HO 2-3141
THE NATION'S BEST SELLING RECORDS

'It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
The development of the record industry and trade in Brazil has increased in an extraordinary way in the last five years. This development is due to various factors, such as:

a) - growth of the market
b) - arrival of new labels in the market
c) - installation of new factories
d) - young and dynamic people at the head of the artistic departments of the recording companies
e) - increase in the number of foreign labels represented by Brazilian companies

The late Stefan Zweig, universally famous German writer, wrote a book entitled: "Brazil, Country of the Future". Although his book had nothing to do with the future of the recording industry in Brazil, we cannot help but say that we are feeling and living the accuracy of Mr. Zweig's prophecy in our field of activity. We are confident that we belong to the generation that is discovering, so to speak, the record business in Brazil, for the possibilities in this country are immense. Brazil, a great country and a large country. Territorially it is bigger than the United States, and its ever increasing population is now 60 to 70 million inhabitants.

When the Brazilian authorities decide to do something big towards making the whole world really aware of Brazil, there is no doubt that our music will take a prominent place in the important task of advertising our country.

Thanks to the excellent recording studios available in the country, which are equipped with the latest improvements available to the modern record industry, Brazil is now in a position to export its music in the form of records which, technically and artistically, leave absolutely nothing to be desired when compared to those made in the most advanced record producing countries.

The samba, the baiao, the maxixe and the frevo are genuinely Brazilian rhythms which are doomed to conquer the world in the same way as it has happened with the calypso, the cha-cha, the bolero, etc.

Some of the Brazilian companies have recently commenced to export, through the intermediary of their associates abroad, a number of records "Made in Brazil". Special records have even been produced for exclusive launching in the United States, and we have every reason to believe that exportation is the next big step towards a new and immense field which is open to Brazilian records.

As far as the domestic trade is concerned, prospects are very bright. The expansion of the market is a fact. In all cities and towns all over the country record shops are multiplying themselves over night. Label competition has increased considerably with the successful and fast development of new labels which have forced one and all in the industry to improve their technical and artistic efforts to stay at the top. This healthy and increasing competition has considerably stimulated the trade.

There are, at present, 7 record factories in Brazil. All of them modernly equipped to turn out up to 2,000,000 records per month if necessary. These are: Odete, Grao Vitor, Copacabana, Sinter, Mocambo, Radio and Continental.

Four important other labels, added to the above mentioned, complete the total of 11 Brazilian labels on the market, namely: His, Columbia, Musidisc and Polydor.

All these labels represent foreign labels, it being estimated that more than 100 different labels are recorded in Brazil, including several small and negligible local labels.

Foreign musical hits in Brazil happen in the same way as in the rest of the world. Pat Boone, for instance, is known all over the country the same way as in Italy or in France.

"Matilda", or "Banana Boat", for example, have become hits in Brazil on the same occasion as they were conquering the U. S. A. But not only music coming from the United States become "best-sellers" in Brazil. "Guaglione" or "Scarpicciastello" not to mention many others, held the top places in the "Hit Parade" for a long time and were record sellers. Mexican music also has a big public in Brazil.

At present, American hits have been more frequent and in larger number, which led some local companies to launch Brazilian made records sung in English, which had never happened before.

The reason for the greater acceptance of the American music lies mainly in the fact that their editors here are keener and harder workers. The movies, of course, are another factor of the greatest importance in the launching and popularizing of the American music. "Bernardine" is a typical example of this latter factor.

Brazil is, however, far from reaching the selling targets reached in the U. S. A. for obvious reasons. A sale of 100,000 78 rpm records in Brazil is regarded as a smashing success. Incidentally, this type of record is resisting and surviving due to the low buying power of a great part of the population. However, long-playing records have for a long time now definitely secured the lion's share of the market, specially with the Hi-Fi fever now overwhelming the bigger centers. This fact, plus the introduction of 45 rpm records (which have not yet become popular), may be a sound indication that the standard 78 rpm record is doomed to disappear altogether within a couple of years.

As in all parts of the world, the stronghold of the record trade in Brazil lies in the pop music. Supple-ments of the Brazilian recording companies are 40 to 50% dedicated to national music. There are times, however, when foreign music repertoire reaches as much as 70% of monthly launchings, in view of many different local arrangements of foreign hits being recorded, some of which are in samba tempo with the lyrics in Portuguese. As a matter of fact, practically all world big hits are recorded in Portuguese, be they of American, Italian, French or any other origin.

Production and sale in Brazil at the moment is estimated at approximately 1,500,000 records per month, and according to a specialized foreign publication, Brazil is ranked as the fifth country in the world as a record producing country.
Get on Board......

"THE MIDNIGHT TRAIN"

from the motion picture "St. Louis Bank Robbery"

For The Ride Of Your Life with Jackie Cooper

(Star of Stage, Screen, TV, and Radio)

b/w "WHEN MY SUGAR WALKS DOWN THE STREET"

DOT 15793

You'll love Jackie Cooper on his first vocal recording

RECORDS, Inc. * Sunset and Vine * Hollywood, Calif. * Phone MO 2-3147
THE NATION'S BEST SELLING RECORDS
Belgium

by J. BEVIERRE
S. A. Gramophone N.V.
Brussels, Belgium

In everyday life almost throughout the world, one can affirm that “man is rarely completely satisfied with his lot”. This statement applies to the individual, likewise to the family and business undertakings.

Seen from Belgium, which being one of the smallest countries in Europe, and where more than 150 different makes are distributed, the world disk market also gives the impression of being directed by people who are discontented with their lot, notwithstanding that throughout the world the disk has remained relatively prosperous, and has suffered little if anything during the recession of these last few months.

During recent years two major factors have contributed to this prosperity: the launching of microgroove disks coupled with fast rate technical musical qualities, and the maintenance of low selling prices.

It is thus in Belgium where current retail prices for disks rarely exceed double the price of those prevailing before the war, although the quality is infinitely better, whereas for most other products the average retail price is 4 to 5 times higher than those prevailing in 1940. The purchasing power of the masses having at least tripled, has therefore provoked a tremendous demand for disk play.

Has this prosperity of the microgroove disk really reached its culminating point? In normal circumstances I should say NO. I insist on the contrary that its expansion is being arrested both artificially and systematically by precisely those very people who have a major interest in exploiting the vast possibilities which the microgroove disk offers in its actual form.

It would have sufficed for example to push production technically towards better and standard quality, assuring such perfection that the customer purchasing the disk would do so with absolute confidence, and only the element of the artistic execution would still play a subsidiary role. One would have thus created absolute confidence for the buyer and facility for the seller, which would undoubtedly have resulted in additional consummation of disks, and probably on a very considerable scale.

Unfortunately new developments, some more bewildering than others, are announced one after the other: 16 2/3 rpm—8 2/6 rpm—stereophonic records, pre-recorded tapes—high fidelity and stereophonic tapes—stereophonic tapes—videotape, etc.

The disk lover is led by the arm or pushed in a direction opposite to that of microgroove disks, and is obliged to acquiesce in spite of himself. With apprehension and doubt he looks at this disk playing equipment destined to become outdated and he waits. . .

Waits in effect for something “imperfectly” more perfect than that which he possesses. He waits and the masses wind up by following suit and hesitate to purchase, and business suffers accordingly. To coin a phrase “This heap of golden eggs has not finished laying and it is feared it will be killed much too quickly”!

Australia

by A. W. T. SMITH
Australian Record Company Ltd.
Sydney, Australia

Down under here, Australia looks pretty small and a long way from most anywhere, which it is. With a population of just under 10,000,000 we roughly approximate the state of Pennsylvania. All major American and European labels are marketed here, mainly through local franchise holders or subsidiaries. The development of the record market in Australia has been little short of phenomenal, production having jumped from seven to ten million disks in the past three years. Because of intense competition, quality of local pressings is generally accepted as being comparable to the best being produced anywhere in the world.

One of the most significant changes over the last twelve months has been the very rapid decline in the popularity of 78 RPM records. This has been fitted by the 45 RPM.

Although approximately nine thousand miles from the New World and twelve thousand from the Old, this young country of ours offers its record labels the latest disk recordings with in a few weeks of their appearance in the American Hit Parades. This has brought about a very fast moving market in the singles field, with the financial gain going to the record company that is geared to press and distribute in a hurry. Like any other country the pop market is dominated by the fickle fancy of the teenager, and this leads to many grey hairs in the A & R and sales field.

In the promotion of record sales the disk jockey plays a tremendously important part, operating in much the same way as his American counterpart. The accent is on personal relations with the DJ’s, with all companies competing for air play.

Trends in music closely follow the general pattern of the U.S.A. For example, Calypso came and vanished almost overnight—currently it is Rock n Roll, and like it or not the record companies with salable Rock n Roll material are doing great business. The ballad is showing some signs of recovery but Rock n Roll undoubtedly dominates the singles market. In the album field, the 12" 33½ is king, with heavy emphasis being placed on lush, attractive covers. One of the real problems facing all record manufacturers in Australia is the high cost of packaging the 12" disk on a relatively small market. To give you some idea, a real smash hit in the 12" album field would be 50,000 copies, with most good releases averaging 3,000 to 4,000.

With more and more labels coming on to the market each day the dealers’ constant cry is “Too many records are being released”, but with less than 30% of all homes equipped with record playing equipment the cry should be “We have only just started!” Already progressive companies are actively examining the entire distribution and marketing set-up for, like all who manufacture and sell, the record manufacturer must sell more to existing outlets or get more outlets. Record clubs, rack jobbing and discount houses are almost unknown, but as Australia closely follows the American pattern in marketing it seems these are just around the corner.

Up till now we have not developed any strong national characteristic in recorded music, but if you think we’re not going to, ask the local composers!
The BIG Summer Hit Ballad For '58!

KATHY-O

It's The Talk Of The Trade

by the DIAMONDS

As They Sang It In The
Universal-International Picture "Kathy-O"

MERCURY 71330

THE BIG HITS ARE ON

THE DANLEERS
One Summer Night
MERCURY 71322

GINO & GINA
Pretty Baby
MERCURY 71283

THE PLATTERS
You're Making A Mistake
MERCURY 71320

PATTI PAGE
Left Right Out of Your Heart
MERCURY 71331

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
My Deep Appreciation For Your Faith In Me

Your playing of "HONEYCOMB", "KISSES SWEETER THAN WINE", "OH, OH, I'M FALLING IN LOVE AGAIN", and "SECRETLY", has made my fondest hopes come true.

Jimmie Rodgers

Winner of THE MOST PROMISING MALE VOCALIST AWARD
6th Annual Disc Jockey Poll.

Brazil

by CESAR R. BAHAR
Copacabana Discos
Rio de Janeiro, Brazil

Until seven years ago Brazil manufactured only between 10 and 15 percent of the records sold here. And only a few companies released international disks made from imported master records. This was because imports were unrestricted and it was more practical to bring into the country finished records than make them here. Local production was confined to publication of Brazilian music recordings.

Established companies began importing only master records five years ago when the government prohibited record imports. The positive results of locally manufactured records encouraged establishment of new record making companies. Today there are some 20 companies making records in Brazil. Among them are many representative of a dozen American and European houses. Practically all American record makers are represented here.

Long playing records greatly increased record sales in Brazil. Average weekly releases are between 60 and 70 new records and at peak new disks reach 100 per week. This rapid and unforeseen expansion of the record industry has given rise to numerous problems still to be solved. A major problem is the formation of a record-minded public via a well-planned publicity campaign supported by all branches of the industry as a whole. The "Camera Brasiliense del Disco" was recently formed in Sao Paulo to study and try to remedy all problems springing from the rapid growth of record production.

Research organizations' reports show that the public's first preference is popular Brazilian music followed by United States records. Only a few European records appear in Brazilian collections, and French and English numbers are far behind those from America.

Classic music disks have gained wide acceptance among the public here. National production in this field is practically non-existent. There are only a few long playing classics recorded here. The rest are made from imported matrices. In the classical field, the public appears to have evolved faster than publishers. Existing repertories concentrate on very well-known works and authors tending toward schmaltz. Record buyers, with growing discernment, are turning from superficial works and demanding music which goes deeper than in the past. Vivaldi and pre-classic and classic composers are now more to the public taste.

The Brazilian record picture gives all reason for optimism. The number of disks released, repertorial variety, and public response indicate that in the near future releases and sales will exceed, in many cases, the market in European countries with established musical record traditions.

Denmark

by KARL EMIL KNUDSEN
I. S. Dansk Grammofonplejeforlag
Copenhagen, Denmark

The European record scene is more cutthroat than ever. The time has ended when the market was divided between 2 big groups and their agencies in each country.

With the many new companies coming up there are many possibilities for the independent U. S. labels to find the right company to represent them and thus get the best out of each market.

Nevertheless a lot of the smaller indies still give the European rights to the big two. In most cases they suddenly find themselves with a hot record and are only too happy to sell to a company guaranteeing them a complete European distribution. Here one must also bear in mind, that the biggest market for U. S. recordings is England, where the big two control by far the most sales.

When the indies have a substantial catalogue of albums and singles (standards, hits, names and jazz) they are in a position, where they can afford to change their view. They can now in each of the major markets select the distributor, they believe will do the best business ever. The time has ended when the market was divided between 2 big groups and their agencies in each country.

"Only those records best suited for commercial use are reviewed by THE CASH BOX"
BELAFONTE IS THE BUY-WORD ON RCA VICTOR

THE WAITING GAME C/W AIN'T THAT LOVE

47/20-7289

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
Holland

by A. J. G. STRENGHOLT
Los Editions Internationales
Basart, N. V.
Amsterdam, Holland

Long ago, in the golden days when Irving Berlin was a handsome singing waiter and Cole Porter was not even born, long ago a music publisher printed his songs, plugged them where and when possible and sold his sheet music; ten thousand copies, fifty thousand, a hundred thousand copies of his top hits. After all of this the record business—once a Cinderella in the Wonderland of pop music—came and sold some records of each Tin Pan Alley hit. The more sheet music, the more records. And everybody, music publisher and record man, was happy. Tempora mutatur—times have changed. Nowadays most of all—too much of all—a song success is made not in the shops of the sheet music dealers, but through the miles of the disk jockeys, in the radio and TV studios, via the build-up boys of Madison Avenue, or even in Hollywood before the song is known in New York. Once we sold music to sell records—now records are being sold to sell sheet music.

Well, que sera sera, what will be will be. So let this Dutchman try to make the best of it and let him sing a love song to the records in his beat—not too splendid—Oxford English. Records can be a joy forever... millions found out. And the day will come that in each well-established family home you will find not only a frigidaire, some good paintings and a TV set, but also a first class record player and a disk library! Millions all over the world will buy and need a good record collection as well as their daily steak and their daily drinks.

That time will be a good time, because more music in this troubled world—CHOSEN AT YOUR OWN TIME, IN YOUR OWN PLACE, IN YOUR OWN TASTE—will bring happiness to everybody.

To the composers and the lyric writers, the jockeys and the printers, the publishers and the arrangers, the singers and the musicians, to the record producers and the record dealers, to all the millions who like record music, that brings a smile to their faces and lightness to their hearts. And after all it will bring a little bit of special pleasure to Sid Parnes, editor-in-chief of this gigantic international issue about records.

This Dutch publisher, who is not only publishing a lot of the best music of all the world—we control more than 25,000 titles—but who just as enthusiastically is selling the fine American records to which he is single-

Spain

by JOAQUIN ALFONSO
S. Barcelona, Spain

For many years, the record trade in Spain, which was shared by two big companies only, led a languid life. The coming to this market—connecting with the introduction of the microgroove records—of several other companies, such as RCA, Telefunken, Belter (this latter representing over ten American and some European companies), Hispavox, and, lately, Mercury, has totally changed the situation and the trend for purchasing records is rapidly increasing amongst the public.

In spite of the fact that record players in Spain are scarce due to rather high prices, and that the record industry has to face many difficulties derived from the financial and economic situation in this country at present, records are steadily gaining ground amongst wide sections of the public, and the sales of retailers who care for the business are increasing from month to month. Prospects would even be more favorable if the economic situation of the nation were to improve and the standard of living—which is rising—reached the level of other European countries.

I must at this point emphasize that the foreign companies which early opened up the market at a moment when they seemed negligible in comparison with a good operation—long term operation of course, but finally a good one—as they are already introduced in a rising market, having assured positions and advantages that other companies, newcomers in the field, will find difficult to replace or combat.

As concerns recordings, Spain may be considered as a virgin territory. Lack of good recording equipment has restricted production, but when the virgin arrives—it is not very—when there will be two or three well equipped studios available to the public. If help from abroad could be obtained, it would be found that there is a splendid medium for the benefit and delight of music amateurs and record fans.

In a world such as ours, which is undergoing so severe a moral crisis, and is absorbed by materialistic pre-occupations, the fact that one branch of technique and science is devoted to increasing, improving and popularizing a so sublime and universal food to the soul as music is, is for me far more transcendental that all business figures which may be considered, though for the financial aspect of the trade I foresee also a brilliant future.

Belgium

by W. GOLDSCHMIDT
Anvers-Radio
Brussels, Belgium

Compared to most other European countries, Belgium is most receptive to American Music, even though the records carry lyrics in English. In many European countries, English-lyrics are rejected because they are not understood by the majority, and only versions carrying lyrics in the native tongue are accepted. Not so here in Belgium, where the customers are less stubborn in this respect. They not only appreciate the wonderful rhythm of American orchestras.

In order to increase the sales potential and with it increase direct exports for the States, the following points should be observed:

1) It should be investigated whether the 2¢ publisher’s royalty, as paid by manufacturers in the United States, could not be won on bonus-basis.

2) It would perhaps be in the best interest of the American record manufacturer or music-publisher to secure the cooperation of lyric writers who master both French or German for Italian. Indeed if American publishers would sell right away the French or German versions of American Hits to the respective countries, the time unprofitable to a good seller which otherwise does not become known at all. It would be ideal, of course, that the lyric writer would have the record simultaneously in the studio, although it is realized that this is impossible for the entire production of a firm’s catalogue. There is no doubt however, that exports would be increased greatly through bilingual hit tunes.

3) It should not be overlooked that the American record industry is making tremendous efforts, which means increasing sales. No doubt deliveries from the States are expensive, especially when arriving by airfreight which is imperative for hits. The prices of both EP’s and 45 RPM singles therefore should be re-considered. Maybe a bonus system might help in this situation, such bonus being based on quotas.
Sincerest
Best Wishes—
Cash Box
for a
Happy
16th Anniversary

Tony Bennett

Current Release
YOUNG AND WARM AND WONDERFUL  COLUMBIA RECORDS
It Can’t be STOPPED
It Can’t be TOPPED
NRCO’s B-i-i-i-G One
“THE PURPLE PEOPLE EATER MEETS THE WITCH DOCTOR”

by

Joe South
NRCO 5000

This is the one we’ve been looking for and, man WE GOT IT!
It’s a cotton-pickin’ SUH-MASH-EROO
From Appalachico to Kalamazoo.
Over 100,000 the first week

AND... Right there with it

“WAITED SO LONG”

e/w

“ALL I DO IS DREAM OF YOU”

by

David Houston
NRCO 003

A super sonic summer tonic

STILL... In the heart of the charts

“MAKE ME SMILE AGAIN”

by

Darrell Glenn
NRCO 004

A melody as haunting as Hamlet’s Father.
... And they all come from

NATIONAL RECORDING CORP.
1224 FERNWOOD CIRCLE, N.E.
* HITSVILLE, 19, GEORGIA
* Formerly known as Atlanta.
IN CANADA: SPARTON RECORDS

Colombia

by ALFREDO DIEZ M.
Compania Colombiana De Discos Ltd.
Medellin, Colombia

During the last few years, the phonographic industry has experienced an extraordinary development all over the world. This rapid rise can be observed not only in the more industrialized countries, but also in less developed countries, such as Latin America.

During the post-war years, a substantial transformation took effect in the recording industry, an industry which, for a time, had reached a period of stagnation, due to various reasons. The causes for this change were multiple but, without doubt, the most decisive cause was the technical revolution in the means of sound recording, leading to new industrial processes making possible the production of phonograph records which were incomparably better in their sound production and general quality than the earlier ones. These new records, produced on a large scale, meant lower production costs, thus stimulating a larger demand on the market. The new systems used in manufacturing phonograph records, on the one hand, and the steadily increasing restrictions in international trade, on the other hand, contributed greatly to the development of national record production industries, especially in the Latin American countries. Actually, these plants did not only attend to purely national production, but used a great deal of their productive capacity for the reproduction of materials recorded in foreign countries, especially that originating in the U.S.A. and in Europe.

This form of covering the international markets has greatly increased in certain parts of the world and will have a favorable effect on the world consumption of records. However, it is beyond doubt that these benefits would be greater if the producers in the small countries would make greater efforts to offer their national recordings on the large foreign markets, thus obtaining a positive interchange, the results of which would be a surprise to many. Mexican music, for instance, has a large demand, not only on the American markets, but on the European markets as well. The same could also apply to Colombian music, the dancing rhythms of which are now becoming known internationally.

Records represent a marvelous conquest for our civilization and play an important part in our modern life, in all layers of society. Considering the latest progress made in the field of sound recordings, the possibilities of the phonographic industry seem unlimited.

England

by D. M. LEVY
Oriole Records Limited
London, England

In writing about the international phonograph industry, it is only true that great artists such as Mantovani, Vera Lynn, Frank Chacksfield, Tommy Steele, Tony Heath, Laurie London, our own Nancy Whiskey, and Russ Hamilton of ‘Rainbow’ fame have reached world markets, and have all made their mark particularly in America.

The life blood of record business is the new and novel ideas that are infused into it. Whether it be calypso, cha-cha, French chanson, music of Africa, Asia or Europe, the mixture makes for good entertainment. Who knows where we are going to find another Traber, Chaverly, Harry Lauder, or for that matter another Caruso? America can play an important part in making these things possible, and her doors should be opened as widely as possible.

I have every confidence in the future. It not only lies in the hands of the major labels, but also the smaller independent ones. Much of the output that has reached the Hit Parade Charts has been provided by these small labels. Give them every encouragement.
Proving To Be The HOT Summer Seller!

ONE SUMMER NIGHT
Already No. 24 on Cash Box Best Seller List
by the DANLEERS

MERCURY 71322

THE BIG HITS ARE ON
TODAY'S HIT TRADMARK

THE DIAMONDS
Kathy-O
MERCURY 71330

GINO & GINA
Pretty Baby
MERCURY 71283

THE PLATTERS
You're Making A Mistake
MERCURY 71320

PATTI PAGE
Left Right Out of Your Heart
MERCURY 71331

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
The present and future prospects of the gramophone record industry in New Zealand are bright, sales of recordings having reached an all-time high level with every indication that the market will continue to expand.

There is little doubt that the high standard of reproduction now attained, together with the introduction of the microgroove record, has stimulated the public demand. This is reflected in the increasing sales of radios, gramophones and record reproducers, it being estimated that there is one of these instruments in every two and a half New Zealand homes.

Owing to our Government’s import restrictions, brought about by what we hope will only be a temporary lack of overseas funds, the importation of records from other countries has been totally prohibited; therefore we rely solely on our own manufacturing sources. Fortunately, as far as our own organization is concerned, we have, for the past few years, produced locally over 85% of our requirements for records; therefore, our organization is not unduly embarrassed at the lack of imports, although it will have a detrimental effect on making available to the music loving public those recordings which have a strictly limited annual sale, and consequently would be uneconomical to produce as the total population of New Zealand is only two and a quarter million.

New Zealand record buyers are catholic in their musical tastes, international artists being equally as popular as those of our own nationality. Musicals and motion picture sound tracks are extremely popular; H. M. V. (N.Z.) Ltd. is by far the largest record organization within Dominion, acting as distributor for the following labels:

H. M. V. (world-wide releases) plus U.S.A.: Grand Award, Zondervan, Aloma, Prep.; COLUMBIA (English) plus Marconi, Angel, PARLOPHONE (English) plus King (U.S.A.); REGAL-ZONOPHONE (English); BELTONA (English).


M. G. M. (U.S.A.); DISNEYLAND (U.S.A.); AUDIO BOOKS (U.S.A.); CAPITAL (U.S.A.).

The coming of the microgroove gave, all over the world, a new impetus to the record trade. The microgroove first came to France a little more than six years ago and its appearance, due to the wide prospects it opened from a commercial viewpoint, led, on the one hand, to the fact that important groups (such as Thomson and Philips) became interested in records and, on the other hand, to the founding of autonomous companies which, during the years, have created important business on the French market. This was the case with the House of Barclay, and to a lesser degree, with the House of Vogue.

Actually, records with 78 revolutions have practically disappeared. The microgroove has done them in; in variety music, the 45 Edwardian revolutions have taken their important place (60% of sales). To this have greatly contributed: a reduction in the price of the music hall, the steady increase of the use of records by the radio broadcasting stations, and the importance of the joke-boxes, augmenting the demand for records by individuals by carrying them into public life.

After years of fast expansion, it seems to me that the French market is beginning to be saturated and that a new period of stability, of which we shall be able to profit as much in the U.S.A. and which begins to be felt in France, as well as the growth of a common market, has put the effect of forcing important groups, interested in records, to consider solidate, which would have the result of concentrating the output, in a small number of hands. This would permit these groups to fight efficiently to keep their importance on the French market and to resist, on the one hand, the business stagnation and, on the other hand, an inescapable alignment of prices to those practiced in the countries of the common market.

We cannot conclude without mentioning quickly stereophonic records, whose appearance on the market—announced in the U.S.A. for the beginning of the second half of 1958—will be shortly felt on the French market, after their appearance on the English market. Without entering into the question of the value of this type of record—which is incontestable—we could ask whether this appearance will be untimely or at least premature, risking the disturbance of the market of classical records, thus increasing the difficulties which are threatening. However, we can expect that records, which have weathered many crises since their inception, will overcome others and come out strengthened, because the work done by the record producers, upon whose the years has resulted in making records just as indispensable for intellectual life as printed material.

France
by F. VALOUSSIERE
Compagnie Francaise Thomson-Houston
Paris, France

The Swedish record market is quite different from that of other countries. A characteristic feature is the very small sale of the single 45 disks. Instead, the most popular kind of record is the extended play album, when it comes to popular music and the extended play record companies will only issue the biggest hits alongside 45 and in these cases the sale of the single 45 is a small part of the entire sale of this popular hit. The rest are extended play records. The wide distribution of the disks of course brings some disadvantages. For example, we have to record four tunes for each release, which causes some difficulties, especially when it comes to popular music. As far as jazz music is concerned there are hardly any single releases at all. Although the LP disk is the most popular type in Sweden, the 12” LP also enjoys some following. However, because of the big import of 12” albums from the United States the market is rather surfeited of old 78 RPM record is more or less vanished. The single 45 disk is much sold in the other Scandinavian countries, especially in Norway and Denmark while in Finland they are still selling 78 disks. None of these countries has had an opportunity to adopt records from America.

As far as my own view of the U.S. market is concerned I think that the great demand for jazz unfortunately has brought an over-production of jazz albums. Lately, however, I have noticed a tendency to cut down productions and increase sales of reasonably priced albums LP. The LP album really needs very careful planning to keep the interest of the listener. Artists capable of sustaining the interest alone, for an entire LP album, of course brings some advantages. For example, we have to record four tunes for each release, which causes some difficulties, especially when it comes to popular music. As far as jazz music is concerned there are hardly any single releases at all. Although the LP disk is the most popular type in Sweden, the 12” LP also enjoys some following. However, because of the big import of 12” albums from the United States the market is rather surfeited of old 78 RPM record is more or less vanished. The single 45 disk is much sold in the other Scandinavian countries, especially in Norway and Denmark while in Finland they are still selling 78 disks. None of these countries has had an opportunity to adopt this type of record—which is incontestable—we could ask whether this appearance will be untimely or at least premature, risking the disturbance of the market of classical records, thus increasing the difficulties which are threatening. However, we can expect that records, which have weathered many crises since their inception, will overcome others and come out strengthened, because the work done by the record producers, upon whose the years has resulted in making records just as indispensable for intellectual life as printed material.

Sweden
by GUNNAR BERGSTROM
Scandinavian Record Co.
Stockholm, Sweden

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The phonographic industry in Belgium has very much developed since the end of World War II. Actually almost all record labels are represented or pressed in Belgium. However the country is very small and the tastes of the public are very different, which makes the work of the manufacturers and importers very difficult.

The import of records is free in Belgium from any part of the world. But the export is difficult owing to the high cost of records in Belgium and to the fact that many countries do not receive the necessary currencies for Belgium.

Belgium has a very important advantage compared to its neighbors, as to the force of the trade-union and authority of this corporation to maintain the prices which are fixed for the retail sale of records of any kind. Any "cheapjacking" is severely repressed and one can say that all the retailers in Belgium buy the records with the same rebate and the records are sold in the about 1,000 record shops of Belgium at the same fixed prices.

The public is very attentive for all international hits and especially the American, which are almost released at the same time as in the States.

The 78 rpm records lived much longer in Belgium than in any other country of Europe. This is due to the fact that immediately after the war, the economic situation of Belgium was better than in the neighboring countries, and people bought new record players with one speed, as in the years 1944–45 there were not yet 45 or LP players. This part of the population is very slow in buying new three- or four-speed players, and thus still want 78 rpm records. One actually can say that the steps taken by the manufacturers to suppress the 78 rpm will be successful in a very near future.

Another typical fact on the Belgian market is the refusal of the buyers to accept the 12" popular records. People prefer these records in 10", which is the size most used in Belgium as well as in France.

During the last two years, many companies abusively used the Hi-Fi denomination, and the public is very suspicious when this slogan is used.

The stereo material becomes popular in Belgium and the reproducers for this kind of recordings enjoy a good demand. We thus can hope that our country will be one of the first in Europe to sell stereo and the record industry will attentively watch the development of stereo in the States. If you look at a map of Europe you will find that Denmark does not take up much room. The country is very closely populated, however, and has about 4 million inhabitants whose social and cultural standard is high. Among other things this finds its expression in the interest in gramophone records; in 1957 the sales—transferred to singles—amounted to 1 single-record per inhabitant (1 single = 2 titles).

The total sale in 1957 went up 15% in comparison with the 1956 sale. This rise lies mainly on the sale of EP- and LP-records. The first four months of 1958 showed a slight decline compared with the same period in 1957. This decline is due to high taxes, unemployment, (especially among outdoor-workers, caused by a very hard and drawn-out winter) and to a threatening, but fortunately averted wage conflict between workers and employers. On top of all this comes a fall in the agricultural export proceeds, reducing the farmers' buying-power.

The 7" single-record has this year almost completely taken the place of the 10" shellac-record. This is particularly evident in the towns, whilst there is still a need for 10" shellacs among people in the country, who have not yet to the same extent as the townpeople replaced their old gramophones with new ones with 33 1/3 and 45".

The sale of gramophone records is apportioned at about 15% classical, 15% jazz and 70% light popular and dance music.

The American popular music has in 1957 been pushed into the background. One of the reasons may be a conflict between the American film industry and the Danish film distributors. This conflict has recently been settled and American films are once more shown in Danish cinemas.

It is worth noticing that the teenagers' share of the total record-sale is increasing, but it must also be noted that this group of the population buys not only jazz and popular music but that it also shows a great deal of interest in the more serious recordings.

It is of course difficult to forecast anything about the size of the record-sale for 1958 because of its dependence on Denmark's economic state of affairs as a whole, and this in turn is dependent on the international economy. The fact is that Denmark in proportion to its population has a very large foreign trade and is thus particularly vulnerable to every deterrent tendency be it in Europe or overseas, especially in the United States.

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by
WITKOWSKI
Featuring Boris Witkowski's VELVETY TENOR
SOUND with his World Famous Orchestra
Distributors: SOME TERRITORIES STILL OPEN
National Promotion
MORTY WAX

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY!"
### MOST PLAYED RECORDS OF THE PAST 11 YEARS

*The Top 10 Records of 1947 thru 1957 As Compiled By The Cash Box In Its Annual Year-End Poll*

<table>
<thead>
<tr>
<th>Year</th>
<th>Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>1947</td>
<td>Peg O' My Heart—The Harmonicats</td>
</tr>
<tr>
<td>2.</td>
<td>Near You—Francis Craig</td>
</tr>
<tr>
<td>3.</td>
<td>Heartaches—Ted Weems</td>
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<tr>
<td>4.</td>
<td>Anniversary Song—Al Jolson</td>
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<td>5.</td>
<td>That's My Desire—Frankie Laine</td>
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<td>6.</td>
<td>Mamselle—Art Lund</td>
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<tr>
<td>7.</td>
<td>Linda—Charlie Spivak</td>
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<tr>
<td>8.</td>
<td>I Wonder Who's Kissing Her Now—Perry Como</td>
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<tr>
<td>9.</td>
<td>Anniversary Song—Guy Lombardo</td>
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<td>10.</td>
<td>That's My Desire—Sammy Kaye</td>
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<tr>
<th>Year</th>
<th>Record</th>
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<tbody>
<tr>
<td>1948</td>
<td>My Happiness—Jon &amp; Sondra Steele</td>
</tr>
<tr>
<td>2.</td>
<td>Manana—Peggy Lee</td>
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<tr>
<td>3.</td>
<td>Ballerina—Vaughn Monroe</td>
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<td>4.</td>
<td>Four Leaf Clover—Art Mooney</td>
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<td>5.</td>
<td>You Can't Be True, Dear—Ken Griffin—Jerry Wayne</td>
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<td>6.</td>
<td>Nature Boy—King Cole</td>
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<td>7.</td>
<td>Little White Lies—Dick Haymes</td>
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<td>8.</td>
<td>It's Magic—Doris Day</td>
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<td>9.</td>
<td>You Call Everybody Darling—Al Trace</td>
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<td>10.</td>
<td>Mickey—Ted Weems</td>
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<tr>
<th>Year</th>
<th>Record</th>
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<tbody>
<tr>
<td>1949</td>
<td>Forever And Ever—Russ Morgan Orch.</td>
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<tr>
<td>2.</td>
<td>Riders In The Sky—Vaughn Monroe</td>
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<td>3.</td>
<td>Again—Gordon Jenkins Orch.</td>
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<td>4.</td>
<td>Forever And Ever—Perry Como</td>
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<td>5.</td>
<td>Cruising Down The River—Blue Barron Orch.</td>
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<td>7.</td>
<td>Again—Vic Damone</td>
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<td>8.</td>
<td>So Tired—Russ Morgan Orch.</td>
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<td>9.</td>
<td>Lavender Blue—Dinah Shore</td>
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<td>10.</td>
<td>Buttons And Bows—Dinah Shore</td>
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<tr>
<th>Year</th>
<th>Record</th>
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<tbody>
<tr>
<td>1950</td>
<td>Goodnight Irene—Gordon Jenkins &amp; The Weavers</td>
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<tr>
<td>2.</td>
<td>It Isn't Fair—Sammy Kaye</td>
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<td>3.</td>
<td>Third Man Theme—Anton Karas</td>
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<td>4.</td>
<td>Mule Train—Frankie Laine</td>
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<td>5.</td>
<td>Mona Lisa—King Cole</td>
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<td>6.</td>
<td>Music, Music, Music—Teresa Brewer</td>
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<td>7.</td>
<td>I Wanna Be Loved—Andrews Sisters</td>
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<td>8.</td>
<td>I've Baked A Cake—Eileen Barton</td>
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<td>9.</td>
<td>I Can Dream Can't I—Andrews Sisters</td>
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<td>10.</td>
<td>That Lucky Old Sun—Frankie Laine</td>
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<tr>
<th>Year</th>
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<tbody>
<tr>
<td>1951</td>
<td>Tennessee Waltz—Patti Page</td>
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<tr>
<td>2.</td>
<td>How High The Moon—Les Paul &amp; Mary Ford</td>
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<td>3.</td>
<td>Too Young—Nat &quot;King&quot; Cole</td>
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<td>4.</td>
<td>Be My Love—Mario Lanza</td>
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<td>5.</td>
<td>Because Of You—Tony Bennett</td>
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<td>6.</td>
<td>On Top Of Old Smoky—Weavers &amp; Terry Gilkyson</td>
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<td>7.</td>
<td>If—Perry Como</td>
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<td>8.</td>
<td>Sin—Four Aces</td>
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<td>9.</td>
<td>Come On-A My House—Rosemary Clooney</td>
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<tr>
<td>10.</td>
<td>Mockin' Bird Hill—Les Paul &amp; Mary Ford</td>
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</tbody>
</table>
CORAL RECORDS

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

Buddy Holly
with the most exciting sound of the year...

EARLY IN THE MORNING
and
NOW WE'RE ONE

CORAL 9-62006
Montenegro Offers Instrumental Wax Of "A Certain Smile"

NEW YORK—Orli leader-arranger Hugo Montenegro, who was recently appointed musical director for 20th Fox Records, is featured as a recording artist in the only instrumental version of "A Certain Smile" for his initial 20th Fox issue. The flip side is a rendering of a popular European number, "Little Serenade."

Montenegro has previously been an arranger on TV shows conducted by Paul Winchell, and Arthur Godfrey, and is the orch leader-arranger of a Vik mood album, "Loves Of My Life."

Roulette Launches Big Kick-Off For New Label "Co-Star"

NEW YORK — Roulette Records' new label Co-Star, which features famous stars of the theatre, motion pictures and television on albums playing scenes opposite the record buyer, received an important initial kick-off to the consumer via the Jack Paar XBC-TV network show. On Friday, June 20th, Jack Paar introduced the new record acting game on his program. He discussed how it worked, displayed a copy of the Tafflah Bankhead album on the screen and then proceeded to act out a scene opposite the Bankhead album by reading from the script enclosed for this purpose. Also, Co-Star received a heavy radio plug from Klavan and Finch over W.N.E.W. The team played scenes opposite the Arlene Dahl album which features scenes from the motion picture "Casablanca."

All the record dealers who had picked up Co-Star albums Friday afternoon from Tico Distributing, the New York Co-Star distributor reported immediate sales reaction to the video and radio plugs, according to Roulette execs. On Monday morning, Pete Garris, general manager of Tico Distributing announced that every single one of the Broadway record shops in New York had sold out its initial stock and had reordered. Initial sales over the week-end were reported well over a thousand albums.

This is the first week that the Co-Star albums and display materials will be in the record stores all over the country. Joe Kolsky, Executive Vice President for Roulette stated: "This is the fastest initial reaction we have ever had to any of our albums since we've been in business. It's like the reaction you get to an overnight smash single." Because of this immediate consumer response to Co-Star, Roulette has directed all its field promotion representatives to concentrate for the next few weeks on promoting Co-Star in their respective areas.

WNOE All Star Rock 'N' Roll Show

NEW ORLEANS, LA. — Saturday night, June 21st, New Orleans Municipal Auditorium was the scene of an All-Star Rock 'N Roll show featuring Ace recording artist Jimmy Clanton whose tune "Just A Dream" is currently the number one song on the WNOE survey. The show broke attendance records for the Crescent City's auditorium with over 5000 inside—1000 turn-aways!

The show was emceed by WNOE deejays Bob Adams and Jim Stewart with walk-on stage bits featuring staff deejay John Stone and P. D. Bud Connell. Show was directed by WNOE writer Gerald E. Monday and entire bit was coordinated by general manager James A. Nee Jr. Proceeds were turned over to local charitable institution. The WNOE all-star show success is due to hard work which was turned in by WNOE staffers and the splendid performance delivered by the artists.

Seen pictured below are top row—left to right—The Audition at intermission; Dec's The Sparks; WNOE deejays Bud Connell and John Stone; Jimmy Clanton, Ace Records; backed by Capitol's The Chants. Second row—left to right—Huey DeVal, Challenge Records; The Lane Brothers; RCA Victor; Bobby Darrin, Ate Records; Smiley Lewis, Imperial; and The Rockets, Ace Records. Third row down—left to right—Joe Jones and his orchestra, Roulette Records; Jimmy Trotter, Swade Records; M.C. Bob Adams, General manager James A. Nee, Jr. and Miss Nancy Evans of Kingsley House (to whom the proceeds were given); MC Bob Adams and Joyce Harris, Dot Records. Bottom row—left to right—Jack Scott, Carlton Records (backed by The Lane Brothers); Dale Hawkins and Jim, Checker Records; Mickey Gilley, Dot Records; and Barbara Bennett, Swade Records.

"Only those records best suited for commercial use are reviewed by THE CASH BOX"
THANKS Disk Jockeys of America
For the No. 1 Award
"MOST PROGRAMMED INSTRUMENTALIST OF THE YEAR"
Roger Williams

...and THANKS also for making a hit of
"YOUNG AND WARM AND WONDERFUL"
KAPP 224

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
Wallichs Awards Cahn

BEVERLY HILLS, CALIF. — Capitol Records President, Glenn E. Wallichs (right), presents his company's first gold record to a song writer, Sammy Cahn, at a recent Roastmasters dinner honoring the lyricist by the Friars Club of Beverly Hills, Calif. On the dais were such celebrities as Dean Martin, Gene Kelly, Burt Lancaster, Jack Benny, George Burns, Desi Arnaz, Art Linkletter, Georgie Jessel, Tony Martin, and Billy Daniel.

Dot Shipping Boone LP

HOLLYWOOD—Det Records has begun shipping the new Pat Boone LP, "Stardust."


ABC-Paramount Skeds Distrub Meet

NEW YORK—Sun Clark, president of the ABC-Paramount diskery, last week confirmed plans for this year's national distributor meeting.

The diskery is holding its special three-day convention at the famed resort hotel, the Congcoff in Kiasheba, New York, for three days from July 16th through the 18th. Special transportation will convey all distributor principals and their respective staffs from New York directly to the Congcoff on the morning of July 16th. After luncheon and a four-hour period of getting settled, Clark and his staff department heads will meet with the general body of distributors at 3:00 p.m. in the opening session of discussions, scheduled to last until 6:00.

After breakfast on July 17th, the group will again hold a formal meeting, followed by an open forum discussion.

Lyons Named Chairman Of Trade Show

CHICAGO—Howard R. Lyons of Lyons Band Instrument Co. in Chicago has been named chairman of the National Association of Music Merchants 1958 convention and trade show.

A leading educational distributor, Lyons has played an active part in the Music Merchants since 1927, the year he and his cousin William founded their own family music firm. At the four-day show which opens July 21 at the Palmer House in Chicago, Lyons will coordinate trade activities and function as a representative-at-large of dealers. He was a member of this year's NAMM nominating committee and has served in various other NAMM posts since the group's inception.

The special feature of this year's exhibit, a full-industry showing of the new stereo records and players, has a personal plus a professional appeal for Lyons. "I'm a hi-fi fan, at who isn't these days?" he says. "Now I've started adding stereo tapes to my collection and I'm frankly eager to see the full range of stereo equipment — amplifiers, amplifiers and cartridges — to be introduced this year."

"Lyons' interest in music hasn't flagged in more than 35 years as a music merchant. Though he no longer plays the saxophone, he has been responsible for introducing thousands of Chicago youngsters to every instrument in a modern full-piece orchestra. His music company, the Lyon's Loop, has promoted a continuing music education program in the Chicago schools for more than a generation.

HAPPY BIRTHDAY, CASH BOX!

Like any other recording industry, we don't make records for the fun of it. We love Bach, Brubeck and Berlin (Irving). But ultimately it's our cash box that counts. And that's why WE count so much on The Cash Box!

If So-and-So became an American top star yesterday, he may be a European hi-fi player tomorrow. If Mathis jumps to fame, he may well be our Johnny too. To say nothing of the eye we always keep on U. S. development in matters such as stereo and the sale of tapes.

In short, we realize that America sets the pace in recording race. And in order to stay a strong runner-up, we have to feel the pulse across the Atlantic as often as we can.

That's why we like The Cash Box. This trade magazine has become part of our (and anybody's) commercial compass and more — it has become a welcome weekly friend.

What can one say to a festive friend? Happy birthday! And may you stay ahead of the trade for a long time to come!

N. V. PHILIPS' PHONOGRAPHISCHE INDUSTRIE
Baarn — The Netherlands

"Only those records best suited for commercial use are reviewed by THE CASH BOX"
INSIDE PARIS

by DAN FISHER
(Tin Pan Alley's John Gunther)

PARIS—Gen. DeGaulle missed the biggest battle in France. It's taking place in the music business and it's all the result of a new project called "Le Coq de la Chanson Francaise," bored down to simplest terms it amounts to a song festival in which pro writers put their latest efforts up for voting, broadcast them over the station aptly titled "Europe No. 1" and then wait for pandemonium to set in all over France. That's accomplished by broadcasting direct to the stages of theatres in every major city in the country. The show originates from the L'Olympia Theatre in Paris, with a full orchestra backing the singer, special arrangements for the singer and a jammed house to flip at the end of each entry. The cheering and jeering could never be duplicated—only Frenchmen with their uninhibited emotions could make this kind of sound. Godfrey's applause meter wouldn't last past the opening announcement. And just imagine—this is repeated in dozens of theatres, equally overflowing with enthusiastic Frenchmen determined that their province should pick the winners. The winning songs are published and broadcast all over Europe. If the contest I witnessed is typical, then the Algerian crisis is definitely No. 2 on the average Frenchman's battle agenda. It's an A-1 promotion for the music business, but none of the songs I heard were ready to make the journey across the Atlantic.

A big conference among local publishers and their cohorts in every important city of Europe was underway when I arrived in Paris. It was akin to the annual ASCAP shindig at the Waldorf, with top firms like Doroni, Salabert, Chappell, Peter Maurice, Ricordi, Beuscher and many joining hands to talk over the current musical situation. I wasn't among them, but if their objective is to lift standards of music throughout Europe, then they've got a big supporter in this refuge from the Drill Building.

Italian songs are making it big in France, which is a rather surprising development in lieu of past reactions. The main reason seems to be the increasingly less complex composing output of the Italian writers. They've apparently learned from the American and French songs which carry a simple melodic line, and once again they're proving Italy's soul is music—and we may yet see a big Renaissance of Italian musical popularity throughout the world. On a less aesthetic plane, I also think that Italy's low tourist prices lured so many Frenchmen to Italy that exposure to the hit parade there resulted in tourists returning and bombarding their stations and artists with requests for the songs they'd heard in Italy. American tunes are still popular in France, but not to the degree they were before the war.

Rock and roll never made it here. Only 15 percent of the French people really dig American songs—and they only if they're simple. A big French record will sell from 200,000 to 300,000, but a record sung in English, Pat Boone for example, never tops 20,000. La Jazz Hot is holding its own among a certain cult.

Singles are scarce here; most of them are in the juke boxes. The 200,000 figure I quoted for a hit song means LP's. Records are luxury items, so the first impact of a recession is felt by the music industry. The publishers find it dangerous to promote an LP unless it's an exceptional one.

The Platters are the leading American artists by French standards, reaching over 200,000 on some platters (no pun intended). Harry Belafonte, Nat King Cole, Frank Sinatra and Elvis are our most effective ambassadors; Doris Day and Ella Fitzgerald rank tops among the femmes. Mitch Miller's "Bridge over the River Kwai" is sure to top 300,000 which is fantastic in France.

Among the French male stars are Gilbert Becaud, Louis Mariano and Tino Rossi; among the girls are Dalida (no first name), Gloria Lasso and Jacqueline Francois.

I'm either getting old or am just exhausted by the pace. It's been up at 8 a.m. and to bed at 2 ever since arriving, but I've managed to see just about everybody in the music business in the past few days. A parting thank you to Ray Ventura, Jack Denton, Paul Beuscher, Mr. Minetto, Mr. Marbot and all the other nice people who've been so helpful.

Off now to Geneva and then Milan.

NEW YORK — Roulette Records recently gave a lavish party for the press at the Roundtable in New York to introduce the firm's new label Co-Star Records. Co-Star Records is a new record acting game including a series of albums which feature famous stars of the theatre, motion pictures and television playing scenes opposite the record buyers. Above are some of the Co-Star personalities who appeared at the party.

(Top Left) Comic Jack E. Leonard broke up the entire audience with his ad lib as he ran thru the acting game with a Tallulah Bankhead Co-Star recording.

(Top Right) Standing in rear are Hugo Peretti and Luigi Creatore, Roulette's A & R heads and producers of the Co-Star albums; in foreground are Morris Levy, Roulette's president; two Co-Star artists, Sir Cedric Hardwick and Pauline Goddard, and Joe Kolsky, Roulette's Executive VP.

(Bottom Left) Hugo and Luigi surround two more Co-Star personalities, Fernando Lamas and Arlene Dahl.

(Bottom Right) Basil Rathbone is seen reading the buyer's part of his own recording for the label.

2+3= TOP SALES

THE FIVE KEYS

two great lead vocals
by

RUDY WEST
rockin' slow on
"EMILY PLEASE"

MARYLAND PIERCE
flyin' home on
"HANDY ANDY"

The Five Keys, noted for their group sound, have switched to the more commercial lead vocal type performance. Rudy West handles the ballads and Maryland Pierce takes off on the up tempo material. The great Keys' blend is prominent as background.

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
Jenkins Named To Head Up Victor Record Distribution In Los Angeles

NEW YORK—New sales, promotion and marketing techniques designed to benefit distributors, dealers and consumers, will be put into effect in the Los Angeles area by RCA Victor Records under the direction of Harry E. Jenkins.

The announcement was made last week by George R. Marek, Vice President and General Manager of RCA Victor Records, who said that Jenkins would head the Los Angeles record distributing activity for RCA Victor. Marek, in making the announcement, commented that "we are playing one of our aces in a most important undertaking."

Since January of this year, Jenkins has been Manager of Single Records at the New York office. Together with Steve Sholes, Chief of Popular Artists & Repertoire, and H. Ray Clark, Merchandise Manager, he has been responsible for the activities of the company's Single Division which developed such new talent as Don Gibson, Ronald & Ruby, Sammy Salvo and Ray Peterson.

From 1954 to January 1958 Jenkins was Manager of Sales and Promotion in New York. From 1948 to 1954 he was a fieldman in the Chicago territory and from 1945 to 1948 he was Manager of Order Service and Warehousing in the Indianapolis plant. He joined the company in 1941 as quality control supervisor and after three years' service as a bomber pilot in the U. S. Army Air Force resumed his duties with RCA Victor Records.

H. Ray Clark, Merchandise and Sales Planning Manager for Single Records, assumes the responsibility for many of Jenkins' current duties. In addition, he will be responsible for E.P.'s and Victor's Bluebird Children's Records.

Thunderbird Sells Masters

NEW YORK—Thunderbird Records announced the sale of its first rock & roll masters to Coral Records. Key note in the deal was "My Heart, And Me Be Free" recorded by Eddie Singleton and The Chromatics. Tunes were to be Thunderbird's first rock & roll release, but the masters so Thunderbird could concentrate on its successful LP, "The Worst of Morris Garnder."

Allen Bucks Rock 'n Roll Tide With Ballads

NEW YORK—Cleffie Robert Allen, whose strong ballad out-put ("Chances Are," "Who Needs You," "Moments To Remember," etc.) has successfully backed the rock 'n roll tide, was the subject of a "Can Songwriter Succeed Without Rock 'n Roll?" article by TV-radio columnist Ben Gross in New York's Daily News last week.

Asked why he has been able to "strike out on his own" despite the "time when most denominations of Tin Pan Alley are certain that anyone who writes anything but r&v is merely wasting his time," Allen replied that "Anyone who claims he simply has to write, sing or play rock 'n roll is simply not being honest about people and life. The truth is the public still listen to and buy other kinds of music -- if given a chance."

"We have caught Allen's "if given the chance," stated Ben Gross, and stated that "until recently, most radio listeners and TV viewers haven't had that chance" because of the insistence of so many singers and disk jockeys, on "airing inferior songs. Also because of the insincerity of the tunesmiths themselves, the publishers and the general laziness of the public."

About diejays, Allen commented that "no diejary alive has the time to do his job and still listen to the hundreds of new records that cross his desk every week." So he plays those numbers," Allen said, "the various publishers and record companies are plundering, playing that they plug rock 'n roll with a midnight murder off" in a week. Being primarily a rhythmic feel, it doesn't require any concentration when listening. On the other hand, a ballad, which requires such concentration, takes time. But the publisher gives up if a number doesn't become a hit right away.

And, naturally, when a publisher gives up, so does the disk jockey. He no longer plays that song. That's why there are so few successful ballads today. It's not because the public won't buy. According to the songwriter, his answer to the ballad plight is "to stay with a song and plug it for all its worth, and also, unlike some writers, instead of writing for the present day market I create only numbers in which I believe."

The public has believed in Allen's songs to the tune of more than ten million disk sales.

First Disk

NEW YORK—Spencer Williams, founder of "Black Street Blues" is shown getting the first MGM disk of the Leroy Holmes recording prior to its being placed on a ninitud, New York's coin operated music machine.

Arc Records Reactivated

NEW YORK—Arc Records has been reactivated after a two year period of inactivity. The company, which was formed in 1964, has signed several new groups and artists, including the Hall Bros., whose pressing, "My White Convertible," is being shipped to the diskyery's distributors. The group is currently visiting key disk jockeys in the east, and are scheduled for several TV appearances.

Edward Danbach, Arc sales and promotion director, announced seven new distributors for the Arc line: Metro, Buffalo; General, Baltimore; Superior, New York City; Dumont, Boston; Chips, Philadelphia; Sea- board, Albany; and Nutmeg, Connecticut.

Fargo Forms Wells Subsid

NEW YORK—Low Fargo, whose Fargo label recently clicked with "You!" by the Aquanotes, announced the formation of a Fargo affiliate, Wells Records. The initial offering on Wells is Bob E. Lee's "Darling I Love You" b/w "Anna Mae."

Purple People Eater vs. Witch Doctor

SALT LAKE CITY—A sany dee jay promotion was held recently at the New Lagoon resort in this city where radio station KLUV dee Jay Paul as a proponent of the Purple People Eater, wrested Bill Terry, as the Witch Doctor, in what was billed as "the craziest fight of the century." It all started when the two jockeys argued on the air as to who would win if the two characters were put into mortal combat. The fight drew hundreds of people on the Lagoon midway. A $100 prize was given away to the listener who guessed closest to the time the battle would run. It took 10 minutes and 50 seconds. Dave Brubeck refereed the match.

"Only those records best suited for commercial use are reviewed by THE CASH BOX"
WASHINGTON, D. C.—"In the country field and the pops he's the greatest," was the honor bestowed on Roulette recording artist, Jimmy Rodgers, by the countrymen in the Washington, Maryland, and Virginia area. It was a poll, taken a few weeks back of both teenage and adult listeners, for the artist having the best disk of the week. In the store piled we see, standing left to right, TV and radio personality, Don Owens, TV Producer and C&W Promoter, Joe Bissell and Jimmie. Kneeling are Dot disk star of WTTG's "TV Janitors", Vernon Taylor and "Club 780" deejay, Jim Clark, who rated Jimmie's "Secretly" as the best on his WARL show. A party was held for Rodgers later at the "Casino Royale" where he was playing at the time.

Marshall WMGM Host

NEW YORK—WMGM's Jerry Marshall will assume the duty as present of the WMGM Tour of Europe, which leaves New York August 8th, via Sabena World Airways, for a special 17 day "package" tour, thanks to exclusive arrangements with one of Marshall's sponsors—the Pugnay Travel Service.

Marshall along with his wife, will personally escort all of his listeners who avail themselves of the opportunity for this gala junket. The tour will embrace the Brussels World's Fair, Rome and Paris, as well as Nice, Cannes and Venice.

Marshall plans to meet with many of the top music and radio personalities of the Continent to gather material for his subsequent broadcasts on "Jerry Marshall's Record Room," heard on WMGM every Monday and Saturday from 10:00 A.M. to 1:00 P.M.

Radio Shack Biz Up

BOSTON—Now in its third year of discount disk selling, Radio Shack of Boston reports a 28% increase over Jan-June of 1957 based on Jan-June, 1958 sales in Boston and New Haven, Conn. Business in 85% LP, 15% 45s; few EP's and no 78's are stocked.

Plans for over 100% immediate expansion of Radio Shack's facilities were also revealed by company officials. Radio Shack has just acquired an 80,000 sq. ft. building on Commonwealth Ave, opposite Boston University and M. I. T.

The new location will house executive, merchandising and sales department offices as well as the central warehouse for the downtown Boston and New Haven stores. In addition, a third Radio Shack store will front the Commonwealth Ave, property. This 8000 sq. ft. store will house three stereophonic hi-fi sound rooms, a full line of tape recorders, turntables, radios, tape recorders, electronic and general merchandise.

Construction of these facilities is now under way and a mid-summer opening date is anticipated. The store will be about 20's self-service, with parts being stocked in the warehouse, delivered by conveyor to the store upon receipt of customer orders.

Expending of over 300,000.00 for direct advertising in the Sept. 1958 period was forecast by Kornfeld. "This represents a substantial increase over the like '57-'58 period," he said, "but with a third store plus growing mail-order and industrial sales, it's hardly a time for pulling in our horns."

Ames Forms Edison-International Records

HOLLYWOOD—Jack Ames, who recently sold his interest in Liberty Records, has formed a new record company, Edison-International Records, with headquarters in Hollywood. According to Ames, the new firm plans to release singles in all fields as well as a line of package goods.

However, Ames has set a releasing schedule for Edison-International of two singles and one album per month. National distribution has already been set for the new line, and its first release of "Teedle De Dum Dam" and "Shim Sham" by Billy Bobbe and the Chips, was issued last week.

Sacks of Mail

HOLLYWOOD, CALIF.—KFVB's Joe Yocum (second from left) gets the help of Capitol recording artists, The Beavers, in checking out mail received in Joe's "I wouldn't rather look like a bag in sackcloth" contest. The Beavers, who are highly regarded "Sack Dress" also admire the modeling efforts of one of their members.

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY!"
**Bongos**

LOS ANGELES, CALIF. — Turnabout is fair play. After KABC-Los Angeles disc jockey Don MacKinnon kicked off Kip Tyler’s Challenge recording of “Jungle Hop” by playing it for one solid hour, Tyler invited Don to a Bongo factory. Result—more skin beating than any jungle ever knew.

**12 Dot Stereo Albums For August**

HOLLYWOOD—Dot Records’ first stereophonic albums are being readied for release in early August and will number a dozen packages, according to president Randy Wood. The LP releases are expected to be followed in late October by the same packages on stereo tapes.

Tom Mack, vice president in charge of Dot’s album division, reports that the 12 stereo LPs will be a mixture of big-selling monaural packages of the past made available on stereo, and the simultaneous release of new albums in both monaural and stereo. Mack further revealed that Dot has a large library of stereophonically recorded music which the firm has been recording for the past year and a half in preparation for its entrance into the stereo market. In the case of Dot’s previously issued monaural packages which are to be included in the forthcoming stereo releases, new backliners are being supplied containing stereo information. Mack also stated that Dot’s stereo LPs are not compatible disks.

**Foreign Labels**

**BRITAIN**

LONDON, ENGLAND—The most popular labels in England, according to prominent juke-box operators in London, include the following: Decca, London, Brunswick, Vogue, Coral, Philips, Fontana, Parlophone, Columbia, MGM, Capital, HMV, Pye-Nixa, Mercury, Oriole, Melodisc, RCA Victor, Felted, and Durium.

**FRENCH**

PARIS, FRANCE—Here’s a listing of record labels featured by juke-box operators in Paris and all through France: Columbia, Philips, Vogue, Pathé-Marconi, Polydor, Fontana, Barclay, Mitrail, Decca—France, Odeon, Ducretet-Thomson, RGM, Pacific, RCA Victor, Vega, Supraphon, MGM, and Mercury.

**BELGIUM**

BRUSSELS, BELGIUM — The forty-one record labels purchased by Belgian juke-box operators include American, English, German, French and Dutch pressings.

They are: ABC Paramount, Brunswick, Blue Star, Barclay, Capitol, Cadence, Columbia, Coral, Chapp, Decca, Dot, Durium, Ducretet Thomson, Deutsche Grammophon, Jubilee, Fonntana, Imperial, Festival, Philips, Pathé, Polydor, Omega, Odeon, Moonlight, Mercury, MGM, Parlophone, Kapp, Telefunken, Roulette, London, RCA Victor, Tempo, Phonex, Riviera, Epic, Victory, Savoy, Verve, Voix De Son Maitre.

**PHILIPPINE**

MANILA, PHILIPPINES—Here’s a run-down of the 27 record labels sold in the Philippines today: Decca, Columbia, Capitol, MGM, Dot, Coral, Globe, Mercury, Advance, MICO, Villan, RNI, Bel, Mabuhay, Fama, Jensen, Parlophone, Goldwyn, Cap, Fidelity, Broadway, Rico, Gateway, Specialty, Regal, Royal, and Paramount.

**Millionth Disk**

GERMANY — Dr. L. Veder, right, managing director of Electroda Gesellschaft (Germany), presents German crooner Fred Bertelmann with the "one million copy" of his hit the "Laughing Vagabond." Veder and Bertelmann are in the pressing room of the factory.

**Mills Bros. Promote LP**

VANCOUVER, B.C.—On May 8 at the Georgia Hotel, this city, Taylor Pearson & Carson, Dot Distributors, hosted a deejay party to help promote the Mills Brothers first Dot LP. Seen here are Herb Mills, Harry Mills, Don Solen, Ken Walsh, Norman Brown and Donald Mills.

**“Only those records best suited for commercial use are reviewed by THE CASH BOX”**
Carlton Finds Reaction Favorable On Tour

NEW YORK—Joe Carlton, pressy of Carlton Records, has just returned from a road trip through eleven major markets, during which he received favorable reaction to two disks, and purchased a master.

Carlton reports Jack Scott's "My True Love" (the flip side of the chart success, "Leroy") as going strong for him. Scott will make two appearances on the Dick Clark show, one on Friday, July 4th, the other on Clark's July 19th Saturday night stint, and will visit fifteen cities in two and a half weeks, performing on TV disk jockey shows, and record hops. According to Carlton, he has received good notices from Washington, Pittsburgh, Chicago, Cincinnati and Boston on a side by the Rondells, "Good Good."

In Detroit, Carlton bought a master from the Penthouse label, "Margaret," b/w "I'm Sorry" by the Royal Holidays, which was scooped for release last week.

Carlton also announced the appointment of Lelan Rogers, former Decca sales executive, as Carlton field representative covering South Western and Southern areas including Texas, Oklahoma, and Louisiana.

802 Prexy Joins NARAS

NEW YORK—Al Manuti, president of New York American Federation of Musicians, Local 802, has joined the National Academy of Recording Arts and Sciences as an honorary member. Ben Selvin, treasurer of the Academy, has announced.

In making the Manuti announcement Selvin pointed out that many important names from all phases of the music business have joined the growing membership of the organization. From the popular recording artists field, the following names have recently joined: Roger Williams, Dorothy Olsen, Sammy Kaye, Archie Bleyer, the Chordettes and the Everly Brothers.

Classical music names have also sent membership applications, such as the Met's George London, Michel Piatro, Zinka Milanov, Leopold Stokowski, Robert Russell and Nathan Milstein.

Membership in NARAS is not confined to New York or even to this country. Recent members from England include Malcolm Lockyer and Tony Osborne.

Membership in NARAS is open to anyone connected with the recording industry. One year's membership fee is $15.00. Applications should be sent to Post Office Box 505, Radio City Station, New York 17, N.Y.

Bobbi Dieterle To Be Married

BEVERLY HILLS, Calif.—Bobbi Dieterle, executive secretary of Liberty Records, and Earl M. Daniels, executive vice-president of Hydrill, an oil-industry firm, have announced their engagement with the wedding to be held at the Santa Barbara Biltmore on July 3rd. The couple will honeymoon at Lake Louise and Banff, Canada, and reside in San Marino on return. The bride to be was formerly a record company executive in New York before moving to California. Daniels is well known in Southern Calif. oil industry circles and is president of the Los Angeles Chapter of The Nomads, honorary oil industry organization.

Seeco Buys LP Master

NEW YORK—Sidney Siegel, Seeco Records' topper, announced last week that the diskery has purchased an album master from independent producer Dickson Hall and will put it on national release the first week in August. The LP is titled "Songs That Were Covered In The Hills" and was recorded by hillbilly disk jockey and singer, Sid "Hardrock" Gunther.

Sales manager Abbot Luts stated that this purchase is part of Seeco's "Stronger Summer Sales" drive.

Luts revealed that with the strong sales now being racked up by the new Joe Mels LP, "Mels At Midnight," Aldo Brusch's "Enchantment Italy" and "A Visit To Cuba" the diskery is currently enjoying peak sales.
Fiedler Receives Award For Two Millionth Record Album

BOSTON, MASS. — A golden plaque was presented last Sunday to Boston Pops Conductor Arthur Fiedler by the RCA Victor Record Division in recognition of the sale of his two-millionth record album. Fiedler is the only Red Seal artist performer to today attain the two-million sales mark.

Alan Kayes, Manager of RCA Victor's Red Seal Artist and Repertoire Department, made the presentation at the opening program of the 39th season of Boston's Esplanade Concerts, which Fiedler himself founded as one of the first free-open-air orchestral concerts in America. He stated that Fiedler's sale of two million record albums was "a notable accomplishment rarely achieved by a classical artist. Through the medium of records, Arthur Fiedler's music-making is as beloved in Kansas City or Sacramento as it is in Boston. We at RCA Victor are as proud of our association with him as are the people of Boston."

The oak-framed, gold-embossed plaque is a replica of an album cover, showing an etching of the conductor. Below it is an inscription reading: "On the occasion of the 39th anniversary of the Esplanade Concerts this plaque is presented by RCA Victor to one of the world's outstanding ambassadors of great music in recognition of the sale of his two-millionth record album—June 1956."

Fiedler has recorded exclusively for RCA Victor throughout his career.

Coral Reduces EP Prices

NEW YORK—Coral Records General Sales Manager, announced a reduction of prices on Coral and Brunswick EP sets effective immediately. Single sets will retail at $1.29; two pocket sets, $2.49; three pocket sets, $3.58; and four record sets, $4.38.

Goldner Buys "Trickle Trickle"

NEW YORK—George Goldner revealed last Thursday that he had acquired the master of "Trickle Trickle" by The Vejdos.

The platter was put on the air by Jekko Henderson, Newark deejay, and the reaction prompted Goldner to go after it.

Ward Group's 25th Anniversary

NEW YORK—The Twenty-fifth Anniversary of the Geralda Ward Gospel group will be celebrated by an appearance by the group at The Arena in West Philadelphia, Sunday, July 6th.

Audio-Fidelity Forms Classical Department

NEW YORK — Audio Fidelity has announced the formation of a classical music department. Plans are underway for hi fidelity albums, stereotapes and stereo disks ranging from popular classics to more serious works.

Sidney Frey, president of Audio Fidelity, has appointed violinist-conductor-arranger Emanuel Vardi as the A & R classical department director. Vardi has done recordings on numerous other labels as conductor and violinist throughout Europe and the United States.

Love Ups 45 RPM Price

NEW YORK—Love Records has announced that the price of its 45 RPM singles have been upped from 90c to 98c. The diskery’s latest release is Cozy Cole’s “Topsy.”

Happy 16th Anniversary

Mary and Nat Nigberg

"COUNTRY AMERICA"

“Only those records best suited for commercial use are reviewed by THE CASH BOX”
For Foreign Release

HOLLYWOOD—Rusty Draper presents "Zorro," Guy Williams, star of the TV show of the same name, with his version of the song "Zorro." Rusty, Mercury recording star, has recorded "Zorro," a big smash in this country, solely for his fans.

SRO Signs Lavern Baker

NEW YORK—Al Wilde, president of the recently formed SRO Artists, Inc., this week announced the signing of another big name to his talent roster. Wilde stated that he had signed Lavern Baker, one of the country's leading female vocalist, now recording for Atlantic Records.

Last week, on announcing the formation of SRO, Wilde also gave out the information that as his first client he had signed Dick Clark, Philadelphia "Bandstand" disk jockey.

Affiliated with Wilde are Chuck Reeves and Mort Curtis, both vice presidents. Curtis is associated with Grossinger's Country Club, upstate New York resort, and will continue to book its talent. Reeves is the producer of Clark's Saturday night TV show. He will continue in that capacity in addition to his SRO duties.

Wilde also announced the appointment of Charlie T. Capone and Andrew J. Fineman as co-executives for the firm.

Capitol Intros '59 Line of Phonographs

HOLLYWOOD—Capitol Records has introduced its new 1959 line of Capitol phonographs, five of which are designed for stereo sound. The new line, the second for Capitol, includes 11 phonographs (seven portables and four consoles) and one stereophonic.

The new phones include: a four-speed portable manual (Model 822); a 45 RPM automatic portable (Model 821); a twin-speaker four-speed manual (Model 820); a four-speed automatic portable (Model 824); a deluxe automatic portable (Model 827); a deluxe automatic portable (Model 831); a high fidelity stereo portable (Model 832); a Pro-Videon II portable (Model 838); and a high fidelity tape recorder (Model 550).

The retail price for the new line of phonographs will be from $249.95 to $550. The retail price for Model 838 (prices slightly higher in the West). The new high fidelity tape recorder with stereophonic reproduction has a retail price of $249.95 (in the East; slightly higher in the West).

Features of the various units are as follows:

Model 820—An electronically balanced amplifier; a turntable type cartridge, moisture-proof, with two jewel bearings; electronic limits to six inch heavy-duty Alewayne V speaker; separate controls in one cabinet and white, charcoal and white or green white; 10" wide, 7' 4", 11 3/4" deep.

Model 821—An electronically balanced amplifier, a high-compliance cartridge, moisture-proof, with two jewel bearings; electronic limits to six inch heavy-duty Alewayne V speaker; separate controls in one cabinet and white, charcoal and white or green white; 10" wide, 7' 4", 11 3/4" deep.

Model 822—An electronically balanced amplifier; a turntable type, full-compliance cartridge, moisture-proof, with two jewel bearings; with heavy-duty Alewayne V speaker; separate controls in one cabinet and white, charcoal and white or green white; 10" wide, 8' 1", 13 1/4" deep.

Model 823—An electronically balanced amplifier; a turntable type, full-compliance cartridge, moisture-proof, with two jewel bearings; with heavy-duty Alewayne V speaker; separate controls in one cabinet and white, charcoal and white or green white; 10" wide, 8' 1", 13 1/4" deep.

Model 824—An electronically balanced amplifier; a turntable type, full-compliance cartridge, moisture-proof, with two jewel bearings; with heavy-duty Alewayne V speaker; separate controls in one cabinet and white, charcoal and white or green white; 10" wide, 8' 1", 13 1/4" deep.

Model 827—A four-speed, push-pull amplifier with three tubes plus selenium rectifier, automatic frequency control for FM, and automatic interlock model changer; plays all record sizes and speeds; the case is scuff-resistant and washable in gray; 15" wide, 6' 10", 26" deep.

Model 828—A four-watt, push-pull amplifier with three tubes plus selenium rectifier and special feedback output circuit; a turntable type cartridge, moisture-proof, with two jewel bearings; a high-fidelity 6-7/8 heavy-duty speaker with a mechanical tweeter; complete wiring for stereophonic sound with jack for external amplifier-speaker; separate bass, treble and volume controls; the phonograph turns itself off completely after playing the last record; automatic interlock model changer; plays all record sizes and speeds; the case is scuff-resistant and washable in white; 10 1/2" wide, 9' 6", 26" deep.

Model 831—Two complete push-pull amplifiers which operate when playing stereo or standard records, with special feedback output circuits, provision for channel balancing and six tubes plus selenium rectifier; a stereo cartridge with diamond stylus; an automatic interlock model changer; plays all record sizes and speeds; provision for channel balancing; the cabinet is custom crafted and hand-polished in a choice of mahogany, linseed oil or walnut; 80 1/2" high, 28" wide, 28" deep. Available (As Model 2831) with AM-FM set.

Model 829—A special dual-channel amplifier, complete for stereo and standard record reproduction and provision for channel balancing; a stereo cartridge with diamond stylus; an automatic interlock model changer; and an extra speaker case (Model 832) is available. Number and size of speakers are indicated in the cabinet.

Model 832—A special dual-channel amplifier, complete for stereo and standard record reproduction and provision for channel balancing; a stereo cartridge with diamond stylus; an automatic interlock model changer; and an extra speaker case (Model 832) is available. Number and size of speakers are indicated in the cabinet.

Model 833—A special dual-channel amplifier, complete for stereo and standard record reproduction and provision for channel balancing; a stereo cartridge with diamond stylus; an automatic interlock model changer; and an extra speaker case (Model 832) is available. Number and size of speakers are indicated in the cabinet.

Model 834—A special dual-channel amplifier, complete for stereo and standard record reproduction and provision for channel balancing; a stereo cartridge with diamond stylus; an automatic interlock model changer; and an extra speaker case (Model 832) is available. Number and size of speakers are indicated in the cabinet.

Model 835—A special dual-channel amplifier, complete for stereo and standard record reproduction and provision for channel balancing; a stereo cartridge with diamond stylus; an automatic interlock model changer; and an extra speaker case (Model 832) is available. Number and size of speakers are indicated in the cabinet.

Model 836—A special dual-channel amplifier, complete for stereo and standard record reproduction and provision for channel balancing; a stereo cartridge with diamond stylus; an automatic interlock model changer; and an extra speaker case (Model 832) is available. Number and size of speakers are indicated in the cabinet.

Model 837—A special dual-channel amplifier, complete for stereo and standard record reproduction and provision for channel balancing; a stereo cartridge with diamond stylus; an automatic interlock model changer; and an extra speaker case (Model 832) is available. Number and size of speakers are indicated in the cabinet.

Model 838—A special dual-channel amplifier, complete for stereo and standard record reproduction and provision for channel balancing; a stereo cartridge with diamond stylus; an automatic interlock model changer; and an extra speaker case (Model 832) is available. Number and size of speakers are indicated in the cabinet.
SAN FRANCISCO, CALIF.—Smiles were the order of the day as San Francisco Branch Manager Bob Dav- enport of King Records, and King salesman Dick Haist point out the King window display to owner Freddy Hage of Hage's Stanford Music in Palo Alto, Calif. The King window in the retail outlet of this Stanford University town served as a kickoff of promotional campaign for King's new release of '7 Spiritual LPs,' and tied in other King merchandise with the new release. Davenport is shown on the left, Hage in the middle, and Haist on the right.

BOW AND ARROW PACTEES

NEW YORK—Arrow Records has announced the packing of Dora Tapp, and Bow Records, an Arrow affiliate, has announced the signing of the Chuck-A-Lucks. Miss Tapp's first Arrow effort is "Blue And Broken Hearted," b/w "Little Boy." The Chuck-A-Lucks have "Chuck-A-Luck" b/w "Heaven Knows" as their first Bow entry.

The two Richmond, Va. personalities are managed by WANT-Richmond-deejay Bill Gibbons.

BUSTING WIDE OPEN IN PITT., CLEVE., CINN., DETROIT

ITCHY TWITCHY FEELING
b/w A THOUSAND DREAMS

by BOBBY HENDRICKS

SUE 706

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FLEMME DISTRIBUTORS
Pittsburgh, Pa.

F. & F. DISTRIBUTORS
Charlottesville, N. C.

H. S. DISTRIBUTORS
Richmond, Va.

DUNLOP DISTRIBUTORS
Roanoke, Va.

SUSAN HAYES MUSIC CO.
Memphis, Tenn.

MUSIC CITY DISTRIBUTORS
Nashville, Tenn.

HARRIS MUSIC
Atlantic, Ga.

TRU-TONE DIST. CO.,
Miami, Fla.

A & I DIST. CO.
New Orleans, La.

KRAMER RECORD DISTRIBUTORS
New York, N. Y.

C. P. W. RECORDS
Los Angeles, Calif.

CENTURY RECORD DISTRIBUTORS
Houston, Texas

SUE RECORDS
271 W. 125th St., Suite 303 N. Y. 27, N. Y. MO 6-7068

**German Wax Viewed by Siegel**

BERLIN, GERMANY — For the past several months, Paul Siegel, American record representative for German publishing firms owned by publisher-film composer Heino Gern, Edition Takt u. Ton Gmbh, and Song Edition, has been traveling all over Germany visiting radio-station stations, record companies, music shops, arrangers, artists, and, in general, observing the music picture in Germany. What follows is Siegel's own observations on what makes the German record-music industry tick:

"What kind of records are the Germans buying today? Eighty-five of the German records today originate from our hit parade. The German teenagers, known here as 'hali starters' [(half grown) buy only rock 'n roll up to age twenty-two], and listen mostly not to German radio stations, but to the Armed Forces Radio Network, which broadcasts the latest American hits. Most of the German public in the twenty-two to thirty age range buy ballads, semi-classical music, such as by George Gershwin, and also a great deal of jazz records. From age thirty on, the people buy operettas, old songs, and classical disks. Because of the high price on German LPs, too small, and 45s are the main purchasing item.

"Today in Germany a million record sale is not unknown. Fred Bertel- man has reached the million sales mark with "The Laughing Vagabond," and Mitch Miller has a great "Where's My Kow-Kwai?" Currently, smooth ballads don't have much of a chance, but rather the rock 'n roll. The Miller type. But at the moment, it's not selling as much as it did several months ago as German radio sta- tions are simply not programming this kind of music, only Armed Forces Radio.

"Juke boxes carry almost eighty-five percent American records, but only in the past month. And up until there has been a decided reaction against too much forbidding of American record- ing, and in preference, growing in strength are both native German and Italian recordings."

Siegel said he was made a "secret" visit to East Berlin, where he spoke with Russian soldiers and found out that "perhaps with music can come greater understanding between the United States and Russia." He asked the Russians what American artists they liked and received George Gershwin, Paul Robeson, and Cole Porter as an- swers. Siegel was given copies of two "hit" songs in Russia, which he hopes to release in the U. S.

Siegel has made an agreement whereby he will here deliver a solo disk jockey show with records on tape out of New York to be broadcast in Berlin. The show will be called "American Record Premiere In Berlin."

"Kings Go Forth" Released

HOLLYWOOD—The Elmer Bern- stein score from the Frank Ross pro- duction of "Kings Go Forth," starring Frank Sinatra, Tony Curtis and Natalie Wood, is currently in release nationally on a Capitol album, made direct from the motion picture sound-track. The dramatic film, released through United Artists, is from the Joe David Brown novel, "Kings Go Forth," starring Merle Miller screenplay.

The picture will be premiered July 27 at the Civic Theatre in Beverly Hills, Calif, following "An Evening with Frank Sinatra" con- cert to be presented earlier that evening at the Beverly Hilton Hotel in the same city. Proceeds from the premiere go to the Cedars of Lebanon Hospital free bed care in Los Angeles. The film will be released elsewhere throughout the United States later in July.


In addition to the soundtrack album track, Frank Sinatra has recorded, for Capitol, a single record of the theme from the picture, "Monique."

Peck's Guests

HOLLYWOOD, CALIF.—Gregory Peck hosted a special preview screen- ing of his new western "The Bravados" at 20th Century Fox Studio for such guests as known here the past and present. Jimmy Wakely, right, started in better than 30 westerns while, George "Gabby" Hayes has appeared in countless films of the same type. The pair were among Peck's guests, Wakely has just released 2 new sides tagged "High School Romance" and "Puppy Love" on his own Soundtrack Label. The numbers are both "Pops," a departure for the

*Only those records best suited for commercial use are reviewed by THE CASH BOX*
**Giant Autograph Party**

PITTSBURGH, PA. — A giant autograph party at Pittsburgh's North Hills Shopping Center launched the first RCA Victor Bluebird record by KDKA Radio's Cordic and Company recently. Sage Cordic (second from right) landed in a helicopter and was met by his Confederate colleagues Col. Beauregard Cormone (Karl Hardman) (right) and Cpl. Culpepper (Bob Trow), Mort Locker (left) of Hamburg Bros. RCA Victor division joined in the free distribution of balloons and the awarding of the Cordic records, "Omicron and the Spunik."

**MGM Announces July LP Program**

NEW YORK — Irving Jerome, vice president and national sales manager of MGM Records, this week announced MGM's July Album Program about to be launched.

It will be titled the "Natural Seven" and name of the project is derived from the seventh month of the album, and the offer of a free album with every seven purchased.

The July drive is being kicked off with several powerful merchandising aids. Jerome revealed that salesmen will receive special blank order pads; dummy album covers will be shipped in profusion, special dee-jay LP samples will be sent around the country, salesmen brochures with covers and liner notes, dealer supplements for counter display and consumer advertising with special magazine and newspaper concentration.


**Bennett Clicks At Maksik's**

NEW YORK — Tony Bennett concluded a successful four-week engagement at Ben Maksik's Town & Country Club in Brooklyn on Sunday, June 29th.

Once again, during the stylist's stay at the club, he displayed a winning stage personality as he showcased a repertoire of tunes mostly associated with his disk output. Bennett pouted himself with roasting up-tempo, and soft readings of durbles like "Blue Moon," "That's In Time," "Rags To Riches," "Lost In The Stars," "One For My Baby," Lullaby Of Broadway," his current hit, "Young, Warm And Wonderful," and "Because Of You," the closing number in the act.

Bennett was backed by his own trio, which included bongost Can- dido.

**Cadence Pulls Out Of Buffalo**

NEW YORK — Bob Kornheiser, sales manager of Cadence Records, announced last week that Cadence has pulled its line out of the Buffalo area and at present has no distributor representing the line for the Buffalo, Syracuse and Rochester territories.

Kornheiser said that the reason for this move was made necessary by the "general chaotic conditions one of which is the overabundance of one stops the majority of which are owned by distributors".

Kornheiser made it emphatic that Cadence has no intentions of doing without distributors. "Distributors are extremely important, but when there is dissatisfaction with a distributor, the company will take action," Kornheiser said.

For the present, however, Cadence will ship direct to one stops on a C.O.D. basis until such time as Cadence resolves the problem.

**Audio Recording Stereo Radio—TV Commercials**

NEW YORK—Sidney Frey, proxy of Audio Fidelity Records, has announced that Audio Fidelity is recording a series of two channel radio- tv commercials in stereophonic sound in conjunction with radio-tv outlet WNTA-Newark, N.J. In addition, Frey reported that plans are underway for a consultant service to supervise recordings of radio-tv commercials in stereo.

Audio Fidelity, which introduced the first commercially pressed stereo disk in October 55, has taken part in various stereo broadcasts with deejays Ted Steele and Jim Cox (WOR-TV — Radio-New York); Del Courtney (KPIX-TV-KSFO-San Francisco); and Marty Faye (WDNR-TV-WENI-Chicago).

**Greetings and many thanks to New Jersey's retailers and disk jockeys and to our friends all over the country**

**ESSEX RECORD DISTRIBUTORS, INC.**

10 FENWICK AVE., NEWARK 3, N. J.

"New Jersey's Leading Indie Distributor"

**ASCOT RECORD SALES, INC.**

10 FENWICK AVE., NEWARK 3, N. J.

"New Jersey's Newest Indie Distributor"

**Visitors To The BRUSSELS WORLD'S FAIR!**

**Pick Up The Latest Issue Of THE CASH BOX**

**Amusement Center Arcade**

**FREE NO CHARGE**

To Members of the Coin Machine, Record and Music Industries

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY!"
Allstate, Chi., Moves Aug. 1; Offers Self-Service

CHICAGO — Paul Glass, head of All State Distributors, this city, recently announced plans to move to new, larger quarters, at 1400 South Wabash Avenue, on or about August 1. Glass stated that at that time he will reveal, "For the first time in the middle west, an entirely new concept of record distribution—a super market-self service operation."

Glass explained that the racks and stock facilities will be conveniently arranged on the ground-level floor, while the firm's offices will be laid out on the second floor.

Glass said, "We are, of course, stressing maximum convenience for dealers in making their selections of singles, LP's and EP's. They will have flat-topped, rubberized carts to carry their records for them during their tour around the floor. When selections are completed, customers will be quickly checked out at the front of the store."

"Although this is a new concept of distribution in this area," Glass said, "we are assured of its successful operation, because of the convenience it offers, and reduced loss in making selections, due to the fact that the dealer can now leisurely select his own choice, right off the racks."

Another important feature to consider," Glass continued. "Is the fact that this arrangement makes it possible for the customer to be better informed regarding the fastest moving numbers, as everything is placed before his eyes. It would be difficult for him to miss seeing the action on hit records."

Glass commented on another innovation at All State, when he announced the appointment of Records Unlimited, in Milwaukee, Wisconsin, to represent his firm throughout the entire Wisconsin area. This appointment was made effective as of June 1st.

Buffalo Bills Set For Music Barn Fest

LENOX, MASS. — The Buffalo Bills, the barber shop quartet featured in "The Music Man," will harmonize in Berkshire's Sunday night, June 29th, at 8:30 when the Music Barn in Lenox, Mass., opens its summer concerts with a Barber Shop Quartet Festival.

The Bills will be presented in cooperation with the Pittsfield Chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing of America. They will highlight a program which will include the Tangle Aires of Pittsfield, the Valley Four of Springfield, and the Clip Chords from Schenectady.

The Bills first became acquainted with Meredith Willson, author of "The Music Man," when they appeared on his radio program. Later, when Willson's show called for a barbershop quartet, he chose the Bills. After passing auditions for speaking and acting roles in the show, three of the original Bills, lead Al Shea, tenor Vernon Reed, and bass Bill Spangenberg, agreed to accept the job. However, baritone Dick Grajeski decided not to leave his job. The Bills then added Wayne "Scotty" Ward to sing out the quartet and became a hit in the new musical.

In the show the Bills sang three songs, "It's You," "Lida Rose," and "Sincere," and make a total of seven appearances on the stage, including three renditions of "Lida Rose," which will have its premiere appearance in the Palm Beach concert.

The Bills are scheduled to perform in the following concerts: July 5, 8:30 p.m.; July 6, 8:30 p.m.; and July 7, 8:30 p.m.

It's Another Davey Crockett

BUFFALO BILLS
ty

ZORRO

by

THE CHORDETTES

Cadenza #1349

CADENCE RECORDS

119 W. 57th St., N. Y., N. Y.

Picking The Hits

Research Craft Moves

LOS ANGELES—A. R. Ellsworth, president of Research Craft Corporation, announced the opening of the pressing plant's new building, located at 1011 No Fuller Ave, in Los Angeles.

The new 17,000 sq. ft. plant has doubled Research Craft's capacity and facilities can be expanded to operate a total of forty presses. The new plant is also fully equipped to handle the production of stereophonic discs.
More Appointments At Warner Records

BURBANK, CALIF. — Additional staff appointments at the Warner Brothers Records home office and Eastern operations division were disclosed last week.

Norman Goodwin, for the past six years Los Angeles Branch Manager of Columbia Records, has been named Product Manager of the company. Goodwin's appointment is effective July 1st, and he reports to Joel Friedman, Merchandising Director. A veteran of more than eleven years' experience in the record industry, Goodwin's responsibilities will include liaison between the sales and merchandising departments. Prior to his tenure with Columbia and the Ray Thomas Company—Goodwin was associated with Decca Records here.

Irv Iserson, Eastern Operation Manager of the firm, disclosed the appointment of Monroe Glasherr as his assistant, with headquarters in New York. Glasherr was most recently General Manager of Kapp Records.

Karl Engemann has been appointed to the label's artist and repertoire staff in Hollywood, Engemann was formerly a mid west territorial band leader before joining the Warner Brothers' staff.

The label also named David Rose (not to be confused with the orchestra leader) to its A&R Director's post. Rose formerly was associated with Cunningham and Walsh and Magg-Privitt here.

What Kind Of Music Do You Want?

MEMPHIS, TENN.—Radio Station WHHM, this city, this week ended a two day filibuster in an attempt to find out what kind of music the people wanted to hear on a radio station.

WHHM did not play one single record for 42 continuous hours as the announcers did nothing but talk. According to station manager, George Crutcher, the survey proved most indicative with some 14,700 votes tabulated.

Elvis Presley's hometown had much of the rock taken out of the roll, because the survey showed that people wanted to hear just about all kinds of music on WHHM. Ironically, the alleged rock and roll center voted only second in total vote for rock and roll music.

On the local scene, WHHM announcers carried the filibuster to the listeners, answering phone calls coming into the station in droves from people voting for the music they wanted in a steady diet.

Shown above is the staff of WHHM telephone operators who handled the thousands of calls.

"Elizabeth"

LOS ANGELES — KFWB newsman Bill Angel had the pleasant duty of taking Elizabeth Scott for a spin in KFWB's Mobile Unit 98 and interviewing her when she visited KFWB to leave a copy of her new VIK album, "Elizabeth."

Lenny Herman Opens 10 Weeks At Roosevelt

NEW YORK—Lenny Herman and his band, billed as the "Biggest Little Band in the Land," open a ten week engagement in the Grill Room of the Hotel Roosevelt on Monday, June 30th.

Lenny Herman is an old friend of New York. His initial booking in a hotel dance room was a 1928 date in the Astor Hotel. Booked for a ten week engagement, the band stayed on for ten years.

Herman has just completed an engagement at the Sahara in Las Vegas. Other recent engagements include the Carlton Hotel in Washington, the Warwick in Philadelphia, the Traymore in Atlantic City and the Baker in Dallas.

In the way of recordings, the band's current big seller is an album entitled "Dancing in the Dark" on the Judson label. Alternating with Herman on the Roosevelt Grill bandstand is Bill Snyder, pianist, composer and recording artist.

This is Bill Snyder's first club appearance in New York, even though he has been a "name" artist in the Mid-West for many years and his recording of "Bewitched" was a million-plus seller.

For a number of years, Snyder has had a dance band on radio and in hotel dance rooms in the Mid-West, such as the Edgewater Beach in Chicago, Schroeder in Milwaukee and the Park Plaza in St. Louis.

For the past two years he has devoted himself exclusively to recording. All told, Decca estimates that as a result of his national acceptance through album catalogues, Snyder's individual records and down albums have sold well over the four million mark. The current Snyder album is "Sweet and Lovely."

Snyder is a classically trained pianist who was a student of the late Moritz Rosenthal.

At The Hop

DES MOINES, IOWA — Felsted Record's rising young star, Kathy Linden, recently appeared on the "Record Hop" program emceed by Larry Monroe via KIOA. Kathy's latest release is "You'd Be Surprised."

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"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
CINCINNATI, OHIO—King Records kicks off its special summer "Booster Business Program" with a release schedule calling for 15 albums in July and August, and a 1-for-8 Free Merchandise Deal, featuring such names as Earl Boozie ("Alto Magic In Hi Fi"); Bill Doggett ("Swingin' Easy"); Little Willie John ("Talk To Me"); Bonnie Lou; Steve Lawrence; Grandpa Jones; Moon Mullican; Organist Bob Kanes ("Golden Years In Hi Fi"); Eddie "Lockjaw" Davis ("Big Beat Jazz"); and an assortment of other spirituals, country and western, hillbilly and jazz names. The plan goes into operation July 1st.

In an effort to "boost business", Al Miller, King Sales Manager, stated all field personnel and branch offices of King were prepared to launch an all-out offensive geared to get maximum exposure via point-of-sale merchandising and a local market saturation program.

Tied into the plan is a 60-day continuation of the Spring "Spiritual Festival" program, a series of seven spiritual LP's pre-packaged with each pack containing point of sale merchandising display material and a "pay for six—get one free" deal. Miller stated "because of the sales and acceptance of the spiritual package was so encouraging, and with the trend toward spirituals, the plan is being continued."

NEW YORK—Fabian, whose first classical release, "In Love" b/w "Shivers", was released a few weeks ago, receives some professional pointers from his friend and tutor, Frankie Avalon.

Columbia Appoints 2

NEW YORK—The appointment of James Turnbull as Manager, Field Sales for Columbia Records, and the promotion of Peter Muves to the position of Coordinator, Columbia Special Merchandising, has been announced by William Gallagher, Director of Sales.

Turnbull assumes the responsibility for national record distribution, and for the development and co-ordination of Columbia Records' sales effort in the field, with Columbia's District Sales Managers and Frank Campana, National Promotion Manager, reporting to him. Turnbull will report to Gallagher. Associated with the company since 1951, Turnbull has served as District Sales Manager in both Midwestern and Eastern Districts. He has also played an active part in setting up the function of the company known as Columbia Record Distributors.

In his new capacity, Muves, who previously held the positions of Assistant Manager in popular album and classical album sections, will be responsible for maintaining liaison between the company's popular and classical album sections and the incorporation of material from other source into products of a specialized nature, such as stereophonic disks and tapes. Muves will report directly to Gallagher.

15 LP's In King's Summer "Booster" Program

Perkins Plugs Platter

NEW YORK—Film-stage star Tony Perkins visited Philly recently to promote his new Victor album, and his latest single "The Prettiest Girl In School". Above he is shown (left) with Gertie Katzman of WPEN. On right Perkins discusses his recordings backstage at the Dick Clark show with Paul Knowles, RCA Victor record manager of the Raymond Rosen Company.
R&B WINNERS OF "THE CASH BOX" DISK JOCKEY POLL

MOST PROGRAMMED RECORD
"SEARCHIN'"
COASTERS
ATCO RECORDS
TIGER MUSIC

MOST PROGRAMMED MALE VOCALIST
SAM COOKE
KEEN

MOST PROGRAMMED FEMALE VOCALIST
LAVERN BAKER
ATLANTIC

MOST PROGRAMMED VOCAL COMBO
COASTERS
ATCO

MOST PROGRAMMED BAND OR SMALL INSTRUMENTAL GROUP
CHAMPS
CHALLENGE

UP & COMING VOCAL GROUP
MONOTONES
ARGO

MOST PROMISING MALE VOCALIST
TIE
HUEY SMITH
ACE
LARRY WILLIAMS
SPECIALTY

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
HOLLYWOOD—Lee Palmer, ABC-Paramount’s Western Representative, and Jackie Lee Cochran pull their ancient Ford alongside actress Sandra Giles’ trimmmed Thunderbird to demonstrate that they should “Buy A Car,” which just happens to be the title of Jackie’s new ABC-Paramount disk.

### Field Sales of S. F. Into Larger Quarters

SAN FRANCISCO — Field Music Sales, of San Francisco is moving to larger quarters at 1460 Howard Street on Monday, June 30. There will be 4000 square feet of warehouse space plus mezzanine offices.

In line with this expansion program, Dick Field, president of the firm made the following appointments: Pete Marino, vice president in charge of promotion, Dave Hazo to sales manager, and Bill Perasso to office manager. During recent months, Field Music Sales added to its roster of lines Carlton, Old Town, East West, and Singular.

Field reported that, “during the past year, our business has been growing at such a rate as to make it imperative to relocate. These changes in facilities and organization will insure the greatest degree of efficiency in our operation in line with the accelerated pace of the record industry.”

### Atco Takes Over Disk

NEW YORK—Atco Records this week announced the purchase of a master from Brunswick Records titled “Early In The Morning” by The Ding Dongs.

The record was originally released on Brunswick. Atco will issue the original record but will change the name of the group to the Rinky Dinks.

### KDKA Appointment

PITTSBURGH, PA.—The appointment of Daniel J. (Danny) McKenna as a producer at KDKA Radio has been announced by Program Manager Guy S. Harris. He joined the Westinghouse station on June 23.

McKenna will operate in the areas of popular music programming and station relations with the music and recording industries. During the past year, he has been associated with major record distributors in the Pittsburgh district, first with MGM and more recently with Coral.

He was a member of the publicity department of the Stanley-Warner Theaters Pittsburgh zone from 1951 to 1953, handling newspaper and radio advertising.

McKenna entered the Army in March 1953 and was sent to Germany after completing his basic training. For 17 months, he was in charge of the Second Armored Division radio section.

### Exploring The Future

LOS ANGELES—Dotto Williams, Dotto Records executive, adjusts space helmet for Curtis Counce, as the latter prepares to take off on an imaginary trip to outer space. Counce’s colorful costume is part of promotional campaign which launched his newest Dotto jazz LP “Exploring The Future.” Counce heads his own all-star group. He toured Europe with Stan Kenton’s orchestra in 1956.
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"Tom Foolery" (2:20) [Are & Keel BMI—L. Sherlock]  
"ZOMBI" (1:57) [Are & Keel BMI—Monotones]  
The Monotones (Argo 5301)  

- The teenagers in both the pop and rhythm fields thought enough of the Book Of Love to send it probably well into its umpteenth printing. The new Are & Keel recording could duplicate that success in a two-fold fashion. The reason? The group's newest labeling, "Tom Foolery" and "Zombi," has the vocal tricks, gimmicks and sounds needed for a two-sided smash. "Tom Foolery," on the top end is an entirely new, quick beat novelty that incorporates a "Ho Diddlysh" beat. Story line tells of a 'square' old-fashioned town that tries to put the big best down,' Zombi,' on the flipside, is a wild, screaming 'rock-'n'-rollballad,' that's funny enough to bust both. Lids mean money in the bank for all concerned.

TITUS TURNER (2:18) [BMI—Capitol 4004]  
"Coralie" (2:38) [Jay & Cee BMI—Bernice, Snellson] An effect recording with a persuasive low-down, torchy type vocal. Titus Turner on this rocking blues organ brings to it a combination of approaches employed by such artists as "Jimmy the Moocher" and Little Willie John on 'Fever.' Could bust out. Bears close watch.  

- "TEARS OF JOY FILL MY EYES" (2:27) [Jay & Cee BMI—D. Clowen] This end finds Titus coming with conviction on a hard-hitting, slow moving-romances-flavored project. Another impressive slot for Ti- tus. Sensational choral and instrumental support on both sides.

MIGHTY JOE HOUSTON (Decca 1979)  
"The Cucaracha Rock" (2:10) [Dootsie Williams BMI—J. Franklin] The Champs did with "El Rancho Grande" so does Mighty Joe Houston's crew with the old Latin favorite, "La Cucaracha." It's a dan- dy box-hopping interpretation on which the boys rock out in money-making style. "Cucaracha" is that type of number that should keep the hoofers swinging day and night.

THE VECTORS (Standard 330)  
"SLOW BUT SURE" (2:51) [Limited BMI—Burrell, Turner] A 2:51 tempo played in a Glenn Miller style of wax as they rock their way, vocally and instrumentally, over a stand out. Above it all, the vector should have "The coin chimes jingling with excitement."

- "ONE DAY" (3:02) [Limited BMI—Burrell, Turner] Bottom waffle finds the artists in the rock-'n'-roll category as they emotionally project an explosive romantic affair.  

THE DODGERS & JOHNNY ANGEL (Skyway 119)  
"Big Mo" (2:21) [Skyway BMI—J. Mooshenka] Except for one round of vocal "Big Mo's" this one is strictly instrumental, and it's an exciting unit at that. It features the Dodgers and Johnny Angel on a powerful record buyer to sound of the entire group, the music charts, than the team with the same name is doing baseball-wise.

POOE LITTLE FOOL" (2:23) [Eric BMI—S. Shelley] Angel hands strong in a rock-'n'-roll style, on vocal, fast moving, hit-swinging, romantic-blues item.

CHRISTIAN SINGERS (Nashboro 46)  
"Sometimes Our Burdens Are Hard" (2:37) [Excelsior BMI — L. Taylor] Here's one that is right for the spiritual record buyer to his or her very foundation. It's an electrifying piece of wax that the listener should add to his collection. The group belts out in soul-stirring fashion.

- "He Walks with Me" (2:30) [BMI—Burrell, Turner] Bottom waffle. Excellent. Wouldn't want to write about face this end as they warmly caress a very pretty, old hymn. Excellent record for the market.

"Since those records best suited for commercial use are reviewed by THE CASH BOX"

The Cash Box  
Award of the Week  
Top Award for this week goes to…

R & B Reviews  
A AWARD & SLEEPER  
B VERY GOOD  
B+ EXCELLENT  
C+ GOOD  
D MEDIocre  

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"ZOMBI" (1:57) [Are & Keel BMI—Monotones]  
The Monotones (Argo 5301)  

- The teenagers in both the pop and rhythm fields thought enough of the Book Of Love to send it probably well into its umpteenth printing. The new Are & Keel recording could duplicate that success in a two-fold fashion. The reason? The group's newest labeling, "Tom Foolery" and "Zombi," has the vocal tricks, gimmicks and sounds needed for a two-sided smash. "Tom Foolery," on the top end is an entirely new, quick beat novelty that incorporates a "Ho Diddlysh" beat. Story line tells of a 'square' old-fashioned town that tries to put the big best down,' Zombi,' on the flipside, is a wild, screaming 'rock-'n'-rollballad,' that's funny enough to bust both. Lids mean money in the bank for all concerned.

TITUS TURNER (2:18) [BMI—Capitol 4004]  
"Coralie" (2:38) [Jay & Cee BMI—Bernice, Snellson] An effect recording with a persuasive low-down, torchy type vocal. Titus Turner on this rocking blues organ brings to it a combination of approaches employed by such artists as "Jimmy the Moocher" and Little Willie John on 'Fever.' Could bust out. Bears close watch.  

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Music perma-taping the 1938 D "Latin addition all-time big division

Joe Dixon Orch. (Herold 523)

* "Moon" titled instrumentals seem to be the order of the day. The latest one to hit the wax scene is Joe Dixon's orchestral version of the wonderful oldie, "Carolina Moon," and it's grooved in the currently popular alto-soprano sax, "Sail Along Silv'ry Moon" style. Keep close tabs on it, pop and r&b-wise. Could be a big chart item all over again. Reverse lid is a sax-modernized, instrumental-jump revival of another dandy oldtimer, "Should I." Two tasty morsels that the platter spinners are gonna have a picnic with.

New Program Format

New York—A new music programming concept for WABC Radio will go into effect on Monday, June 30th. It was announced last week by Ben Hoberman, WABC General Manager.

The new concept, according to Hoberman, will be designed to please all age groups, and will encompass programming of top tunes, as well as presentations of all-time favorites, top show tunes, and introductions of up-and-coming songs and artists.

"We hope," said Hoberman, "by means of this balanced programming, to be able to provide something for the entire family. We also expect that WABC will have one of the richest musical sounds in town. We will certainly be playing more new music, in addition to the all-time great tunes and current hits."

Hoberman added that the station's sound will be further dressed up by means of jingles for each personality and special sound effects for news, weather and time breaks.

Distrib Switch

New York—Barney Newton, director of sales for ABC-Paramount has announced the appointment of the Harold M. Lieberman Company, 257 Plymouth Avenue, N., Minneapolis, Minnesota, to handle distribution of ABC-Paramount, Hunt, Fargo, Chancellor, and Colonial Records. The new distributorship is effective immediately.

Snyder Cabot Prexy

New York—Cabot Music announced the appointment of Joe S. Snyder as President, effective July 1st, 1958. Snyder was formerly in record distribution in Philadelphia and more recently with Columbia Records. He will replace Paul J. Wexler, who becomes Director of Operations for Colpix Records, a division of Columbia Pictures.

Reed Emcees New Hop

Hollywoood—Mitch Reed, KFVW decay, encased the first in a series of dance hops in Hawthorne, Calif., at the Red Wagon. A capacity crowd saw such artists as Sam Cooke, Billy Vaughn, actor-singer Eddie Albert, Barry Martin, Diane Maxwell, Kenny Loran, Marti Barris, and Ronnie Draper.

The show was produced and packaged by Bill Peoples and Harry Kaye.

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

Cliburn At The Keyboard

Baltimore, Md.—Bill "Sparky" Mullin, WHB-Baltimore, is shown receiving an award from the V.A.V.S., Veteran's Administration Volunteer Service, for his work in taping a "Latin Fiesta" show for the V.A. Hospital every week. Also a "Latin American Dance Club" has been formed in the Baltimore-Washington area with Bill sitting as emcee.

Two Great New Records

RONNIE BAXTER GATES OF HEAVEN GONE 5036

THE DUBS BE SURE (MY LOVE) GONE 5034

GONE RECORDS 1650 &WAY N. Y., N. Y.
NEW YORK:

Reports from record manufacturers and distrocers more optimistic than they have been in a long time. Perhaps that summer upturn is here. . . . Al Levine, Ideal, reports on the first day of the new season that the phonograph business is looking good, and he expects it to be an amazing record that just won't let up. "It has been selling at a peak for sometime now, but it shows no signs of slackening off. . . ." Ray Edmonds, manager of the Top Groove, reports that his kids are selling a record at a time. . . . E.P. by Shub Wooley titled, "The Purple People Eater" played in a Detroit Landis Express contract with a large dime store chain to supply them with "Purple People Eater" buttons. . . . And so it goes on. . . . "We are out it's impossible to keep track of them. . . ." Hy Weiss, Old Town Records, moving at a great pace thanks to the "Purple People Eater." . . . "The latest hit is 'The Friend Who Is Gone.' . . ." Marry Me?; Riff Raffin's "All The Way." And Bob Gadd's "Woe, Woe Is Me." Hy is elated with the way his Arthur Prysock session came out. The Prysock deck is due to be released soon. . . .

The W.N.Y., a New York record label, strike unsettled and early predictions of a one or two day strike have gone by the boards. It now looks like a long drawn out battle. The strike is expected to be called. . . .

The miles until things are settled at the station. . . . Herman Lubinsky, Sav-R-R Records, on a distributor trek that he took to the west. Lubinsky high on Billy Wayne's "Deacon's Walk" which has stirred up some action in Philadelphia, Newark, N.J., Chicago and Baltimore.

Jerry Selvin, manager of the new Sav-R-R, reports that the Ahmad Lawrence LP, "But Not For Me" on Argos is now the top selling album at the distrib. Among the pop singles breaking in this area for Superior are "Charley" by The M.C.'s, "Gotcha" by Roger and Johnny Old Town; and "Itchy Twicky Feeling" by Bobby Hendricks on Sue. . . . Sol Handwezner, MCM Records, reports Jack Leavens, currently the sales manager, just purchased a mister. Jerome calls it the wild thing he has ever heard. It's "Mildred, Our Choir Director" by Rolo & Belcher. Out this week—saw plenty of them. . . .

Arnold Max in still in Europe. According to Jerome, Max has gotten quite a bit accomplished and made a lot of important discoveries. Jerome also tells us MCM is about to take off with a brand new line of most promising youngsters. The first to get the build-up, which will take a long time and which we'll keep you posted on, will be Dick Roman. His new platter will be introduced on the Dick Clark national TV show on July 4. The second to get this heavy push will be Tommy Edwards, who has been renamed Tommy Edwards Jr. for better than ever, . . . Sol Robinowitz, Baton Records, out with a new release by The Fiddleties. The two sides are "Can't You Come Out" and "Memories Of You." Robinowitz just returned from a swing to the West Coast. . . .

Last week's hit, "Shindig" by Wanda and the Cats, was purchased by the big brass to attend an Air Force unveiling at McGuire A.F.B. Roulette's Stan Pat, an ex-disc jockey, will pick hit at the WHFO, mime for smiling George C. Scott on the cover of his new album. We're told that Gaylen's "Windy" and a host of other decks making the rounds. . . .

Deeply sorry to have to report that our next Pick 15, "Our Country's Dreaming," by Edna Javelin, will be delayed for a couple of weeks. Edna goes out on the road and has to go to the bank. We're sure she'll be back on deck by the 15th. . . .

Ferry for Black and Gold with Gordon Boone's "Dancing In The Rain" and "That's How She's Rollin.'" . . .

The latest hit off of S.O. is "I'm Feeling Fine" by Buddy Len. This week we feature a review of the J.R. (Junior) Wrights' LP. We'll see how it's been received. We're looking forward to seeing the Jimmie Johnsons' "Shindig" and "That's My Name." . . .

Send us reports of what you're hearing. . . .

CHICAGO:

We'll pull a switch on our "Sweet Sixteen" anniversary and congratulate you wonderful "ramblers" who graced this space during an eventful year. Ramblin' record row we've been told that Tommy "Madman" Jones has a new release on H.M.S. called "I'll Be Around." Tommy was last seen singing lunching at the London House with Willard Alexander and Millie Chapel. . . . We're sure you are aware that the late Fred Heath was sent to Australia as an exchange for Count Basie. Basie goes to Europe while Heath comes to Chi. But, still in the discussion stage. . . .

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### Territorial Tips

**The Cash Box “Territorial Tips” chart highlights Rhythm and Blues records showing regional action, which have not yet appeared in the national top 20.**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>YAKETY YAK</td>
<td>Coasters</td>
<td>(Atco 6116)</td>
</tr>
<tr>
<td>2</td>
<td>FOR YOUR PRECIOUS LOVE</td>
<td>Jerry Butler &amp; Impressions</td>
<td>(Aliser 1013)</td>
</tr>
<tr>
<td>3</td>
<td>WHAT AM I LIVING FOR</td>
<td>Chuck Willis</td>
<td>(Atlantic 1179)</td>
</tr>
<tr>
<td>4</td>
<td>DO YOU WANT A DANCE</td>
<td>Bobby Freeman</td>
<td>(Jass 835)</td>
</tr>
<tr>
<td>5</td>
<td>LOOKING BACK</td>
<td>Nat Cole</td>
<td>(Capital 3939)</td>
</tr>
<tr>
<td>6</td>
<td>SPLISH SPLASH</td>
<td>Bobby Darin</td>
<td>(Atco 6117)</td>
</tr>
<tr>
<td>7</td>
<td>JOHNNY B. GOODE</td>
<td>Chuck Berry</td>
<td>(Chess 1691)</td>
</tr>
<tr>
<td>8</td>
<td>FOR YOUR LOVE</td>
<td>Ed Townsend</td>
<td>(Capitol 3926)</td>
</tr>
<tr>
<td>9</td>
<td>JENNIE LEE</td>
<td>Jo &amp; Anie (Arlo 108)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>TALK TO ME, TALK TO ME</td>
<td>Little Willie John</td>
<td>(King 5108)</td>
</tr>
<tr>
<td>11</td>
<td>ALL I HAVE TO DO IS DREAM</td>
<td>Every Brother</td>
<td>(Eartown 1348)</td>
</tr>
<tr>
<td>12</td>
<td>PURPLE PEOPLE EATER</td>
<td>Elvin Jones</td>
<td>(MGM 12517)</td>
</tr>
<tr>
<td>13</td>
<td>ENDLESS SLEEP</td>
<td>Jacky Reynolds</td>
<td>(Demon 1207)</td>
</tr>
<tr>
<td>14</td>
<td>HARD HEADED WOMAN</td>
<td>Elvis Presley</td>
<td>(RCA Victor 7280)</td>
</tr>
<tr>
<td>15</td>
<td>TO BE LOVED</td>
<td>Jackie Wilson</td>
<td>(Brunswick 55052)</td>
</tr>
<tr>
<td>16</td>
<td>I WONDER WHY</td>
<td>Dinah Washington</td>
<td>(Columbia 5313)</td>
</tr>
<tr>
<td>17</td>
<td>TWILIGHT TIME</td>
<td>Platters</td>
<td>(Mercury 17829)</td>
</tr>
<tr>
<td>18</td>
<td>COME WHAT MAY</td>
<td>Clyde McPhatter</td>
<td>(Atlantic 1185)</td>
</tr>
<tr>
<td>19</td>
<td>I'M WANDERIN'</td>
<td>Shirley &amp; Co</td>
<td>(Brunswick 55070)</td>
</tr>
<tr>
<td>20</td>
<td>JUST A DREAM</td>
<td>Jimmy Clanton</td>
<td>(Ace)</td>
</tr>
</tbody>
</table>

*Indicates first appearance on Territorial Tips*
Jazz Festival Opens Saturday, July 26

NEW YORK—The Hon. Truman Vainwight, Congressman from Long Island and an honorary patron of the Great South Bay Jazz Festival, will formally open the Festival on Saturday night, July 26th, at 8:30 p.m., at the Timber Grove Club in Great River, L. I., where the five concerts ranging over two weekends will take place.

The first concert will feature Rye Stewart and his South Bay Seven, starring tenor saxophonist Ben Webster; blues singer Joe Turner, and the Modern Jazz Quartet in its only local appearance this summer. The MJQ will premiere a new work by John Lewis, musical director of the Quartet, which was commissioned by the directors of the Great South Bay Jazz Festival.

A twilight concert on Sunday, July 27th, at 6:30 p.m. will present the Gerry Mulligan Quartet, the new Pepper Adams Quintet, Willie "The Lion" Smith, and jazz-songstress Maxine Sullivan. The three remaining concerts will take place the following weekends, August 1-2.

-- George Reinhart

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COUNTRY WINNERS OF "THE CASH BOX" DISK JOCKEY POLL

MOST PROGRAMMED RECORD

"BALLAD OF A TEENAGE QUEEN"

☆

JOHNNY CASH

☆

SUN

KNOX MUSIC

MOST PROGRAMMED ALBUM

HANK WILLIAMS' MEMORIAL ALBUM

☆

HANK WILLIAMS

☆

MGM

MOST PROGRAMMED FEMALE VOCALIST

KITTY WELLS

☆

DECCA

MOST PROGRAMMED MALE VOCALIST

JOHNNY CASH

☆

SUN

MOST PROGRAMMED VOCAL GROUP

EVERLY BROTHERS

☆

CADENCE

MOST PROGRAMMED BAND

HANK THOMPSON

☆

CAPITOL

MOST PROMISING VOCAL GROUP

OSBORNE BROTHERS & RED ALLEN

☆

MGM

MOST PROMISING MALE VOCALIST

DON GIBSON

☆

RCA VICTOR

SKEETER DAVIS

☆

RCA VICTOR

INSTRUMENTALISTS

CHET ATKINS

☆

RCA VICTOR

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
JOHNNY CASH

SAYS

"THANKS!"

I want to thank the nation's Country Music Disc Jockeys for selecting me as the "Most Programmed Male Vocalist," and for choosing "The Ballad of a Teenage Queen" as the "Most Programmed Country Record" in the 1958 CASH BOX Poll. And also, for listing my LP Album third among "Most Programmed Albums." I just can't think of enough ways to thank you, the Country Music Disc Jockeys, your listeners, all of the Juke Box Operators, the Record Distributors, and everyone who has helped me attain this honor. Thanks to all of you from the bottom of my heart!

Sincerely,

JOHNNY CASH

CURRENT RELEASE:

SUN—"Guess Things Happen That Way"
295—"Come In Stranger"

"Come In Stranger" published by JOHNNY CASH MUSIC, INC.—1650 Broadway, New York, N. Y.

DICK CLARK SHOW—ABC-TV JULY 5

personal management & booking

BOB NEAL
Box 3752—Memphis, Tenn.—G 2-0101.

"Only those records best suited for commercial use are reviewed by THE CASH BOX"
WSIG Produces Live “Country Fair”

MT. JACKSON, VA.—WSIG, Mount Jackson, Virginia, has made its entry into the ‘live’ show field by producing a three-hour “Country Fair” on stage at the Nelson Theatre, Mount Jackson. The show is presented before an audience on Friday night, and tape recorded for air play the following Saturday morning.

Art Barrett, WSIG Country Music Director, said: “We tried doing it ‘live’ on Saturday morning, but you know how the big choir from our county—you’re too busy on Saturday morning to take time out for a show. And being a daytime station, we had to make some changes. The taping was the best solution... so that this week And since we’ve moved to the theatre on Friday nights, attendance has tripled.”

Sparkling the “Country Fair” show for WSIG are Bob and Cindy Dean and their Country Kounts of Sturday Records. The group includes Carroll Ray, Sonny Meade and Kenny Dean in addition to the Deans. Other talent is gathered from the Shenandoah Valley towns served by WSIG and everybody is working their respective roles in a “real profession style” according to Barrett.

Production of the show is in the hands of Shorty King, WSIG jockey, and the engineering is handled by Phil Potter, WSIG General Manager. Over thirty people make up the cast of the show.

“I can’t speak for the rest of the country,” said Art Barrett, “but to Shorty and Phil and me, the attendance to the show and the acceptance given to the ‘Country Fair’ is a good indication that people still like to see people perform. Audience reaction has been most gratifying.”

NEW YORK—Steve Sholes (left), Chief of Popular Artists & Repertoire at RCA Victor, congratulates Elvis Presley on making musical history in the record industry. Shortly after entering the U. S. Army, Presley’s disk, “We’re Gonna Ring Around Your Neck,” passed the million mark in sales. It represented Elvis’ 16th consecutive million-selling record, an unprecedented achievement in the music field.

Wins Pet Milk Contest

NASHVILLE, TENN.—Margie Bowes won over five other finalists in the First Annual Pet Milk Contest conducted on WSM’s “Grand Ole Opry.” Miss Bowes, who entered the contest at WDVA-Danville, Va., was chosen the winner of the Opry show, and received a recording contract with Hickory Records, a contract to appear on Grand Ole Opry, and an RCA Victor four-speed hi-fi phone.

The five follow-ups to Miss Bowes won an RCA Victor phone, an all-expense paid trip to Nashville, and were entertained at luncheons, dinners, and parties. They also spent an entire day at the home of country star Roy Acuff.

The Country Records

Disk Jockeys Played Most

A SUMMARY OF REPORTS RECEIVED FROM NATION’S DISK JOCKEYS

<table>
<thead>
<tr>
<th>DISK JOCKEY</th>
<th>POS LAST WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johnny Cash (Sun)</td>
<td>1</td>
</tr>
<tr>
<td>Everly Brothers (Cadence)</td>
<td>2</td>
</tr>
<tr>
<td>Marty Robbins (Columbia)</td>
<td>3</td>
</tr>
<tr>
<td>Don Gibson (RCA Victor 7127)</td>
<td>4</td>
</tr>
<tr>
<td>Hank Locklin (RCA Victor 7203)</td>
<td>5</td>
</tr>
<tr>
<td>Shub Woody (MGM 12651)</td>
<td>7</td>
</tr>
<tr>
<td>Elvis Presley (RCA Victor 7240)</td>
<td>8</td>
</tr>
<tr>
<td>Roy Price (Columbia 41105)</td>
<td>9</td>
</tr>
<tr>
<td>Dan Gibson (RCA Victor 7010)</td>
<td>10</td>
</tr>
</tbody>
</table>

1. GUESS THINGS HAPPEN THAT WAY
2. ALL I HAVE TO DO IS DREAM
3. JUST MARRIED
4. OH LONESOME ME
5. IT’S A LITTLE MORE LIKE HEAVEN
6. SEND ME THE PILLOW YOU DREAM ON
7. WEAR MY RING AROUND YOUR NECK
8. CURTAIN IN THE WINDOW
9. BLUE WHEELS
10. COME IN STRANGER
11. PURPLE PEOPLE EATER
12. I LOVE YOU MORE
13. I CAN’T STOP LOVING YOU
14. SEND ME THE PILLOW YOU DREAM ON
15. BLUE BLUE DAY
16. TEN YEARS
17. COLOR OF THE BLUES
18. YOU’LL COME BACK
19. HEY MR. BLUEBIRD
20. HOW DO YOU HOLD A MEMORY
21. WHAT MAKES A MAN WANDER
22. I MISS YOU
23. MY RING AROUND YOUR NECK
24. SECRETLY
25. STAIRWAY TO HEAVEN
26. HIGH SCHOOL CONFIDENTIAL
27. OVERNIGHT
28. JACQUELINE
29. ME AND MY BIG LOUD MOUTH
30. EVERYTIME I’M KISSING YOU
31. WHEN THE WHIRLWINDS ALL DONE TALKIN’
32. YOU MAKE ME FEEL LIKE ME
33. I CAN’T HELP WONDERING
34. OCEANS OF DIAMONDS
35. GOSH, IT SEEMS TO BE SO
36. I CAN’T FIND THE DOORKNOB
37. CITY LIGHTS
38. BECAUSE I’M A DREAMER
39. TOMORROW WE’LL RETIRE
40. BALLAD OF A TEENAGE QUEEN
41. ONCE MORE
42. THEME OF LOVE
43. WHAT A LITTLE LITTLE LITTLE FAIRY
44. I’M GONNA HOPPERS
45. 24 HOUR NIGHT
46. COTTON PICKER
47. HARD HEADED WOMAN
48. MY BABY CAME BACK
49. SOPHONIE
50. YOU LOOK LONESOME I’M HURTIN’
51. LONELY LONELY LONELINESS
52. MOONLIGHT
53. THE BLUES
54. I DON’T APOLOGIZE

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

Country Best Sellers

IN RETAIL OUTLETS

1. GUESS THINGS HAPPEN THAT WAY
2. I CAN’T STOP LOVING YOU
3. JUST MARRIED
4. OH LONESOME ME
5. PURPLE PEOPLE EATER

Country Best Sellers

IN RETAIL OUTLETS

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4. OH LONESOME ME
5. PURPLE PEOPLE EATER

“IF YOU’RE LOOKIN’ FOR LOVE”

JIMMIE WILLIAMS

“IF YOU’RE LOOKIN’ FOR LOVE”

JUNE WEBB

“I’M SO LONESOME I COULDN’T CRY”
Many Thanks
To All The D.J.'s For Voting Us
THE MOST PROGRAMMED VOCAL GROUP
THE EVERTY BROTHERS

Current Release:
ALL I HAVE TO DO IS DREAM
Exclusively cadence records

STAN JOHNSON
(Ruby 550)

B "BABY, BABY DOLL" (2:22) [Annis House BMI—S. Johnson]
Here’s a delectable, all-market rock ’n' roller that Stan Johnson belts out with surprising force. A solid coin catcher that oughta keep the boxes hoppin' day and night. The Blue Chips' instrumental work helps make this a chart contender.

B "LORA ANN" (1:59) [Annis House BMI—S. Johnson, J. Johnson]
Johnson has a most appealing little charmer on this end. It's a fetching, pop-oriented toe-tapper that Stan and the vocal crew spin in contagious style. Watch it closely.

BRICE SISTERS
(Format 4725)

C "PLEASE UNDERSTAND" (2:26) [Claver BMI—S. Sabatino]
Here’s an easy-on-the-ear entry that the pop and country platter spinners oughta take a liking to. It's a heartfelt romantic plea to an engaging rock-a-ballad tempo and evoked in tender duet style by the Brice Sisters.

C "YOUR JEALOUS MIND" (2:05) [Claver BMI—B. Brice]
The gals turn in the slightly up-tempo lover’s lament with a pop flavoring.

JIM & EDITH YOUNG (Sacred)
(Sacred)

B "GOD'S WONDERLAND" (2:20) [Jed BMI—B. Penley]
Jim & Edith Young blend their vocal chords in warm, convincing fashion as they turn out a quality pop item. A slightly up-tempo opus capitalized on for the sacred buyer on their new Jay outing.

MITCHELL TOROK
(Deco 30661)

B "LOVE ME LIKE YOU MEAN IT" (2:20) [Old Charter BMI—R. Redd]
The "Pledge Of Love" man, Mitchell Torok, is back on the wax scene with a convincing performance that has what it takes to make the deejays sit up and take notice. It's a moderate beat pleaser on which the chanter makes his pitch for a true love—immediately.

B "SWEET REVENGE" (2:25) [Old BMI—R. Redd]
Not to be overlooked in the same dramatic effort Torok hands in on this end, a fetching up-tempo romantic affair. Strong double-decker.
Country Reviews

**THE CASH BOX**

**BULLSEYE**

“NOTHING CAN STOP ME” (2:27) [Starrite BMI—Miller, Jones]

“I’M WITH THE WRONG ONE” (2:05) [Starrite BMI—George Jones]

GEORGE JONES (Mercury-Starday 71339)

- George Jones, whose past disks have proven to be splendid listening and programming as well as money in the pockets of ops and dealers alike, comes up with a twin-threat never before heard. And the warbler never sounded better as he neatly wraps up two, ‘pure country’ items that could blossom into the biggest clicks of his career. “Nothing Can Stop Me”, on one half, is a bright, up tempo, happy-go-lucky ditty while “I’M With The Wrong One”, on the other end, is a touching tear-compelling romantic liter that Jones effectively duo-vocals with Jeanette Hicks. It’s a toss-up. Both ends have the goods.

“TALK TO ME LONESOME HEART” (2:28) [ Glad BMI—J. O’Gwynn]

“CHANGEABLE” (2:12) [Cajun BMI—D. Edwards, J. Walker]

JAMES O’GWYNN (“D”) 1006

- James O’Gwynn, who has been edging closer and closer to the big hit maker with each release, takes a giant stride on his initial effort for the recently-formed “D” label. The chanter, who sings ‘em straight and true’ country hands in a top caller, double track vocal effort on a self-penned, slightly up tempo opus tagged “Talk To Me Oh Lonesome Heart.” On the lower lid James sends up another polished performance as he sadly reflects on a moderate paced tear-jerker, that his sweetheart’s heart is so “Changeable.” A fine coupler shaded by the upper end.

**SMILEY MONROE**

(Viva 177)

B-NO LOVE AT ALL” (2:21) [Capitol BMI—Ralph, Monroe, Alrich] Smiley Monroe, flavorful company of self vocal and instrumental end by the Ball-ers, dishes up a tantalizing, pop-styled, quick beat waffle that’s sure to what the jocks’ appetite. Could catch on.

C-“IF YOU AINT TRIED IT” (2:18) [Chris BMI—Alrich, Monroe] Here Monroe and the group enthusiastically romp over a free-wheelin’, all-market jumper.

AL TERRY & WILMA LEE

(Hickory 1982)

B-“IT’S JUST AS WELL” (1:59) [Acuff-Rose BMI—B. Terry] Wilma Lee and Al Terry, the duo that attracted a heap of airplay with its waxing of “Yet a-More”, team up again, on an up tempo biscuit that could prove to be a solid chart item. The separated pair feel that they’re both better off after a love affair went sour.

B-“I’M NOT THE GIRL” (2:55) [Capitol BMI—T. Blackmon] Under end, a heartfelt listen, features Wilma in the solo spotlight with an effective mid-deck recital by Al. Two good country efforts.

OLD FASHIONED REVIVAL HOUR CHOIR (Sacred)

(RCA Victor 7288)

B-“WHAT A FRIEND” (2:26) [P. D.—J. Scriven, C. C. Converse] A beautiful old melody and a heartwarming message make for a stand-out piece of sacred wax. Doing justice to the slow paced tune is the Old Fashioned Revival Hour Choir—under the expert leadership of Leland Green.

B-“I NEVER WALK ALONE” (2:45) [P. D.—Rev. A. H. Acker, Arr: H. L. Green] More of the same wonderful material here with Beth Finnemore featured in the soprano solo slot. Also taking bows on both ends, are Rudy Atwood, on drums, and George Broadbent on organ.

THE CROSSROADS QUARTET (Sacred)

(GMG 12575)

B-“JUST FOR TODAY” [Lynn BMI—Smith] The Crossroads Quartet is sure to add many more admirers to its vast legion of fans with this spirited rendition of a quick beat odd-ball. Good fare for the market.

B-“THE SHADOW OF THE CROSS” [Lynn BMI—Smith] On this end the foursome slows down the pace it movingly projects a stirring gospel item.

Thanks To All You Wonderful People for Voting me

"THE MOST PROMISING MALE VOCALIST"

Don Gibson

Current Release:

BLUE, BLUE DAY

Victor 47 20 710

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

www.americanradiohistory.com
A brand new country music attraction has taken to the road. It's Hawkshaw Hawkins' "Grand Ole Opry Show," a merger of 6 country music veterans, 7 Indians from Okla, and Wyo, 2 beautifully trained Palomino horses and a bronco chaser for Hawkshaw. Hawkins, who set up shop in Pa., New York, Ohio, W. Virginia, Md, Conn., New Jersey, Ga, and Fl, Hawk's latest on the RCA Victor label is "Get Up and Git." Hawkins has a new business partner, Mr. H. F. Graham, and is now operating under the name of "Harmony Ranch." 

Jack Morris, who has been with the Grand Ole Opry for 6 years, is now with the Opry Ranch, having obtained a position as entertainer. Morris has a new record out on the Decca label, titled, "The Old Days." He has been working with the Opry Ranch for the past 4 months, and is now ready to give his new act a try. 

More info from west coast press agent and western radio stations. Monday, August 1st, 1958, at 3:00 P.M., the Grand Ole Opry Show will be on the air from Hollywood, Calif. With special guests, Hawkshaw Hawkins and Jack Morris.

**Country Roundup**

**Hawkshaw Hawkins**

Cooper appeared on the June 28th edition of the Hawkshaw Hawkins show, following the recent appearance of the June 22nd edition. Cooper's special guest was Hank Snow, and the show was well received by the audience. 

**Jack Morris**

Morris has been busy with his new record on the Decca label, titled, "The Old Days." He has been working with the Opry Ranch for the past 4 months, and is now ready to give his new act a try. 

**Johnny Raid**

Raid's new record, "The Old Days," has been well received by the audience. He has been working with the Opry Ranch for the past 4 months, and is now ready to give his new act a try. 

**Jean Mack**

Jean Mack had her first release out last week, on the Class B recording, "Dirty Dishers." 

**Horace Logan**

Logan, Program Director at KCUF, Fort Worth, Texas, tells us that the Brownie show is doing well, with the Brownie Boys' new release, "Cowtown Hoedown." 

**Somky Joe**

Koechich has been approached by a few record labels about a possible record deal. He has been working with the Opry Ranch for the past 4 months, and is now ready to give his new act a try. 

**Tillman Franks**

Franks, Artist Service Director for the Opry Ranch, has been working with the Opry Ranch for the past 4 months, and is now ready to give his new act a try. 

**Johnny Raid**

Raid's new record, "The Old Days," has been well received by the audience. He has been working with the Opry Ranch for the past 4 months, and is now ready to give his new act a try. 

**Smiley Monroe**

Monroe's new release, "The Old Days," has been well received by the audience. He has been working with the Opry Ranch for the past 4 months, and is now ready to give his new act a try. 

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dual programming means featuring singles and albums

dual programming plus dual pricing* means increased earnings

*Seeburg music systems are equipped with Dual Pricing to permit programming singles at one price and EP album records (2 songs per side) at a proportionately higher price.

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
Dear Friends:

Thank you for sixteen great years.

July 5th, 1958

Bill Gersh

Joe Oseck

CO-PUBLISHERS OF
THE CASH BOX

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
Congratulations on your Sixteenth Anniversary

As leading music operators we know how extremely valuable The Cash Box has been to us these past sixteen years. That is why we take this opportunity to wish you many, many more anniversaries, so that we will be able to continue to enjoy the invaluable reports and editorials that appear in each week's issue of The Cash Box.

ASSOCIATED BUYERS CORP.
5915 WEST GRAND AVE, CHICAGO 39, ILLINOIS

All coin Amusements Co.
2820 N.W. 7th Avenue, Miami, Florida

AUG.


SEPT.


JULY


* Far North Distributing Co. appointed Wurlitzer representative in Alaska * Wurlitzer introduces 50¢ wall box “550” * International Mutoscope, Long Island, enlarges its service facilities * Max Marmer, staffman of David Rosen, dies suddenly at age 44 * A.W. Adickes, president of Nova Apparate Gesellschaft, Hamburg, Germany, announces his firm increased its business for the first six months of 1957 to double that of the same period in 1956 * United Manufacturing markets new ball bowlers “Jugama Bowling Alley” * John Frants, J.F. Frants Manufacturing Company, Chicago, reports rise in production of “Guesser Scales” * Williams Manufacturing Company announces that during the summer of 1957 best since it has been in business * John Bilotta, Bilotta Distributing, New York, moves to new location

ROCK-OLA
HAPPy
ANNIVERSARY
HI-FIDELITY MUSIC
... Extends
BEST WISHES

THE CASH BOX

on your 16th anniversary

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
COLUMBIA, Missouri, October 1957


November 1957


December 1957

Record number of exhibitors of amusement park, carnivals and coin-operated amusement machines. The Cash Box that Counts—INTERNATIONALLY.
Congratulations, Cash Box, on your 16th anniversary

United
Music
Corporation

United
Manufacturing
Company

‘It’s What’s in THE CASH BOX That Counts—INTERNATIONALLY’
The one publication that has continued to strive with all its might to help assure everyone in the industry a greater, more prosperous and more progressive future.

Joe Westerhaus

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(All Phones: MONTana 1-5000)

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Harrison 7-7244

Eugene Rappaport, C.L.U.
Leslie Rappaport
Earle Rappaport, C.L.U.

Congratulat ions to
The Cash Box on
your
16th Anniversary

JOHN AMUSEMENT FT.
BOWLER, BALLY 1870

FEB. * Wurlitzer issues report that its third quarter (Oct. Nov. Dec.) showed a 15% decrease in sales from corresponding period last year * Mickey Anderson, Eric, Pa., opens new distributor building * Rock-Ola appoints General Music Sales its distrib for the Maryland, District of Columbia, and Virginia areas * MOA appoints firm of Arnour, Herrick, Knotple and Allen to handle copyright matters * Bally introduces 53 ft. bowler, "All Star DeLuxe Bowler" * Music Guild of New Jersey re-elects Sam Waldor the eleventh
term * George Miller undergoes major surgery * Recorded Music Service Assn., Chicago, elects Earl Kies president * AMI distribs show four new AMI models * Seeburg shows three new phons, 20, 101 and 101 * Rock-Ola delivers new models "1465", "1458", and "1402" * Bally Mfg. appoints Montana its distrib for Italy * Amusement Machine Ope of Baltimore holds its Tenth Annual Dinner at Lord Baltimore Hotel * Senate hearings on ASCAP sponsored S 187 "Unit Agreement on April 9-11 because of Miller's illness * Chicago Coin delivering "Rocket Shuffle" * Al Schlesinger, coin vet, dies at age 58.


1958

JAN. * Automaten Dis- nent at Llandudno, North Wales, introduces two new phonographs, the Welznat Tommaster" and "Diplomat", to Great Britain * Bally Corp., An-
twerp, Belgium, opens one step * Abe Witten, International Scott Crosse, Philadelphia, dies to Europe * George Miller urges nation's music ope to flood the Senate Sub-Commitee with wires and letters oppos- ing Senate Bill 1870 * Amusement Machine Operators Association of Greater Baltimore elects Irv Goldner president * AMI appoints Hub Ente-
prises its Baltimore area distrib * Bally Mfg. offers "Target-Roll" * Chauney Carter, newly appointed

MOA Counselor, dies * United Music Operators of Michigan re-elects Roy Small its Public Relations Counsel * Britain's phonograph operators associa-
tion holds emergency meeting to plan fight on Performing Right So-
ciety's proposal to raise the fees charged to operators * Bally Mfg.
does "Miss America"—its first in-line game in six months * Chicago Coin introduces "Lucky Strike Bowler" * Bob Wiley joins Empire Coin Machine Exchange * Wurlitzer intro-
duces new models "2200" and "2204" and wall boxes * Gottileb pre-
sents 2-player "Whirl-Wind" * Irving Kaye appoints Buddy Fox ad manager for Irving Kaye Company * Jennings and Company ap-
points Mar-Matic Sales, Baltimore, Md., its export distributor.

Massachusetts Guild elects Ralph Ridgeway president * Genco Manu-
facturing presents single-player 5 ball "Fun Fair" * Bally announces "All-Star De Luxe Bowler" available with "free play" * Leverett D. Chambers, president of Peerless Weighing and Vending Mach. Corp., Long Island City, dies * United Delivering "Midget Bowling Alley" * Chicago Coin Machine announces good reaction on its "Rocket Shuffle" * Genco Mfg. appoints T. & L. Distributing, Cincinnati, O., its distrib-

* G. Franco Distributing Co., Mont-
gomery, Ala., celebrates its thirtieth anniversary * Bob Remnette, Bel-
gen phone manufacturers, suffers $15,000 fire loss * Calif. Music Merch-
chants re-elects George A. Miller state president for twenty seventh consecutive year * Pete Pieters, owner of the King Pin Recreation Company, Kalamazoo, Mich., marries Mrs. Hannah Laughlin Hampton

* Empire C. M. intro new "Cine-
Sonic" unit * Bally Mfg., introduces "Skill-Roll".

'Mt's What's in THE CASH BOX That Counts—INTERNATIONALLY'

www.americanphonohistory.com
Sandy Moore

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We are specialists in serving foreign buyers. Used games and phonographs—completely overhauled and refinished. Write us immediately advising us your needs.

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**HI-FI RECORDS**
**DOT RECORDS**
**VANGUARD RECORDS**
**FRATERNITY RECORDS**
**FELSTED RECORDS**
**LONDON RECORDS**
**20TH CENTURY FOX RECORDS**
**SPECIALTY RECORDS**

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**HISTORY OF THE COIN-MACHINE INDUSTRY**

**July 1957**

**1958**

**APR**

- **Omaha, Nebraska music operators**
- **form association.**
- **Electrical Distributing's**
  - **president**
  - **Williams**
  - **she ships**
  - **two player baseball**
  - **"Short Stop"**
  - **Gottlieb introduces**
  - **two player pinball**
  - **"Bally Star"**
- **Britain's phonograph operator**
  - **association's second annual meeting**
- **United Mfg.**
  - offers 3-dimensional shuffle game
  - **"Rocket Ship"**
  - **Columbia Mfg.**
  - **points**
  - **United Distributing Co.**
- **LaChute, Quebec, Canada, co-distributor**
  - in the Province of Quebec with Label Distributing of Montreal
- **Bally ships**
  - **"Trophy Bowler"**
- **David Gottlieb forms committee to raise funds**
  - to build 180 bed hospital
- **The Cash Box**
  - joins the Brussels World's Fair

---

**MAY**

**MOA Eighth Annual Convention**

**under way in Chicago.**
**All units**
**of Chicago Dynamics Industries now**
**under one roof as Geneo, Chicago Coin**
**and Commando Machine Gun Divisions**
**consolidate for greater production**
**efficiency.**

**Wurlitzer appoints**
**Rex Automat G.m.b.H. & Co. West**
**Germany distributor.**
**Bally Mfg. Co. offers baseball game,**
**"Big_Inning."**

**Gottlieb offers missile era 5-ball**
**"Rocket Ship."**
**Samuel Walberg named GJA 68 chairman of all divi**
**sions of the amusement industries.**
**David Gottlieb co-chairman of Chicago's**
**combined Jewish Appeal 1958 drive.**

**Music unveils new high fidelity phonos at MOA show.**
**Styled by Raymond Lawey.**
**Gates, Inc. named World Wide three state**
**distributor.**
**United Mfg. shows 7½ ft. bowling alley,**
**"Pile."**
**Mike Murves Corp. shows "Bike Ride."**
**Irving Kaye offers "Super Jumbo Hockey."**
**Columbia Records to distribute automatic record vending machine.**
**Ralph Sheffield joins United Mfg. Co., as field representative.**

---

**MAY**

**Dues "Cypress Gardens."**
**AMF forms AMI Sales Company to handle sales**
**in Chicago.**
**Metropolitan New York area servicemen organizations and freelance servicemen form association.**
**Superior Music, Hartford, Conn. appointed Rock-Ola distributor.**
**About 400 attend UJA-CM testimonial to Al Simon.**
**Westchester Operators Guild hold election for 1ste**
**chairman on May 20.**
**Biliotta Wurlitzers win bowling tournament in Mohawk Valley.**
**—man handicap tournament held in Utica, N.Y.**
**George F. Kizer appointed AMI district sales rep for Southeastern area.**
**Music Operators Association of Massachusetts elects**
**David Baker, president.**
**Sixth Annual Bowling League banquet held in Chicago**
**held at Beldon-Stratford Hotel on May 24.**
**John Christopher, New York operator, dies of heart attack on May 27 at age 48.**

---

**JUNE**

**European distributors and coin machine manufacturers meet in Paris to discuss trade problems.**
**Gottlieb Mfg. announces 2 pinball games.**
**"Pachislo" and "Pinn."**
**United Manufacturing introduces new shuffle "De Luxe Shooting Star."**
**Gerard Vedoveneur appointed AMI field service engineer.**
**AFT moves production facilities to Rockford, Ill.**
**Continental Industries acquires Cigarette Service, Inc. Miami, Fla.**
**Jim Warren named Games Inc. sales manager.**
**George A. Miller reappoints Ben**

---

**APR**

- **Harry A. Bernbach, N.Y.C., elected president of Peerless Weighing and**
  - **Vending Machine Corp.**
- **Fort Fitt Industries, Inc., named "The Seeburg Corp."**
- **Joseph Fleisch elected president of Bally.**
- **Herb Jones vice president.**
- **James D. Yates, see-treasure.**
- **Chicago Coin delivers baseball game "Batter Up."**
- **A. Donald Arsen named manager of Engineering Research.**
- **By search for Wurlitzer A.B.Y. announces**
  - **multiple-price coin changer.**
- **J. H. Keeney ships baseball game**
  - **"League Leader."**
- **Seeburg buys out Eastern Electric Company.**
- **Enters cigarette machine field AMI, Inc. shareholders re-elect directors.**
- **Re reports new high in sales.**
- **Herbert J. Siegel elected chairman of board and Delbert W. Coleman**
  - **president of Seeburg Corporation.**
- **Joe Kline named chairman of CJA coin machine division.**
- **Dan Hawley, former president of the Virginia Novelty Corp., Portsmouth, Va., died**
  - **April 24.**

---

**MAY**

- **Chicago Dynamics Industries now**
  - **under one roof as Geneo, Chicago Coin**
  - **and Commando Machine Gun Divisions**
  - **consolidate for greater production**
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- **Wurlitzer appoints**
  - **Rex Automat G.m.b.H. & Co. West**
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- **David Gottlieb co-chairman of Chicago's**
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- **Irving Kaye offers "Super Jumbo Hockey."**
- **Columbia Records to distribute automatic record vending machine.**
- **Ralph Sheffield joins United Mfg. Co., as field representative.**
- **Bob Slifer named executive director of**
  - **NCMDA**
- **Gill Kit elected president of NCMDA**
- **Bally Mfg. intro-**

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- **Irving Kaye offers "Super Jumbo Hockey."**
- **Columbia Records to distribute automatic record vending machine.**
- **Ralph Sheffield joins United Mfg. Co., as field representative.**
- **Bob Slifer named executive director of**
  - **NCMDA**
- **Gill Kit elected president of NCMDA**
- **Bally Mfg. intro-**

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**JUNE**

- **European distributors and coin machine manufacturers meet in Paris to discuss trade problems.**
- **Gottlieb Mfg. announces 2 pinball games.**
- **"Pachislo" and "Pinn."**
- **United Manufacturing introduces new shuffle "De Luxe Shooting Star."**
- **Gerard Vedoveneur appointed AMI field service engineer.**
- **AFT moves production facilities to Rockford, Ill.**
- **Continental Industries acquires Cigarette Service, Inc. Miami, Fla.**
- **Jim Warren named Games Inc. sales manager.**
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**It's What's in THE CASH BOX That Counts—INTERNATIONALLY**
Post-War Phonographs

AMI

Model "A"
(1946—40 Selections—78 rpm)

Model "B"
(1948—40 Selections—78 rpm)

Model "C"
(1950—40 Selections—78 rpm)

Model "D"
(1951—40 Selections—78 rpm
—80 Selections—45 rpm)

Model "E"
1953—40 Selections—78 rpm
—80 Selections—45 rpm
—120 Selections—45 rpm

Model "F"
1954—40 Selections—78 rpm
—80 Selections—45 rpm
—120 Selections—45 rpm

Model "G"
1955—80 Selections—45 rpm
—120 Selections—45 rpm

Model "H-100"
(1957—100 Selections—45 rpm)

Model "H-120"
(1957—120 Selections—45 rpm)

Model "H-200"
(1957—200 Selections—45 rpm)

Model "G-200"
(1956—200 Selections—45 rpm)

Model "1-200"
(1958—200 Selections—45 rpm)

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
Post-War Phonographs

AMI (continued)

![AMI Phonographs](image)

ROCK-OLA

![Rock-Ola Phonographs](image)

Model "I-200M"
(1958—200 Selections—45 rpm)

Model "I-120"
(1958—120 Selections—45 rpm)

Model "I-100"
(1958—100 Selections—45 rpm)

Model 1422
(1946—20 Selections—78 rpm)

Model 1426
(1947—20 Selections—78 rpm)

Model 1428
(Magic-Glo)
1948—20 Selections—78 rpm)

Model 1432
('51-50 Rocket)
(1950—50 Selections—78 rpm)

Model 1434
(Super Rocket '52-50)
(1953—50 Selections—78 rpm)

Model 1436
(Fireball)
(1952—120 Selections—45 rpm)

Model 1438
(Comet)
(1954—120 Selections—45 rpm)

Model 1442
(1954—120 Selections—45 rpm)

'It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
Post-War Phonographs

ROCK-OLA (continued)

Model 1446
(1954—120 Selections—45 rpm)
(1955—120 Selections—45 rpm)

Model 1448
(1956—50 Selections—45 rpm)

Model 1452
(1954—120 Selections—45 rpm)
(1956—120 Selections—45 rpm)

Model 1454
(1957—200 Selections—45 rpm)

Model 1455
(1957—200 Selections—45 rpm)

Model 1462
(1958—50 Selections—45 rpm)

Model 1458
(1958—120 Selections—45 rpm)

Model 1464
(Wall Type Phono)

Model 1465
(1958—200 Selections—45 rpm)

SEEBURG

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)

'It's What's in THE CASH BOX That Counts—INTERNATIONALLY'
Post-War Phonographs

SEEBURG (continued)

Model M100B
(1951—100 Selections—45 rpm)

Model M100C
(1952—100 Selections—45 rpm)

Model HF-100G
(1953—100 Selections—45 rpm)

Model 100W
(1953—100 Selections—45 rpm)

Model HF-100R
(1954—100 Selections—45 rpm)

Model V-200
(1955—200 Selections—45 rpm)

Model KD-200
(1957—200 Selections—45 rpm)

Model L-100
(1957—100 Selections—45 rpm)

Model "100"
(1958—100 Selections—45 rpm)

Model "201"
(1958—200 Selections—45 rpm)

Model "161"
(1958—160 Selections—45 rpm)

“It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
Post-War Phonographs

**WURLITZER**

- **Model 1015** (1946—24 Selections—78 rpm)
- **Model 1400** (1952—48 Selections—78 rpm)
- **Model 1700** (1954—104 Selections—45 rpm)
- **Model 2100** (1957—200 Selections—45 rpm)
- **Model 1080** (1946—24 Selections—78 rpm)
- **Model 1500** (1953—104 Selections—45 & 78 rpm)
- **Model 1800** (1955—104 Selections—45 rpm)
- **Model 2150** (1957—200 Selections—45 rpm)
- **Model 1100** (1948—24 Selections—78 rpm)
- **Model 1500-A** (1953—104 Selections—45 & 78 rpm)
- **Model 1900** (1956—104 Selections—45 rpm)
- **Model 1250** (1950—48 Selections—78 rpm)
- **Model 1600-1650** (1953—48 Selections—78 rpm)
- **Model 1200** (1959—104 Selections—45 & 78 rpm)
- **Model 1700** (1954—104 Selections—45 rpm)
- **Model 1800** (1955—104 Selections—45 rpm)
- **Model 1900** (1956—104 Selections—45 rpm)
- **Model 2000** (1956—200 Selections—45 rpm)

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

To Bill Gersh, Joe Orleck, and the Entire Staff of "THE CASH BOX" Magazine, on its 16th ANNIVERSARY!

The CALIFORNIA MUSIC MERCHANTS ASSOCIATION, whose progress and success has carried on for the past 27 years, has watched the phenomenal growth of "THE CASH BOX" Magazine. Like the CALIFORNIA MUSIC MERCHANTS ASSOCIATION, "THE CASH BOX" has gained the respect and recognition of operators all over the country, and no doubt its growth will continue, due to its magnificent leadership and its entire staff, who constantly have combined their efforts to bring about the success and growth of an outstanding trade paper.

The editorials, and the great amount of space that has been contributed to the support of the music operators against any change in the copyright laws, is greatly appreciated, and I am sure that every operator in California joins in wishing all those connected with "THE CASH BOX" continued prosperity, for many years hence.

The CALIFORNIA MUSIC MERCHANTS ASSOCIATION can be counted upon to cooperate and coordinate its efforts toward the success of the entire music industry, and most certainly to the press as well.

CALIFORNIA MUSIC MERCHANTS ASSOCIATION

George A. Miller
State President and Managing Director
128 East 14th Street
OAKLAND 6, CALIFORNIA

Post-War Phonographs

WURLITZER (continued)  UNITED

Model 2250  (1958—200 Selections—45 rpm)
Model 2204  (1958—104 Selections—45 rpm)
Model UPA-100  (1957—100 Selections—45 rpm)

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
MANUFACTURERS
And Their Distributors

PHONOGRAPH

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B. WARECKE CO.
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HOUSTON, TEX.

AMI SALES COMPANY
3652 W. NORTH AVE.
CHICAGO 47, ILL.

(Tel: Humboldt 6-1070)

We Extend to
“The Cash Box”
Our very sincere congratulations on your 16th Anniversary

We of the Westchester Operators Guild are very proud and happy to have The Cash Box as our friend.

Our Best Wishes For Your Continued Success.

Westchester Operators Guild Inc.
116 NORTH MAIN STREET
PORT CHESTER, NEW YORK

Best Wishes and Congratulations to
BILL and JOE
On the 16th Anniversary

Of
The Cash Box
From your very good friend,
SI MANES

“IT’S WHAT’S IN THE CASH BOX THAT COUNTS—INTERNATIONALLY”
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The Cash Box on its 16th Anniversary

Congratulations "Cash Box" on your 16th Anniversary from
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"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
MANUFACTURERS
And Their Distributors

PHONOGRAPHs (continued)

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"Senator" AL BODKIN
Forest Hills Automatic Music
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Congratulations
to the one and only... The Cash Box On Your Sixteenth Anniversary

The Cash Box is the one publication which has proved invaluable to every operator. It is the one publication on which we most completely depend to bring us the kind of constructive suggestions and information which we know will benefit us in every regard.

Phil Weisman
UNIVERSAL AUTOMATIC MUSIC CO.
2501 South State St., Chicago, Ill.

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
MANUFACTURERS
And Their Distributors

PHONOGRAPHs (continued)

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(Continued)

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JACKSONVILLE, FLA.

BUSH DISTRIBUTING CO.
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Calle Ayeasteran No. 401
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TUCSON, ARIZ.

CANYON STATES DIST. CO., INC.
1458 Van Buren
PHOENIX, ARIZ.

CENTRAL MUSIC DIST. CO., INC.
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OMAHA, NEB.

CENTURY MUSIC, INC.
1115 N. High St.
COLUMBUS, OHIO

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CLEVELAND, OHIO

CLEVELAND COIN MACH. EXCH.
1827 Adams St.
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DIE "INTERNATIONALEN SEKTIONEN" von "THE CASH BOX"


Alle welche die konstruktive Dynamik von "The Cash Box" kennen, wissen, dass ebenso wie "The Cash Box" den jetzt schon berühmten "Klub der 20 Jahre" ins Leben gerufen hat; ebenso wie er die "Internationen Minearmaschinen-Export-Import Bet" gefördert hat; ebenso wie er die "Preslieven von The Cash Box" eingeführt und fortgesetzt hat, die in aller Welt auch offizielle Richtlinien für den ehrenkub Markpreis aller Automaten galten; ebenso wie er sich für "10 Play", "ein vierjähriges Abnutzungsprogramm" und "2 Minuten-Schallplattenaufnahmen" einsetzte und sie ins Leben rief, wie auch viele andere grosse und hervorragende fortschrittliche Programme und Ideen;

so schreitet heute "The Cash Box" wieder voran mit dem Wachsen der Industrie zu neuen Fortschritt und grösseren Leistungen.

Die vier "INTERNATIONALEN SEKTIONEN" von "The Cash Box", die selbständig und vollständig in Deutsch, Französisch, Spanisch und Italienisch (mit der Hauptausgabe im Englischen) gedruckt werden, bringen allen Lesern in der weiten Welt die hervorragendsten und konstruktivsten Geschäftskompläne und Ideen zu ihrem künftigen Vorteil und Nutzen.

Es handelt sich somit um eine historische Ausgabe, die einen Anfang einer neueren und grösseren Phase für alle an dieser weltweiten Industrie Beteiligten. Sie eröffnet den Weg zu engeren internationalen Beziehungen, besserem gegenseitigen Verständnis und—insbesondere—zur erfolgreichen Zukunft für alle Beteiligten.

Diese historische erste Ausgabe ist ein verkörpeter Fortschritt; sie ist eine Leistung, wie man sie von "The Cash Box" erwarten kann. von der Zeitschrift, welche seit ihrer Gründung die Industrie zu grösseren Erfolgen und hervorragender Leistung geführt hat.
Die Totalverschiffungen Aus
Den U.S.A. Gingen Im Ersten
Vierteljahr Von 1958 Etwas
Zurück. Mehr Unterhaltungs-
automaten Ausgeführt

Die Ausfuhr von Musikanautomaten aus den U.S.A. in die Länder aller Welt bel im ersten Vierteljahr des Jahres 1958, ausgabes-
amtsamt von 22.274 Automaten im Wert von $5,144,565 für die Monate Januar, Februar und März von 1958 stehen 22.418 Apparate im Wert von $6,062,245 für das erste Vierteljahr des Jahres 1957 entgegen. Wenn man je-
doch die Ausfuhr für das erste Vier-
 teljahr von 1958 mit dem ersten Viere-
teljahr von 1957 vergleicht, so ist der
 Unterschied nur sehr gering. In den
ersten drei Monaten von 1957 warden
22.648 Apparate im Wert von $6,062,245 erschaffen. Eine weitere An-
alyse der Ausfuhrzahlen ergibt: wenn
auch die Ausfuhrziffern für Plattenspieler und Warenautomaten zurück-
gingen, so erreichte doch der Dollar-
wert der ausgeführten Unterhaltungs-
automaten einen Hochpunkt für einen
Zeitraum von drei Monaten. Die fol-
gleichen Gründe werden für den Rück-
gang im Verkauf der Plattenspieler genannt: 1) neben der Herstellung von Apparaten in den Fabriken euro-
päischer Firmen, haben all amerikan-
schen Hersteller jetzt Fabrikmäler und
Umgang-Maschinen in Europa einge-
erglichtet; 2) der Markt wird voll be-
friedigt, und auf den Wiederver-
kaufsmärkten werden jetzt hauptsäch-
lich Erzeugnisse getätigt.
Die Analyse der im letzten Viertel-
jahr von 1958 ausgeführten Ausfuhr-
ungen — Plattenspieler, Unterhal-
tumsautomaten und Warenautomaten — ergibt: 1) Plattenspieler: Während dieses Zeitraumes wurden weniger Musikautomaten und geringeren Wert im ersten Vierteljahr von 1958 ausge-
führt. Es wurden 3.254 Maschinen im Wert von $2,433,876 verschifft, im Vergleich mit 5.833 Plattenspielerautomaten im Wert von $4,717.901 im 4. Vier-
teljahr von 1957 und 6.285 Apparate im Wert von $5,841,492 im ersten Vier-
teljahr von 1957. West-Deutschland stand damals an der ersten Stelle an-
teil Belgien, welches nun die zweite
im eine Meister an der dritten. In
Südamerika stand Venezuela in Eink-
kaufen allen anderen Ländern bei
zuletzt vorn. In der Nordost Zent-
real-America-Gruppe war Kuba im
Einkauf führend mit Kanada und sei-
ner Stel. 2) Unterhaltungsautomaten: Ob-
wohl der Markt der Maschinen kleiner war im 2.
Vierteljahr von 1957. Die Importeure
gaben $2,240,114 für den Ankauf von 8,042 Automaten aus. Verglichen mit den im ersten Vierteljahr von 1957 getätigten Verschiffungen, über-
stieg dieser Zeitraum die dem dazumalige
Ausfuhr von 10,049 Automaten in der Wert von 1,0342 Dollar. Wie gewöhn-
lch war Europa der größte Kunde; Italien
stand an der Spitze in der Dollar-
anlage und an zweiter Stelle Kanada war der größte Kunde. Belgi-
land kaufte die grösste Anzahl von Automaten, doch stand in der Dollar-
anlage zweiter Stelle. Die Schweiz
stand an dritter Stelle in den verans-
gagten Dollar und an 4. Stelle in der Anzahl der Maschinen. West-
Deutschland stand an dritter Stelle in Anzahl von Automaten und an 4. Stelle in der Dollaranlage. In der Re-
zirk von Nord- und Zentral-Amerika
war Kuba führend mit Kanada an
zweiter Stelle. 3) Warenautomaten: In diesem Sektor scheint die Ausfuhr während einen Zeitraum von drei Monaten stets ungefährt die gleiche zu sein. Während den ersten Vierteljahr von 1958 wurden mehr Apparate ausge-
führt als im 4. Vierteljahr D. J. 1957, der Dollar Wert war jedoch geringer. Dasselbe ist aber auch im Vergleich mit dem ersten Vierteljahr von 1957. In West-
Deutschland nach Belgien mehr Auto-
maten als die anderen Länder auf-
gab aber weniger Geld aus als Schwei-
zen, das in der Menge der Einkäufe
an dritter Stelle stand.
Musik macht die ganze Welt verwandt

... und AMI spricht seine Weltsprache. Wunderbar im Stil—für die feinste Lautwiedergabe konstruiert—stark gebaut für die Erleichterung des Unterhalts und für zuverlässige Leistung.

Kein Wunder, dass er so viele Menschen mit seiner so getreuen Wiedergabe erfreut. Kein Wunder, dass AMI als Standard der Vorzüglichkeit in der ganzen Welt anerkannt wurde.


Es beispielt, dass alle amerikanischen Exporteure zusammengekommen im Durchschnitt ca. 111 Aufträge für 10 in den U.S.A. vorhandene Automaten neuerer Modelle erhalten.


Der fortschreitende Rückgang in der Nachfrage seit dem zweiten Vierteljahr von 1957 wird dadurch erklärt, dass jetzt mehr neue Automaten also gebrauchte nach aller Welt verschafft werden. Dazu kommt, dass die Nachfrage nach gebrauchten Automaten neuerer Modelle und die dadurch bedingten höheren Preise, die für die benachbarten Modelle, sich für die ebenfalls verlangten, sich für die benachbarten Modelle, sich für die auch für die gebrauchten Automaten neuerer Modelle in grösseren Mengen nicht beschaffen konnten.

Die verstärkte Nachfrage nach gebrauchten Automaten neuerer Modelle in diesem zweiten Vierteljahr, die auf eine sehr gute Frühlingsaison auf den internationalen Markt hinweist, wie auch die grösseren Unfälle in neuen Automaten, die in den ersten Monaten der Nachfrage erwartet wurden, machen es sehr wahrscheinlich, dass 1958 ein ebenso gutes Ausfuhrjahr für die U.S.A. wie 1957 sein wird.

CHICAGO: — Bereits im zweiten Quartalsende 1957 ist Belgien das führende Importland von amerikanischen Unterhaltungsautomaten, Plattenspielern und Verkaufsautomaten.

Diese Führerschaft wird nun allmählich zur Tradition, nachdem Kanada seit vielen Jahren das wichtigste Importland in Dollar gerechnet von amerikanischen Plattenspielern, Unterhaltungsautomaten und Verkaufsautomaten gewesen war.

Zeitgeist schien es, als ob Westdeutschland Kanada und Belgien überholen würde. Doch mit der steigenden Nachfrage blieb ihnen vormals und behielt die Führung das ganze Jahr 1957 hindurch.

Es wird angenommen, dass Belgien auch während der zwei ersten Vierteljahre von 1958 führend bleiben wird. In der Einfuhr — in Dollar berechnet — aller Verkaufsautomaten, Unterhaltungsautomaten und Plattenspieler, waren die folgenden die zehn führenden Länder:

<table>
<thead>
<tr>
<th>Land</th>
<th>Import in Dolar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Belgien</td>
<td>3.861.037,00</td>
</tr>
<tr>
<td>Kanada</td>
<td>3.671.466,00</td>
</tr>
<tr>
<td>Deutschland</td>
<td>3.274.466,00</td>
</tr>
<tr>
<td>Venezuela</td>
<td>2.569.826,00</td>
</tr>
<tr>
<td>Italien</td>
<td>2.426.674,00</td>
</tr>
<tr>
<td>Schweiz</td>
<td>1.773.236,00</td>
</tr>
<tr>
<td>Niederlande</td>
<td>1.257.436,00</td>
</tr>
<tr>
<td>Kubas</td>
<td>1.162.092,00</td>
</tr>
<tr>
<td>Österreich</td>
<td>1.007.021,00</td>
</tr>
<tr>
<td>Mexiko</td>
<td>911.060,00</td>
</tr>
</tbody>
</table>

Die Menge der Importe in den USA für 1958 und 1959 werden erhöht werden, da in Amerika viele der Amerikaner neue Automaten im Ausland erworben haben und diese in Amerika wieder verkauft werden.

Das Internationale Geschäft ist vielversprechend

International gesehen sind die Geschäftekreise der Industrie zuversichtlich, u.a. dass die geschäftlichen Aussichten vielversprechend sind. Der Grund dafür ist, wie man von den bestehenden geschäftlichen Verhältnissen weiß, dass die führenden Hersteller von Unterhaltungsautomaten, Plattenspielern und Verkehrsautomaten zur Überzeugung gelangen, dass es sich durchaus lohnt, für das internationale Geschäft ihre Fabriken voll arbeiten zu lassen.


Die Erkennung der Wichtigkeit des internationalen Geschäftes hat sich für die amerikanischen Hersteller wie auch für die Importeure in aller Welt ausserst wichtig erwiesen. Diese Erkenntnis weist eine Frage auf unabhängige, künftige bessere Geschäftspartner für die Käufer in aller Welt hin. In anderen Worten ausgedrückt: die führenden Importeure der Welt können jetzt im Bau neuer Automaten mitentscheiden. Sie haben den Vorrang, neuer herauskommende Automaten geraume Zeit vor ihrer Serienlieferung zu prüfen. Durch die auf diese Voraussetzungen basierten Vorschläge beraten heute die führenden Importeure tatsächlich die amerikanischen Hersteller, indem sie ihnen mitteilen, was sie für die Erhaltung der Umsätze in ihrem Lande als nötig und gewinnbringend erachten.


DAS INTRESSE AM EXPORTGESCHÄFT WACHST

CHICAGO — Erst seit Anfang der 50er Jahre begannen in den U.S.A. das Interesse am Exportgeschäft anzuwachsen.


Es wird jetzt allgemein angegeben, dass diese Ausgaben, die mit "The Cash Box" herausgegeben werden, zu einem der führenden Fachzeitschriften in der Welt geworden sind. Die "Cash Box" gibt es in der gesamten Welt, und die Ausgaben werden von allen wichtigen Automatenherstellern in den USA und anderen Ländern der Welt gelesen.

Die "Cash Box" ist eine Ausgabe der "Deutschen Cash Division" der "Chicago"-Zeitschrift, die seit vielen Jahren in den USA bekannt ist. Die "Cash Box" gibt es in der gesamten Welt, und die Ausgaben werden von allen wichtigen Automatenherstellern in den USA und anderen Ländern der Welt gelesen.

An mehr noch: Sie können jetzt wieder von GENCO FÜR 2 SPIELER erwarten, eine Serie von ganz neuen Pinball-Spielen für Sie zu entwerfen und zu entwickeln-unmerklich in ihrer Anziehung für die Spieler und in den Einnahmen.

Vollständig verschieden

GENCO'S "FLYING ACES"

("Fliegende Asse")

Für 2 Spieler

Kombiniert die besten Merkmale der beliebten aktiven "Jumping-Ball"-Spiele mit 3-dimensionaler Zahnstange mit der Bequemlichkeit der Pinball-Spiele!

- Der Spieler erhält einen Extragewinn beim Erreichen von 4 derselben Art und einen Superextragewinn für eine vollige Sequenz derselben Farbe.
- Ganzlich neue Schrankaufmachung und viele andere Spielmarken.
- Kann als Wiederholungsspiel oder als Neubaumaschine geliefert werden.

Die "Cash Box" gibt es in der gesamten Welt, und die Ausgaben werden von allen wichtigen Automatenherstellern in den USA und anderen Ländern der Welt gelesen.

In den USA, wo die "Cash Box" bereits seit vielen Jahren bekannt ist, werden die Ausgaben sehr beliebt. Die "Cash Box" gibt es in der gesamten Welt, und die Ausgaben werden von allen wichtigen Automatenherstellern in den USA und anderen Ländern der Welt gelesen.

Die "Cash Box" gibt es in der gesamten Welt, und die Ausgaben werden von allen wichtigen Automatenherstellern in den USA und anderen Ländern der Welt gelesen.

Es ist WIEDER GENCO FÜR DIE BESTEN PINBALL-SPIELE!
CHICAGO: Die auf dieser Seite abgedruckte Tabelle legt die Voraussage von "The Cash Box", dass die Verkaufsautomaten bis 1957 sich als das größte amerikanische Ausfuhrgeschäft zeigen werde.

Wir geben diese Tabelle nochmals wieder, da die Ausfuhrzahlen für das erste Vierteljahr von 1956 jetzt von Handelsministerium der U.S.A. einbezogen sind, sowohl eine Übersicht über die Ausfuhrzahlen dieses Jahres gegeben werden können.


Die Vorprüfung neuer Produkte eröffnet eine gewinnbringende Phase


Die Resultate dieser Prüfungen werden dann den Fabrikationsvorgängen übergeben, welche die Art und Weise der Verbesserungen und Berichtigungen vornehmen. Wenn diese Spiele dann zur Serienherstellung fertig sind, so wissen die Vertriebsfirmen bereits, wieviel sie brauchen können.

Zum Beispiel werden jetzt von amerikanischen Herstellern an gut eingeführte europäische Vertriebsfirmen handgefertigte Modelle weit vor dem Beginn der Serienherstellung versandt.

Diese europäischen Vertriebsfirmen bestätigen dann den in den USA Herstellern genau, welche Anderungen nötig sind oder weniger Verschiedenheiten an den Maschinen gemacht werden sollen, damit sie nach dem Rückversand durch die Kaufer nicht mehr revidiert mit Gewinn an ihren Aufstellungs punkten eingehingen werden.

Infolgedessen kommen bessere Automaten zur Verschiffung. Und das ist natürlich die Sache. Die europäischen Vertriebsfirmen haben jetzt tatsächlich einen Einfluss auf den Bau der neuen Automaten, die sie an die Kunden verkaufen sollen.

Eine solche Vorprüfung neuer Produkte bedeutet, dass die europäischen Vertriebsfirmen sich darauf verlassen können, dass sie auch Automaten von der von ihnen benötigten Art erhalten, d.h. Maschinen, die ihnen bessere Verkaufsmöglichkeiten liefern.

Es wirkt sich somit zum Vorteil aller Beteiligten aus. Die europäischen Vertriebsfirmen haben auf diese Weise das Gefühl, dass sie aufs engste in die Organisation der Hersteller mit eingeschlossen sind. Auch der Hersteller ist mit diesem wirtschaftlich bedachten Vertrieb zu- und für ein besseres Geschäft bedeutet.

Zusammenfassend kann gesagt werden, dass die Prüfung der Maschinen durch die europäischen Vertriebsfirmen in genügender Zeit vor dem Beginn der geplanten Serienverfertigung — geradezu wie es die führenden amerikanischen Vertriebsfirmen tun — eine engere Zusammenarbeit wie auch ein besseres und einträgliches Geschäft zwischen den Herstellern und Importeuren desselben weltweiten Erzeugnisses hervorgehoben hat.

ACHTUNG! EXPORTIEREN SIE? IMPORTIEREN SIE?

Es liegt in Ihrem höchsten Interesse und gerecht zu Ihrer bisherigen künftigen Geschäftsverhältnisse, wenn Sie die "Cash Box International Coin Machine Export-Import Council" (dem Internationalen Monetenspiel-automaten-Export-Import-Rat des "Cash Box") vollständig gebührenfrei beitreten.

Verlangen Sie heute noch Ihre Mitgliedskarte!

THE CASH BOX 28 K. MADISON ST. CHICAGO 2, ILLINOIS, U.S.A.
KEENEE’S
DELUXE
BIG TENT

Noch jedem Münzeinwurf (bis zu 7 Münzen) in das Luxusspiel “BIG TENT” bewegt sich eine vertikale Glimmsäule auf dem Glas im Hintergrund einen Schritt nach rechts, um die Zahl der Freispiele für jede Serie von Sinnbildern festzustellen. Dieses Prinzip der Gewinnberechnung bringt mehr Geld ein als irgend ein anderes heute auf dem Markt erhaltliches Unterhaltungsgerät. Bestellen Sie das Luxusspiel “BIG TENT” der Fa. Keeney und überzeugen Sie sich selbst!

Hinter den Produkten der Fa. Keeney steht eine Erfahrung von 30 Jahren im Bau von münzautomatischen Unterhaltungs-spielen.

ES WIRD SICH FÜR SIE BEZAHLT MACHEN, HEUTE NOCH ZU SCHREIBEN!

STEHT WACHSende Einnahmen für Unternehmer . . .
1 bis 7 Münzen das Spiel . . . am beliebtesten!!!

KEENEE’S
DELUXE
BIG TENT

Phantasiereiendienste werden zur Wirklichkeit, das (“das grosse Zelt”) der Fa. Keeney uboral in der Welt faszinierend wirkt!

MERKMALE:
- Das Spielprinzip ist leichtverständlich.
- Schone Holzfaser-Luxusauflmachung.
- Wird mit 1 - 7 Münzen das Spiel betrieben.
- Registriert die Freispiele.
- Fachkundig entworfen und richtig gebaut, um Instandhaltungsausgaben zu vermeiden.

Beste Absatzgebiete sind noch fur vertrauenswurdige Vertriebsstellen auf ausschliesslicher Basis erhaltlich.

J. H. Keeney & Co., Inc.
2600 WEST FIFTIETH STREET
CHICAGO 32, ILLINOIS, U.S.A.

SPIELE DER Firma
“UNITED”
DIE GUTES GELD EINBRINGEN

- BONUS BOWLING ALLEY
4 Grösse . . . . Teilkonstruktion . . . . Balle von 4½ Zoll Kegeln nach allen Regeln! . . . . für 1 bis 6 Spieler

- SHOOTING STAR
EIN SHUFFLESPIEL FUR 2 SPIELER
Neuer Fesselball—In-line Gewinnberechnung 7½ Fuss lang . . . . 2 Fuss breit

- EAGLE SHUFFLE-ALLEY
mit EXTRA SCHLAGEN
für 1 bis 6 Spieler . . . . 8½ Fuss lang . . . . 2½ Fuss breit

- MIDGET ALLEY
Gewinnberechnung nach den Regeln des Kegelspiels—for 1 bis 2 Spieler

VERTRIEB:
HEINRICH HECKER
Kapellenstrasse 4, Paderborn, Germany
HERGESTELLT VON:
UNITED MANUFACTURING COMPANY
3401 NORTH CALIFORNIA AVENUE, CHICAGO 18, ILLINOIS, U. S. A.

Europa findet Geschmack an:

BOWLERS und SHUFFLES


CHICAGO:—Die Nachfrage nach Kegel- und Shuffleboard-Spielen soll nach den Berichten jetzt so angewachsen sein, dass Lieferungen dieser Spiele von recht annehmbare größe für den europäischen Markt erwartet werden.

Der bericht besagt, dass derzeit die meisten Kegel- und Shuffleboard-Spiele nach Deutschland und Österreich gehen.

Es scheint, dass in diesen Ländern eine grosse Begeisterung für die Kegel- spiele besteht, die noch ständig anwächst.

Viele glauben deshalb, dass sich die Kegel- und Shuffleboard-Spiele über ganz Europa ausbreiten werden, und dass dieser Teil des amerikanischen Geschäftes in Europa die gleich Anziehung erlangen wird, wie es die Pinball-Spiele haben.

Die englischen Unternehmer erwarten, dass in Irland die ersten Spiele zur Benutzung auf den britischen Inseln zur Herstellung gelangen werden.

Vor einiger Zeit berichtete diese Zeitschrift, dass englische Unternehmer, welche Shuffleboard-Spiele in Kantinen und Clubs der amerikanischen Luftrettungsmann in England gespielt haben, sehr davon beeindruckt waren und der Ansicht sind, dass diese Spiele nach ihrer Einführung einen ausgedehnten Markt in England finden würden.


Wenige Leute glauben aber, dass die Franzosen die Begeisterung an den Kegel- und Shuffleboard-Spielen teilen werden; doch sind viele davon überzeugt, dass diese Spiele mit der Zeit in Belgien, Holland, der Schweiz, Dänemark, Schweden und Italien Fuss fassen werden, und zwar abseits, so sagen sie, wie es bereits in Deutschland und Österreich der Fall ist; sie glauben, dass die Kegel- und Shuffleboard-Spiele, nachdem sie erst einmal beliebt geworden sind, sich einen ständigen Platz unter den Spieler dieser Länder sichern werden, ebenso wie es die Pinballspiele bereits getan haben.

www.americanradiohistory.com
LAS “SECCIONES INTERNACIONALES” DE “THE CASH BOX”

Esta Es Una Edición Histórica. Abre Una Nueva Era Mas Importante y Progrsista a Los Miembros De Esta Industria De Habla Francesa, Italiana, Alemana, Española e Inglesa.

Con esta SECCION DEL DECIMOSEXTO ANIVERSARIO, en que se combina la “Edición Trimestral Internacional de Exportación”, The Cash Box introduce cuatro “Secciones Internacionales” separadas e individuales. Estos son, según podrá inferirse, los precursores de más importantes realizaciones en la industria editorial. De la misma manera que esta publicación fue la primera en adoptar el uso del Español, Francés, Italiano y Alemán para sus lectores en los países donde se hablan estos idiomas, The Cash Box se propone nuevamente iniciar una nueva y más importante era destinada al progreso y mejoramiento futuros de todos los interesados en esta industria en todas partes del mundo.

Todos los que están al tanto del dinamismo constructivo de The Cash Box deberán darse cuenta de que, lo mismo que The Cash Box estableció el famoso ‘Club de 20 Años’, lo mismo que patrocinó el ‘Concejo Internacional de Exportación-Importación de Máquinas Accionadas por Mecanismos’, lo mismo que originó y ha continuado sin interrupción ‘Las Listas de Precios de The Cash Box’, reconocidas oficialmente y aceptadas en todo el mundo por la valoración equitativa en el mercado de todas las máquinas, lo mismo que hizo la campaña fructuosa para implantar el ‘Jaime de 10’, el ‘Plan de Depreciación de Cuatro Años’, las ‘Grabaciones en 2.500’ y muchos otros programas e ideas de valor alcance. The Cash Box, una vez más sigue a la vanguardia de la industria en pos del progreso y de las realizaciones cada vez mayores.

Las cuatro “Secciones Internacionales” de “The Cash Box” impresas individualmente y en su totalidad en Frances, Español, Italiano y Alemán (así como la edición principal impresa en Inglés) presentan a los pueblos del mundo los más sobresalientes y constructivos planes, programas e ideas conducentes al mejoramiento de su futura prosperidad.

Esta es una decición histórica. Es el principio de una nueva y mejor era para todos los que se interesan en esta industria mundialmente. Abre el camino hacia relaciones internacionales más íntimas, hacia un mejor entendimiento mutuo y, especialmente, hacia un futuro más halagador para todos los interesados.

En esta primera edición histórica se personifica el progreso. Es la clase de prueba que se espera de The Cash Box, la única publicación que, desde sus comienzos, ha llevado a la industria al pínculo de la gloria y del triunfo.

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The Cash Box
SECCION INTERNACIONAL ESPAÑOLA

Volume XIX—Number 42
Pagina 1
July 5, 1958

The Cash Box
SUBSCRIPCIONES INTERNACIONALES

Los precios aquí indicados son por subscripciones de un año completo, 52 ediciones semanales, enviadas por Correo de Primera Clase. Para envíos por Correo Aéreo, agrégue el 50% a los precios aquí mencionados. Subscripción por un año entero, 30 Dolares de los EE. UU., por Correo Aéreo, 45 Dolares de los EE. UU. Todos los cheques deben hacerse a la orden de THE CASH BOX.

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The Cash Box
1721 Broadway
New York 19, N. Y., U. S. A.
(Phone: JUdson 6-2640)

LONDON, N. W. 11, ENGLAND
17 Hilltop
(Phone: S'Peewell 2586)

PARIS 17, FRANCE
27 Place St. Ferdinand
(Phone: SUffren 72-70)

Las exportaciones de máquinas ac- 
cionadas por monedas, de los Estados Unidos a todos los países del mundo, disminuyeron algún tanto durante el primer trimestre de 1958. El total de 22,274 máquinas por valor de $5,144,565 para los meses de enero, febrero y marzo de 1958, contrasta con 24,644 máquinas valoradas en $6,966,500 durante el cuarto trimestre de 1957. Sin embargo, al comparar las exportaciones del primer trimestre de 1958 con las del mismo período correspondiente a 1957, la diferencia es insignificante. Durante los pri- meros tres meses de 1957 se des- pacharon 22,046 máquinas por valor de $661,946. Al analizarse más de- tendidamente las cifras de exportación podrá verse que, aun cuando dis- minuyeron las ventas de fonógrafos y máquinas expendedoras, en cambio las exportaciones de máquinas de diversión, en cuanto a su valor en dólares, llegaron a su apogeo en un período de tres meses. La reducción en las ventas de fonógrafos se atri- buye: 1) A que además de la fabrica- ción de máquinas por empresas euro- peas, todas las fábricas de los Estados Unidos han establecido plantas de manufactura o ensamblaje en Europa; 2) A que ya se ha satisfecho comple- tamente la demanda y el mercado de reventa consta ahora principal- mente de piezas de repuesto.

Un análisis de los diversos tipos de equipos, máquinas musicales, má- quinas de diversión y máquinas exp-endedoras exportadas durante el primer trimestre de 1958, revela lo siguiente:

1) Fonógrafos: En este periodo se exportaron menos máquinas musicales, por menor valor en dólares, que durante el trimestre anterior. Se despacharon 3,334 máquinas por valor de $2,423,387. Esto se compara con 5,831 fonógrafos valorados en $3,716, 901 durante el cuarto trimestre de 1957 y con 6,286 máquinas, por valor de $3,849,402 en el primer trimestre de 1957. Alemania Occidental ocupó el puesto de Bélgica que pasó a se- gundo lugar y Suiza llegó a la tercera

2) Máquinas de Diversión: Aunque otras clases de máquinas acusaron un descenso en los primeros meses, las exportaciones de máquinas de diversión registraron un nuevo aumento exce- pcional en lo que respecta al valor en dólares, a pesar de que el número de máquinas exportadas fue menor que en el cuarto trimestre de 1957. Los importadores invirtieron $2,200- 
14 en 10,632 máquinas. En compara- ción las embarcaciones efectuadas durante el primer trimestre de 1957, este periodo superó a las 10,640 máquinas y al valor de $1,631,651. Como de costumbre, Europa fue el cliente prin- cipal, ocupando Italia el primer lugar en cuanto al valor en dólares y el segundo en la cantidad de máquinas importadas. Bélgica compró el mayor número de máquinas, pero ocupó el segundo puesto en dólares invertidos. Suiza llegó al tercer lugar en cuanto al valor y el cuarto en lo que respecta a la cantidad de máquinas. Alemania Occidental alcanzó el tercer puesto en la cantidad de máquinas compradas y el cuarto en materia de dólares invertidos. En la región de Norteamerica y Centroamérica, Cuba ocupó el primer lugar y el Canadá el segundo.

3) Máquinas Expendedoras: En cuanto a éstas se refiere, las exporta- ciones durante un periodo de tres meses parecen estar siempre al mismo nivel, más o menos. En el primer trimestre de 1958 se exportaron más máquinas que en el cuarto trimestre de 1957, pero el importe en dólares fue menor. Lo mismo puede decirse del primer trimestre de 1957. El Can- nada fue el primer comprador. En cuanto a Europa, Bélgica absorbió más máquinas que los demás países, pero invirtió menos dinero que Suecia que ocupó el tercero lugar en lo que respecta a las cantidades importadas, y "Picnic", de 5 bolsas para 2 per- sonas.


Irving Kaye Company, Brooklyn, N. Y., continuó fabricando un inter- rupción su serie de juegos de las denominadas "El Dorado" y "Deluxe Competitor". También introdujo el "Hockey Game", una máquina de diversión, de novedad, y "Melody Tower", un acelerador para máquinas musicales.

J. H. Kenney & Company, Inc., Chi- cago, Illinois, introdujo el "League Leader", un juego de béisbol, y siguió produciendo el "Deluxe Big Top Tent" para el juego de los «Dinosaurios».


Mike Munves Corporation, Nueva York, N. Y., introdujo un juego de monedas denominado "Bike Race".

Rock-ola Manufacturing Corpora- tion, Chicago, Illinois, introdujo un nuevo renglón de máquinas musicales automática, que se vende bajo el nombre de "1464", de 200 selec- ciones; "1468" de 120 selecciones, de montaje en la pared; y la Caja de Pared "1555" de doble file para 120 o 290 selecciones.

The Seeburg Corporation, Chicago, Illinois, sigue produciendo con éxito su famoso "Carnival" de fonógrafos de 1958 presentada a principios del año, incluyendo los modelos "201" de 200 selec- ciones; el "101" de 190 selec- ciones; y el modelo "101" de 100 selec- ciones.

United Manufacturing Company, Chicago, Illinois, continuó produciendo un modelo famoso "Squid" independientes tales como: "Midget Alley", "Bolos" de bolos domino para 12 personas; una máquina de canal para tejas de goma; "Eagle", juego de tejas de goma; producción continua de su juego de bolos "Bonus".

United Music Corporation, Chicago, Illinois, presentó un nuevo fonógrafo, "EPH 110", una máquina de 100 selecciones con gabinete diseñado por Raymond Loewy.


The Wurlitzer Company, North Tonawanda, N. Y., mantuvo sus líneas de producción activas para satisfacer la demanda de la serie para 1958 de fonógrafos introducida a principios del año, con el modelo "220", una máquina de con- dado de 200 selecciones; el modelo "220A", una máquina de consola de 104 selecciones; y el modelo "220B", de 200 selecciones de precio moderado.
La música vincula al mundo entero...

y AMI habla su lenguaje universal. De estilo bellísimo—
técnicamente equipado para dar la mejor reproducción
del sonido—de solida construcción para facilitar su
mantenimiento y seguridad de operacion. Por eso, no es
de extranar que tantas personas gocen de su
funcionamiento de Alta Fidelidad, y que AMI sea
aceptado como la norma de excelencia... en
toda el mundo.
FOERTA Y DEMANDA
DE EQUIPOS USADOS
PARA LA EXPORTACION

CHICAGO—Este cuadro se reproduce nuevamente para este segundo trimestre de 1958 con el propósito de dar alguna idea acerca del aumento de los negocios de exportación ocurrido durante ese período en comparación con el primer trimestre.

Durante el primer trimestre la demanda de toda clase de equipos usados descendió de más o menos 114% en el cuarto trimestre de 1957 a un mínimo 108% en el primer trimestre de 1958.

Aun cuando tal demanda supera en mucho la oferta de máquinas usadas de último modelo en los Estados Unidos, la baja en el primer trimestre se atribuye principalmente a la inclemencia del tiempo en todas partes del mundo.

En este segundo trimestre se observa el comienzo de un aumento bien definido en la demanda de toda clase de máquinas usadas de último modelo. El índice de la demanda a subido a más o menos 111%. Esto quiere decir que todos los exportadores de los Estados Unidos en conjunto reciben aproximadamente 111 pedidos de cada 100 máquinas de modelo reciente que pueden suministrarse de las existencias en los Estados Unidos. Esta demanda puede continuar en ascenso y tal vez llegar a la alta marca registrada en el segundo trimestre de 1957, cuando el índice de la demanda señaló un 122% de posibles ofertas. Es interesante tomar nota de que después de la demanda señalada del 36%, aproximadamente, de la oferta en 1950, el año en que el Cash Box empezó a publicar su "Edición Internacional Trimestral de Exportación", hasta 1958, ha existido un aumento total y continuo de 81% en la demanda de toda clase de máquinas usadas, en comparación con la posible oferta de tales máquinas en los Estados Unidos.

La disminución continua de la demanda desde el segundo trimestre de 1957 se atribuye al hecho de que se han despachado más máquinas nuevas que usadas a los diversos países del mundo. Sin embargo, hay que tener presente que la escasez de máquinas usadas de último modelo y los precios elevados a que necesariamente se ofrecieron ejercieron una buena influencia en el mercado de máquinas nuevas. La mayor parte de los importadores ordenaron máquinas nuevas cada vez que los fábricos, especialmente cuando no pudieron obtener máquinas usadas de último modelo en grandes cantidades.

El aumento de la demanda de máquinas usadas de último modelo en este segundo trimestre, augura una buena temporada de primavera en el mercado internacional, además del creciente aumento de ventas de las máquinas nuevas, un mes tras otro, demostrando que las exportaciones de los Estados Unidos en 1958 serán tan importantes como las de 1957.

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CHICAGO—Por el segundo año consecutivo, Bélgica lleva la delantera a todos los demás países como importadora de máquinas de diversión, de música y expendedoras fabricadas en los Estados Unidos.

Esta supremacía ha sido aceptada más o menos como una tradición. Por muchos años, el Canadá ha sido el más importante importador de esta clase de máquinas norteamericanas en cuanto al total en dólares de los EE. UU.

Por algún tiempo se creyó que la Alemania Oriental superaría al Canadá y a Bélgica. Sin embargo, a consecuencia de la creciente demanda, Bélgica logró conseguir el primer puesto, el cual ha ocupado durante todo el año 1957.

También se ha calculado que Bélgica retomará esta supremacía en los dos últimos trimestres de 1958.

Los diez principales países importadores de máquinas expedidoras, musicales y de diversión, en cuanto al valor en dólares de los EE. UU., son:

Belgica $4,861,537.00
Canada 3,671,406.00
Alemania 1,773,236.00
Venezuela 1,007,621.00
Italia 911,360.00
Suecia 891,260.00
Holanda 778,390.00
Cuba 1,162,692.00
Austria 4,861,537.00
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Las Pruebas Anticipadas De Nuevos Productos Abren Una Nueva Era Lucrativa

CHICAGO — Los principales fabricantes están estableciendo una nueva era para sus compradores en todas partes del mundo al someter a prueba sus juegos mucho antes de que su fabricación proyectada. Esta ha sido la práctica en este país por largo tiempo. Los distribuidores de los Estados Unidos que representan a los principales fabricantes reciben modelos hechos a mano de nuevos juegos pidiéndoles que hagan a prueba sus juegos mucho antes de que éstos lleguen a diferentes localidades. Del resultado de estas pruebas se da cuenta a los ingenieros de la fábrica quienes hacen todas las correcciones y ajustes necesarios. Cuando estos juegos están listos para la fabricación, dichos distribuidores saben cuánto les conviene adquirir.

Por ejemplo, actualmente se están haciendo conocidos distribuidores de maquinas de los Estados Unidos modelos hechos a mano de máquinas que se fabricarán más adelante. Estos distribuidores europeos explicarán a sus fabricantes en los Estados Unidos qué cambios se requieren o qué ajustes deberán hacerse en las máquinas para que resulten más lucrativas cuando sean expuestas por los clientes.

Como resultado de ello se logra despachar mejores máquinas. Esto es importante. El distribuidor europeo, en realidad, desempeña ahora un papel en la construcción de las nuevas máquinas que le ha pedido vender a sus clientes.

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FONÓGRAFOS — BINGOS — PINBALLS — JUEGOS DE BOLOS — MÁQUINAS DE DIVERSION — JUEGOS DE TEJOS

CATALOGO ILUSTRADO GRATIS A SOLICITUD CABLE: “EMCOMACH”
CRECE EL INTERES EN EL NEGOCIO DE EXPORTACION

CHICAGO — Sólo fue a principios de 1950 que empezó a sentirse mayor interés en los Estados Unidos por el negocio de exportación.

Después de la última guerra, las fábricas de dichas ciudades empezaron a sentirse más atraídas por mercados al norte de la ciudad. Para el siguiente año, ya se había superado la necesidad de exportar a otras regiones. De hecho, el número de empresas que exportan a otros países es creciente.

Por esa razón, hay quienes piensan que es posible que en el futuro el negocio de exportación de las rutas más importantes se convierta en un negocio muy lucrativo.

En el caso de las empresas que venden a otros países, el negocio de exportación es muy rentable. El negocio de exportación en los Estados Unidos es muy lucrativo.

En los Estados Unidos, la industria de exportación está creciendo muy rápidamente. Muchas de estas empresas tienen un negocio muy rentable.

La importancia de este "Concejo" se ha dejado sentir en muchos mercados mundiales, aunque los importadores que no tienen negocio de exportación no se consideran en el mismo nivel que en los Estados Unidos.

Las personas que forman parte de estas empresas que exportan a otros países, tienen una gran necesidad de exportar. Es necesario que cooperen entre sí para que el mercado de exportación sea más eficiente.

Además, la importancia del negocio de exportación es muy alta. Los negocios que exportan tienen una gran ventaja sobre los negocios que no exportan.

Por esta razón, la competencia entre los negocios de exportación es muy fuerte. Los negocios que exportan tienen una gran ventaja sobre los negocios que no exportan.

En los Estados Unidos, la competencia entre los negocios de exportación es muy fuerte. Los negocios que exportan tienen una gran ventaja sobre los negocios que no exportan.

La competencia entre los negocios de exportación es muy fuerte. Los negocios que exportan tienen una gran ventaja sobre los negocios que no exportan.


dixie coin machine company
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EXPORTACIONES DE LOS EE. UU.

CHICAGO—el cuadro que aparece en esta página verifica la predicción de The Cash Box al efecto de que 1957 sería uno de los mejores años para los exportadores de los Estados Unidos. Este cuadro se repite en vista de que hemos sido notados del Departamento de Comercio de los Estados Unidos las estadísticas de exportación correspondientes al Primer Trimestre de 1958 y de esa manera dar una idea acerca de las tendencias de las exportaciones en este año.

Lo que más llama la atención en este cuadro es el enorme aumento en las exportaciones de máquinas expendedoras de todas clases. En 1956, el total de máquinas expendedoras exportadas fue de 15.362. En 1957, el total ascendió a 27.653 máquinas. Un aumento del 80,5%, o sea, 12.291 más máquinas exportadas en 1957 que en 1956. La tendencia de las exportaciones de máquinas expendedoras continúa ascendente y aún existe la posibilidad de que esta cifra de 27.653 máquinas sea superada.

En segundo lugar, el mayor interés se expresó en el ramo de máquinas para diversión. De esta clase de máquinas se exportaron de los Estados Unidos 14.494 más en 1957 que en 1956. Esto representa un aumento del 33,5%. Es posible que la disminución de ventas en el primer trimestre de 1958 reduzca ese aumento en este año pero la juzgar por las indicaciones actuales, el número de máquinas para diversión vendidas en 1957 deberá alcanzar la cifra de 41.229 y aun existe la posibilidad de que este precedente se superado en el tercero y cuarto trimestres del año.

Aunque el negocio de máquinas musicales continuó en su apogeo, el aumento obtenido en 1957 sobre el año 1956 fue tan solo de 3,7%, o sea, 945 más fonógrafos despachados en 1957 que en 1956. Éste aumento pudo parecer exiguo en comparación con el número mayor de exportaciones de máquinas expendedoras y de diversión, pero es necesario tener en cuenta el hecho de que los fonógrafos son actualmente fabricados bajo licencia en otros países y de que muchas empresas europeas se dedican ahora a fabricar fonógrafos automáticos para su exportación a otras partes del mundo. Por consiguiente, la exportación continua de más de 25.000 fonógrafos de los Estados Unidos en 1957 representa un gran triunfo, especialmente si se tiene en cuenta los precios más elevados a los que se vendieron dichos fonógrafos. Esta publicación se interesa, lo mismo que los exportadores e importadores de todo mundo, en los resultados que se obtendrán en el transcurso del año 1958. Si las exportaciones de los Estados Unidos continuían sin interrupción al paso de 1957, esto querría decir que hoy en día las exportaciones representan el más importante elemento para el éxito de las fábricas de los Estados Unidos.

Majoreamiento De Los Negocios Internacionales

Desde el punto de vista internacional, toda la industria siente mayor optimismo por el mejoramiento futuro de los negocios. De acuerdo con los mejor informados de las perspectivas de la industria en todo el mundo, esto obedece a que los principales fabricantes de máquinas expendedoras, fonográficas y de diversión se han dado finalmente cuentas de la necesidad de continuar al máximo su producción para los mercados internacionales.

En vista de que, en el año 1957, los principales fabricantes de máquinas expendedoras, fonográficas y de diversión, tanto en los Estados Unidos como en el extranjero, han entregado a los importadores el mayor número de máquinas convenientes en el mercado, se ha dado a entender que este éxito vendrá la próxima temporada, que se resume en la frase: "La industria tiene la creencia de que la temporada de 1957 es el punto de partida para una producición que vendrá en el año 1958 y que continuará en el año 1959 y en los años sucesivos.

El Censo intercensal de 1957 ha dado a entender que la industria tiene la certeza de que la producción de las fábricas de los Estados Unidos se ha duplicado en los últimos cuatro años y que se espera que en el año 1958 la producición de las fábricas de las naciones extranjeras sea superior a la producida en los Estados Unidos.

Puerto Rico

PUERTO RICO — Aunque Puerto Rico es un estado de sólo 3,000 millas cuadradas, se dice que hay unas 5.000 máquinas automáticas en explotación a cargo de un número limitado de empresas del ramo. Los empresarios de este país se han visto en dificultades a consecuencia de la escasez de máquinas, la falta de disposición de los empresarios para formar una asociación; y los costos poco equitativos acerca de la explotación.

Se ha dado a conocer que a causa...
LIMA, PERÚ—Respecto a fotografos, aquí en el Perú tienen varios años de introducidos y al año las ventas suben a algunos cientos de aparatos de las conocidas marcas AMI, Wurlitzer, Rock-Ola y Seeburg, que tienen distribuidores exclusivos en Lima, llegando a regular operar ciertas máquinas al resto del territorio nacional.

Refiriéndonos a máquinas expendedoras hay unas pocas que exceden los 20. En Pools no ha habido importación alguna digna de figuración, si nó más bien desarrolló una copia de los modelos americanos que fue de estar de moda han ido desapareciendo lentamente.

En Lima ha tenido éxito por varios años un aparato llamado aquí "Fulbito" cuyos modelos originales han sido suyos; consiste en el juego de Foot Ball jugadas con monedas y en una mesa especial, este juego actualmente está en decadencia.

En Kiddie Rides hay unidades en funcionamiento en parques y mercados con buena aceptación, son operadas con monedas de a 1 sol (0.05 más o menos de dollar).

Hay algunos aparatos de tipo arcade y ningún Bingo así como transeutos por que se supone que en el Perú estos juegos están sujetos a prohibición de las autoridades.

Si bien han funcionado abusos Shuffles y Bowlers, ellos no han progresado por lo que actualmente casi no operan comercialmente en la ciudad.

A más de los fanógrafos, es el Pin Ball la diversión que tiene hecho éxito y por medio de la renovación de modelos estós seguro que tiene un poder asesurado. El movimiento que se reporto a estos aparatos de diversión está en aumento.

Los Pin Balls comenzaron a hacerse conocer desde hace unos 6 años, distribuyéndose en la Ciudad de Lima en cafés, bares y restaurantes y últimamente en algunos locales sólo para esta actividad llamados "salones de juegos de recreo".

Se acostumbra importar, por el menos precio, máquinas usadas y en menor escala nuevas. Hay operadores con cantidad de aparatos que varían desde los mayores con 200 o más a otros con 80, 40, y hasta 2 aparatos. Calcule que se hacera al millar el número de pin balls que existen en el Perú.

La aparición de locales especializados tuvo lugar hace 4 años, con un salón en los Antiguos Barrios Altos de Lima. Saben que hasta hoy es popular y se mantiene en buena actividad, con unas 15 máquinas entre pin balls, pools y "fullbitos" y donde se han formado numerosos círculos de amigos alrededor del pin ball "Jubilee" que funciona desde hace más de los años últimos. Desde allí comenzaron a aparecer y desaparecer muchas salas de entretenimientos hasta hoy que hay unos 10 o 15 por diferentes sitios, habiendo llegado unos a operar hasta con 50 y más máquinas, como muestra de ellos podemos nombrar el salón Reno en el Jirón Monzon en el centro de la ciudad que está muy bien acondicionado y tiene el mejor de los éxitos.

La operación de máquinas accionadas a moneda está consistiendo sobre todo a Lima en el Perú, siendo menor la actividad en el resto del País.

No existen trabas para la importación de fanógrafos y pin balls por el momento, a no ser los costos de los aranceles aduaneros que con una ley última se han duplicado en tal forma que un aparato llega a costar más del doble del precio F.O.B. en fabrica.

Para poder operar una máquina (sea pin ball o fotográfico) se requiere inscribirla en un registro especial de policia. Por la inscripción que está sujeta a ser aprobada o no según la conveniencia del lugar, por razones de mord o según el vecindario (sencillia a un colegio, etc.) el costo de esta cantidad se duplica al doble de la mensualidad en que estaría sujeta durante el tiempo de su operacion. Esa cantidad asciende a 60 o 100 soles mensuales según haya o no trabajo hasta las 11 de la noche o pasada esa hora. El funcionamiento del pin ball está sujeto a disponibilidad. A más del pago mensual policial se paga otro a la municipalidad ascendente a 50 soles mensuales.

El porcentaje que el dueño de la máquina generalmente paga al dueño del local generalmente es de 40 % y hasta 50 % en pin balls, siendo menor el de fanógrafos.

Para el funcionamiento de pinballs y fanógrafos los monederos tienen que ser acondicionados para monedas a de 50 centavos de sol que vienen hacer como 2 centavos americanos. Pienso que tenemos magnificas perspectivas para expandir las actividades de nuestra industria en el Perú, y hago votos por que los problemas que actualmente encontramos como son: 1. Altos costos de las máquinas, por los aranceles aduaneros nuestros, 2. Demora y escasez de modelos de éxito en Estados Unidos (Ejemplo: el Pin Ball "Jubilee, Fair Lady, etc."). 3 Cierta aversión de algunos sectores en contra de los juegos; sean resuelto a fuerza de nuestro constante esfuerzo bien encaminado.

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The Cash Box

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<table>
<thead>
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<td>PAKISTAN</td>
<td>Roupiés</td>
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**THE CASH BOX**

**SECTION INTERNATIONALE FRANCAISE**

The Cash Box

**ABONNEMENTS INTERNATIONAUX**

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**Volume XIX—Number 42**

**Page 1**

**July 5, 1958**

**LES "SECTIONS INTERNATIONALES" DE "THE CASH BOX"**


Avec ce numéro, qui commémore son 16ème anniversaire, et quicombine l’"Edition Internationale Trimestrielle d'Exportations", *The Cash Box* présente quatre "Sections Internationales" séparées et individuelles. Comme on peut le supposer, elles sont l'avantgarde d'autres publications encore plus importantes. De même que notre publication a été la première à s'adresser en espagnol, en français, en italien et en allemand aux lecteurs de ces pays respectifs, *The Cash Box*, encore une fois, se prépare à introduire une nouvelle voie pour l'amélioration et le progrès futur de tous les membres de cette industrie dans le monde.

Ceux à qui le dynamisme constructif de *The Cash Box* a créé le "Club de 20 Ans", devenu si fameux, qu'elle a patronné le "Counsel d'Export-import International des Machines à Jetons", qu'elle a institué et qu'elle continue l'établissement des "Listes de Prix de *The Cash Box*", qui sont reconnues et acceptées officiellement dans le monde entier, comme l'indicateur de la valeur marchande de toutes les machines, qu'elle a propulsé et réalisé le "Jeu de 10 Sous", "Le Programme d'Amortissement en Quatre Ans", "Les Enregistrements de 2 Minutes", et tant d'autres programmes et idées éminemment progressifs, *The Cash Box*, avance à nouveau avec l'industrie croissante, vers des réalisations toujours plus grandes.

Les quatre "Sections Internationales" de *The Cash Box*, imprimées individuellement et entièrement en Français, en Espagnol, en Italien ou en Allemand (de même que l'édition principale imprimée en Anglais), apportent aux peuples de ce monde les programmes, les lans et les idées d'affaires, les plus distingués et les plus constructifs pour l'augmentation de leur bien-être futur.

Ceci est une édition historique. C'est le commencement d'une ère nouvelle et agrandie pour tous ceux qui sont intéressés à cette industrie dans le monde. Elle ouvre la voie à des relations internationales plus approfondies, une meilleure entente et, particulièrement, un avenir meilleur pour toutes les parties en cause.

Ce premier numéro historique est le progrès personnel. C'est le genre de réalisation qu'on attend de *The Cash Box*, la seule publication qui, depuis sa fondation, a conduit l'industrie à la renommée et à la réussite.

**The Cash Box**

1721 Broadway
New York 19, N. Y., U. S. A.
(Phone: JUdson 6-2940)

LONDON, N. W. 11, ENGLAND
17 Hilltop
(Phone: Speedwell 2586)

PARIS 17, FRANCE
27 Place St.-Ferdinand
(Phone: SUffren 72-70)

Les exportations des machines à jetons des Etats-Unis aux pays étrangers ont diminué légèrement durant le premier trimestre de 1958. Le total a été de 22,274 machines, d'une valeur de $5,144,585 pour les mois de Janvier, Février et Mars, 1958, contre 21,944 machines, d'une valeur de $5,144,585, pendant le premier trimestre de 1957. Toutefois, en comparant les exportations du premier trimestre de 1958 avec le premier trimestre de 1957, on remarque une diminution de très petite. Dans les trois premiers mois de 1957, on a expédié 22,648 machines, d'une valeur de $6,063,245. Une analyse plus poussée de ces chiffres d'exportation montre que pendant que les phonographies et les machines à distribution automatique ont diminué, l'exportation de machines de jeux a atteint en valeur dollar, un sommet pour cette période de trois mois. Les raisons qu'on donne pour la diminution des ventes en phonographies sont (1) en plus de la fabrication de ces machines par des firmes européennes, tous les fabricants des Etats-Unis ont mis sur pied des organisations de fabrication ou d'assemblage en Europe. (2) les marchés ont été complètement saturé, et le marché de la revente est maintenant en premier lieu un marché de replacement.

En analysant les différents types de matériel, les machines à musique, les machines de jeux et les machines à distribution automatique, exportés durant le premier trimestre de 1958, nous constatons ce qui suit:

1) Phonographies: On a exporté moins de machines à musique durant cette période, pour une valeur de moins standard qu'au trimestre précédent. On a expédié 3,251 machines, d'une valeur de $2,420,114.

2) Machines à distribution automatique: Dans ce secteur, les exportations pour une période de trois mois semblent toujours rester à peu près égales. Dans le premier quart de 1957, il y a vait plus de machines exportées qu'au trimestre de 1957, mais la valeur dollar était moindre. La même constatation peut se faire lorsqu'on compare les chiffres avec le premier trimestre de 1957. Le Canada était le plus gros acheteur. En Europe, la Belgique a absorbé plus de machines que les autres pays, mais a dépensé moins d'argent que la Suède, qui a plaiçait troisième en quantité de machines achetées.

Activités des fabricants durant le dernier trimestre (Avril, Mai, Juin)

American Shuffleboard Company, Union, N.J., qui s'est spécialisée durant plusieurs années en jeux de gal- litation, a annoncé qu'elle allait produire son premier jeu de nouveauté "Rumble", du type jeu de galets à cag- note, fonctionnant au moyen de jetons.

Jennings Corporation, Chicago, Il- linois, continue sa machine 1958 "Buckaroo".

Irving Kaye Company, Brooklyn, N.Y., continue la production régulière de sa série de jeux de table à circuit intégré. "El Dorado" et "Deluxe Competition"; et elle a introduit "Hockey Game", une machine de jeu nouveauté; et "Melody Tower" un accessoire de machine qui vient d'être introduit.


Mil-Be Bell-O-Matic Corporation, Chicago, Illinois, continue sa collection de jeux de 1958 à son usine à Reno, Nevada.

Mike Nuvues Corporation, New York, s'est ajouté avec un nouveau jeu nouveauté "Rike Raccoon".

Rock-Ola Manufacturing Corpora- tion, Chicago, Illinois, a présenté une nouvelle machine "Seashore" de phonographies automatiques, comprenant les mo- dèles "1145" 200 sélections; "1458" 120 sélections; "1462" 50 sélections; "1465" 20 sélections. Ce modèle comprend les mo- dèles "210", 200 sélections; le modèle "101", 100 sélections; et le modèle "101", 100 sélections.

United Manufacturing Company, Chicago, Illinois, continue à sortir des machines de production de son modèle "Buckaroo" de 1958, une machine à pole de galets; et continue également la production de son jeu de boules "Boules".

United Music Corporation, Chicago, Illinois, présente un nouveau phonog- raphie "UP 100", une machine à 100 sélections, avec cabinet dessiné par Raymond Loewy électrique.

Watling Manufacturing Company, Chicago, Illinois continue à approvi- sionner le commerce avec son appareil bien connu "Penny Fortune Scale".

Williams Manufacturing Company, Chicago, Illinois, vient de sortir un nouveau jeu de baseball "Short-Stop" et "Satellite" à cinq boîtes.

The Wurlitzer Company, North Tomawanda, N.Y., continue à produire sa série de phonographies 1958, pré- sentée plus 164 cette année, notamment la "2204" qui est une machine à 90 sélections; le modèle "2204" à console, une machine à 104 sélections; et le modèle "2259" une machine à 60 sélections, de prix moy- en.
La musique apparente le monde entier

...et l'AMI parle sa langue universelle. Admirablement stylé — façonné pour la plus fine reproduction du son — de construction forte qui en facilite l'entretien et fonctionnement irreprochable.

Il n'est pas étonnant que tant de personnes jouissent de son exécution si parfaite.

Il n'est pas étonnant que AMI soit accepté comme le standard de l'excellence... dans le monde entier.
EXTRACTION DE MATERIEL USAGE OFFRE ET DEMANDE

CHICAGO—Le tableau ci-contre réduirait pour le deuxième trimestre de 1958, afin de donner une idée de l'augmentation des affaires d'exportation pendant ce second trimestre, comparée au premier trimestre de 1958.

La demande pour du matériel usagé de toutes sortes a baissé au premier trimestre, en venant d'environ 114% au deuxième trimestre de 1957, jusqu'à environ 108%.

Cette demande dépasse toujours largement l'approvisionnement en machines usagées de modèle récent aux Etats-Unis, la baisse durant le premier trimestre est attribuée généralement au mauvais temps dans le monde.

Par contre, le deuxième trimestre montre le commencement d'une augmentation certaine de la demande pour tous genres de machines usagées de modèle récent. L'indice est monté à 111%. Cela signifie que tous les exportateurs américains ont reçu à peu près 111 commandes pour chaque quantité de 100 machines de modèle récent qui seraient disponibles aux Etats-Unis.

Cette demande pourrait continuer sa marche ascendante et s'approcher peut-être du maximum atteint au deuxième trimestre de 1957, lorsque l'index indiquait 122% de l'approvisionnement possible.

Il est intéressant de noter que depuis 1950, où la demande représentait 30% de l'approvisionnement et qui fut l'année où The Cash Box commença la publication de son "Edition Internationale Trimestrielle - L'Exportation", jusqu'en 1958, il y a eu une augmentation générale de 87% dans la demande pour tous les types de machines usagées, comparée à l'approvisionnement possible de ces machines aux Etats-Unis.

La baisse continue dans la demande, depuis le deuxième trimestre de 1957, est attribuée au fait qu'on expédie plus de machines neuves à l'étranger que de machines usagées.

Il y a aussi de fait que le magasin de machines usagées de modèle récent, et les prix plus élevés qu'on demande nécessairement pour celles-ci, ont eu un effet salutaire sur le marché des machines neuves. L'importateur, en général, la où c'était possible, a commandé des machines neuves, en particulier si les machines usagées de modèle récent n'étaient plus disponibles en quantités.

La reprise dans la demande pour les machines usagées de modèle récent pendant le second trimestre, annonçant une bonne saison de printemps au marché international, en plus du plus grand volume de ventes de machines neuves, pourrait montrer dans quelques mois, que l'année 1958 sera une année d'exportation aussi bonne pour les Etats-Unis que l'année 1957.

LA BELGIQUE EN TETE DES IMPORTATIONS

Ella enlève la première place au Canada, pour la deuxième année consécutive.

CHICAGO—Pour la deuxième année consécutive, la Belgique est en tête de tous les autres pays important des machines de jeux, de phonographies et des machines à distribution automatique des Etats-Unis.

On s'était accidenté à regarder cette première place comme traditionnellement réservée au Canada. Ce pays avait été en effet, déjà plusieurs années, le plus important importateur des machines de jeux, de phonographies et des machines à distribution automatique de Etats-Unis, en valeur dollar.

On avait cru pendant un certain temps que l'Allemagne Occidentale aurait dépassé aussi bien le Canada que la Belgique. Toutefois, à la suite d'une demande sans cesse croissante, la Belgique a poussé la France, et elle a tenu cette position durant l'année 1957.

On estime d'autre part que la Belgique compare à se placer en tête durant les deux premiers trimestres de 1958.

En valeur dollar E.U., les importations combinées de machines de jeux, de phonographies et de machines automatiques, se présentent comme suit pour les dix principaux pays importateurs:

- Belgique: 5,861,537.00
- Canada: 3,571,406.00
- Allemagne: 2,374,406.00
- Vénézuela: 2,669,826.00
- Italie: 2,436,874.00
- Suisse: 1,773,298.00
- Pays-Bas: 1,937,406.00
- Cuba: 1,162,926.00
- Autriche: 1,067,021.00
- Mexique: 911,369.00
Une Nouvelle Attraction qui fait Merveille!

BATTANT TOUS LES RECORDS DE RECETTES AUX PARCS D’ATTRACTIONS! AUX FOIRE!

AUX CARNAVALS! AUX FÊTES DE QUILLES! AUX PARCS D’ENFANTS!

Commando
MITRAILLEUSE

AUTONOME . . . FONCTIONNE ELECTRIQUEMENT...

Pas de Compresseurs ou de Pompes à Air extérieurs inutiles!

Un netoyeur de balles en atrie assure un fonctionnement sans entretien . . . Rentable des milliers de fois!

L’ancien outil à 200 coups de balles d’air! À verser par le bout du fusil! Pas de chargeur achaturs!

Toutes les pièces de l’arme peuvent être atteintes en manipulant l’arme de la main. La fente à jetons fait partie du fusil!

Visée d’un nouveau type pour une plus grande précision et facilité de pointage! Le Fusil le plus sur jamais fabriqué!

Chaque Mitraillette “Commando” est fournie avec un Montage de Cible Attrayant et Coloré. Toutes les fripes sont fabriquées en véritable moelle qui demande un minimum d’entretien.

L’ESSAYAGE PRÉLIMINAIRE DE NOUVEAUX PRODUITS OUVRE UNE ÉRA PLUS LUCRATIVE

CHICAGO—Les principaux manufacturiers ouvrent une ère plus lucrative pour leurs importateurs à travers le monde, en les mettant en mesure d’essayer leurs machines de jeux, longtemps avant de commencer leur production régulière.

Cette pratique est courante en Amérique. Les distributeurs américains des principaux fabricants reçoivent de ceux-ci des modèles de nouveaux jeux, faites à la main, avec l’invitation de les essayer en différents endroits.

Les résultats de ces essais sont communiqués aux ingénieurs de l’usine, qui se chargent d’effectuer les corrections et rectifications nécessaires. Lorsque les machines de jeux sont finalement mises en production, les distributeurs savent exactement comment il pourrait s’en servir. À présent, des distributeurs européens bien connus vont recevoir de leurs manufacturiers américains des modèles de machines auxquels ils ont pris pour augmenter leur chiffre d’affaires.

Une chose s’est avérée à l’avantage de tous. Les distributeurs européens se rendent compte qu’ils font partie de l’organisation du fabricant, de façon définitive et intégrale. Le fabricant lui, est heureux de ce commerce intéressant, car il sait qu’il peut encore essayer.

Bref, l’idée de faire essayer les machines longtemps avant de les vendre est une excellente idée. Elle permet d’augmenter le chiffre d’affaires et d’améliorer les relations avec les clients.

Cette idée a été largement adoptée par les principaux fabricants américains, et les distributeurs européens ne sont plus seuls à lutter pour augmenter leurs ventes.

Les distributeurs européens ont signé avec les fabricants américains une convention pour que les machines soient livrées aux clients avant toute modification ou rectification. Cela permet de s’assurer que les machines sont livrées dans l’état désiré par les clients.

Partout dans l’industrie, aussi bien aux États-Unis qu’à l’étranger, on s’attache à améliorer les machines, mais on doit faire preuve de patience et de détermination.

Le succès de ces essais déterminera le succès final de la production. Les distributeurs européens ont donc tout intérêt à essayer les machines et à les améliorer au fur et à mesure.

En conclusion, l’essai préliminaire de nouveaux produits ouvre une ère plus lucrative pour les distributeurs européens.

Una nouvelle attrayante qui fait merveille!

Battant tous les records de recettes aux parcs d’attractions! Aux foires!

Aux carnavals! Aux fêtes de quilles! Aux parcs d’enfants!

Commando
MITRAILLEUSE

• AUTONOME . . . FONCTIONNE ELECTRIQUEMENT...

Pas de Compresseurs ou de Pompes à Air extérieurs inutiles!

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En conclusion, l’essai préliminaire de nouveaux produits ouvre une ère plus lucrative pour les distributeurs du monde entier peuvent s’attirer à de bonnes affaires. Les principaux importateurs du monde participeront en fait à la consommation des nouvelles machines. Ils ont maintenant l’avantage de pouvoir essayer les nouvelles machines, beaucoup avant leur mise en production régulière.

Ces importateurs, en faisant connaître leurs recommandations après les essais, donnent en réalité leur avis aux fabricants américains; ce dont ils ont besoin, pour réaliser un volume de ventes rémunérateur dans leurs pays respectifs.

Cela signifie un meilleur chiffre d’affaires pour toutes les parties en cause. Nombreux sont ceux attribuant la reconnaissance de l’importance des marchés internationaux aux efforts de The Cash Bros. Depuis de longues années, cette publication a misé auprès des manufacturiers américains pour qu’ils s’orientent à l’international et à donner satisfaction aux demandes des importateurs dans le monde. Cela a finalement donné lieu à la création du “Consul Export-Import International de la Machine à Jetons” de The Cash Bros, qui a maintenant des centaines de membres dans 15 pays. Ces membres signalent que, du fait que les fabricants américains ont reconnu l’importance des marchés mondiaux, il est certain que les affaires ainsi seraient encore meilleures.
L'INTERET POUR LE COMMERCE D'EXPORTATION AUGMENTE

CHICAGO—Ce n'est que depuis l'an 1950 que l'intérêt pour les affaires d'exportation a commencé à croître dans une mesure appréciable aux Etats-Unis.

Jusqu'en 1950, la demande domestique continuait dans une mesure telle que les fabricants et les distributeurs ne pouvaient trouver peu ou pas d'intérêt pour l'exportation.

The Cash Box a stimulé l'intérêt pour les affaires d'exportation au nom de ses "Editions Internationales Trimestrielles d'Exportation". Il est admis aujourd'hui que ces éditions ont commencé à affecter le marché américain de la machine à jetons vers 1950.

Les "Editions Internationales Trimestrielles d'Exportation" de The Cash Box ont, pendant ces huit dernières années, gagné l'attention et l'admiration des manufacturiers et des distributeurs.

Leur but est de mesure que la publication étendrait sa circulation à travers le monde, les fabricants et distributeurs commenceraient à recevoir des demandes pour différents types de machines.

Au début des années 50, ces demandes s'adressaient principalement aux distributeurs, pour des machines réconditionnées. Mais comme la demande augmentait, et que le marché des machines usagées se vidait de plus en plus de modèles récents, les fabricants augmentaient leur volume d'affaires, exactement comme l'avait prédit ce journal. L'année 1955 indique que l'intérêt pour l'exportation de machines de toutes sortes dans le monde entier et en provenance des Etats-Unis, augmente de semaine en semaine. Les distributeurs ont accru la popularité de ces machines, pour distribuer ces produits sous licence aux pays étrangers.

Les voyages ont augmenté aussi d'une manière surprenante. De plus, les distributeurs et fabricants quittent les Etats-Unis pour se rendre en Amérique Latine, en Extrême-Orient, en Europe, et ailleurs, pour y rencontrer les clients avec lesquels leurs affaires ont d'anciennes relations.

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### LES EXPORTATIONS DES ÉTATS-UNIS

**CHICAGO**—Le tableau reproduit sur cette page, confirme la prédiction de *The Cash Box* que l'année 1957 serait une des meilleures années pour les exportations des États-Unis. Le Tableau a été répété, en égard au fait qu'on vient de recevoir les chiffres d'exportation pour le premier trimestre de 1958 du Département du Commerce des É.U., et qu'on peut se former ainsi une idée des tendances de l'exportation pour cette année.

Le point saillant de ce tableau est l'augmentation remarquable des exportations dans tous les genres de machines à distribution automatique. Les exportations de machines à distribution automatique en 1956 s'élevaient à 15,862 machines. En 1957, elles montaient à 27,653 machines, soit une augmentation de 74,5% ou 12,291 machines automatiques exportées en plus en 1957, comparé à 1956. La tendance des machines à distribution automatique est à la hausse, avec la possibilité que le chiffre de 27,653 sera même dépassé. Les machines de jeux tient la seconde place dans la liste des augmentations. En 1957, on a exporté des États-Unis 14,464 de machines de jeux plus qu'en 1956. Cela représente une augmentation de 52,5%. Un faible premier trimestre en 1958 pourrait retarder cette augmentation pour cette année, mais, à base des indications actuelles, on peut s'attendre à ce que les machines de jeux atteignent à nouveau le chiffre de 41,229 en de de possibiilite que les quantités s'élèvent encore au troisième et au quatrième trimestre.

Malgré que les exportations des machines à musique maintiennent un niveau élevé, l'avancée en 1956, comparé à 1955, n'était que de 3,7%, soit 945 photographes expédiés en plus en 1957, par rapport à 1956. On pourrait considérer ce gain comme très petit, si on le compare aux exportations des machines de jeux et à distribution automatique, mais il faut tenir compte du fait que de nombreux photographes sont maintenant construits sous licence à l'étranger, et plusieurs firmes européennes construisent des photographes automatiques pour les exporteur vers d'autres parties du monde. Par conséquent, une exportation de plus de 25,000 photographes des États-Unis en 1957, surtout si l'on considère les prix plus élevés payés pour ces machines, constituent un excellent résultat. Notre publica- 1958, avec le coût, avec beaucoup d'importateurs et les importateurs du monde entier, à la question de savoir ce que sera le résultat pour toute l'année 1958. Si les exportations des États-Unis maintiennent leur premier rang en 1957, comparé à 1955, cela prouverait décidément que les exportations sont aujourd'hui légalement le plus important du succès des fabricants américains.

**L'Europe prend goût aux:**

**QUILLES ET GALETS**

Les jeux de quilles et de galets prennent une position plus forte sur le marché européen. L'Allemagne et l'Autriche sont en tête et on s'attend à ce que le reste de l'Europe suivra. Les utilisateurs anglais regardent vers l'Irlande pour produire des nouveaux jeux.

**CHICAGO**—L'acceptation des jeux de quilles et de galets en est maintenant à ce point, que bientôt des livraisons importantes de ces jeux feront route pour les marchés européens. A présent on signale que la plupart de ces jeux de quilles et de galets sont envoyés en Allemagne et en Autriche.

Ces pays semblent avoir placé les jeux de quilles en vedette et la participation grandit en conséquence.

En vue de cela, on croit générale- ment que les jeux de quilles et de galets s'étendront dans toute l'Europe et que cette branche du commerce américain de jeux d'amusement d'avo- rir, être en Europe une secteur aussi grande que les jeux de boules "pinball". Les utilisateurs regardent vers l'Irlande pour produire les premiers jeux pour les employer dans les îles Britanniques.

Il y a quelque temps notre publi- cation annonçait que les utilisateurs anglais, qui avaient joué au jeu de galets dans de différentes cantines et clubs de la Force Aérienne américaine en Angleterre, ont été très fortement impressionnés et qu'ils croyaient qu'il y aurait un très grand marché pour ces jeux, dès qu'ils pouvaient être introduits en Angleterre.

Maintenant que l'Irlande devient le centre de production pour les îles Britanniques, il est bien possible que les jeux de galets et les jeux de quilles trouvent leur chemin vers l'Angle- terre. Ceci pourra apporter un com- mercial nouveau et profitable en jeux d'amusement à Londres et dans d'autres villes britanniques.

Peu de gens croient que la France suivra cette grande vague des jeux de quilles et de galets. Mais on est d'autre part confiant que la Belgique, la Hollande, la Suisse, le Danemark, la Suede et l'Italie, adopteront les jeux de quilles et de galets en temps opportun.

Est dans les mêmes parmi les jou- eurs de ces pays, au même titre que les jeux de pinball.

---

**CATALOGUE GRATUIT!**

56 PAGES ABONDAMMENT ILLUSTRES

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**FIRST** Coin Machine Exchange, Inc.
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**ROCK-OLA**
MANUFACTURING CORP.
800 NORTH KEDZE AVENUE,
CHICAGO 31, ILLINOIS, U.S.A.
Ceci est le Premier Anniversaire du :

CONSEIL INTERNATIONAL D'IMPORT-EXPORT DE MACHINES A JETONS, du

"THE CASH BOX"

CHICAGO—Il y exécutait un an, nous publions cet article, aurait à l'Indus-
trie de créer le "Conseil International d'Import-Export de Machines à jet-
tons". "Cash Box," a été saisi à l'avènement de la "The Cash Box" dontait comme raison, "Qu'on assu-
rait ainsi une croissance plus impor-
tante, une collaboration plus étroite,
une meilleure entente et de meilleures
relations pour l'accomplissement conti-
ece la tendance future du commerce international des machines à jetons." Dès ce moment, il y a un an, le

"Conseil International d'Import-Export de Machines à Jetons" "Cash
Box", a eu à gérer l'extension instan-
taux extérieurs à partir des chiffres, de
visites des membres de son personnel
aux différents pays étrangers.

Il est à remarquer que, dans un
pratiquement tous ces 45 pays, des
suggestions faites par "Cash Box
ont été adoptées et mise en appli-
cation afin d'améliorer les conditions d'affaires générales pour les membres
Les membres du "Conseil", comme
on l'apprécie maintenant, se trouvent
dans les pays suivants. Plusieurs

régions en Afrique, Asie, Australie,
Amérique du Sud, Amérique des Antilles,
Sud-Amerique, au Canada, en Colombie,
Costa Rica, Cuba, au Danemark,
Eerivez-mous, (Kiddie-Rides)
France, Maroc, Allemagne, Grèce,
Guam, Guatemala, Halt., Hawaii,
Honduras, Hong Kong, Italie, Irlande,
Japon, Liban, Fédération Malasie,
Mexique, Guyana, Hollande, Nica-
ragua, Panama, Philippines,
Pérou, Portugal, Porto Rico, Suède,
Suisse et Venezuela.

On a fait des efforts pour réunir
les membres du "Conseil International d'Import-Export de Machines à Jetons" "Cash Box".

Il a tout lieu de croire que cela
pourra être réalisable à une période
déterminée. Comme on peut le rendre compte, cela prend plusieurs mois de correspondance et d'efforts pour assurer la réunion de personnes d'un pays différents. Quel-
quelles membres ont proposé une
rencontre en Europe. D'autres, d'Ex-
tréme-Orient, on demandé que
la réunion se tienne au Japon.

Le problème se pose de savoir où
et quand chacun de ces membres
pourrait se tenir pour répondre aux
exigences de l'exportation en
qui est naturellement le plus fascinant, c'est que tous ces exporta-
teurs et imprimeurs sont partout en
se rencontrant. Pour voir. Pour
éclairer leurs problèmes. Pour éta-
bler des relations commerciales où
Pour créer un groupe qui unit intimement
et des membres de l'industrie à

fermer le monde.

Les Distributeurs Exportateurs aux
Etats-Unis déclarent :

"On Ne Peut Livrer Ce Qu'on
N'a Pas"

CHICAGO—On ne peut livrer ce
qu'on n'a pas," voilà comment un dis-
tributeur-exportateur américain lie à
Coca Cola faisaient en été aux mem-
brues commandes qu'il a en main
pour les machines ou ces derniers
modèles à examiner autant que
le "Cash Box", il saura leur être de
service d'aider en avance les membres
automatiques du "Cash Box"
Ecrivez-nous aujourd'hui pour recevoir votre carte de membre!

The Cash Box
32 W. RAINDOLPH ST., CHICAGO 1, ILLINOIS, U.S.A.
The Cash Box

SEZIONE INTERNAZIONALE ITALIANA

Volume XIX—Number 42

Pagina 1

July 5, 1958

LE “SEZIONI INTERNAZIONALI” DELLA “THE CASH BOX”


Con questo numero che commemora il 16mo anniversario e che comprende “L’Edizione Internazionale Trimestrale per l’Esporzione”, la CASH BOX introduce quattro “Sezioni Internazionali” separate e individuali.

Come tutti possono desumere, queste faranno da preludio a pubblicazioni di portata anche maggiore. Allo stesso modo in cui questa pubblicazione è stata la prima ad adottare l’uso dello Spagnolo, Francese, Italiano & Tedesco per i propri lettori nelle nazioni dove queste sono le lingue native, ancora una volta la Cash Box si prepara ad essere la prima a battere le nuove vie.

Le quattro “Sezioni Internazionali” della Cash Box, stampate singolarmente ed interamente in Francese, Spagnolo, Italiano & Tedesco (insieme all’edizione principale stampata in Inglese) dà ai popoli del mondo i più eccezionali e costruttivi programmi, progetti e idee commerciali che porteranno al miglioramento del loro benessere futuramente.

Questo è un numero di importanza storico. Esso costituisce l’inizio di un epoca nuova e più grande per tutti coloro che sono interessati a questa industria, per tutti i popoli del mondo. Esso apre la via a più stretti rapporti internazionali, ad una maggiore comprensione e, in particolare, ad un miglioramento futuro per tutti gli interessati a questa industria.

Questo primo numero d’importanza storico è il progresso personificato. Esso costituisce il genere di realizzazione che il pubblico si attende dalla Cash Box è l’unica pubblicazione che ha l’obiettivo di contribuire all’industria e a una maggiore realizzazione maggiore, fin dal giorno in cui fu creata.

The Cash Box INTERNAZIONALE

ABBONAMENTO

I prezzi qui elencati sono quelli per l’abbonamento di un anno intero per numeri di 22 settimane, spediti per posta ordinaria. Per spedizioni per Posta Aerea, aggiungere ai prezzi qui indicati il 50%.

(Per abbonamento per un anno intero, 30 dollari statunitensi, spedizioni per Posta Aerea, 45 dollari statunitensi.) Tutti gli assegni devono essere intesiati a “THE CASH BOX.

THE CASH BOX INTERNAZIONALE

ABBONAMENTO

ARGENTINA 1.450 pese
AUSTRALIA 141.8 sterline
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BRASILE 2.500 cruzeio
CILE 21.700 pese
COLOMBIA 225 pese
CUBA 32 pese
DANIMARCA 224 corone
ECUADOR 610 sucre
FRANCIA 13.440 franchi
GERMANIA 128 marchi D
GRAN BRETAGNA 12 sterline
GUATEMAL 32 guatemala
HONDURAS 34 lempira
HONG KONG 192 dollari H.K.
INDIA 100 rupee
ISRAELE 5.78 sterline i.
ITALIA 20.000 lire
GIAPPONE 16.000 yen
MESSICO 315 pese
NUOVO ZELANDA 12 sterline
NICARAGUA 230 cordobas
NORVEGIA 235 corone
OLANDA 90 guider
PAKISTAN 160 rupee
PERU 740 pese
FILIPPINE 105 pese
PORTOGALLO 920 escudos
SUD AFRICA 12 sterline
SPAGNA 1.550 pesetas
SVEZIA 1772 corone
SVIZZERA 140 franchi
TURCHIA 448 lire
URUGUAY 190 pese
VENEZUELA 110 bolivari

The Cash Box

1721 Broadway
New York 19, N.Y., U.S.A.

(Phone: JUdson 6-2640)

LONDON, N. W. 11, ENGLAND
17 Hilltop
(Phone: S'Peedwell 5906)

PARIS 17, FRANCE
27 Place St.-Ferdinand
(Phone: S'Effren 72-70)

Quadriennale di Sraeluzione", delle "Incisioni de Zinajinti", e di molti e molti altri grandi che altamente progressistici programmi ed idee, la Cash Box, ancora una volta, prosegue con lo scu- loppo dell'industria verso progressi e realizzazioni maggiori.

Con questo numero che commemora il 16mo anniversario e che comprende “L'Edizione Internazionale Trimestrale per l'Esporzione”, la CASH BOX introduce quattro "Sezioni Internazionali" separate e individuali.

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Analisi del Primo Trimestre (Gen. Feb., Marzo 1958)


Le esportazioni di macchine azionate a moneta dagli Stati Uniti verso le nazioni di tutto il mondo sono alquanto diminuite durante il primo trimestre del 1958. Il totale di 22.574 spediti, di 11.814 macchine, per il mese di gennaio, febbraio e marzo del 1958, si riscontra solo una lievissima differenza. Negli ultimi tre mesi del 1957 furono spedite 22.648 macchine, valutate a 8.003.345 dollari. Un'analisi ulteriore delle cifre riportate dimostrano che, mentre le spedizioni di fotografie e di distributrici automatiche hanno subito una diminuzione, l'esportazione di macchine per divertimenti ha raggiunto in valore di dollari il massimo registrato in un periodo di tre mesi. I motivi attribuiti per spiegare la diminuzione delle vendite di fotografie sono che 1) oltre alla fabbricazione di macchine da parte di ditte europee, tutti i fabbricanti statunitensi hanno preso decisioni di costruzione di fabbriche in Europa; 2) il mercato sta per essere saturato completamente, il mercato di rivendita di identica attualmente principalmente con il mercato di sostituzione. Analizzando i vari tipi di macchinario, macchine musicali, macchine per divertimento e distributrici automatiche esportate nell'ultimo trimestre del 1958, riscontriamo che:

1) Forni: C'è stata una diminuzione del numero di macchine musicali esportate durante questo periodo, come pure del valore in dollari, rispetto al primo trimestre del 1957. Il numero di macchine musicali, valutato a 2.433.387 dollari, rispetto a 5.838 fotoni valutati a 3.713.301 dollari del quarto trimestre del 1957, per il periodo di tre mesi del 1957, si è ridotto a 2.325 macchine per valore di 3.845.402 dollari del primo trimestre del 1958. La Germania Occidentale ha sofferto il primo colpo al Belgio che è passata al secondo posto, mentre la Svizzera ha conservato il terzo posto. Nel Sud America, il Venezuela ha eseguito la classifica degli acquisiti con larga margine su tutte le altre nazioni. Nel gruppo dell'America Settentrionale e Centrale, Cuba ha avuto il primo posto sul totale di 5.005 macchine, per il periodo di tre mesi del 1957. Come nel 1956, la Cuba ha registrato un aumento del valore di macchine per divertimento.


Raffrontato nel numero di spedizioni effettuate durante il primo trimestre del 1957, questo periodo ha superato le 19.801 macchine ed il valore di 1.633.651 dollari. Come al solito, l'Europa è stata la maggior richiesta, con l'Italia in testa alla classifica per dollari spesi e seconda in quella per quantità di macchine. Il Belgio ha acquistato il massimo numero di macchine, però è stato secondo in volume di dollari spesi. La Svizzera è stata terza in volume di dollari spesi e quarta per quantità di macchine. La Germania Occidentale è stata terza in numero di macchine acquistate e quarta in volume di dollari spesi. Nella zona dell'America Centrale e Centrale, Cuba è stata in testa alla graduatoria, seguita dal Canada al secondo posto.

3) Distributrici automatiche: In questo campo, le esportazioni per un periodo di tre mesi sembrerebbero equivalenti sempre. Nel primo trimestre del 1958 si è registrato un numero di macchine esportate maggiore del quattro del 1957, mentre il valore in dollari è sceso. La stessa cosa si è verificata nel raffronto con il primo trimestre del 1957. Il Belgio è stato il massimo acquirente. In Europa, il Belgio ha assorbito un numero maggiore di macchine di qualsiasi altra nazione, ma ha speso meno dollari della Svizzera che ha figurato al terzo posto in volume di macchine acquistate.

Attività dei Fabbricanti durante l'ultimo trimestre (Aprile, Maggio, Giugno)

L'American Shuffleboard Company di Union, New Jersey, che ha registrato molti successi in precedente, ha introdotto il suo primo gioco nuova "Bump", che è un gioco di sfufo collettivo azionato a mano, a "Deluxe" stato, rispetto alla "shuffleboard" lunghe, ha introdotto il suo primo gioco nuova "Bump", che è un gioco di sfufo collettivo azionato a mano.

L'Auto-Bell Manufacturing Company di Chicago, Illinois, ha prodotto il gioco verticale "Fling", introdotto al nome "Ciro" con un nuovo modello autoadattabile.

L'Auto-Photo Company di Los Angeles, California, ha adoperato tutti i suoi impianti in propria fabricazione per soddisfare le richieste per il proprio fotografo automatico nove. Il "Ciro" Modello TR, che è il miglior che abbia fabbricato finora.

Dilly Manufacturing Company, di Chicago, Illinois, ha prodotto il gioco verticale "Fling", introdotto al nome "Ciro" con un nuovo modello autoadattabile.

La American Coin Company di New York, N.Y., ha introdotto un gioco nuovo, il "Bike Race".

La Buck Manufacturing Corporation, di Chicago, Illinois, ha introdotto una nuova serie di macchine per il gioco "Billiard", che, deboli del "1650" con 3.000 dollari e "1458" con 1.200 dollari, è stato un successo in America. Il gioco verticale "Fling", introdotto al nome "Ciro" con un nuovo modello autoadattabile. Un gioco verticale "Fling", introdotto all'"Amer 910" con 1.100 dollari ed il "United Manufacturing" Corporation, di Chicago, Illinois, ha introdotto una nuova serie di macchine per il gioco "Billiards". La "Ciro" Modello TR, che è il miglior che abbia fabbricato finora.

La Buck Manufacturing Corporation, di Chicago, Illinois, ha introdotto un gioco nuovo, il "Bike Race".

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La American Coin Company di New York, N.Y., ha introdotto un gioco nuovo, il "Bike Race".
La musica affratella il mondo intero

... e l'AMI ne parla il linguaggio universale.
Dallo stile meraviglioso—realizzato in modo
da permettere la migliore riproduzione sonora—
dalla costruzione robusta in modo da rendere possibile
la facilità della manutenzione ed il funzionamento sicuro.
Non desta meraviglia il fatto che tante persone ne
godono il funzionamento ad alta fedeltà. Non desta
meraviglia che l'AMI sia accettato come campione di
superiorità ... in tutto il mondo.
**RICHIESTE E DISPONIBILITA' DI MACCHINARIO USATO PER L'ESPORTAZIONE**

CHICAGO—Questo grafico è di nuovo riprodotto per questo secondo trimestre del 1958 per dare una certa idea dell'increscimento degli affari di esportazione registrato in questo secondo trimestre, rispetto al primo trimestre del 1958.

Le richieste di macchinario usato di ogni tipo sono diminuite da circa il 114% del quarto trimestre del 1957 a circa il 106% per il primo trimestre del 1958.

Sebbene questa richiesta sia ancora molto superiore a quelle disponibilità di macchine usate di ultimo modello negli Stati Uniti, la flessione del primo trimestre è fatta risalire principalmente alle condizioni atmosferiche avverse in tutto il mondo.

Il secondo trimestre appare trascorso ha indicato gli inizi di una decisa ripresa della richiesta di ogni genere di macchine usate di ultimo modello. L'indice della richiesta è saltato fino a circa il 111%. Ciò significa che tutti gli espatriatori statunitensi stanno ricevendo complessivamente 111 volte per ogni 100 macchine possibili usate di ultimo modello disponibili negli Stati Uniti.

Questa richiesta può continuare ad aumentare e, forse, avvicinarsi sensibilmente all'alto livello raggiunto durante il secondo trimestre del 1957, allorché l'indice della richiesta si fermò sul 122% dell'offerta possibile. È interessante notare che, dall'indicazione della richiesta di circa il 36% dell'offerta per il 1956, l'anno in cui la Cash Box indicò la pubblicazione della propria "Edizione Internazionale trimestrale di Esportazione", fino al 1958, si è verificato un incremento complessivo continuo dell'81% della richiesta di ogni tipo di macchine usate rispetto alle possibilità di offerta di tali macchine da parte degli Stati Uniti.

Il fluttuarsi continuo della richiesta, a partire dal secondo trimestre del 1957, è attribuito al fatto che vengono spedite in tutto il mondo quantitativi maggiori di macchine nuove che di macchine usate. Continua anche a sussistere il fatto che la mancanza di macchine usate di ultimo modello ed i prezzi necessariamente più elevati che vengono richiesti per queste hanno avuto una ottima ripercussione sul mercato delle macchine usate. L'importatore medio, tutte le volte che gli è stato possibile farlo, ha ordinato macchine nuove, specialmente quando gli è stato possibile assicurarsi forti quantitativi di macchine usate di ultimo modello.

La ripresa della richiesta di macchine usate di ultimo modello registrata in questo secondo trimestre, ha fatto prevedere una ottima primavera disfarsi nel campo internazionale degli affari che, assommati al recente incremento del volume di vendite di macchine nuove, può, con il passare dei mesi, dimostrare che il 1958 sarà, dal punto di vista delle esportazioni mondiali, redditizio per gli Stati Uniti quanto il 1957.

**IL BELGIO E LA PRINCIPALE NAZIONE IMPORTATRICE DEGLI STATI UNITI**

Il Belgio ha sostituito il Canada al primo posto delle graduatorio per il secondo anno consecutivo.

CHICAGO — Per il secondo anno consecutivo, il Belgio è in testa alla graduatoria mondiale delle nazioni per le importazioni dagli Stati Uniti di divertimenti, di macchine musicali e distributrici automatiche.

Questo primato era divenuto più o meno accettato tradizionalmente. Il Canada era stato per molti anni la prima importatrice di macchine musicali, per divertimenti e distribuzione degli Stati Uniti, per volume totale di dollari statunitensi.

La Germania Occidentale dette per un momento l'impressione che potesse sorpassare sia il Canadachile Belgio, ma, con il continuo aumento delle richieste, il Belgio si è portato in vantaggio ed ha tenuto questa posizione per tutto il 1957.

Per volume effettivo di importazioni in dollari statunitensi, comprendendo le macchine per la distribuzione automatica, come pure il macchinario per divertimento e musica, la graduatoria delle maggiori dieci nazioni importatrici è la seguente:

- Belgio: $4,861,567.00
- Canada: $3,671,496.00
- Germania: $2,914,630.00
- Svizzera: $3,890,385.00
- Italia: $2,177,310.00
- Olanda: $1,357,436.00
- Cuba: $1,122,502.00
- Austria: $1,077,021.00
- Messico: $911,369.00
- Belgio: $4,861,567.00

**SOLE SEEBURG**

**GLI IMPIANTI MUSICALI**

OFFRONO TUTTI QUESTI VANTAGGI

- Doppia programmazione per fornire "musica per tutti"
- Doppio prezzo per ottenere i massimi guadagni
- Il meccanismo di selezione automatica
- L'apparecchiomemonico Tornat—garantito per 5 anni
- Gli apparecchi automatici murali Seeburg—con le migliori caratteristiche di telecomando

[Diagrama del grafico con percentuali dal 1950 al 1958]
Una nuova “attrazione meravigliosa” sta facendo epoca!

POLVERIZZANDO TUTTI I PRIMATI DI PROFITTO REALIZZATI NEI PARCHI DI DIVERTIMENTO! NELLE FIERE! LUNA PARK!

GALLERIE DI GIUOCHI! SALE DI BOCCE! PARCHI DI DIVERTIMENTO PER BAMBINI!

MITRAGLIATRICE

Commando

- INDIPENDENTE... A FUNZIONAMENTO ELETTRICO... Escute da difettuazioni compressori esterni a tubazioni flessibili pneumatiche.
- Un meccanismo di pulitura a palla di acido assicura il funzionamento libero dalla polvere... E riadoperabile per migliaia di partite!
- Una tramoggia nella mitragliatrice raggiunge 8000 colpi di palle di avvicinamento.
- Si immittono attraverso il cielo della mitragliatrice! Nessuna caricamento a cartuccia!
- Occorrono solo pochi secondi per raggiungere e riporre o riparare qualsiasi pezzo della mitragliatrice!
- Capalble di effettuare 3-400 fucilate, colpi con una moneta da 5, 10 e 25 cents! Lo scivolo per la moneta fa parte della mitragliatrice!
- Un nuovo tipo di mirino permette una maggiore precisione e facilità di mira! E la mitragliatrice più sicura che si sia mai fabbricata!

PREVISIONE DI MIGLIORI AFFARI INTERNAZIONALI

In tutta l’industria, considerata dal punto di vista internazionale, sussiste un crescente attimo derivante dalla previsione di migliori affari. Il motivo di ciò, secondo l’opinione di coloro che sono maggiormente informati circa le possibilità di affari futuri dell’industria in tutto il mondo, è dovuto al fatto che tutti i principali fabbricanti di giochi, di fumetti e di distributori automatici, hanno finito con il riconoscere l’importanza degli affari internazionali per poter assicurare alle proprie fabbriche la continuità della massima produzione.

Oggi, modelli fatti a mano di macchine vengono non solo costruiti e collaudati negli Stati Uniti molto tempo prima della produzione programmata, ma, ciò che è molto più importante, queste macchine vengono spedite anche alle fabbriche vengano collaudate, anche esso molto tempo prima della produzione programmata, dalla distribuzione dei fabbricanti in tutto il mondo. E, con il paleseamento dei risultati di queste prove ai fabbricanti in tutto il mondo. E, con il paleseamento dei risultati di queste prove ai fabbricanti, si realizzano i fabbriche rettifiche e modifiche in modo da indicare queste prove preventive. Anche i nomi delle fabbriche vengono oggi scelti attentamente e con molte cure in modo che i prodotti di tutte le nazioni ne comprendano il significato.

Tale riconoscimento dell’importanza degli affari internazionali si è dimostrato di enorme valore ai fabbricanti statunitensi, come pure agli importatori in tutto il mondo. Già finora un’indicazione incontrastabile che, grazie a questo grandissimo riconoscimento, i compratori di tutto il mondo prevvedono il miglioramento del volume degli affari per il futuro, i principali importatori del mondo attualmente partecipano alla costruzione delle macchine nuove. Da essi viene cheekato il più possibile di collaudare le macchine future molto prima dell’epoca della produzione. I principali importatori, mediante i propri suggerimenti che scaturiscono da queste prove preventive, non fanno che promuovere ai fabbricanti statunitensi le proprie necessità per ottenere un alto e redditizio volume di vendite nelle proprie nazioni. Già porta al miglioramento degli affari per tutti gli interessati. Molto persone attribuiscono questo riconoscimento dell’importanza degli sbochi di vendita internazionale agli effetti della Cash Box. Queste pubblicazioni, ha, da molti anni, sollecitato i fabbricanti degli Stati Uniti a rivolgere la propria attenzione ai propri sforzi energetici al soddisfacimento delle richieste degli importatori di tutto il mondo. Finalmente, ciò ha portato alla creazione del “Consiglio Internazionale per l’Esportazione ed Importazione delle Macchine Aziionate a Moneta” della Cash Box che annulla attualmente congiurate di membri in più di 45 nazioni di tutto il mondo. Questi membri riferiscono che, grazie al riconoscimento dato ai mercati mondiali dai fabbricanti degli Stati Uniti, vi è la prospettiva di cura del miglioramento dei rapporti commerciali internazionali.

CHICAGO – I principali fabbricanti stanno introducendo un’era di maggiori guadagni per i loro importatori di tutte le parti del mondo permettendo che i propri giochi vengano collaudati molto tempo prima dell’epoca programmata per la produzione.

Questa pratica è stata in vigore in tutta la nostra nazione da molto tempo. I distributori statunitensi dei principali fabbricanti ricevono spedizioni di modelli fatti a mano di nuovi giochi con la domanda di collaudare questi giochi in località variate. I risultati di queste prove vengono trasmesi agli ingegneri in fabbrica e questi provano alle necessarie correzioni e regolaggi. Quando questi giochi provano ad essere messi in produzione, questi distributori sanno ultimare il numero esatto che possono usare.

Per esempio, ben noti distributori europei di fabbricanti statunitensi ricevono attualmente spedizioni di modelli di macchine fatti a mano molto tempo prima che essi vengano messi in produzione.

Questi distributori europei commutano con i propri fabbricanti statunitensi quali sono le modifiche precise richieste e quali regolaggi debbono essere apportati alle macchine in modo che esse possano dimostrarsi al massimo della propria efficienza nelle località in cui essi hanno portato come dimostrato il miglioramento delle macchine che vengono spediti attualmente.

Questo è molto importante. Il distributor europeo partecipa attualmente, effettivamente alla costruzione delle nuove macchine che gli si chiede di vendere ai propri clienti.

Questo collaudo preventivo dei nuovi prodotti segnala a questi distributori europei che hanno la certezza di ricevere i tipi di macchine die cui hanno effettivo bisogno. Questi sono i tipi di macchine di cui hanno necessità per assicurarsi un maggiore volume di vendite.

Cio si dimostra un vantaggio per tutti le persone interessate. I distributori europei sono convinti di costituire parte integrale e precisa dell’organizzazione dei fabbricanti. Il fabbricante è anche lico di questo inteligenente metodo commerciale a causa del miglior volume di affari di cui gode.

In breve, l’idea di far collaudare le macchine ai propri distributori europei molto tempo prima della produzione programmata, così come i principali distributori statunitensi provano le macchine molto tempo prima di metterle in produzione, ha portato ad un miglioramento delle relazioni come pure a quello della qualità e vantaggiosità degli affari fra il fabbricante e gli importatori dei suoi prodotti in tutto il mondo.
AUMENTO DEL L'INTERESSE NEL COMMERCIO DI ESPORTAZIONE

CHICAGO—E solo dagli anni in- 
torno al 1950 che l'interesse per il com- 
mersio di esportazione si è a- 
viluppato in intensità negli Stati Uniti. 
Immediatamente dopo la II Guerra Mondiale, i fabbricanti e distributori degli Stati Uniti lavoravano febbremente per ri-
forme i mercati nazionali. Per al-
uni anni successivi, fino al 1950, la 
richiesta nazionale si sviluppò con 
tale ritmo che i fabbricanti ed i dis-
tributori mostrarono scarso o nessun 
interesse al commercio di esporta-
zione. La Cash Box ha stimolato l'in-
teresse nel commercio di esporta-
tione mediante le proprie “Edizioni Internazionali Trimestrali sull’Esporta-
zione”.
Queste pubblicazioni ricevono oggi 
Il merito di aver cominciato ad in-
fluenzare il mercato statunitense 
de macchine azionate a moneta intorno al 1950. 
Le “Edizioni Internazionali Trimes-
trali sull’Esportazione” della Cash Box hanno negli anni settanta scisio-
no molta attenzione ed ammira-
zione da parte di fabbricanti e distrib-
utori.

Completamente differenti!
GLI ASSI VOLANTI DELLA GENCO PER DUE GIUCATORI

- Associa le migliori carat-
teristiche dei giuochi of-
fermati dal tipo movi-
mentato “Pollo al Rim-
balzo” con la rastrelliera 
posteriore a 3 dimensioni 
atutto il movimento in 
campo dei giochi di bili-
ardino!
- Il giocatore segna un 
punteggio extra di premio 
se realizza un pocker ed 
un punteggio super-premio se 
realizza una scopa reale!
- Formato del mobilietto 
completamente nuovo e 
molte altre nuove carat-
teristiche di giuoco!
- Disponibile nei modelli 
con partite di rivincita ed 
in quelli novità!

Il migliore fonographo del mondo 
è quello prodotto dalla

UNITI

Richiedete i particolari completi 
eggi stesso!

UNITED MUSIC CORPORATION

3401 N. CALIFORNIA AVENUE, CHICAGO 18, ILLINOIS, U. S. A.
CABLE ADDRESS: UMCORP

Si! Abbiamo ripreso la produzione su 
scaI più vasta di prima! 

Genco . . . Per molti anni i primari fabbricanti di 

giuochi di biliardino, sono ritorsi a produre i mig-

lieri biliardini dell’industria.

E, ciò che conta di più, potete rivolgervi a Genco per 

lo sviluppo e la progettazione di una serie completa 
immediato discusse dai giuochisti e per la possibilità 

di far realizzare profiti.

Il punteggio è un merito fondamentale. Per quanto riguarda 

la sua realizzazione, Genco è il leader in campo.

Alcuni fabbricanti hanno concesso licenze ad altre ditte ver-

fici, ma senza successo. Il mercato è già stato ab-

bordato da altri produttori, che hanno successo.

Impostare una politica di realizzazione 

si è di conseguenza diventata un'impresa 

d'importanza funebre. Tuttavia, la Genco è 

la prima azienda a provarci e ha successo.

La Genco è il leader in campo, e 

ha concesso licenze ad altre ditte, 

che, a loro volta, hanno realizzato 

un punteggio superiore a quello di 

Genco. Tuttavia, la Genco è 

rimasta il leader in campo, e 

ha mantenuto la sua posizione, 

rassegnandosi alla realizzazione 

di un punteggio superiore a quello di 

altre ditte.

La Genco è il leader in campo, e 

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che, a loro volta, hanno realizzato 

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rassegnandosi alla realizzazione 

di un punteggio superiore a quello di 

altre ditte.
SEZIONE ed in mondo) flippers 120 de 1958, perciò con la possibilità, per quanto riguarda il terzo e quarto trimestre dell'anno, che questo alto livello possa essere anche sorpassato. Sebbene il settore delle macchine musicali abbia mantenuto il proprio alto livello di spedizioni, l'incremento registrato nel 1957 rispetto al 1956 è stato pari alla proporzione del solo 3,7%, eguale ad un aumento di spedizioni di 945 fono-grafi di più rispetto al 1956. Questo aumento potrebbe sembrare insignificante se paragonato alle maggiori esportazioni di macchine per la distribuzione di prodotti e per divertimento però, bisogna ora considerare il fatto che attualmente si fabbricano fonoografi in altre nazioni su licenza, come pure il fatto che molte ditte europee fabbricano attualmente fonoografi automatici per l'esportazione in altre nazioni del mondo. Perciò, la continuazione dell'esportazione, specialmente se si considera il prezzo più alto che viene pagato per questi fonoografi. Questa pubblicazione, come pure gli esportatori ed importatori di tutti il mondo, è interessata ai risultati globali dell'anno 1958. Se le esportazioni dagli Stati Uniti continuassero con questo forte ritmo del 1957, ciò significherà senza dubbio che le esportazioni sono oggi l'elemento più importante del successo dei fabbricanti statunitensi.

CHICAGO—Il grafico disegnato su questa pagina dimostra la veridicità della predizione della Cash Box che il 1957 sarebbe stato uno degli anni di maggiore esportazione degli Stati Uniti. Questo grafico viene pubblicato per la seconda volta a causa del fatto che sono state ora ricevute dal Department of Commerce degli Stati Uniti le cifre relative alle esportazioni del primo trimestre del 1958, le quali danno un'idea dell'andamento delle esportazioni per quest'anno. Di maggiore rilievo su questo grafico è lo straordinario incremento registrato nelle esportazioni di ogni tipo di distributrici automatiche. Le esportazioni di distributrici automatiche nel 1956 hanno raggiunto un totale di 13,362 macchine. Nel 1957, questa cifra è salita a 27,585 macchine, un aumento dell'86,5% il che vuol dire un numero di macchine distributrici esportato nel 1957 superiore di 12,291 unità a quello esportato nel 1956. L'andamento delle esportazioni delle distributrici automatiche continua ad essere in aumento e sussiste la possibilità che anche questa cifra di 27,585 unità possa essere superata. Il secondo maggiore incremento è stato registrato nel settore delle macchine per divertimento. Nell'esportazione dagli Stati Uniti di queste macchine nel 1957 si è registrato un aumento di 14,494 unità rispetto al 1956, pari ad un incremento del 55,5%. Uno scarso volume di esportazioni per il primo trimestre del 1958 può depri- mermi questo incremento per quest'anno, però, dalle stesse delle indicazioni attuali, si può prevedere che nel settore delle macchine da divertimento dovrebbe raggiungere almeno il nuovo la cifra di 41,229 unità per il 1958, perciò con la possibilità, per quanto riguarda il terzo e quarto trimestre dell'anno, che questo alto livello possa essere anche sorpassato. Sebbene il settore delle macchine musicali abbia mantenuto il proprio alto livello di spedizioni, l'incremento registrato nel 1957 rispetto al 1956 è stato pari alla proporzione del solo 3,7%, eguale ad un aumento di spedizioni di 945 fono-graﬁ di più rispetto al 1956. Questo aumento potrebbe sembrare insignificante se paragonato alle maggiori esportazioni di macchine per la distribuzione di prodotti e per divertimento però, bisogna ora considerare il fatto che attualmente si fabbricano fonoograﬁ in altre nazioni su licenza, come pure il fatto che molte ditte europee fabbricano attualmente fonoograﬁ automatici per l'esportazione in altre nazioni del mondo. Perciò, la continuazione dell'esportazione, specialmente se si considera il prezzo più alto che viene pagato per questi fonoograﬁ. Questa pubblicazione, come pure gli esportatori ed importatori di tutti il mondo, è interessata ai risultati globali dell'anno 1958. Se le esportazioni dagli Stati Uniti continuassero con questo forte ritmo del 1957, ciò significherà senza dubbio che le esportazioni sono oggi l'elemento più importante del successo dei fabbricanti statunitensi.

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Questo e il primo anniversario del:
"CONSIGLIO INTERNAZIONALE C. M. PER L'EXPORTAZIONE E L'IMPORTAZIONE" DELLA "THE CASH BOX"

CHICAGO—Un anno fa questa pubblicazione propose che l'industria istituisse il "Consiglio Internazionale per l'Esportazione ed Importazione delle Macchine azionate a Moneta" in seno alla Cash Box. La Cash Box adderesse a motivo della sua proposta quello di "Assicurare il maggiore sviluppo, la più grande comprensione a migliori relazioni che continuassero a migliorare il metodo futuro per la esplicazione degli affari internazionali delle macchine azionate a moneta."

Da allora, solo un anno fa, il "Consiglio Internazionale per l'Esportazione ed Importazione delle Macchine azionate a Moneta" della Cash Box ha accettato il numero dei primi iscritti fino a comprendere i primi importatori ed esportatori di 43 nazioni di tutto il mondo, senza contare gli S. E. A.

Questo rappresenta, senza dubbio, il massimo sviluppo realizzato da qualsiasi organizzazione di tale natura internazionale in un periodo di tempo così breve.

Bisogna rammentare altresì che la creazione di una simile organizzazione richiede di solito molti, molti anni di intenti e dipende stesso da una riuscita delle idee e delle azioni del consiglio stesso.
THE CASH BOX

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This Is An Historical Edition. It Opens A New, Greater, More Progressive Era for The French, German, Spanish, Italian and English Speaking Peoples of This Industry.

With this 16th Anniversary Issue, Combining the "International Quarterly Export Edition," The Cash Box introduces four separate and individual "International Sections." These are, as all can gather, the forerunners for even greater publishing accomplishments. Just as this publication pioneered the use of Spanish, French, Italian and German for its readers in those countries where these languages are native The Cash Box, once again, prepares to pioneer an entirely newer and greater path for the future betterment and progress of all concerned with this industry worldwide.

Those who are acquainted with the constructive dynamism of The Cash Box must realize that, just as The Cash Box created the now famed "20 Year Club," just as it sponsored the "International Coin Machine Export-Import Council," just as it originated and has continued without halt "The Cash Box Price Lists," officially recognized and accepted all over the world for fair market value of all machines, just as it crusaded and brought into being "10¢ Play," "Four Year Depreciation Program," "2 Minute Recordings," and so many, many other great and outstandingly progressive programs and ideas The Cash Box, once again, goes forward with the growth of the industry to ever greater progress and achievements.

The four "International Sections" of The Cash Box, printed individually and entirely in French, Spanish, Italian and German (as well as the main edition printed in English) bring to the peoples of the world the most outstanding and constructive business programs, plans and ideas for their future better welfare.

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The Cash Box

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HONDURAS .......... Lempiras 61
HONG KONG ....... H. K. Dollars 192
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JAPAN ............ Yen 16,000
MEXICO .......... Peso 105
NEW ZEALAND ... Pounds 12
NICARAGUA ........ Cordobas 230
NORWAY ........... Kroner 235
PAKISTAN ........... Ruppes 160
PERU .............. Pesos 145
PHILIPPINES ....... Peso 105
PORTUGAL .......... Escudos 920
SOUTH AFRICA ... Pounds 12
SPAIN .............. Pesetas 1,650
SWEDEN .......... Kronen 172
SWITZERLAND ...... Francs 140
TURKEY ........... Lira 448
URUGUAY .......... Pesos 190
VENEZUELA ....... Bolivars 110

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The Cash Box

(Publication Office)
1721 BROADWAY
NEW YORK 19, N. Y., U. S. A.
(Phone: Judson 6-2640)

LONDON, N.W. 11, ENGLAND
17 Hilltop
(Phone: Speedwell 2596)

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U. S. Offices
CHICAGO, HOLLYWOOD, BOSTON

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July 5, 1958
### EXPORTS OF U. S. GAMES, PHONOGRAPHS AND VENDORS

#### EXPORTS OF U. S. PHONOGRAPHS FOR FIRST QUARTER, 1958

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#### SOUTH AMERICA

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<td>Singapore</td>
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#### AFRICA

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<td><strong>Totals</strong></td>
<td><strong>5</strong></td>
<td><strong>$4,246</strong></td>
</tr>
</tbody>
</table>

**GRAND TOTAL** | **3,254** | **$2,433,387**

#### EXPORTS OF U. S. AMUSEMENTS FOR FIRST QUARTER, 1958

<table>
<thead>
<tr>
<th>Country</th>
<th>Number of Units</th>
<th>Dollar Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canada</td>
<td>546</td>
<td>$156,645</td>
</tr>
<tr>
<td>Costa Rica</td>
<td>8</td>
<td>2,601</td>
</tr>
<tr>
<td>Canal Zone</td>
<td>4</td>
<td>1,900</td>
</tr>
<tr>
<td>Bermuda</td>
<td>4</td>
<td>900</td>
</tr>
<tr>
<td>Cuba</td>
<td>2,167</td>
<td>239,695</td>
</tr>
<tr>
<td>Jamaica</td>
<td>10</td>
<td>2,600</td>
</tr>
<tr>
<td>Netherlands Antilles</td>
<td>10</td>
<td>6,532</td>
</tr>
<tr>
<td>Mexico</td>
<td>21</td>
<td>1,890</td>
</tr>
<tr>
<td>Bahamas</td>
<td>18</td>
<td>3,248</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>2,704</strong></td>
<td><strong>$414,309</strong></td>
</tr>
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#### SOUTH AMERICA

<table>
<thead>
<tr>
<th>Country</th>
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</thead>
<tbody>
<tr>
<td>Venezuela</td>
<td>49</td>
<td>$17,140</td>
</tr>
<tr>
<td>Ecuador</td>
<td>30</td>
<td>2,250</td>
</tr>
<tr>
<td>Peru</td>
<td>3</td>
<td>600</td>
</tr>
<tr>
<td>Bolivia</td>
<td>2</td>
<td>1,400</td>
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<tr>
<td><strong>Totals</strong></td>
<td><strong>84</strong></td>
<td><strong>$21,770</strong></td>
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#### EUROPE

<table>
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<tbody>
<tr>
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<td>$48,156</td>
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<tr>
<td>Denmark</td>
<td>56</td>
<td>18,821</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>8</td>
<td>5,790</td>
</tr>
<tr>
<td>Netherlands</td>
<td>125</td>
<td>10,655</td>
</tr>
<tr>
<td>Belgium</td>
<td>2,551</td>
<td>449,485</td>
</tr>
<tr>
<td>France</td>
<td>274</td>
<td>23,812</td>
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<tr>
<td>West Germany</td>
<td>1,242</td>
<td>278,281</td>
</tr>
<tr>
<td>Austria</td>
<td>12</td>
<td>4,865</td>
</tr>
<tr>
<td>Switzerland</td>
<td>1,071</td>
<td>302,715</td>
</tr>
<tr>
<td>Italy</td>
<td>1,748</td>
<td>323,413</td>
</tr>
<tr>
<td>Greece</td>
<td>2</td>
<td>1,266</td>
</tr>
<tr>
<td>Turkey</td>
<td>4</td>
<td>2,072</td>
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<tr>
<td>Ireland</td>
<td>50</td>
<td>18,000</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>7,101</strong></td>
<td><strong>$1,697,541</strong></td>
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#### ASIA

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<th>Country</th>
<th>Number of Units</th>
<th>Dollar Value</th>
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</thead>
<tbody>
<tr>
<td>Taiwan</td>
<td>11</td>
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<tr>
<td>Nango Islands</td>
<td>16</td>
<td>2,175</td>
</tr>
<tr>
<td>Lebanon</td>
<td>66</td>
<td>6,535</td>
</tr>
<tr>
<td>Saudi Arabia</td>
<td>12</td>
<td>5,165</td>
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<tr>
<td>Singapore</td>
<td>105</td>
<td>16,100</td>
</tr>
<tr>
<td>Republic of Philippines</td>
<td>11</td>
<td>5,915</td>
</tr>
<tr>
<td>Republic of Korea</td>
<td>17</td>
<td>1,700</td>
</tr>
<tr>
<td>Japan</td>
<td>55</td>
<td>18,078</td>
</tr>
<tr>
<td>Pakistan</td>
<td>6</td>
<td>900</td>
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<tr>
<td>Thailand</td>
<td>2</td>
<td>860</td>
</tr>
<tr>
<td>Hong Kong</td>
<td>7</td>
<td>1,687</td>
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<tr>
<td><strong>Totals</strong></td>
<td><strong>307</strong></td>
<td><strong>$63,624</strong></td>
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#### AUSTRALIA

<table>
<thead>
<tr>
<th>Country</th>
<th>Number of Units</th>
<th>Dollar Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Zealand</td>
<td>1</td>
<td>$1,200</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>1</strong></td>
<td><strong>$1,200</strong></td>
</tr>
</tbody>
</table>

#### AFRICA

<table>
<thead>
<tr>
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<th>Number of Units</th>
<th>Dollar Value</th>
</tr>
</thead>
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<td>102</td>
<td>$27,577</td>
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<tr>
<td>Union of South Africa</td>
<td>21</td>
<td>9,553</td>
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<tr>
<td>Tunisia</td>
<td>8</td>
<td>1,600</td>
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<tr>
<td>Ethiopia</td>
<td>12</td>
<td>2,940</td>
</tr>
<tr>
<td>Mozambique</td>
<td>3</td>
<td>1,200</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>146</strong></td>
<td><strong>$42,870</strong></td>
</tr>
</tbody>
</table>

**GRAND TOTAL** | **16,432** | **$2,240,114**

*"It's What's in the CASH BOX That Counts—INTERNATIONALLY"*

**Analysis of These Reports on Page 60**
Music makes the whole world kin

... and the AMI speaks its universal language.

Beautifully styled—engineered for finest sound reproduction—ruggedly constructed for ease of maintenance and dependable operation. No wonder so many enjoy its high fidelity performance. No wonder AMI is accepted as the standard of excellence ... the world over.
Total Shipments From United States Slightly Off For 1st Quarter of ’58

Amusement Machine Exports Continue to Rise

Exports of coin operated machines from the United States to countries all over the world dropped off somewhat during the first quarter of 1958. The total of 22,374 machines, valued at $5,144,985 for the months of January, February and March, 1958, compares to 24,644 machines, valued at $6,399,256 for the last quarter of 1957. However, in comparing the exports for the first quarter of 1958 to the first quarter of 1957, the difference is only very slight. In the first three months of 1957, 22,668 machines were shipped, valued at $6,683,245. Further analysis of the export figures shows that while phonographs and vending machines fell off, the export of amusement machines in dollar value reached a peak for a three month period. Reasons advanced for the decrease in sales of phonographs are that 1) In addition to manufacturing of machines by European firms, all U. S. manufacturers have set up manufacturing or assembling organizations in Europe; 2) The market is being completely satisfied, and the resale market is now primarily that of replacement.

Analyzing the various types of equipment, music machines, amusement machines and vending machines exported for the 1st quarter of 1958, we find:

1) Phonographs: There were less machines exported for this period, at less dollar value than the previous quarter. 2,514 machines were shipped, valued at $2,433,387. This compares with 5,353 phonographs, valued at $5,711,501 for the 4th quarter of 1957; and 6,293 machines, valued at $5,845,423 in the first quarter of 1957. West Germany took over first place from Belgium, which dropped to second, with Switzerland holding third place. In South America, Venezuela led in purchases by a wide margin over all other countries. In the North and Central American group, Cuba led in purchases, with Canada second.

2) Amusement Machines: Although other types of machines showed a decrease for the period, amusement machine exports rose to a new high in dollar value, although the number of machines was less than the 4th quarter of 1957. $2,246,114 was spent by importers for 10,432 machines. Compared to the shipments made in the first quarter of 1957, this period was greater than the 10,040 machines and the value of $1,633,031. As usual, Europe was the biggest customer, with Italy leading in dollars spent, and 2nd in quantity of machines. Belgium bought the greatest number of machines, but was second in dollars spent. Switzerland was 3rd in dollars expended, and 4th in quantity of machines. West Germany ranked 3rd in the quantity of machines purchased, and was 4th in dollars expended. In the North and Central American section, Cuba led, with Canada second.

3) Vending Machines: In this field, exports for a three month period always seem to be about even. In the first quarter of 1958, there were more machines exported than in the 4th quarter of 1957, but the dollar value was less. Same held true when compared with the first quarter of 1957. Canada was the biggest buyer. In Europe, Belgium absorbed more machines than the other countries, but spent less money than Sweden, which ranked third in quantity purchased.

Activities of the manufacturers during the past quarter (April, May and June)

American Shuffleboard Company, Union, N. J., who had specialized in long shuffleboards for many years, introduced its first novelty game,"Go Fish" a pull shuffle type coin operated game.

AMI, Inc., Grand Rapids, Michigan, continued with its new model "J," line of phonographs, introduced the early part of the year, featuring 200 selections in both an electric selector and a manual selector; 120 selections; and 100 selections.


Auto-Photo Company, Los Angeles, California, using every production facility at its command to supply the demand for its model "14" automatic photograph machine, which the firm claims is the best it has yet produced.

Bally Manufacturing Company, Chicago, Illinois, during this period produced its most varied line of amusement machines in its history, including "Skill Roll", an upright game in which the player rolls a coin along a "Skyscraper Bowler", a large ball bowler; "Big inning", a baseball game; "Space Gunner", a target novelty shooting game; and "Cypress Gardens", an in-line game. In addition the firm continued production of its kiddie line, among which are "The Champion" horse; "Townsville Trolley"; "Bally Bike" and "Musical Horse".

Chicago Coin Machine (Division of Chicago Dynamic Industries, Inc.), Chicago, Illinois, continued production on its hit "Rocket Shuttle", a shuffle game featuring captive balls that float in the air into scoring pockets; and introduced "Batter Up", a baseball game with new playing principle.


Games, Inc., Chicago, Illinois, continued with production of its "Double Shot" electronic upright game.

Genco (Division of Chicago Dynamic Industries, Inc.) moved its facilities to the plant of Chicago Coin Machine, Chicago, Illinois, where it continued to ship "Space Age", a novelty amusement machine.

D. Gottlieb & Company, Chicago, Illinois, introduced three pool table games during this period: "Brite Star"; a 2-player 5-ball; and "Rocket Ship", 5-ball; and "Piccle", a 2-player 5-ball.

Jennings Corporation, Chicago, Illinois, continued with its 1958 "Bucking machine.

Irving Kaye Company, Brooklyn, N. Y., continues a steady production of its "Bally Ballyhoo" "El Dorado" and "Deluxe Competitor"; and introduced "Hockey Game", a novelty amusement machine; and "True Tower" a music machine accessory.

J. H. Keeley & Company, Inc., Chicago, Illinois, introduced "League Leader", a baseball game; and continued producing "The Luxe Big Tent", an electric upright game.


Mike Munves Company, New York, N. Y., introduced a novelty game "Big Race".

Rock-Ola Manufacturing Corporation, Chicago, Illinois, introduced a new line of automatic machines, including models "1455" 200 selections; "1455" 120 selection game; "1464" 120 selections wall mount phonograph; and "1555" dual purpose Wall Box for either 120 or 200 selections.

The Seeburg Corporation, Chicago, Illinois, continuing on a successful production of its 1958 line of phonographs, introduced earlier in the year, which includes the models "201", 200 selections; model "101", 100 selections; and model "101", 100 selections.

United Manufacturing Company, Chicago, Illinois, keeping its large factory rolling with new products, "Midget Alley", a small size midget 2 player ball bowler; "Shooting Star" pack shuffle alley; "Eagle" pack shuffle; continued production on its "Bouns" ball bowler.

United Music Corporation, Chicago, Illinois, brought out a new phonograph, "UBP 100", a 100 selection machine, with cabinet design by Raymond Loewy.

Williams Manufacturing Company, Chicago, Illinois, continues to supply the trade with its well known "Penny Fortune Scale".

Williams Manufacturing Company, Chicago, Illinois, brought out a new baseball game "Short-Stop" and "Satellite" a five-ball.

The Weatherford Company, North Tonawanda, N.Y., keeps its production lines busy supplying the demand for its 1958 line of phonographs, introduced earlier in the year, featuring model "2200" a console 200 selection machine; model "2204" a console 104 selection machine; and model "2250" a 200 selection medium priced machine.
ARE YOU GETTING GENUINE MILLS BELLS—OR ONLY IMITATIONS?

Neither Service Games (Japan) Inc., nor Westlee, which use the following advertising, is a distributor of new, genuine Mills Bell-O-Matic machines!

**OVER 90%...**

*of the world supply of Mills Bell-O-Matic machines are backed by our unique design and superior engineering. No other manufacturer can approach the quality of the genuine Mills Bell-O-Matic.*

![Advertisement Image]

These are Genuine Mills Bell Machines!

Choose from Mills complete line of world leaders!

**THESE ADVERTISED MACHINES**

**ARE NOT NEW, GENUINE MILLS BELL-O-MATIC MACHINES. THEY ARE ONLY IMITATIONS OF THE GENUINE MACHINES PICTURED AT LEFT.**

**NEW MILLS 7-7-7**

**AVAILABLE FOR IMMEDIATE DELIVERY**

**SALES AND RENTALS**

**Westlee Coin Machine Co.**

**Everything in Coin Machines**

It will pay you well when buying machines to insist on GENUINE MILLS BELLS made only in Reno, Nevada, U.S.A., by Mills Bell-O-Matic Corporation and sold only through its authorized distributors.

No other machines made, in Japan or elsewhere, are backed by Mills’ 50 years of continuous design and manufacturing experience.

This is an unauthorized copy of the TRADE MARK owned exclusively by Mills Bell-O-Matic Corporation, Reno, Nevada and Chicago, Illinois, U.S.A.

**Ask yourself—WHY**

Do these companies use the name Mills, copy our owl insignia used for 50 years and imitate our trade mark (which is a registered U.S.A. trade mark) when their machines are not manufactured by our company, but admittedly manufactured outside the United States?

The reasons are clear. Genuine Mills Bell-O-Matic machines are the world’s best. They make more money, they provide the best in player enjoyment, have the best action, look better and deliver longer trouble-free service. They are backed by over 50 years of manufacturing experience.

It is only natural that imitators copy the best. It is up to you NOT TO BE MISLED BY REBUILDS, IMITATIONS AND COPIES.

**YOU CAN BUY GENUINE NEW MILLS BELLS**

Only from Authorized Mills Bell-O-Matic Distributors (for Export only)

Mills Bell-O-Matic has established Authorized Distributors throughout the world

In Europe, LEONARD HAIMES COMPANY, 35 Mercer St., New York City, maintains offices at 3 Cork Street, London W1, England and six Branch Offices on the continent for your convenience.

In the Far East, TRADESHIP, LTD., 369 Pine Street, San Francisco 4, California maintains sales and service offices—in Ottawa, Seoul, Pusan, Inchon, Tokyo, Hong Kong, and Saigon.
U.S. EXPORTS 1957
Shipments from U.S. for 1957
Was Greatest In History of Industry In All Divisions

CHICAGO — The chart shown on this page verifies the prediction of The Cash Box that 1957 would prove itself one of the biggest U. S. export years.

This chart is being repeated, in view of the fact that export figures for the First Quarter of 1958 have now been received from the U. S. Department of Commerce, to give some idea of the export trend for this year.

Most noticeable on this chart is the tremendous increase enjoyed in exports of all kinds of vending machines. Vending machine exports in 1956 totalled 15,362 machines. In 1957 this jumped to 27,653 machines. An increase of 86.5% or 12,291 more vending machines exported in 1957 as compared to 1956. The trend of vending machine exports continues upward with the possibility that even this figure of 27,653 may be surpassed.

Next greatest increase was in the amusement machine field. There were 14,404 more amusement machines exported from the U. S. in 1957 than in 1956. This was an increase of 58.5%.

A poor first quarter (1958) showing may hold down such an increase for this year, but, from all present indications, the amusement machine field should again reach the 41,229 figure for 1958 with even the possibility, for the third and fourth quarters of the year, that this high mark will be bettered.

Though the music machine field continued its high shipping mark, the gain enjoyed in 1957 over 1956 equalled only 37.5%, or 945 more phonographs shipped in 1957 than in 1956. This gain might seem very small in comparison to the greater exports of vending and amusement machines but, consideration must be given to the fact that phonographs are now being built under license in other countries, as well as the fact that many European firms are now building automatic phonographs for export to other parts of the world. Therefore, the continued exportation of over 25,000 phonographs from the U. S. in 1957 especially considering the higher prices being paid for these phonographs, is a great achievement.

This publication is interested as are exporters and importers all over the world, in what will result for the full year of 1958. Should U. S. exportation continue at this tremendous 1957 pace, it will definitely mean that exports are, today, one of the most important elements in the U. S. manufacturers' success.
INTEREST GROWS IN EXPORT BUSINESS

CHICAGO—It has only been since the early '50's that interest in export business has begun to grow to any great extent in the U.S.

Immediately after World War II, U.S. factories were frantically busy supplying the domestic market. For some years thereafter, until 1950, domestic demand continued at such a rate that manufacturers and distributors indicated little, or no interest, in export.

The Cash Box stimulated interest in export business with its "International Quarterly Export Editions." These issues are now recognized to have started to effect the U.S. Coin machine market about 1950. The Cash Box "International Quarterly Export Editions" have, these past eight years, won great attention and admiration from manufacturers and distributors.

As this publication expanded its circulation all over the world, manufacturers and distributors in the industry began to receive calls for various types of machines.

In the early '50's, these calls were mostly to distributors, and for reconditioned machines. But as demand continued to grow, and as the used market became more barren of late model used machines, manufacturers began to enjoy a growing volume of business, just as this publication had predicted.

This year of 1958 finds interest in worldwide export of machines of all kinds from the U.S. growing tremendously with each passing week.

Manufacturers, as well as distributors, are vying for business all over the world. Some manufacturers have licensed firms to assemble their products in various countries and, at the same time, allow these firms to distribute these licensed products to surrounding countries.

Travel has also grown at a surprising pace. More distributors and manufacturers are now traveling from the U.S., to Latin America, the Far East, and all other parts of the world, to meet with various customers with whom they have already enjoyed business as well as with new firms whom they plan to meet in their travels.

This great and growing interest in worldwide export gives every promise to eventually result in better international relations between U.S. manufacturers and distributors and importers all over the world.

It also means that such a closer relationship is bound to bring better profits to all concerned. There is also no doubt that, as such better understanding becomes firm, this industry will progress at a more rapid pace.

All these are among the many reasons for the origination and creation of The Cash Box, "International Coin Machine Export-Import Council."

The importance of this "Council" has already made itself felt in many world centers where importers have come together to create similar local organizations for the mutual benefit of all concerned.

These organizations' programs and plans were originated and proved successful by The Cash Box in the U.S. They are now being put into effect and, there is every hope, will prove just as successful in these new areas as they have in the U.S.

The men who comprise these new organizations must work together. They must cooperate with each other for the successful culmination of their own hopes and plans. Only by such cooperation are they assured of their own future progress.

In every country throughout the world, "The Cash Box Price Lists" are officially accepted. They are recognized for their authenticity and their complete coverage of the industry. These lists assure all importers everywhere in the world of fair marked values.

Because of this "The Cash Box Price Lists" are reported to be tremendously responsible in bringing about better business understanding and relationship worldwide.

The U.S. continues to become more and more interested in export business. This means that all will benefit.

The competition which has resulted within the U.S. for the export market will mean the finest of U.S. coin machines for worldwide export at prices which are most acceptable to importers internationally.

OPERATORS IN SCANDINAVIA

You, who are interested in juke-boxes, pin-balls and vending-machines for further information apply to

K/B FREIUS DANNEMAN & COMPANY
STORGATAN 7C, BOX 33, UMEA, SWEDEN

We are distributors of:
Pro-Craft Engineering Co., Broadview, Ill.

Subrepresentation of:
Rock-Ola Manufacturing Corporation, Chicago, Ill.
Ideal Dispenser Co., Columbus, Ohio

by NOVA Apparate-Gesellschaft, Hamburg, Germany.

FREE SERVICE MANUALS

FOR BALLY GAMES

SEND LITERATURE SEND MANUAl ANd PRICES ... 00009... 000... 00000

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BALLY MANUFACTURING COMPANY
2640 BELMONT AVENUE CHICAGO 18, ILLINOIS

ATTENTION EXPORTERS

We are Bally and AMI Factory Representatives and have, at all times, a substantial inventory of used juke boxes and amusement devices of all types.

Contact us when you need something.

SHELDON SALES, INC.
881 MAIN STREET
BUFFALO 3, NEW YORK
(Phone: Lincoln 9106)

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

Mark X below to indicate products for which you desire literature and prices. Also list specific games (by name) for which you desire technical data. Cut coupon from page, attach to your letter head, mail to address below. You will receive, without cost or obligation the 3 Service Manuals (with Electric Circuit Diagrams) that you list—very valuable to operators of used equipment.
Part II (Coin Machines) Page 64
July 5, 1958

Sincerest Congratulations
of Our Entire Organization to
"The Cash Box"
On Your 16th Anniversary
IT IS EXTREMELY PLEASANT TO COMPLIMENT
A PUBLICATION THAT HAS BEEN SO PROGRESSIVE
AND SO HELPFUL TO ALL IN OUR INDUSTRY.

Romeo Laniel

1807-13 NOTRE-DAME ST., WEST
MONTREAL 3, QUEBEC, CANADA
(Phone: Wellington 3-1124)

Better International Business Ahead

CHICAGO—Everywhere in the in-
dustry, internationally, there is grow-
ing optimism for the fact that there
is better business ahead. The reason
for this, according to those best in-
formed regarding the future business
prospects of the industry worldwide,
is due to the fact that all leading
manufacturers of amusements, phono-
graphs and vending machines, have
come to recognize the importance to
continued peak production for their
factories of international business.

Today, hand-made models of ma-
chines are not only built and tested in
the U. S. but in advance of planned
production, but, what is most im-
portant, these same machines are being
shipped to be tested, also far in ad-
vance of scheduled production, by dis-
tributors of the manufacturers all
over the world. As the results of these
tests are made known to the manufac-
turers, corrections and adjustments are
engineered at the factories to meet the
requirements of the interna-
tional markets as indicated by these
advance tests. Even the names for the
machines are very carefully chosen
today so that peoples in all countries
will understand their meaning.

Such recognition of the importance
of international business has proved
of very great value to the U. S. manu-
facturers as well as to importers
worldwide. This definitely indicates,
because of this outstanding recogni-
tion, there is better business ahead
for all the world's buyers. The world's
leading importers now have a hand in
building the new machines. They are
being given the privilege of testing
forthcoming machines far in advance
of production. The outstanding im-
porters, by their recommendations af-
ter such tests, are actually advising
U. S. manufacturers what they re-
quire for profitable, volume sales in
their countries.

This means better business for all
concerned. A great many attribute
this recognition of the importance of
the international markets to the ef-
forts of The Cash Box. This publica-
tion has, for many years, urged U. S.
manufacturers to turn their attention
and energetic efforts to meeting the
demands of the world's importers.
This finally resulted in the creation of
The Cash Box' "International Coin
Machine Export-Import Council" which
now has hundreds of members in
over 45 countries all over the world.
These members report that, due to
the recognition given the world's mar-
kets by the U. S. manufacturers, there
is, definitely, better international
business ahead.

I Remember
for Export

t's

International Scott's Crazy Co.
SCOTT CROSS COMPANY
1423 Sibley Street, Chicago 30, Ill.
W-S-H-F 6-7912

Branches: B10 0-51, Los Angeles Ave., Scranton, Pa.

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
EXPORT USED EQUIPMENT-SUPPLY AND DEMAND

Altho Demand Dropped Off in 1st Quarter of 1958 (Amusement Games Still in Big Demand) Start of 2nd Quarter Indicates Increased Demand May Equal That of 1957

CHICAGO—This chart is again reproduced for this second quarter of 1958 to give some idea of the export business increase enjoyed this second quarter as compared to the first quarter of 1958.

Demand for used equipment of all kinds dropped in the first quarter from about 114% as of the fourth quarter of 1957 to about 108% for the first quarter of 1958.

Even though such demand is still far greater than the supply of late model used machines in the U. S., the drop during the first quarter is attributed, in the main, to inclement weather all over the world.

This past second quarter showed the beginning of a definite upsurge in demand for all types of late model used machines. The demand index has risen to about 111%. This means that there are being received, by all U. S. exporters combined, approximately 111 orders for every possible 100 late model machines in supply in the U. S.

This demand can continue upward and, perhaps, come somewhat near to the high mark reached the second quarter of 1957 when the demand index pointed to 125% of possible supply.

It is interesting to note that, from an indicated demand of about 30% of supply in 1950, the year when The Cash Box began to publish its "International Quarterly Export Edition," to 1958, there has been a continued overall growth of 81% in demand for all types of used machines compared to the possible supply of such machines in the U. S.

The continued drop in demand, since the second quarter of 1957, is attributed to the fact that more new machines are being shipped worldwide than are used machines. The fact also remains that the lack of late model used machines, and the higher prices necessarily being asked for these had a very good effect on the new machines market. The average importer, wherever possible, ordered new machines, especially when late model used machines became unavailable in quantity.

The upsurge in demand for late model used machines this second quarter, portending a very good Spring season in the international market, plus the continued greater volume sales of new machines may, as the months go by, prove 1958 as good an export year for the U. S. as was 1957.
BRUSSELS, BELGIUM—After its early delays and difficulties, the great World Fair at Brussels has now settled down into the greatest international event of its kind in at least a couple of decades. And after a year's start, the Amusement Park has become a major attraction of the Fair. The Amusement Park is both extensive and convenient. It is located near the main entrance of the Exhibition, conveniently near the Brussels tramways terminus, and equally near several of the larger cars and coach parks. Less fortunate is the fact that it is split into two sections, and although these two sites are connected by a stair-lined path, it is a pity that there should be this division of the attractions, which causes some visitors to miss half of them.

The Park is dominated by an enormous 4,000-socket German-type beer hall and restaurant, called the Ober-bauern, constructed and installed by the Lowenbrau Brewery of Munich. This, although it rather dominates the scene, helps to pull visitors to the area, and has, as an added attraction, brass bands, and other entertainment features, almost always available.

There are not a great many coin games in the park itself, but right in the center is the main arcade in which the International Scotti-Cresco Company has assembled banks of the latest pinball and other coin machines, some of which are completely new to Europe. This has proved a mecca for operators from all parts of the world, as well as for many of the millions of visitors to the Park, particularly those in the teen and twenty age bracket.

There are also several smaller arcades on other sites. An interesting shooting game is Koller's Kinocchiessell from Germany; many of these small games are shown one to the other in the amusement games of the original designs of D. Gottlieb and Company and Williams Manufacturing Company.

The International Commercial Corporation having also been granted the exclusive franchise for Ireland and England for Gottlieb and Williams, Feijjan, for the last two years, has continuously improved and extended in the purpose of organizing an Irish company, the directors of whom, besides himself, are from London, England and Dublin, Ireland.

The company's name, which has been organized, is Mondial (Ireland) Ltd., which has been granted an authorization and license by the Irish Government to receive some of the component parts and designs from the United States and complete and assemble the amusement machines in Ireland using Irish material and Irish labor. It is only in the last eight months that the games have been finally shipped. Prior thereto for sixteen months, Suren D. Feijjan and his associates have been working very hard to overcome the difficulties which they have finally overcome.

The machines, after being manufactured in Ireland, are shipped to London where two separate companies, one to handle Gottlieb and the other for Williams. They have their own offices and offices, whom Mondial (Ireland) Ltd. has appointed as resident exclusive distributors in England.

These two companies are now receiving games from Ireland and selling them to operators and distributors in London. They are also organizing subsidiary companies in other European countries in order to distribute the games.

It is Suren D. Feijjan's opinion that a strong distributing organization is very necessary in order to promote the games to these countries. The English people have not had any new equipment for the past twenty years, and it will take some time before they can again acquaint themselves with the games.

Mondial (Ireland) Ltd. is working very hard at present to supply games to all the leading amusement parks in the Commonwealth as well as other European countries, the names of which have not been disclosed. It is even more so, however, that the European countries have a great deal of trouble with the complications in exporting to these countries, and feels he is in the best position to resolve them.

Suren D. Feijjan informed us that since the business is growing and the demand for the games is increasing, other games will be followed. He tells us that the newly acquired factory will begin next month. The old factory will be used for cabinet making and game finishing. The new factory is divided so that the parts of the pinball games and the other for Williams' games.

Suren D. Feijjan reports that the workmanship of the Irish people in the manufacturing of the games is satisfactory.

BELGIUM TOP U.S. IMPORTER

CHICAGO—For the second consecutive year, Belgium leads the European countries as the top importer of U.S. amusement, music and vending machines.

This leadership has become more or less traditionally accepted. Canada has had for many years, the second largest importer of U. S. music, amusements and vending machines in total U.S. dollars.

West Germany, it was believed for a while, would surpass both Canada and Belgium. But, with demand continually increasing, Belgium forged to the top and held this position for all of 1957.

It is also estimated that Belgium is continuing this leadership throughout the coming year.

In actual U.S. Dollars importations, combining vending machines, amusements and music equipment, the top ten importing countries were:

Belgium $4,861,537.00
Canada 3,872,496.00
Germany 3,537,964.00
Venecuela 3,265,438.00
Italy 2,560,820.00
Netherlands 2,458,674.00
Switzerland 1,723,480.00
Cuba 1,527,438.00
Austria 1,097,021.00
Mexico 911,369.00

*It's What's in THE CASH BOX That Counts—INTERNATIONALLY*
Coin Machines In Sweden

UMEÅ, SWEDEN — Charles Danneman of Freius Danneman & Company, this city outlines activities in his country.

"There has been an enormous development in the distribution and operation of coin operated equipment here," stated Danneman. "It started about 4 years ago when introduction from the United States was permitted, with juke boxes first and a little later amusement games. Before that almost all of our machines were made in Germany and Sweden.

"About 25 years ago an organization was started called SAR (Sveriges Automatagarens Riksforbund), National Association of Automatic Equipment Owners of Sweden. Among the members now are all the important operators of Sweden, as well as distributors of American manufacturers. Among the rules of membership is one that the distribution of phonographs and games must be to the benefit of the operators. There are also regulations regarding the payment of percentages to the location. The association also gives its members legal assistance.

"There aren't many differences in the way operators work here than in other countries. However, there are some special problems. For example, there are long distances between the locations, and also there are only a few big towns. The absence of bars and that type of location, which is so common in South Europe, is of course a disadvantage. In Sweden you find a form of location called 'Konfiteri' and another called 'Kafe.' A 'Konfiteri' can be compared with a small restaurant where the patron buys a cup of coffee and a piece of cake. The 'Kafe' is just about the same, but simpler and the patrons are almost always workers. There are also 'Kafes' selling beer, but coin machines are forbidden.

"Our branch seems to grow steadily here in Sweden, but in order to keep on a solid and progressive path, it is necessary that there is always cooperation between the distributors and operators."

Pictured herewith (TOP) (1) — Charles Danneman (sitting) checks over The Cash Box with a visitor; (2) servicemen load a pinball into a station wagon. (BOTTOM) (1) — A pinball on location; (2) a juke box on location.

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It is to your best interest and continued future better business
to join—absolutely free—"The Cash Box International
Coin Machines Export-Import Council".
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en-Münzmachinen-Export-Import-Rat des "Cash Box") voll-
ständig gebührenfrei beitreten.
Verlängen Sie heute noch Ihre Mitgliedskarte!
THE CASH BOX
29 E. MADISON ST., CHICAGO 2, ILLINOIS, U. S. A.

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IMPORTANTE? IMPORTER-JE?
E' vostro fondamentale interesse e sicura premessa per lo sviluppo
del vostri affari inserirvi!—senza alcuna spesa al "Cash Box
Internazionale Coin Machine Export-Import Council" (Consiglio
Internazionale per l'importazione e l'esportazione delle macchine
elettriche a gettone del "Cash Box").
Richiedete il tessere di iscrizione oggi stesso a:
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OPERATING CONDITIONS IN PERU LOOK PROMISING
Pinballs Big Attraction. Music Machines Go Well. Arcades Be-
ing Opened Thruout Lima

LIMA, PERU—Phonographs intro-
duced in Peru some years ago and
the sales have been increased by
hundreds of machines of the well-
known trade-marks: AMI, Wurlitzer,
Rock-ola and Seeburg, who have ex-
distributed elsewhere, can be found
in Lima, machines arriving regularly in the remainder
of the national territory.

Referring to vending machines,
there are a few which were distri-
buted in Peru. In Pool games, there has not been
any importation worth mentioning;
however, a copy of the American
models was developed, which at first
were the fashion but have been dis-
appearing slowly.

In Lima for some years a machine
which has met with success, is called
"Balleto"; the original models of this
were Swiss. It consists of a set of
English Foot Ball with manikins and
a special table; this game is at the present time in decline.

In Kiddy Rides there are units
functioning in parks and markets
which are well accepted. They operate
with a penny or 1 sol (approximately
0.05 American money).

There are some machines of arcade
type but no Bingo, as it is supposed
that there are subject to prohibition in Peru by the authorities.

Although they have some Shuffles
and Bowlers functioning, they have
not prospered since at the present
time they hardly operate commercially
in the city.

More than the phonographs, the
Pin Ball is the diversion which has
a wide spread and by one of the
newer models of this, I am sure that
it has an assured future. The move-
ment with respect to these machines
flourishes perfectly.

The Pin Balls first became known
seven years ago, being distrib-
uted in the City of Lima in Cafes,
bars and restaurants and lately in
some locations called "salons or
places of recreation" because of this
activity.

It is customary to import, at the
lower price, used machines, and on
a lesser scale, new ones. There are
operators with a quantity of machines
which vary with the biggest operators
with 200 or more to others with
40 and two machines. It is reported
there are about a thousand Pin Balls in Peru.

The appearance of specialized "loca-
tions" (arcades) took place some four
years ago with a salon in the Antiguos
Barrios Alba of Lima. This salon
up to date is popular and maintains
good activity, with some 12 machines,
counting pin balls, pools and "bull-
toys". Besides these many entertain-
ment salons commenced to appear
and disappear. Today there are some
10 or 15 in different locations, some
having reached the figure of 30 or
more machines. As an illustration of
the names we can name the Reno salon
in the Jiron Monson in the center of
the city, as the most successful.

The operation of machines is notice-
able throughout Lima in Peru, with
activity being less in the remainder
of the country.

There are no restraints on the im-
portation of phonographs and pin
balls at present, except the customs
duties, which with a recent law has
been doubled, so that a machine reaches
a cost of more than double the price
F.O.B. in the factory.

In order to be able to operate a ma-
chine (whether phonograph or pin ball)
it is required to sign a special reg-
ister of the police. For the reg-
istration, which is subject to approval
or disapproval as to suitability of
location, for moral reasons, or as to
neighborhood (proximity to a School,
etc.), an amount is paid exceeding
double the monthly payments, to which
it will be subject during the time of
its operation. This amount increases
to 60 or 100 soles monthly according
to permission to operate up to 11:00
o'clock at night or past that hour.
The functioning of the pin ball is
subject to such regulations as not
permitting minors of 18 years to play
by betting money. Furthermore
besides the monthly payment to the
police, another is made to the muni-
cipality amounting to 50 soles
monthly.

The percentage which the owner
of the machine ordinarily pays to the
owner of the premises is generally
40% and up to 50% on pin balls, the
phonograph paying less.

For the functioning of pin balls and
phonographs the coin slots have to be
arranged for coins of 50 centavos de
sol (which comes to 2 cents Ameri-
can money).

Prospects to expand the activities
of the coin machine industry in Peru
are magnificent and the problems
which coimc encounter are:
1. High cost of the machines, due
to our customs duties.
2. Delay and scarcity of types suc-
cessful in the United States.
3. A certain average in some sec-
tions of the country to the games.

These may be solved by the force
of constant effort.
Suddenly it's 1960!

the "Diamond Star" Series

by Sega

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87, 1-CHOME, NISHI-OSAKI, SHINAGAWA-KU, TOKYO, JAPAN
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Cable: SERVGAME PANAMA

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Always available in transit warehouse in Antwerp: NEW machines, machines reconditioned 100% in our Antwerp workshops:

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**This Is The First Anniversary of: THE CASH BOX “INTERNATIONAL COIN MACHINE EXPORT-IMPORT COUNCIL”**

**Today’s Membership Extends Into 43 Countries. Future Growth Assured as More Join.**

**CHICAGO**—Just one year ago, this publication proposed that the industry create The Cash Box “International Coin Machine Export-Import Council.”

The Cash Box offered as its reason, “To assure greater growth, closer cooperation, better understanding and finer relations for the continuing future.”

Since that time, just one year ago, The Cash Box “International Coin Machine Export-Import Council” has grown to membership among leading importers and exporters in 43 countries around the world, not counting the U.S.

This without any doubt, the greatest growth achieved by any organization of such international character in so short a period of time.

It must also be remembered that the creation of such an organization usually requires many, many years of intensive effort.

The Cash Box “International Coin Machine Export-Import Council” was helped to instant growth by the visits of members of its staff to various foreign countries.

It is also noteworthy that, in almost everyone of these 43 different countries, suggestions are adopted from The Cash Box and have been used to better general business conditions for the members of the Council.

Membership in the council, as it has become known, is now found in the following countries. Many places in Africa, Asia, Australia, Austria, Belgium, Brazil, British West Indies, Canada, Columbia, Costa Rica, Cuba, Denmark, Ecuador, England, Formosa, France, Morocco, Germany, Greece, Guam, Guatemala, Haiti, Holland, Honduras, Hungary, Italy, Ireland, Japan, Lebanon, Federation of Malaya, Mexico, Netherlands West Indies, Nicaragua, Philippines, Portugal, Puerto Rico, Sweden, Switzerland and Venezuela.

Efforts have already been made to bring together the members of The Cash Box “International Coin Machine Export-Import Council.”

The problem arises of just where and when such a meeting can be held to suit the requirements of all the membership.

Most fascinating, of course, is the fact that all of these importers and exporters are anxious to get together. To meet with each other. To discuss their problems. To arrange for more cordial relations. To bring into being a closer and more tightly knit group of world members of the industry.

---

**Europe Takes To:**

**BOWLERS and SHUFFLES**

**CHICAGO** — Acceptance of the bowling and shuffle games is now reported to be at a point that is bringing about some very fine shipments of these games to the European market.

At the present time, according to reports, the majority of bowlers and shuffle games are being shipped to Germany and Austria.

These countries, it seems, have taken to the bowling games in a big way and the play action is growing greater right along.

In view of this a great many new believers in this sport and shuffle games are spreading all over Europe and that this part of the U.S. amusement business will prove just as big an attraction in Europe as here in the pinball games.

The English operators look to Ireland to produce the first of these games for use in the British Isles.

Sometime ago this publication reported that American operators who had played shuffle games in various American Air Force canteens and clubs in England, were tremendously impressed and believed that these games would find a grand market once they could be brought into England.

Now that Ireland is turning out to be the production center for the British Isles, there is every possibility that shuffle games as a ball games may yet find their way to England.

These can bring about a new and more profitable amusement business in London and other British cities.

Few believe that the French will join in with the bowling and shuffle game craze. There are those who feel confident that Belgium, Holland, Switzerland, Denmark, Sweden and Italy will be using bowlers and shuffle games in due time.

Just as much, these men claim, as they are now being used in Germany and Austria.

Furthermore, they believe, the bowlers and shuffle games, once they take hold, will carve a niche for themselves among the play- ers in these countries just as have the pinball games.
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**JOBBERS and DISTRIBUTORS**

(FOOTNOTE: LISTED BY STATES)

<table>
<thead>
<tr>
<th>STATE</th>
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<pre><code>          | Franco Novelty Co., 21 N. Perry St.                                                                   |
          | Garrison Sales Co., 100 W. Washington                                                                 |
          | Minthouse Music Co., 217 N. Central Ave.                                                             |
</code></pre>
<p>| ARKANSAS    | Bly: Fayetteville 41 State Sales Co., 335 Fallston St.                                               |
| CALIFORNIA  | Los Angeles: Associated Distributors, 275 W. Pico Blvd, Hagner Sales Co., Inc., 219 W. Pico Blvd,     |
| Pico Blvd, Minthouse Music Co., 214-220 W. Pico Blvd, Philip Robinson, 202 W. Pico Blvd, Simon      |
| Modesto: Patton Music Co., 611 E. St.                                                                 |
| SACRAMENTO  | Sacramento Valley Distributors, 710 12th St.                                                         |
| SAN DIEGO   | Craven Dist. Corp., 2307 India St.                                                                    |
| SAN FRANCISCO | Advance Automatic Sales Co., 119 Howard St.                                                                 |
|             | Emery Dist. Co., 346 Sixth St.                                                                        |
|             | Golden Gate Novelty Co., 230 Mission St. Hoyer Dist. Co., 1114 Howard St. B. F. Fugere Co., 240       |
|             | Shortwell St. Nebro Novelty Co., 140 Doré St.                                                        |
| SELMA      | George Young, 1912 W. Frost St.                                                                       |
| HARTFORD   | Atlantic-Connecticut Corp., 121 Park Ave. General Assessment Game Co., 107 Park St. Reliable       |
| CONNECTICUT|                                                                                                        |
| MIAMI      | All Coin Dist. Co., 320 N. W. 7th St. H. G. Novelty, 460 S. 8th St. Ross Distrib., 340 N. W.       |
| FLORIDA    | 36th St.                                                                                              |
|            | Schwartz Dist. Co., 1800 S. W. 17th St.                                                                 |
|            | Southern Music Dist. Co., 1435 S. W. 80th St.                                                        |
|            | Supreme Dist., Inc., 418 N. W. 8th Ave.                                                               |
|            | Trane Dist., Inc., 2441 N. W. 36th St.                                                               |
| GEORGIA    | Atlanta: Friedman Amusement Co., 441 Edgewood Ave., S.E. Peach State Music Co., 160 Boulevard N.E.   |
|            | 115 Edgewood Ave., S.E. Sparks Specialty Co., 104 Edgewood Ave., N.E.                               |
|            | Variety Dist. Co., 185 Grant St., S.E.                                                                |
| MASON      | Heath Dist., 233 Vineyard Ave. Peach State Music Co., 549 Pine St.                                   |
| IDAHO      | Pocatello: Don The Music Man, 830 N. Main St.                                                        |
| ILLINOIS   | Belleville: Taylor Sales Co., 120 W. Main St.                                                        |
|            | Bloomington: Gilbert Amusement Co., 108 So. Center St.                                               |
| CHICAGO    | Allied Coin Mach., 866 Milwaukee Ave. All State C. M. Beck, 440 W. Pullerton Ave. AMI Sales Co.,   |
| IOWA       | Des Moines: Atlas Music Co. of Iowa, Walnut at 12th Sander Dist. Co., 110 11th St. Superior Sales   |
|            | Co., 149 2nd Ave.                                                                                     |
| DUBUQUE    | Dubuque Coin Machine Co., 146 O’Hiegen St.                                                          |</p>

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"It's What’s in THE CASH BOX That Counts—INTERNATIONALLY"
I WANT to personally and sincerely congratulate you on this anniversary of 16 years of presenting and representing us in the juke box industry who without you might have remained little known, quite often misrepresented and generally unappreciated.

You have been, actually, the hub of the wheel in an industry with a great many different spokes. Through promotion and publicity you have played a most vital part for all segments of the industry. We tiny spokes in the wheel, we lowly Juke Box Operators are finally and at last joining ourselves together with you in public relations programs. We are performing a public service that is in the public interest and it does serve a common good.

So here is to you “Bill” Gersh, may the “March of Time” treat you kindly and keep you hale, hearty and strong. May “The Cash Box” keep on growing in its service to this rapidly growing industry of which I am happy to be a part.

Sincerely and Respectfully,

Gordon Stout
The New Auto-Photo Model 14

PROVEN BY TEST to consistently earn more for operator and location-owner than any other automatic photographic equipment.

Here is the ultimate in automatic photography...the finest machine of its kind ever built.

THE NEW AUTO-PHOTO MODEL 14 STUDIO will photograph and deliver a strip of four photos, each a different pose every thirty seconds.

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Albuquerque
Border-Sunshine Nov. Co., 219th 4th St., N.W.

NEW YORK
Albany
Bilotta Dist. Co., 1126 Broadway

Binghamton
Binghamton Amusement Co., Inc., 221 Main St.

Brooklyn
American Vending Co., 2666 Coney Island Ave.

Buffalo
Davis Dist. Corp., 1311 Main St.

Elmira
Joy Automatic, 108 E. Church St.

Freeport
Sandy Moore Distributing, Inc., 240 E. Merrick Rd.

Glens Falls
Joy Automatic, 108 E. Church St.

Glen Falls
Wilhelm Enterprises & Assoc., 25 Cunningham Ave.

Hudson Falls
Henry C. Koblauch & Sons, 7 Broad St.

Newark
Bilotta Dist. Co., 224 N. Main

New York
Atlantic New York Corp., 814 Tenth Ave.

Keppele Dist. Corp., 677 Tenth Ave.

Davy Lowry & Co., 927 Tenth Ave.

Mike Mansfield Corp., 777 Tenth Ave.

Sandy Moore Distributing Inc., 996 Tenth Ave.

Northwestern Sales & Service Co., 446 W. 36th St.

Riverside Sales, Inc., 392 Tenth Ave.

Seaboard New York Corp., 814 Tenth Ave.

Albion Sales, Inc., 60 Tenth Ave.

West Side Dist. Corp., 612 Tenth Ave.

Kokesh
Davis Dist. Corp., 312 Alexander St.

Syracuse
Davis Dist. Corp., 738 Erie Blvd E.

Schenectady, 109 Hoffman Ave.

Utica Vending Service, 250 Moker Cist.

Buffalo
Davis Dist. Corp., 1311 Main St.

Franklin Sales Corp., 285 Franklin St.

Schenectady, Inc., 421 Main St.

Elmira
Joy Automatic, 108 E. Church St.

Freeport
Sandy Moore Distributing, Inc., 240 E. Merrick Rd.

Glens Falls
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Henry C. Koblauch & Sons, 7 Broad St.

Newark
Bilotta Dist. Co., 224 N. Main

New York
Atlantic New York Corp., 814 Tenth Ave.

Keppele Dist. Corp., 677 Tenth Ave.

Davy Lowry & Co., 927 Tenth Ave.

Mike Mansfield Corp., 777 Tenth Ave.

Sandy Moore Distributing Inc., 996 Tenth Ave.

Northwestern Sales & Service Co., 446 W. 36th St.

Riverside Sales, Inc., 392 Tenth Ave.

Seaboard New York Corp., 814 Tenth Ave.

Albion Sales, Inc., 60 Tenth Ave.

West Side Dist. Corp., 612 Tenth Ave.

Kokesh
Davis Dist. Corp., 312 Alexander St.

Syracuse
Davis Dist. Corp., 738 Erie Blvd E.

Schenectady, 109 Hoffman Ave.

Utica Vending Service, 250 Moker Cist.

Charlotte
Brady Dist. Corp., 1000 W. Morehead St.

Lehigh Vending Dist. Corp., Inc., 324 South Blvd.

Music Distrib., Inc., 815 Cedar St.

Durham
Steel Music, 218 E. Parrish St.

Fayetteville
Music Distrib., Inc., 213 Franklin St.

Philadelphia
Bassett Specialty Co., 190 W. Girard Ave.

Phillie Coin Machine Exch., Inc., 444 N. Broad St.


General Coin Machine Co., 627 Spring Garden St.

International Amusement Co., 314 N. Broad St.

Lehigh Specialty Co., 88 N. Broad St.

Phillie Coin Machine Exch., Inc., 444 N. Broad St.

Bassett Specialty Co., 190 W. Girard Ave.

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Phillie Coin Machine Exch., Inc., 444 N. Broad St.


General Coin Machine Co., 627 Spring Garden St.
The Cash Box

Part II (Coin Machines) Page 74

July 5, 1958

WE SAID IT LAST YEAR
WE SAY IT THIS YEAR!

KING-PIN
EQUIPMENT COMPANY

826 Mills Street
KALAMAZOO, MICH.
(Tel.: Fireside 5-1151)

7624 FENKELL
DETROIT 38, MICH.
(Tel.: University 3-4770)

Happy Anniversary
Sincerest and Best Wishes

to

THE CASH BOX
On Its 16th Anniversary

MUSIC OPERATORS OF NEW YORK, Inc.

NEW YORK, N. Y.

ALBERT S. DENVER, President

Congratulations to The Cash Box on your 16th Anniversary
May you continue an ahead serving the entire industry as faithfully and progressively as you have these past years.

Julius Mohill
STAR MUSIC COMPANY

2212 N. WESTERN AVE., CHICAGO 47, ILL.

"May you continue to run your anniversary issues for 99 years more, and may I be here to place these ads for another 100 years."

Willie (Little Napoleon) Blatt

SUPREME DISTRIBUTORS, INC.

416 S.W. 8TH AVENUE
MIAMI, FLORIDA

It's What's in THE CASH BOX That Counts—INTERNATIONALLY!"
SERVING MANUFACTURERS OF VENDING MACHINES AND AMUSEMENT GAMES WITH INDIVIDUALIZED ADVERTISING CAMPAIGNS SINCE 1932

KENNEDY & COMPANY
Advertising
100 East Ohio Street, Chicago 11, Illinois
(Tele: SUperior 7-5640)

CONGRATULATIONS TO CASH BOX ON YOUR 16TH ANNIVERSARY
CARL PADULA
C-P DISTRIBUTORS
23 DIVISION ST. WATERBURY, CONN.

It's What's in THE CASH BOX That Counts—INTERNATIONALLY!
NO ONE ELSE HAS IT!

ROCK-Ola
WALL MODEL 1464
Compact 120 HI-FI Selection

COME IN AND SEE IT TODAY!
WE'VE GOT A REAL DEAL FOR YOU!

CONGRATULATIONS "CASH BOX" on your 16th Birthday FROM B. D. LAZAR CO. 1635 Fifth Avenue PITTSBURGH 17, PENNA.

DISTRIBUTORS for the leading manufacturers-
- ROCKOLA MFG. CORP. - BALLY MFG. CO. - GOTTIEB & CO.-WILLIAMS MFG. CO. - CHICAGO COIN MACHINE CO.

MEMBERSHIP OF THE 20 YEAR CLUB
(AS OF JUNE 30, 1958)

Buckley, Robert
H. F.
Budweiser, Des Moines, Ia.

Butler, W. D.
St. Louis, Mo.

Carr, Albert
W. H.
Maxwell Watercolor, Mass.

Cassinielli, A. B.
Little Rock, Ark.

Cate, Clifford
Galatina, N.J.

Cate, Lew
Baltimore 2, Md.

Cate, Ronald
Philadelphia 2, Md.

Cates, Roy A.
Waldorf Md.

Cebulski, E. L.
Dubuque, Iowa.

Chandler, W. Y.
Des Moines, Iowa

Chambers, J. B. (Jack)
Houston, Texas

Chapman, A. R.
Los Angeles, Calif.

Chapman, Leslie R.
Carroll, Iowa

Charles, C. S.
Springfield, Mo.

Charles, Bob
Binghamton, N. Y.

Chevalier, Ernest
Windham, Conn.

Chickie, Joe F.
Nashville, Tenn.

Chicosky, Ben
New York, N. Y.

Christopher, Virgil
Baltimore, Md.

Clark, Sam W.
Benton Harbor, Mich.

Clarke, Walter
Waukegan, Ill.

Clemens, John
Cranston, R.I.

Clew, D. L.
Council Bluffs, Iowa.

Closer, D. M.
Tanglewood, Mass.

Cobb, M.
St. Joseph, Mo.

Cohen, Harold
New York, N.Y.

Cohen, Jack
Cleveland, Ohio

Cohen, Mrs. Sam
Atlanta, Ga.

Colbert, Mason L.
New York City, N.Y.

Cole, C. F.
Miami, Fla.

Colucci, John S.
Woburn, Mass.

Colucci, Ralph
Middletown, Conn.

Connors, Joseph
Long Island, N.Y.

Coon, Russell J.
Chicago, Ill.

Cooper, A.
Middletown, N.Y.

Cooper, W. H.
Augusta, Ga.

Corrigan, K. A.
Richmond, Va.

Cornelius, M. T.
Abitibi, Ontario

Corritore, Eddie
Cortland Park, N.J.

Cosmat, Andrew
Moosic, Pa.

Coughlin, Frank
Bloomer, Wis.

Coulter, Albert

Coulter, Maxwell
Watercolor, Mass.

Court, C. B.
Galloping Gait, Ohio

Coven, Benjamin I.
Chicago, Ill.

Cowles, Calvin W.
Chicago, Ill.

Cox, William A.
The Pas, Manitoba

Cox, J. D.
San Francisco, Calif.

Crabtree, Chapin
Eden Rock, Ind.

Crammer, Fred C.
Kirkville, Me.

Creswell, H. C.
Milan, Tex.

Creswell, H. C., Jr.
Milan, Tex.

Creswell, H. J.
Los Angeles, Calif.

Creswell, J.
Nashville, Tenn.

Creswell, J. P.
Baltimore, Md.

Daddis, Art
E. Orange, N.J.

Daddis, Gene
Fremont, Neb.

Dahl, Forrest
Fergus Falls, Minn.

Dale, Ralph A.
Omaha, Neb.

Daily, Harold W.
Houlton, E. Tex.

Daneman, F. F.
Sweden

Davis, John A.
Green Bay, Wis.

Davis, Arthur
Kensington, Tenn.

Davis, E. T., Jr.
Atlanta, Ga.

Davis, Gerald F.
Choctaw, Okla.

Decker, P. H.
Fond du Lac, Wis.

DeCeso, Eno
Kalamazoo, Mich.

Degutis, A. J.
New Britain, Conn.

Delaney, Lionel K.
Detroit, Mich.

Delaport, Angelo
Kew York, N.Y.

De La Vezi, Mrs.
Washington, D. C.

Denver, Albert
New York, N.Y.

DelSignore, G. J.
Fort Edward, N. Y.

De Mare, James
Highland, Tama County, Ia.

De Oliveira, Maurice
Breman, Texas

DePreist, Bob
Kansas City, Mo.

De Selin, Bill
Chicago, III.

Desharais, Emery
North Vancouver, B.C.

Detrick, Douglas
Los Angeles, Calif.

Dibble, Alan
Kinch, Wash.

Dicicco, Dick
Trenton, N. J.

Dickens, Tex
Asheville, Ark.

Dillman, Joseph S.
Miami Beach, Fla.

Dimarco, Thomas
Orange, N. J.

Dionisio, Maurice
Manhattan, Tex.

Dietz, J.
Fort Worth, Tex.

Dixon, Leo
Youngstown, Ohio

Dixon, Leo
Youngstown, Ohio

Dockness, George
Rockford, Ill.

Docking, John
Rockford, III.

Dodson, Albert L.
Lee, N. C.

Dodson, A. L., Jr.
Methad, Mass.

Dodson, June E.
Urbania, Ohio

Dodson, Leroy A., Jr.
Urbana, Ohio

Dodson, James N.
Atlanta, Ga.

Dolins, Al
Bemus, Mass.

Dolliver, H. H.
Cheyenne, Montana

Dolney, H.
Tuskegee, Ala.

Doolin, W.
Tulsa, Okal.

Domtrowich, W.
Allentown, Penna.

Donovan, William
Erie, Pa.

Drolling, Barry
Delmar, Texas

Dunham, J. A. (A)
Washington, D.C.

Durand, A. L.
Green Bay, Wis.

Durand, Mrs. C.
Green Bay, Wis.

Dunham, I. R.
Baltimore, Md.

Dunham, Lynn
Chicago, III.

Dunham, R. C.
Kingsville, Tex.

Eby, Mrs. Lora
(Oliver/Kimeinch, Wyo.)

Eckardt, George
Alma, Neb.

Edward, Bryan E.
Birmingham, Ala.

Edward, Earl L.
Saguache, W. Va.

Edward, C.

Ehrenfeld, Emanuel
Passaic, N. J.

Eisenberg, Max
Baltimore, Md.

by Shapiro and Daskal
Merchandise Mart, Chicago, Ill.

All Phones: Superior 7-5533

"Your Florists"

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
MEMBERSHIP OF THE
20 YEAR CLUB

(AS OF JUNE 30, 1958)

FISHER, J. W.
Columbus, S. C.
FISMAN, JOSEPH
L. C., L. Y., N. Y.
FLAKE, ARTHUR
Dallas, Tex.
FLATH, HERBERT E.
Fremont, Mich.
FLOW, L. M.
DeFunkh Sprngs, Pa.
FLOYD, J. L.
Greenwood, S. C.
FORKINS, JOHN N.
Mitchellburg, Miss.
FORKINS, NICHOLAS J.
Mitchellburg, Miss.
FOOTE, DONALD W.
Randolph, Miss.
FORD, NEAL
Truscott, Pa.
FORREST, C. H.
Fl. Waynes, Ind.
FORTNER, D. C.
Carman, Ill.
FORTNER, B.
Sto. Falls, S. D.
FRANCO, DAVID
Montgomery, Ala.
FRANK, CAMERON W.
Ft. Worth, Texas
FRANKEL, LARRY
Rocks Island, Ill.
FRANKLIN, HAMILTON
Baltimore 2, Md.
FRASER, DICK
Greenville, S. C.
FRANZ, JERRY
Chicago, Ill.
FREDERICK, J. J.
Detroit, Mich.
FREIBACK, BARNEY
St. Louis, Mo.
FRIED, ALICE
Chicago, Ill.
FRIEDMAN, J. F.
New York, N. Y.
FRIEND, ROBERT E.
Corning, Ohio
Fritz, WILFRED
Glendale, Calif.
FROST, J. ALBERT
Fremont, Ohio
FULCO, DOMINICK
Marthford, Conn.
FULLER, THOMAS G.
Double, Fla.
FULLER, JOHN D.
Albany, N. Y.
FULZ, ED. H.
Newington, La.
FURLOW, ED
Dundas, Tex.

GAGE, OTTO (TOBE)
Forestville, Ark.
GAINES, W. W.
New York, N. Y.
GARDELLA, FRED A.
Detroit, Mich.
GARDNER, S. H.
Houston, Tex.
GARMAN, D. H.
Republic, Kansas
GARRAMAN, J. L.
Kingston, Penna.
GARRETT, D. F.
Temple, Texas
GARRETT, HAROLD
Schenectady, N. Y.

GARRAT, TED
Albuquerque, N. M.
GARRISON, ROY E.
Phoenix, Ariz.
GASKIN, TOM R.
Knoxville, Tenn.
GASTON, HARRY
Longbeach, Miss.
GAUNT, FRED
Los Angeles, Calif.
GEATY, KENN C.
So. Milwaukee, Wis.
GEIB, VERLING
DeLand, Fla.
GEIL, BILL
Gentryville, Ind.
GILBERT, C.
Evansville, Ind.
GILBERT, C.
Nashville, Tenn.
GILTRZ, IRVING
New Lenox, Ill.
Genna, VINCENT
Getzville, Tex.
GERSH, J. W.
Chicago, Ill.
GERDIN, W.
Chicago, Ill.
GERROS, S.
St. Louis, Mo.
GIOACCHI, CHARLES
Liberty, N. Y.
GIOELLA, M.
New York, N. Y.
GILBERT, RORT.
Sacramento, Calif.
GILBERT, ROBERT C.
Mansfield, Ohio
GILLETTE, MARY H.
Chicago, Ill.
GILLIGAN, EDWARD F.
Baltimore, Md.
GINSBERG, BENJ.
Roosvelt, N. Y.
GINSBERG, EDG.
Chicago, Ill.
GINSBERG, MORRIS
Chicago, Ill.
GISKER, MORRIS
Chicago, Ill.
GLASEMAN, W.
Cleveland, Ohio
GLASS, LOUIS S.
Madison, Wisc.
GLATZIANA, J.
Getzville, Texas
GLICKMAN, CY
GOEBLE, ALEX
Whitefish, L. I., N. Y.
GOEBLE, MARRY
Miami, Fla.
GOOD, PAUL
Chicago, Ill.
GOODMAN, GEORGE
Baltimore, Md.
GOODMAN, PHIL
St. Augustine, Fla.
GOLDSMITH, L.
Cincinnati, Ohio
GOLDSMITH, L.
Cincinnati, Ohio
GORE, CHESTER F.
Chicago, Ill.
GORE, EARL P.
New Orleans, La.
GORE, M. N.
New Orleans, La.

GODDARD, WILLIAM
GOTTENBERG, BROOKLYN, N. Y.
GOTTLEB, DAVID
Chicago, Ill.
GOTTLEB, MORRIS
Dallas, Tex.
GOTTLEB, NATE
Chicago, Ill.
GOTTLEB, SOL
Chicago, Ill.
GRAVES, A. S.
Tifton, Georgia
GRECO, JOSEPH
Westbury, N. Y.
GRECO, THOMAS
Gotts, N. Y.
GREGORY, NICK
Battle Creek, Mich.
GREEN, E. R.
Winooski, Vt.
GREEN, MILTON
Chicago, Ill.
GRIFFIN, RICHARD S.
Chester, Mich.
GRIFFITH, EVAN
Washington, D. C.
GROSS, L. H.
Cincinnati, Ohio
GROSS, WILLIAM
GROVES, LEON C.
Catskill, N. Y.
GUALANDO, CARL A.
Chicago, Ill.
GUILLIAME, ROSE N.
Jefferson, S. Dak.
GULLETTE, LUTHER
Lexington, Ky.
GUTFORD, LEE
Lansville, Ky.
GUTOWSKY, THEO S.
San Francisco, Calif.
GUTHALL, JACK
Corona, Calif.

HABERT, P. J.
Silverton, Ohio
HACKLEY, E. L.
Sandusky, Ohio
HAGGEY, JAMES
Chicago, Ill.
HANN, CHARLES R.
Memphis, Tenn.
HALEY, GERALD
Chicago, Ill.
HALEY, JAMES E.
Middleton, N. Y.
HALL, CHARLES W.
Middlesex, Mass.
HALPER, SAUL
Cincinnati, Ohio

PARADE OF PROGRESS

IS NOW UNDER WAY WITH THE KIND OF PRODUCTS YOU WILL BE PROUD TO OWN!

140 WEST MOUNT ROYAL AVENUE
Baltimore, Maryland

WE SAID IT LAST YEAR
WE SAY IT THIS YEAR!

That's All!

Walbox Distributing Co.
3909 Main St., Dallas, Texas
PAN American Sales Co., Inc.
812 So. Presa St., San Antonio, Tex.
Amusement Distributors, Inc.
1615 St. Emanuel, Houston, Tex.

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

www.americansalesco.com
MEMBERSHIP OF THE 20 YEAR CLUB

(ASS OF JUNE 30, 1958)

HOFER, BEN, MRS. M. (JACK), 3733 Tex.
HUGHES, T. H., 3733 Tex.
HICKLIN, GEORGE H. (JACK), 3733 Tex.
HUNTER, ROBERT W., 3733 Tex.
MURPHY, R. J. (JOE), Fort Worth, Tex.
MURPHY, R. J., 3733 Tex.
REID, F. J., 3733 Tex.
SCHAPIRA, J. (JOE), 3733 Tex.
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SCHAPIRA, J. (JOE), 3733 Tex.
MEMBERSHIP OF THE 20 YEAR CLUB

(AS OF JUNE 30, 1958)

LEO, ARNOLD A. Fre. Wayne, Ind.
LEE, DALE O. Wyomissing, Mich.
LEE, G. C. (JUSSER) Columbus, S. C.
LEE, THOMAS F. New York, N. Y.
LEITCH, HAROLD Ajo, Ariz.
LEITZER, RUDY Chippewa Park, N. J.
LEITZSEY, THOMAS Columbus, S. C.
LUJENNE, WHITNEY New Rochelle, N. Y.
LEMKE, HENRY Detroit, Mich.
LEFORD, EDWARD Hotbaks, Penna.
LEER, O. J. Galveston, Texas
LESCHEN, MURRAY L. I., N. Y.
LENSICK, MAC Baltimore, Md.
LESSER, NAT New London, Conn.
LJUURIDGEON, L. F. Charlotte, N. C.
LEUHENHAGEN, Wm. H., Los Angeles, Calif.
LEVY, WILLIAM Miami Beach, Fla.
LEVIN, ED E. Chicago, Ill.
LEVY, MACK Orions, Ont., Can.
LEVING, A. B. Hattiesburg, Miss.
LEVY, AL Dayton, Ohio
LEWIS, JOSEPH F. N. Tonawanda, N. Y.
LEWIS, STACY L. Cambridge, Md.
LICHTMANN, JOHN H. Chicago, Ill.
LIEBERHARN, HAROLD Minneapolis, Minn.
LIEBOWITZ, MARVIN New York, N. Y.
LIEDECKER, MORRIS, JR. Corpus Christi, Tex.
LIGON, NORMAN L. Dallas, Texas
LIMA, JOHN No. Little Rock, Ark.
LIPI, JOSEPH E. Paugohopco, N. Y.
LITTLETON, J. M. Skelton, Mo.
LITTLETON, WILLIAM Clarksville, Tenn.
LIVINGSTON, CL. Oakland, N. Y.
LIVINGSTON, JERRY Beverly Hills, Calif.
LOCICANA, MARVIN Fort Worth, Tex.
LONDON, SAM Milwaukee, Wis.
LOOSIER, W. B. Decatur, Ala.
LORANG, L. A. Tumac, Ariz.

LORD, ARNOLD Trico-Rivers, P. O. Canada
LOSEY, GEORGE H. Baltimore, Md.
LOSEY, ROBERT H. Tiffin, Ohio
LOTOWSKI, JOE Chicago, Ill.
LOTT, T. E. Dallas, Tex.
LOUIS, HOWIE B. C., Can.
LOVE, BATHA, CURRY Atlanta, Ga.
LOVE, M. H., MRS. Le, Tex.
LOVELADY, A. J. Sayoga, Ga.
LOWRY, CLINTUS ELMO Lexington, Ky.
LOWY, DAVID New York, N. Y.
LOY, LYNN THERON Greenbush, N. C.
LUCA, VICTOR C. Chicago, Ill.
LUCCA, MARCEL Groden, Switzerland
LUCIAN, BERNARD WILLIAM
LUKER, D. (DUKE) Miami, Florida
LUKIN, JOSEPH Cleveland, Ohio
LUND, ALVIN W. Weapa, Wis.
LYNCH, E. Dallas, Tex.
LYNN, HARVEY O. Evansville, Ind.
LYONS, ROBERT A. Skokie, Ill.

M
MABE, MARY J. Chicago, Ill.
MACAL, PAUL Fronneca, Kansas
MACIN, ERIC, JR. Hartford, Conn.
MACLEEK, SAM Montreal, Que., Can.
MALLOW, J. 27, Worth, Texas
MANDA, FRANK J. Shrewsbury, N. J.
MANGAN, JAMES T. Chicago, Ill.
MANGONE, JOE Miami, Fla.
MARBLE, HARVEY W. North Platte, Neb.
MARCH, NAL L. Brevard, N. Y.
MARCHY, CARL Beverly, N. Y.
MARDER, MORRIS Miami Beach, Fla.
MARELKN, JOHN Detroit, Mich.
MARMER, WILLIAM Cincinnati, Ohio
MARON, GEO Charles Bridgeport, Ohio
MARTIN, BYRCE Chickasha, Okla.
MARTIN, RAY CARL Owosso, Wis.

MARTIN, S. W. San Antonio, Tex.
MARSTON, WARREN N. Ashland, N. J.
MARSTON, J. J. D. Marble, Va.
MARVEL, BILL Pueblo Buff, Mo.
MASHER, WILLIAM J. Omaha, Neb.
MASON, ALBERT Richardson, Texas
MASON, C. C. Syracuse, Ind.
MASON, PHIL Washington, D. C.
MASSA, Alphonse, Ohio
MASTERS, JOHN L., JR. Kansas City, Mo.
MATHews, TOM Odessa, Texas
MATTHEWS, J. G. Elizabethtown, Ky.
MATTHEWS, L. E. Nashville, Tex.
MCCAIN, GEORGE C. Temple, Texas
MCCALL, ANDY St. Louis, Mo.
MCCALLUM, W. D. Dallas, Texas
MCLANAHAN, R. M. Selma, Kansas
MCMURRAY, JACK Elizabeth, N. J.
MCMURRAY, DAVIS Goldsboro, N. C.
MCMURRAY, J. G. Goldsboro, N. C.
MCMURRAY, L. E. Waynesboro, N. C.
MCEVERY, W. D. Youngstown, Ohio
MCCULLOUGH, BRYAN Great Bend, Kan.
MCDONALD, BEN El Paso, Tex.
MCFARLANE, D. W. Galena, Ill.
MCFARLANE, WALLACE C. San Bruno, Calif.
MCGANN, ROY Chicago, Ill.
MCGRAW, TIMOTHY Chicago, Ill.
MCMILLAN, JOHN A. Winneapolis, Minn.
MCKEE, A. J. Columbia, Tenn.
MCKEE, C. R. Cleveland, Ohio
MCEVER, E. E. Edgewater, Ill.
MCCONNELL, RICHARD T. Chicago, Ill.
MEALE, MAXINE R. Cincinnati, O.
MECKS, RAL跃 New York, N. Y.
MEIER, WILLIAM St. Paul, Minn.
MELINE, RONALD L. Rockford, Ill.

That's All LAKE CITY
AMUSEMENT COMPANY
4533 PAYNE AVENUE
CLEVELAND 3, OHIO
PHONE: (Henderson 1-4100)
WE SAID IT LAST YEAR
WE SAY IT THIS YEAR!

NO ONE ELSE HAS IT!
WALL MODEL 1464
Compact 120 Hi-Fi Selection
COME IN AND SEE IT TODAY!
WE'VE GOT A REAL DEAL FOR YOU!

LAKE CITY
AMUSEMENT COMPANY
4533 PAYNE AVE.
CLEVELAND 3, OHIO
(All Phones: Henderson 1-4100)

It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
MEMBERSHIP OF THE
20 YEAR CLUB
(AS OF JUNE 30, 1958)

PARADE OF PROGRESS
IS NOW UNDER WAY WITH THE KIND OF PRODUCTS YOU WILL BE PROUD TO OWN!

ON DISPLAY AT

SHAFER MUSIC CO.
849 NO. HIGH ST. 1327 NO. CAPITOL AVE. 1899 CENTRAL PKWY.
COLUMBUS 8, OHIO  INDIANAPOLIS, IND.  CINCINNATI, OHIO

PARTNERS,
PATTY, RALPH C.
SHEA, OX.

SHUFF, R.

SHERWIN, E.

SHERWOOD, R.

SHERWOOD, W.

SHERWOOD, W.

SHERWORTH, T.

SHIVELY, P.

SHOAIB, M.

SHOFER, R.

SHOLID, L.

SHOLLS, J.

SHOLL, J.

SHOOP, C.

SHORE, S.

SHOREY, E.

SHURA, S.

SHUTE, J.

SHEPPARD, W.

SHEVLAN, S.

SHAFFER, R.

SHAW, J.

SHAW, J.

SHAVER, M.

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SHAW, J.

SHAW, J.
MEMBERSHIP OF THE
20 YEAR CLUB

(AS OF JUNE 30, 1958)

PORTER, JESSE O. (as of June 30, 1958)
POTTER, CLARENCE E.
R. O'Neil, Nebraska.
POWELL, WILLIAM
LASBURY, Don.
PRATT, JOHN C.
Fayetteville, Arkansas.
PRESTON, B. W.
CYNTHIANA, IN.
PRICE, DUEL R.
IT, Texas.
PRIOR, HOMER F.
CASAUDIO, St. D.
PRITCHETT, HULTON A.
DENVER, Col.
PROCK, GEORGE
DALLAS, Tex.
PROTIN, EMILIE
DETROIT, Mich.
PRUDEN, FLOYD E.
ALTUS, Ohio.
PRUEF, LOUIS
MANHATTAN, Kansas.
PUTMAN, WALTER
KNOXVILLE, Tenn.
Q
QUEEN, JAMES
ERFINGHAM, Ill.
QUINN, JOHN T.
TRAY, N. Y.
R
RADE, ALFRED
NEWBURY, N. J.
RADNAKER, GEORGE
HARTSBURG, Ill.
RADFORD, B. M.
LOUISVILLE, Ky.
RAFFEE, SEYMOUR C.
ST. LOUIS, Mo.
RAIMEL, RUS S.
LAKEWOOD, MD.
RAVVERBY, ED
BOSTON, Mass.
RAVVERBY, JACOB S.
AIKENS, 34, Mass.
RAY, RUPERT E.
COLUMBUS, S.C.
RECHTSCHAFER, ABE
HARTFORD, Conn.
REDDY, TRAFFORD
AIKENS, Mass.
REICHL, BERNARD
EL PASO, Tex.
REID, LUBARON A.
MONCTON, New Brunswick, Canada.
REISSNER, CHARLES
KNOX, N. J.
RESNICK, IZZY
HARTFORD, Conn.
RESNICK, MAX
WEST HARTFORD, Conn.
REYNOLDS, GEORGE H.
DISCOVERY, Calif.
RHEA, W. W.
DELAWARE, Mich.
RICHARDSON, JAMES
CLARKSVILLE, Tenn.
RICHARDSON, T. E.
KINGSPORT, Tenn.
RICHARDSON, W. H.
COLUMBUS, S. C.
RICKLIN, SAM
LOS ANGELES, Calif.
RIDGEWAY, RALPH
SPRINGFIELD, Mass.
RIEK, LESTER C.
CHICAGO, Ill.
RIEH, RAY E.
CHICAGO, Ill.
RINKY, MICHAEL
ROMANO, N. J.
RINCKER, CHARLIE
DALLAS, Tex.
RINGLER, LEO
NEWARK, N. J.
RISHAM, C. M.
PETERBOROUGH, Ont., Canada.
ROBISON, EDWIN C.
NEW ORLEANS, La.
ROBETS, ART
SPRINGFIELD, Ill.
ROBETS, R. T.
CHICAGO, Ill.
ROBOTS, JON
DETROIT, Mich.
ROBILLARD, JIMMY
MONTEOEL, Que., Canada.
ROBINSON, CHAS. A.
LOS ANGELES, Calif.
ROBINSON, CHET
JACKSONVILLE, Fla.
ROBINSON, JAMES
Baltimore, Md.
ROBINSON, PHIL
LOS ANGELES, Calif.
ROBY, JAMES C.
O'GRADY, Ky.
ROCKOLA, DAVID C.
CHICAGO, Ill.
RODINER, BERNARD
WASHINGTON, D. C.
ROGSTEIN, ALBERT H.
PHILADELPHIA, Pa.
RoddSTEIN, w. K.
PHILADELPHIA, Pa.
Rondeau, JOHNNIE J.
LANE, Miss.
RONNIE, LOUIS
LOUISVILLE, Ky.
ROOD, BEN W.
ORLANDO, Fla.
ROODVAETS, E. W.
GRAND RAPIDS, Mich.
ROZASZA, CLIO
HOLCOMB, N. J.
ROSE, CHARLES
FORGE, N. D.
ROSE, HAROLD E.
FARGO, N. D.
ROSE, R. D.
MACARTHUR, O.
ROSEN, DAVID
PHILADELPHIA, Pa.
ROSEN, HARRY
PHILADELPHIA, Pa.
ROSEN, HARRY
BROOKLYN, L. I., N.Y.
ROSEN, HYMAN
BINGHAMTON, N. Y.
ROSENBERG, HYMIE
GLENDALE, Calif.
ROSENBERG, M. H.
SAN FRANCISCO, Calif.
ROSS, JAMES S.
Cleveland, Ohio.
ROTTHOFF, GEORGE
WICHITA, Kan.
ROTHSTEIN, I. H.
PHILADELPHIA, Pa.
ROWLETTE, CHARLES
SOUTH HARTFORD, Ind.
RUBENSTEIN, TED
CHICAGO, Ill.
RUDMAN, MARLON M.
CAMBRIDGE, Mass.
RUGGIERO, JOHNNY
SAN FRANCISCO, Calif.
RUGINS, JOHN
ASHLAND, Pa.
RUGINS, PETER
ASHLAND, Pa.
RUSLING, O. H.
PHILADELPHIA, Pa.
RUSSE, KIRKLY
PELHAM, Mass.
RYAN, B. N.
NASHVILLE, Tenn.
RYMER, DALE
ST. LOUIS, Mo.
S
SAFFRON, MICKEY
J. C. PENNEY, Ohio.
SAGAR, WILLIAM C.
DETROIT, Mich.
SALYER, W. W.
ST. LOUIS, Mo.
SANGERS, GEORGE W.
MEMPHIS, Tenn.
SACCO, RAY T.
SALT LAKE CITY, Utah.
SANDERS, MAC
LOS ANGELES, Calif.
SANDERSON, R. L.
ST. PETERSBURG, Fla.
SANDER, Irv
DULUTH, Minn.
SAUTE, DETROIT, Mich.
SAYARE, JAMES J.
SOUTH BEND, Ind.
SAX, GEORGE D.
CHICAGO, Ill.
SCHAEFER, WILLIAM L.
BROOKSVILLE, Calif.
SCHATT, ED
DETROIT, Mich.
SCHIEF, LOUIS M.
VILLA PLACITA, N. M.
SCHNEIDER, WALTER C.
SAN DIEGO, Calif.
SCHLESINGER, HARRY
POUGHKEEPSIE, N. Y.
SCHLESINGER, SAM
POUGHKEEPSIE, N. Y.
SCHMULL, LENNY
PHILADELPHIA, Pa.
SCOTT, JAMES
Huntington, Texas.
SCOTT, ROBERT
N. TENVANDO, N. Y.
SCOTT, W. L., JR.
GARRILOGUE, S. C.
SEARS, C.
ASHLAND, Oregon.
SEARS, DON E.
ASHLAND, Oregon.
SEARS, GLENN E.
DURACOAT, Iowa.
SEBASTIAN, LOU
SAINT LOUIS, Mo.
SEBURG, MARSHALL
CHICAGO, Ill.
SEER, DANE
BETSCHERFIELD, Calif.
SHANE, LEWIS
KENTWOOD, Iowa.
SHANNON, A. H.
HOUSTON, Tex.
SHAPIRO, BERNIE
BROOKLYN, N. Y.
SHAPIRO, DORIS
MIAMI, Fla.
SHARKEY, HAROLD L.
HAMILTON, Calif.
SHARP, HOMER R.
LEXINGTON, Ky.
SHAY, FRED W.
ST. LOUIS, Mo.
SHAY, GEORGE E.
CHICAGO, Ill.
SHAY, VINCE
DETROIT, Mich.
SHAY, W. J.
LEBANON, Penn.
SHEFFLER, BUDDY
CARLSBAD, Calif.
SHEFFIELD, RANDAL D.
CHICAGO, Ill.
SHEFFER, BERT
LOS ANGELES, Calif.
SHELB, E. J.
WACO, Texas.
SHELDON, E. F.
TAMPA, Fla.
SHELTON, JOSPEH W.
WICHITA FALLS, Tex.
SHIBERRY, OLLIE
Gulf Port, Miss.
SHUMLAN, JERRY
CHICAGO, Ill.
SHEFF, STEPHEN F.
Milwaukee, Wisc.
SIDON, JOHN M.
BUTLERS, Ohio.
SIEGEL, GLYDIE G.
PITTSBURGH, Pa.
SIEGEL, GEORGE B.
PITTSBURGH, Pa.
SIEGEL, HARRY
SHREVEPORT, La.
SILBERMAN, A.
LOS ANGELES, Calif.
SILLA, C. G.
OAKLAND, Calif.
SILVER, SOL S.
SOUTH SOUTH BEND, Ind.
SILVERBERG, HARRY
KANSAS CITY, Mo.
SLATER, WYMAN
Cleveland, Ohio.
SILVERSTEIN, WYMAN
Cleveland, Ohio.
SILVERSTEIN, SOL
Baltimore, Md.

WE SAID IT LAST YEAR
WE SAY IT THIS YEAR!

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(Tel: NEWTON 5-2531)
90 RIVERSIDE AVE.
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ROCK-JLA
WALL MODEL 1464
Compact 120 Hi-Fi Selection

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WE'VE GOT A REAL DEAL FOR YOU!

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(Tel: NEWTON 5-2531)
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JACKSONVILLE, FLA.
(Tel: Elgin 6-1551)

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY!"
MEMBERSHIP OF THE 20 YEAR CLUB

(AS OF JUNE 30, 1958)

ROY L. MONROE

MONROE COIN MACHINE EXCHANGE, INC.

2423 PAYNE AVENUE, CLEVELAND 14, OHIO

Tel. Superman 1-4660

REPLACEMENT PLASTICS

A.M.I.

Model

Tops, I. or r. .......... $8.95
Centers, I. or r. ......... 15.45
Bottoms, I. or r. .......... 11.95
C. Centers .................. 8.95
D. Bottoms ................. 8.95
E. 40-80-120 Metal Grille for lower part of machine - eliminates cleaning plastic layers. 2 to set .......... $10.00

SEEBURG

Model 1000-100 Door side .......... $4.10
Model 1000C Door side .......... 2.75
Model V200 Door side .......... 3.70
Model 400 Door side 100 sel. W.O.M. 1.75
Model 400 Door side 200 sel. W.O.M. 1.95

WURLITZER

Model 1250 Center Dome .......... $18.95
Model 1400 Center Dome .......... 14.50
Model 1500 Center Dome .......... 16.50

LONG LIFE PLASTIC REPLACES ORIGIN GLASS

Model 1000-100 Door side .......... $4.10
Model 1000C Door side .......... 2.75
Model V200 Door side .......... 3.70
Model 400 Door side 100 sel. W.O.M. 1.75
Model 400 Door side 200 sel. W.O.M. 1.95

WALL SPEAKER $11.95 EACH

This high fidelity tone Laminated oak finish. 1 ounce, Black speaker. 2 pair to corner.

MARVEL MFG. CO.

AMERICAN'S FINEST PRODUCTS

Chicago Coin - Genco - Exhibit - Williams

EXCLUSIVELY DISTRIBUTED BY

"THE BEST IN THE MIDDLE WEST"

Theresa Burgess  •  Sam Solomons  •  Harry Stewart

UNIVERSITY COIN MACHINE EXCHANGE

858 N. HIGH ST., COLUMBUS 8, OHIO (Tel: AMinister 4-3529)

"It's What's in THE CASH BOX That Counts - INTERNATIONALLY"
CONGRATULATIONS to
THE CASH BOX
To Its Management, and the entire Staff
On Their 16th Anniversary

As officers, directors, and members of the National Association, we thank you for the continual support and cooperation rendered in behalf of the music operators of the nation, and we wish you continued success and prosperity!

MUSIC OPERATORS OF AMERICA, INC.
128 East 14th Street
OAKLAND 6, CALIFORNIA

MEMBERSHIP OF THE
20 YEAR CLUB
(AS OF JUNE 30, 1958)

CONGRATULATIONS
On Your 16th Anniversary

H. Z. VENDING & SALES CO., INC.
1205 DOUGLAS ST., OMAHA, NEBRASKA

Distributors For:
D. GOTTLIEB ★ BALLY ★ ROCK-OLA
WILLIAMS ★ FISHER

Congratulations
on your
“Sweet Sixteen”

M. Y. Blum—M. Hammer
UNIVERSAL DISTRIBUTORS, INC.
902 West Second St.
Wichita 12, Kansas

John W. Balk
MIDWEST DISTRIBUTORS
709 Linwood Blvd.
Kansas City, Mo.

To Bill Gersh—a Grand guy!
from Joe Filitti
BLACKSTONE MUSIC
10333 S0, CAMPBELL AVENUE
CHICAGO 43, ILL.

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

www.americanradiohistory.com
AMUSEMENT MACHINES—JULY, 1957 Thru JUNE, 1958

BALL BOWLERS

Bally TROPHY BOWLER
ChiCoin TV BOWLER
United ROYAL BOWLING ALLEY
Bally ABC BOWLER

Bally ABC CHAMPION BOWLER
ChiCoin CLASSIC BOWLING LEAGUE
United HI-SCORE
ChiCoin ROCKET SHUFFLE

Bally STRIKE BOWLER
ChiCoin LUCKY STRIKE
United DELUXE BOWLING ALLEY
ChiCoin SHUFFLE EXPLORER

ChiCoin BOWLING LEAGUE
United JUMBO BOWLING ALLEY
United BONUS BOWLING ALLEY
United REGULATION

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
SHUFFLE BOWLERS

United SHOOTING STAR
United EAGLE SHUFFLE ALLEY

SKEE BOWLERS

Genco SKILL BALL
Chi Coin TOURNAMENT SKI-BOWL

IN-LINES

Bally CYPRESS GARDENS
Bally MISS AMERICA

PINBALLS

Bally CARNIVAL
Bally SUN VALLEY

PINBALLS

Gottlieb WORLD CHAMP
Gottlieb WHIRLWIND
Gottlieb SUPER CIRCUS
Gottlieb CONTINENTAL CAFE
Gottlieb BRITE STAR
Gottlieb PICNIC

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
AMUSEMENT MACHINES—JULY, 1957 Thru JUNE, 1958

PINBALLS

Gottlieb SILVER
Gottlieb CRISS CROSS
Williams TOP HAT
Williams JIG SAW

Gottlieb SUPER CIRCUS
Williams NAPLES
Williams KICK-OFF
Genco SHOWBOAT

Gottlieb FALSTAFF
Williams KINGS
Williams SATELLITE
Genco FUN FAIR

Gottlieb ROCKET SHIP
Williams STEEPLECHASE
Williams RENO

PHOTOS

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
AMUSEMENT MACHINES—JULY, 1957 Thru JUNE, 1958

BASEBALLS

- Bally BIG INNING
- ChiCoin BATTER UP
- Keeney LEAGUE LEADER
- Williams SHORT-STOP
- Bally SPACE GUNNER
- Commando MACHINE GUN
- Williams DELUXE BASEBALL
- Genco CIRCUS
- Irving Kaye SUPER HOCKEY
- Irving Kaye DELUXE
- Genco GUN CLUB
- Bally TOONERVILLE TROLLEY
- Irving Kaye ELDORADO
- American Shuffleboard BUMPO
- Bally ALL STAR BOWLER

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
AMUSEMENT MACHINES—JULY, 1957 Thru JUNE, 1958

SMALL BOWLERS
- Genco SWEET 21
- United MIDGET ALLEY
- Williams TEN STRIKE
- Auto Bell CIRCUS

UPRIGHT ELECTRONICS
- Auto Bell HIALEAH
- Games HOLE-IN-ONE
- Games SUPER HUNTER
- Games DOUBLE SHOT

UPRIGHT ELECTRONICS
- Keonex DELUXE BIG TENT
- Auto Bell PLAY BALL
- Games GYPSY GRAND-MA

NOVELTY
- Genco MOTORAMA
- Genco SPACE AGE
- Marvel LUCKY HOROSCOPE TICKET VENDOR
- Munves BIKE RACE

“It's What's in THE CASH BOX That Counts—INTERNATIONALLY”
MERCHANDISE and SERVICE
MACHINE MANUFACTURERS
AND THEIR PRODUCTS
(Listed Alphabetically)

A
A & A Co., Inc.  1223 South Ave., Plainfield, N. J.
(Cigarette Vendors)
Avery Mfg. Co.  551 Easton Ave., St. Louis, Mo.
(Bulk Vendors)
A. C. Powern Co.  561 W. North Ave., Chicago, Ill.
(Bulk Vendors)
(Coin Mechanisms, Meters, Accumulators)
Advance Machine Co.  240 W. Ravenwood Ave., Chicago, Ill.
(Bulk, Gum, Candy Vendors)
Alkame & Co., Inc.  49 Condon Ave., New York, N. Y.
(Candy and Gum Vendors)
Ald. Inc.  1900 W. Lincoln Ave., Chicago, Ill.
( Launder)
(Coffee Vendor)
American Scale Mfg. Co.  126 Geier St., N. W., Washington, D. C.
(Scale)
American Simplex Co.  120 S. Vermont Ave., Los Angeles, Calif.
(Soft Drink Vendor—bottle)
American Vending Corp.  358 E. Grand Ave., Chicago, Ill.
(Sandwich Vendor)
(Bulk Vendors & Comb Vendors)
Apollo, Inc.  1748 Broadway, N. Y., N. Y.
(Drink Vendor, Coffee Vender, Combination Scale-Coffee Vendor)
Aspir-Vend Co.  320 Beverly Dr., Beverly Hills, Calif.
(Aspirin Vendor)
Aurora & Sons Sales Co.  1328 Trotter Blvd., Cleveland, O.
(Bulk Mfg. Vendor)
(Drink Vendor—bottle)
Atlas Tool & Mfg. Co.  325 Indiana Ave., Kansas City, Mo.
(Candy Bar, Ice Cream, and Soft Drink Bottle Vendors)
Auto-Photo Co.  1205 5th St., Los Angeles, Calif.
(Photograph Machine)
B
Bally Vending Corp.  3007 Belmont Ave.
Chicago, Ill.
(A—selection—Hot and Cold Drink Vendor)
(Soft Drink Vendors)
Blond Mfg. Co.  Valley Station, Ky.
(Bulk Vendors)
C
Carrig & Slagle & Son  Franklin & Goodwin Sts., Syracuse, N. Y.
(Soft Drink Vendor)
Cavalier Corp.  1254 E. 29th St., Indianapolis, Ind.
(Drink Vendor—Cup)
Cedar Farms, Inc.  490 Madison Blvd., Cincinnati, Ohio
(Drink Vendor—Cup)
Central Tool Co.  122 S. Main St., Hartford, Conn.
(Drink Vendor—Cup)
Champion Vendors Supply Co.  1235 S. Houston St., San Antonio, Tex.
(Drink Vendor—Cup)
Cigarmakers Corp. of America  115 W. Walnut St., Philadelphia, Pa.
(Soft Drink Vendor)
Coan Mfg. Co.  320 Halsted St., Madison, Wis.
(Coffee, Candy Bar, Cigarette, Soft Drink Vendors)
Coffe-Mast Corp.  230 North Ave., Elizabeth, N. J.
(Coffee Vendor)
Coles Products Corp.  39 S. LaSalle St., Chicago, Ill.
(Soft Drink Vendor—Cup)
Collins Vending Co.  309 W. Main St., Columbus, O.
(Bulk Vendor)
Commercial Central Corp.  1600 W. Race St., Rochester, N. Y.
(Stamp Vendor)
Continental Vend. Mach. Corp.  725 Bruck St., Westbury, Long, L.I., N.Y.
(Cigarette Vendor)

D
(Ice Vendor)
Dr. Pepper Co.  320 E. Mockingbird Ls., Dallas, Tex.
(Drink Vendor—Cup)
(Candy, Gum and Cigarette Vendors)

E
Electronic Devices  1128 S. Michigan Ave., Chicago, Ill.
(Telephone Machine)
Exhibit Supply  428 W. Lake St., Chicago, Ill.
(Card Vendor)

F
Fielding Mfg. Co.  254 W. Pearl St., Jackson, Mich.
(Bulk Vendor)
Flatte Mfg. Co.  Box 30, Miami, Fla.
(Stamp Vendor)
Ford Engineering Corp.  Manchester, N. H.
(Milk Vendor)
Ford Gum & Machine Co., Inc.  Lockport, N. Y.
(Ball Gum Vendor)
J. F. Francis Mfg. Co.  194 W. Lake St., Chicago, Ill.
(Seals)
Frigid Fruit Co.  1325 S. 30th Ave., Yakima, Wash.
(Fruit Vendor)

G
General Electric Co.  Lamp Division, Nela Park, Cleveland, O.
(Lamps)
General Vending Corp.  580 W. Washington Blvd., Chicago, Ill.
(Soft Drink (bottle) Vendor)
Guardian Electric Mfg. Co.  1823 W. Walnut St., Chicago, Ill.
(Coin mechanisms, vending machine parts)

H
Hamilton Scale Co.  1200 Secor Rd., Toledo, O.
(Scales)
Hawley Novelty Co.  3714 E. Grand Ave., Des Moines, la.
(Bulk and Popcorn Vendors)
Fred Helzel Corp.  500 Factory Rd., Addison, Ill.
(Ice Cream Vendor)
H. J. Heinz Co.  F.O. Box 67, Pittsburgh, Pa.
(Grounded Food Vendor)
Hospital Specialty Co.  1191 E. 60th St., Chicago, O.
(Health Napkin Vendor)
Hultz Vendors, Inc.  1306 E. Jackson St., Springfield, Ill.
(Coin Conversion Units)

I
Ideal Dispenser Co.  509 S. McClurn St., Bloomington, Ill.
(Soft Drink and Milk Vendor)
Ideal Weighing Machine Co.  1901 Delano St., Los Angeles, Calif.
(Scales)
Imperial, Inc.  805 E. 4th St., Brooklyn, N. Y.
(Coffee Vender)
International Mutoscope Corp.  45-47 Eleventh St., Long Island City, N. Y.
(Book, Magazine, Post Card Vendor—Photograph and Voice Recording Machines)

J
Jennings & Co.  437 W. Lake St., Chicago, Ill.
(Milk Vendor)
Jo La Fortune  338 Stevens Ave., Jersey City, N. J.

K
J. H. Keeney & Co.  2006 W. 39th St., Chicago, Ill.
(Coffee, Cigarette, Snuf, Snack Vendors)

L
(Cigarette and Holstery Vendors)
Lennon Mfg. Co.  500 S. Halsted St., Chicago, Ill.
(Cap Beverage Vendor)
Lincoln-Bayle Co.  422 N. Greenview, Chicago, Ill.
(Ice Vendor)
Lyon Industries, Inc.  172 Fourth Ave. New, York, N. Y.
(Chark Drink (cup))

“It’s What’s in THE CASH BOX That Counts—INTERNATIONALLY”
MERCHANDISE AND SERVICE
MACHINE MANUFACTURERS
AND THEIR PRODUCTS
(Listed Alphabetically)

(continued)

M
Malhak-Illini Co., 362 W. Ohio St., Chicago, Ill. (Coin Vendors)

Mercury Vendors, Inc., 558 East Ave., Cleveland, O. (Cigarette Vendor)

Bert's Filter Corp., St. Charles, III. (Coffee and Tea Vendors)

Mills Industries, Inc., 426 W. North Ave., Chicago, Ill. (Candy, Hot Food, Juice Vendors)

Mr. Robot, Inc., 12 N. Grand Ave., Chicago, Ill. (Bulk Milk Vendor)

N
National Rectifiers, Inc., 3330 San Francisco Ave., St. Louis, Mo. (Coin Mechanisms)

National Vendors, Inc., 2001 Natural Bridge, St. Louis, Mo. (Candy and Cigarette Vendors)

Nautilus Mfg. Co., 6005 E. Mockingbird Lane, Dallas, Texas (Coin Vendors)

Nestle Distributors, Inc., 727 South Avenue, Minneapolis, Minn. (Package Milk Vendor)

Northwestern Corp., Minneapolis, Minn. (Bulk, Gum and Stamp Vendors)

O
Oak Mfg. Co., 11431 Knightsbridge Ave., Culver City, Calif. (Bulk and Gum Vendors)

P
W. G. Parrrish, Inc., 322 W. Ohio St., Chicago, Ill. (Bulk Vendor)

Perkins Vending & Mfg. Corp., 424 W. 11th St., Long Island City, N. Y. (Coin Vendors)

Permamatic of Canada, Ltd., 561 Eglinton Ave. W., Toronto, Canada (Coin Vend. Machines)

Pulver Co., 522 Audubon Ave., Rochester, N. Y. (Gum Vendor)

Refrigerated Equipment Sales Corp., 39 W. 44th St., New York, N. Y. (Packaged Ice Cube Vendor)

Refrigeration Eng. Corp., 215 Kennedy St., N.E., Montgomery, Minn. (Milk Vendor)

Rock-Ola Mfg. Corp., 200 N. Keene Ave., Chicago, Ill. (Scales)

Rover Mfg. Co., 201 N. Dearborn San, Chicago, Ill. (Cigarette Vendor)

Roto-Vend, 201 Wilshire Blvd., Los Angeles, Calif. (Juice Vendor)

Rowe Mfg. Co., Inc., 36 E. 50th St., New York, N. Y. (Cigarettes, Ice Cream, Candy, Milk, Sandwich and Cake Vendors)

Rowe Spacecraft, Inc., 25 Fairfield Ave., Stamford, Conn. (Cup Beverage, Candy, Cigarette, Milk, Pastry, Sandwich, Ice Cream Vendors)

Rausch-Miller, Inc., 1350 N. Howard St., Philadelphia, Pa. (Coffee Vendor)

S
S & L Sales, Inc., 114 S. 12th St., Omaha, Neb. (Coffee Vendor)

S & S Products Co., 500 W. 149th, Lima, O. (Drink Vendor—Bottle)

Salerno's Magic Vending Co., 513 W. Taylor St., Chicago, Ill. (Ice Cream Vendor)

Sanitas Co., 2322 S. Beverly Rd., Detroit, Mich. (Sanitary Napkin Vendor)

Sattler Co., 640 N. Elliott Ave., Detroit, Mich. (Coin Mechanisms)

Selectcraft Corp., 1332 W. Vandalia Ave., Kansas City, Mo. (Soft Drink Vendor) (Bottle)

The Soenburger Corp., 1500 S. Davis St., Chicago, Ill. (Cigarette Vendor)

Skylum Mfg. Co., 126 S. Lorens St., Los Angeles, Calif. (Candy, Cookie, Gum, Hot Nut, Card and Stamp Vendors)

Silver King Corp., 1300 W. May St., Aurora, Ill. (Bulk and Hot Nut Vendors)

Smithco, Inc., 201 Jefferson Hwy., Petoria, Ill. (Ice Cream Vendor)

Snavely Groves, Inc., 701 W. Main St., Winter Haven, Fla. (Juice Vendor)

Sparks Specialty Co., Sparks, Cal. (Scales)

Spark, Inc., 376 Field Ave., Stamford, Conn. (Soft Drink (Cup) and Juice Vendors)

Square Mfg. Co., 1315 N. Michigan Ave., Chicago, Ill. (Ice Cream Vendor)

Stalter Mfg. Co., 314 Broadway, New York, N. Y. (Cookie and Juice Vendors)

Steel Products Co., 41 W. Ave. S.W., Cedar Rapids, Iowa (Non-coin operated coffee machines)

Stoner Mfg. Corp., 220 Olive St., Houston, Texas (Coffees, Continental, Candy and Gum Vendors)

Superior Mfg. Co., 2541 Ashland Ave., Evanston, Ill. (Cigarette Vendor)

T
Telecoin Corp., 12 E. 44th St., New York, N. Y. (Laundry Machine and Juice Vendor)

Thermo-Cuber, Inc., 314 N. Spruce St., Chicago, Ill. (Ice Vendor)

Tobin Industries, 1306 W. San Fernando Rd., Los Angeles, Cal. (Sandwich Vendor)

Turbo Machine Co., 300 N. Diversey Ave., Chicago, Ill. (Ice Cream Vendor)

U
U. S. Postage Stamp Mfg. Co., 748 N. Western Ave., Chicago, Ill. (Stamp Vendor)

V
Vender-Rust, Inc., 253 Water St., Hartsburg, Conn. (Coin Mechanisms)

Vend-Ice Corp., 216 Newton Ave., San Diego, Cal. (Ice Vendor)

Vendo Co., 435 E. 12th St., Kansas City, Mo. (Soft Drink (Bottle), Ice Cream and Coin Changers, Milk)


Vend-Rite Mfg. Co., 1528 N. Halsted St., Chicago, Ill. (Candy and Gum Vendors)

Victor Vending Machine Corp., 150 Grand Ave., Chicago, Ill. (Bulk Vendor)

W
Wattley Mfg. Co., 400 W. Fulton St., Chicago, Ill. (Scales)

Western Electric Corp., 390 Seventh Ave., Pittsburgh, Pa. (Soft Drink Vendor)

X
Zeus's Modern Vending Service, 411 S. Pearl St., New London, Wis. (Cigarette Vendor)
CONGRATULATIONS...

BILL GERSH and
CASH BOX
On Your 16th Anniversary

... Our Sincere Good Wishes for Continued Success

CHICAGO DYNAMIC INDUSTRIES, INC.

Riverview Arcade Operator Stimulates Sales By Restyling Vendors

CHICAGO—Herbert Tekip, arcade manager at Riverview Park, this city, stimulated sales in several vending machines at the Arcade by restyling and renovating the external appearance of the cabinets, thus proving that improvement most always accomplishes the desired results.

Tekip stated that upon taking inventory of a Victor Charm vending machine on the floor in front of the location, he discovered that it sold approximately 2,500 capsules, at five cents each, in a season of 162 days annually. Realizing that this sum total rendered the unit hardly worthy of the space it occupied, Tekip decided that steps had to be taken, either to improve the vendor, or remove it. He decided on the former effort, in an attempt to stimulate sales.

He stated further, "After studying the unit carefully I made the following renovations: The standard Victor vending machine was housed in a cabinet that features a treasure chest in a 15 gallon aquarium containing live fish, animated miniature divers and clams. The cabinet has a painted underwater scene with the heading "Treasure Chest" and an arrow indicating where to deposit the coin. The aquarium was further enhanced by adding fluorescent lighting."

Irv Ovitz Joins Coven Distrib Sales Staff

CHICAGO—Irving Ovitz, a veteran of many years in the Coin Machine Industry, has recently been appointed to the sales staff of Coven Music Corporation, this city, according to Ben Coven, head of the firm.

Ovitz stated that after 1½ years of retirement he found this life too monotonous, and decided to return to the industry he devoted so much of his life's work to.

Prior to his retirement Ovitz had his own firm, Acme International. Before World War II Ovitz was employed by Atlas Music Company, this city.

Coven stated that he was very happy to have the benefit of Ovitz' wide experience in his organization.

"Almost immediately sales jumped from 21 capsules to over 300 a day," Tekip continued, "using the same merchandise and in the same location."

Tekip has since placed another, smaller unit in operation, while a third is expected to be ready in about a week. He has discussed plans with Mr. Batts, general manager, for further production and renovations of equipment.

Tekip chalks these accomplishments up to good old fashioned American initiative and skill.

WURLITZER
Console
PHONOGRAPH

The Most Popular Phonograph Of The
Year Location Tested! Location Accepted!

EXCLUSIVE WURLITZER DEALER

BILOTTA ENTERPRISES, INC.
224 N. MAIN STREET
NEWARK, NEW YORK
BRANCH: 1226 BROADWAY, ALBANY, N. Y.

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
WE SAID IT LAST YEAR
WE SAY IT THIS YEAR!

Bally

THAT'S ALL

PHIL GREENBERG
ATLAS MUSIC CO.

2231 FIFTH AVENUE
PITTSBURGH 19, PENNA.

The

SEEBURG

PARADE OF PROGRESS
IS NOW UNDER WAY WITH THE KIND OF PRODUCTS YOU WILL BE PROUD TO OWN!

MINTHORNE MUSIC CO.

2920 W. Pico
LOS ANGELES, CAL.

2517 N. Central
PHOENIX, ARIZONA

230 N. Beverly Dr.
BEVERLY HILLS, CAL.

Through The Coin Chute
GREAT BRITAIN Gossip

Freddie Adickes arrived in Britain on June 25 to make distributor arrangements for the release of the new range of Rock-Olas. His first port of call was Leeds in Yorkshire, where he is believed to have seen the Chappelow Bros., including Phono-Sound Ltd., which at present handles Rock-Olas. He then went on to London, where he is staying at Grosvenor House, Park Lane.

... Jack Mitnick, United Music Corp., Chico, U.S.A., took his 2517 at London by storm on the first leg of his three week European tour. I fear that Jack Isson's steak house in Soho—which Jack plastered with dollar bills and odd requests—will never be quite the same again. And as for the Astor Club! Its hostesses are likely to be taking a much needed rest, now that Jack has moved on to Germany. Not that Jack did not spend long hours in business discussions. It's just that he seems to get along nicely with an irreducible minimum of sleep. Business discussions went on for long periods at the Ladbroke Grove headquarters of Phonographic Equipment Ltd. He also had detailed discussions with a top executive of another company on United's new juke-box and possible arrangements for its distribution in Britain. One thing that bothered Jack all the time he was here was Britain's paper money, and especially our five pound notes. Phonographic director Max Fine saw to it that Jack did not give away "fivers" too often, thinking they were dollar bill equivalents. Jack's tour will take him to Germany, Belgium, Switzerland, Sweden, Austria, Italy and France, in that order. Come back soon to Britain Jack. We'll miss you.

Britain's Minister Without Portfolio, The Right Honourable, The Lord Manerscot will be Guest of Honour at the 44th Anniversary of The Performing Rights Society, at the Connaught Rooms, Great Queen Street, London, on Thursday, July 3. Many musical celebrities (classical and "pop" alike) will be present, as will be representatives of the Phonogram Operators' Association. . . . "Watch Your Line", a Bing type game was given the blessing of Scarborough Court a few days ago, after three local magistrates had tried it out for themselves, and had adjudged that "skill" was needed. They dismissed a charge against operator Raymond Shingler—amusement catterwau at Scarborough. He had been summoned under the Gaming Houses Act of 1854. . . . A High Court action involving a Broadstairs restaurant whose juke box was said to have disturbed flat tenants in the building, The Prospect, the Parade, has been settled after an eight-day adjourned hearing. In the action the landlords Beavrick Properties Ltd., sued Giuseppe Morelli Ltd., for forfeiture of the lease of the ground floor restaurant on the grounds of alleged breaches of covenant. Morelli denied any breach and said he had been granted a 21-year lease of the premises in 1956. Part of the terms of settlement was as follows: The defendant must not pay or permit the juke box to be played after 10 p.m. between October 1 and the Thursday immediately before Good Friday of each year. The defendant must carry out at his own cost, and to the satisfaction of a specialist in noise insulation, all necessary work to prevent any noise or vibration from the juke box from becoming a nuisance or annoyance in any of the flats or materially interfering with the reasonable comfort of an occupant. Morelli was ordered to pay all the plaintiffs' costs and the judge (Mr. Justice Havens) ordered that all further proceedings in the action should be stayed except for the purpose of carrying out the terms of settlement.

An extensive survey of the juke-box market in Britain is being carried out this month by the statistical department of a very large entertainment concern that has no previous experience of juke boxes. Something very big indeed is believed to be in the offing, either in import, or manufacture of juke boxes—or both. It is also believed that the equipment concerned may be of a revolutionary nature. A statement is expected very soon. . . . We understand that the whole question of import licenses for coin-operated amusement equipment may be gone into shortly at a high level, and that a revision of the present confusing and haphazard arrangements may be introduced. It may be that a reappraisal of licenses by importers will be necessary in some cases. It may also be that some progress will be made in persuading the authorities that the present microscopic quota of direct imports from America should be revised in the light of certain circumstances. . . . Maybe it's because of the strain of the past Winter—by far the most competitive ever in the business—but far more top executives have gone off on holiday early this year than in previous years. But it may also be a cheerful barometer to the state of the business that a majority of these executives are holding off abroad.

'IT'S WHAT'S IN THE CASH BOX THAT COUNTS—INTERNATIONALLY'
Just can't believe that another year has rolled by so quickly. Once again I want to thank all you wonderful gals who sent me in your congrats on The Cash Box's 16th Anniversary. In return, I would like to take this opportunity to wish each and everyone of you, on your birthday, a happy, healthy and prosperous year, and to congratulate you for being a charming baby boy for Mr. and Mrs. Sam Lewis. Smart girl that Laura Lewis. She planned the big event in time to beat the terrible heat that usually sets in on Chicago's Miller just about this time of the year. Since both she and Sam are so very, very sure that it would be a girl, they haven't yet decided on a name for their new son. Related birthday greetings in June (Mrs. Ray) Gal-let. Last year Jane got a new car for her birthday. What's it goin' to be this year, Jane? Let us know.

Every time June rolls around I can't help but think about Lu- cille and Paul Laymon's beautiful, beautiful gardens in the Pacific Palisades, California. They've won so many prizes for their flowers, I'll bet Paul and Lucille can't even remember how many. The gardens are open to the public all year around. The fact is, you've just got to see them, they're too much too describe. I bet Ruth (Mrs. Ralph) Sheffield is busy picking watermelon. And is this ever delicious. ... May surprise Juanita (Mrs. George A.) Miller and finally get to meet her soon. Believe it or not, I've never had the pleasure of going on 9 years now, but, I still have hope. ... Received a very beautiful letter from Congressman George P. Miller of California. The Congressman wrote me that the suit I wore at the MOA Ladies Fashion Luncheon wasn't to his liking. This was defi- nitely meant as a compliment. Con- gressman Miller added that it covered the best of me too much.

Haven't heard from my dear friend Karla (Mrs. Alfred W.) Adieke of Hamburg, Germany. I can guess why, though. Karla was bitten by the golf bug. ... Wonder how Mrs. David C. Rockola is doing with her golf game. I hear she's a fine golfer, ... Did you ever notice how much Millie (Mrs. Ray) Richel resembles Rita Hayworth? After you look at the picture here let me tell you that Millie, too, has red hair, just like La Hayworth, and just as slim and gorgeous a figure. ... I'm expecting Sam Clark to bring his laughable, lovable Alice to him to the NAMM convention in July. Don't forget, Sam, you promised. Sylvia Garmisa and I will take over. You can have Alice back when you're ready to return home to New York, ... Received a long distance telephone call from Bess Berman all the way from Miami, Fla. Just can't keep up with Bess these days. Seems she's now commuting between Miami and New York. Sure glad to know, Bess, you're feeling so great.

Sylvia (Mrs. Joe) Brilliant tells me she's planning her Number Two son's Bar Mitzvah on a huge boat that'll sail down the Detroit River. I understand that, socially, this is quite the thing in Detroit these days. That is, if you want to be a bit different. And, of course, also have what it takes. Grand sailing, Sylvia. ... Hope all your little darlings will have a wonder- ful time in camp this season. And now all of you gals who were tied down all winter can really live it up with the children away at camp. I'll be in Wisconsin this summer. Still trying to get that tantalizing, little white pelot off the ground. That teasing thing they call a golf ball.

Talking about golf, if any of you Chicago gals are having trouble with your game (and who hasn't) I recommend you try a lesson from Mr. Dobson on far North Clark Street. Dobson's is the greatest for building golf sets. And, I understand, he has straightened out many a pro who went off his game. ... Hope Sol Sil- verstein of Baltimore reads this. Sol forgot to remember to send me a pic- ture he promised to mail me. ... Next week I'll tell you about one of our own beautiful Chicago gals who traveled a long way to make good— in Hollywood's tough TV world. So- please do write me just as much as you can. And be sure to send me pic- tures of yourself and your family enjoying this summer's sunny sun- time.
Copy of the Sensational Historical and Statistical

16th ANNIVERSARY ISSUE of The Cash Box to the First 500 Subscriptions

Arriving At This Office Accompanied With The Application On The Bottom Of This Page.

ADDITIONAL COPIES OF THE 16TH ANNIVERSARY ISSUE AVAILABLE FOR A SHORT TIME ONLY at $5.00 per copy
California Music Merchants Assn. Banquet Set For Oct. 25

State-Wide Business Sessions to be Held Oct. 24

GEORGE A. MILLER

OAKLAND, CALIF.—George A. Miller, state president and managing director of the California Music Merchants Association, announced that the annual Banquet and Floor Show of the organization will be held in the Leamington Hotel, Saturday evening, October 25.

Miller advised many dignitaries and celebrities will attend this annual affair, among them judges, city counselors, supervisors and state officers. “Some of the major record companies have already assured us of top talent for the evening,” stated

FOR THE TOPS IN POOL GAMES
Write — Call — or Wire
LAVOIE & HILLMAN, INC.
2 E. MAIN ST., FALL RIVER, MASS.
(Phone: Osborne 8-5431)
Distributors For
IRVING KAYE COMPANY, INC.
EL DORADO COMPETITOR POOL JUMBO HOCKEY

Congratulations to the
"Texas Coin Machine Bible"
Bob De Priest
Music Company
DALLAS, TEXAS

It’s What’s in THE CASH BOX That Counts—INTERNATIONALLY”
July 7—California Music Merchants’ Association
Place: 311 Broadway, Oakland, Calif.
7—United Music Operators of Michigan
Place: Fort Wayne Hotel, Detroit, Mich.
8—California Music Merchants’ Association
Place: Fresno Hotel, Fresno, Calif.
9—California Music Merchants’ Association
Place: Bakersfield Inn, Highway 99, Bakersfield, Calif.
9—Western Massachusetts Music Guild
Place: Chalet Restaurant, West Springfield, Mass.
10—California Music Merchants’ Association
Place: U. S. Grant Hotel, San Diego, Calif.
10—Music Operators’ Association of Massachusetts
Place: Beaconfield Hotel, Boston, Mass.
14—Tri County Juke Box Operators Association
Place: American Legion Hall, 57 Mitchell Place, White Plains, N. Y.
16—New York State Operators’ Guild
Place: Hotel Palatine, Newburgh, N. Y.
16—Automatic Equipment and Coin Machine Owners’ Ass’n, Inc., Indiana
Place: Room 24, 550 Broadway, Gary, Ind.
16—Eastern Pennsylvania Amusement Machine Ass’n
Place: General De Kalb Inn, 2519 De Kalb Street, Norristown, Pa.
17—Eastern Ohio Phonograph Operators’ Association
Place: 4104 Rush Boulevard, Youngstown 12, Ohio (Executive Board)
17—Phonograph Merchants’ Association, Cleveland, Ohio
Place: Hollenden Hotel, Cleveland, Ohio (Executive Board)
21—Westchester Operators’ Guild, Inc.
Place: American Legion Hall, 57 Mitchell Place, White Plains, N. Y.
28—Central State Music Guild
Place: 805 Main Street, Peoria, Ill.
Aug. 6—Music Operators’ Society of St. Joseph Valley
Place: Carl Zimmer’s Office, 130 N. Ironwood Dr., Mishawaka, Ind.
7—Phonograph Merchants’ Association, Cleveland, Ohio
Place: Hollenden Hotel, Cleveland, Ohio (General)
7—California Music Merchants’ Association
Place: Sacramento Hotel, Sacramento, Calif.
7—Eastern Ohio Phonograph Operators’ Association
Place: 4104 Rush Blvd., Youngstown 12, Ohio (General)
24 & 25—South Dakota Phonograph Operators’ Ass’n
Place: Rapid City, S. D.

Attention: Operators’ Associations

Associations desiring listings in this column, please write to THE CASH BOX, 1721 Broadway, New York 19, N. Y.
Keeney Appoints Siege Distributing
For All Canada And British Possessions

Designs Special 18 Column Cigarette Vendor, “Riviera”,
to Meet Requirements of Canadian & British Cigarette Machine Operators

CHICAGO — Roy P. McGinnis, president and Paul Huesch, vice-president of J. H. Keeney & Company, Inc., this city, announced the appointment of Siegel Distributing Company of Canada as distributors for its new, specially designed “Riviera” cigarette machine for all of Canada and all British possessions.

“It is indeed a very great pleasure for me to announce Al Siegel and his marvelous distributing organization as our distributors for all of Canada and the British possessions,” stated Roy P. McGinnis.

“The one big reason,” continued McGinnis, “is the fact that Al Siegel and I have been friends for many years.

“We were extremely happy to work with Al Siegel and his men to create the type cigarette vendor which has been proved most necessary for profitable operation in Canada and the British possessions.

“Our ‘Riviera’, which was created and designed by complete collaboration of both of our organizations, is the first 18 column cigarette vendor to be introduced to the Canadian market as well as to the British possessions.

“It opens a new and more profitable path to all operators in Canada and in the British possessions,” McGinnis concluded.

Paul Huesch reported that he has been making constant trips between Chicago and the various offices of Siegel Distributing Company in Canada.

“By such close cooperation between our two firms,” Huesch said, “we have been able to bring into being a cigarette vendor that offers every promise of being the most outstanding that has ever been introduced to the history of the cigarette merchandising industry.

“It required close cooperation between our engineers and the men of Siegel Distributing Company, as well as a complete survey of Canadian conditions, to bring out 18 column ‘Riviera’ cigarette vendor into production.

“The trips which we made between Chicago and Canada are paying off in the great acceptance of the ‘Riviera’ by the outstanding cigarette merchandisers in Canada and throughout the British possessions.

“Most noteworthy is the fact that the ‘Riviera’ does just what the Canadian operators want it to do as far as vending cigarettes in which their patrons are most interested.

“It further meets the approval of all the operators in the British possessions because it vends the favorite cigarettes of these places and, at the same time, makes complete allowance by its outstanding flexibility for any type of cigarette pack operation these operators require.

“Al Siegel, his headquarters in Toronto, is reported to have stated:

“We are highly honored and very greatly pleased at the cooperation which we have received from J. H. Keeney & Company, Inc. of Chicago.

“We are certain that the new 18 column ‘Riviera’ is the beginning of a very outstanding business association between our distributing organization and the prominent manufacturing firm of J. H. Keeney & Company, Inc.

“All of our men, in our various offices throughout Canada, Winnipeg, Montreal, Vancouver, as well as from our headquarters here in Toronto, join me most enthusiastically in promising that we shall not fail forthwith every single ounce of effort and development every Canadian operator, and every operator in the British possessions, a finer future and a better business.

“The close cooperation that exists between the Keeney Company and our own firm assures every vending machine operator who call upon the facilities of two most outstanding business organizations.

“We now feel that, with a cigarette merchandiser of the outstanding quality and design of the new Keeney ‘Riviera’, we have a product that will stand behind them. That will help them to progress and to prosper. That will work closely with them to cooperate to every possible extent to assure their future in this great vending game.

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

Boston Ops Review License Situation At June Meet

BOSTON, MASS. — A progress report on the license litigation, currently pending against the City of Boston and the Commonwealth of Massachusetts, by Atty. Arthur Sturgis highlighted the June 19 meeting of the Music Operators Association of Massachusetts at Commonwealth Country Club.

He told the assembly that the attempt to have the ultimate determination on the question of the constitutionality of the existing license laws was pending for some months, and that some definite news is expected within a few days. He said that every member will receive a bulletin from his office as soon as anything happens.

The determination, it was pointed out, would affect the validity of every license on tax currently in force in every state in the Union. The case, stemming from Jake box fees in Bos ton, which total $160 a year per machine, with $50 for city Sunday license; $50 for State Sunday license and $10 Federal, which the association contends are not only excessive, but violate free speech in the matter of playing phonograph records, has been seen as a test case.

“David J. Baker, association president, and the eyes of the coin machine industry are on the Massachusetts action. The ultimate determination of the case will be by the Massachusetts Supreme Court, it is expected, but it is also expected that ultimately the decision in the case will be made by the Supreme Court of the U. S.

Many donations from kindred associations were received from all over the country to help the Massachusetts operators in their fight, which was reported at the session. Among energy to make the new ‘Riviera’ the most outstanding cigarette merchandiser ever known to Canada and the British possessions.

“We have a most capable and experienced organization to handle our own firm assures every vending machine operator who call upon the facilities of two most outstanding business organizations.

“arrows every Canadian operator, and every operator in the British possessions, a finer future and a better business.

“The close cooperation that exists between the Keeney Company and our own firm assures every vending machine operator who call upon the facilities of two most outstanding business organizations.

“We now feel that, with a cigarette merchandiser of the outstanding quality and design of the new Keeney ‘Riviera’, we have a product that will stand behind them. That will help them to progress and to prosper. That will work closely with them to cooperate to every possible extent to assure their future in this great vending game.”
We are very proud to announce our appointment as Exclusive Factory Distributors for Canada and all the British Possessions for J. H. Keeney & Co., Inc., the new Keeney “Riviera” 8 Column Electric Cigarette Vendor Specifically Designed for Canada and all the British Possessions.

Al Siegel

SIEGEL DISTRIBUTING COMPANY, LTD.

637 YONGE STREET
TORONTO, ONT., CANADA

753 CHATHAM STREET
MONTREAL, QUE., CANADA

960 DAVIE STREET
VANCOUVER, B. C., CANADA

283 MADISON ST., ST. JAMES
WINNIPEG, MANITOBA, CANADA

Exclusive Factory Distributors For

J. H. KEENEY & CO. INC. • THE WURLITZER CO. • COLE PRODUCTS CORP.

“It's What's in THE CASH BOX That Counts—INTERNATIONALLY”
KEENEY ANNOUNCES:

the Canadian Special

**Riviera**

18 COLUMN • FLAT BOX ELECTRICALLY OPERATED CIGARETTE VENDER

KEENEY APPOINTS:

**SIEGEL DISTRIBUTING CO., LTD.**

Exclusive DISTRIBUTORS in CANADA and British Possessions for the new **Keeney FLAT BOX CIGARETTE MERCHANDISER**

This new custom-styled flat box cigarette merchandiser is now on display and ready for immediate delivery by Siegel Distributing Co., Ltd., located in Toronto, Vancouver, Winnipeg and Montreal. This Siegel network of offices and service departments assures operators in major Canadian provinces and British possessions quick, direct, personal service on parts, equipment and supplies which has heretofore been unobtainable.

Drop a coin into this deluxe machine and witness the incredibly smooth, quiet and instantaneous electro-mechanical performance of Keeney's "synchro-cycle" cigarette vending unit. Finger tip selectors identify pack and price, respond to the slightest touch for immediate delivery of cigarettes. Mechanism is independent of cabinet and is totally unaffected by vibration or shaking. Swing-up top and hinged front door open the way to easier loading and servicing. Remember—when you specify Keeney's Riviera 18-column flat box vender your investment is protected by Keeney's 34 YEARS of experience in the design and manufacture of coin controlled equipment.

**On Display at Siegel's** IN TORONTO • VANCOUVER • WINNIPEG • MONTREAL

*It's What's in THE CASH BOX That Counts—INTERNATIONALLY*
PREDICTION FOR THE NEXT 15 YEARS

In The Cash Box' 30th Anniversary Issue You'll Find The Following:

Prices of all equipment will be up at least 50 per cent and, in most cases, much higher.

Inflation will continue and may even be accepted as a new business principle.

There will be far over 1,000,000 automatic musical instruments on locations in the U. S.A.

There will be 100 per cent more amusement vending machines on locations in the U. S.

This will be due to the fact that there will be about 25 per cent increase in the number of small businesses in the U.S., surpassing the 5,000,000 mark.

There will be outstanding operations in suburbs that are not only barren fields from present urban centers. They will be on a 15 or 2 for 25 basis. Commission will be 75 per cent to the operator, 25 per cent to the location.

Players without correct change will still be able to play the machines.

The amount they spend for play will be electronically computed and correctly registered.

They will pay the location owner as they leave, just as they now pay for their paper, candy and candy bar.

Due to the four day week amusements will be entirely different than anything now even dreamed of to capture outdoor play action as well as to create a new type of indoor amusement competition.

U.S. operators will purchase machines manufactured in Canada, Germany, Japan, Sweden, Switzerland, England, France and other countries.

The operators in those countries will continue to import U.S. manufactured machines in triple the quantity they now purchase.

Manufacture will be on a competitive basis internationally due to the fact people will be able to fly by commercial jetliners from New York to London or Paris in just two hours. Jet passenger plane flights from Seattle to Tokyo will take 4 hours.

It will be an era of competition for sales and operating as well as manufacture.

There will be about 50 per cent more operators in the U.S. This will be brought about by the tremendous population increase, near the 200,000,000 mark.

The increased number of different type locations will easily accommodate this larger number of operators.

In view of the fact that the greatest portion of the U.S. population will be people under 20 and over 65, machines will be manufactured to accommodate these age groups.

People will have more money to spend. It is estimated that the $7,500 per year income families will increase over 400 per cent.

Population experts believe that Florida, California, the South and Southwest will enjoy the greatest population gains.

These same experts believe that greatest industrial growth will be in Michigan, Illinois, Indiana, Ohio and Wisconsin.

The area from Boston to Norfolk will be solidly industrial. With automation and atomic power the juke box of 1987 won't even remotely resemble the juke box of today. Nor will records be used. A new music will be in effect.

Music will be able to be dispensed from a central source to cover many hundreds of miles, yet will be completely selective.

The picture of the vocalist actually singing the song, just as he or she made it, will appear with the choice of the tune. Many games will be played by remote action. This will prove more thrilling and suspenseful than any play action ever known.

Players in many different locations, miles apart, will be able to compete against each other and actually see each other's scores, while watching each other play.

As far as the use of power is concerned, an atom battery that can fit into a baby's hand, and that will outlast the life of any type machine, will operate the game, vendor or musical instrument.

Tubes, bulbs, wire, and many other such present day needs, will disappear.

Outdoor amusements, music and vendors will operate on their own tiny solar power plants.

Operations will be controlled from a central source. Operators, as they are known today, will be entirely different in type, business men.

They will be able to conduct routes ranging hundreds of miles by visual telephone and remote atomic automatic controls.

Automobiles will be smaller, faster and more powerful. Most operators will use freight carrying helicopters to move and place equipment.

There will be operators with routes in Chicago and New York (one hour apart by commercial jet airliner) and also in London and Paris (two hours from New York by commercial jet flight).

Similarly, British, French, German and men and women of other countries will operate in the U.S.

This industry will be truly internationalized.

If this sounds fantastic, or too far ahead, just look back at the changes which have already taken place since the first 10 record juke boxes, the first pinball games and the first cast-iron and wood vending machines.

With a new era of electronic invention and development ahead, stimulated by the use of solar and atom power, the products of the industry that will be featured in THE CASH BOX 30th ANNIVERSARY ISSUE will be as different as today's multiple automatic, change-making merchandisers, compared to the cast-iron peanut vendors of 30 years ago.

(This item received such acclaim when it appeared in our 15th Anniversary Issue, we reprint it once again.)
INTERNATIONAL YEARS

From all indications internationalization of this industry is well under way.

Many agree with this publication that the next ten to fifteen years will find this a most completely internationalized industry.

By that, these leaders mean, operations as well as sales and manufacture will be truly international in scope.

In that period, speedy commercial jet planes are expected to fly from Chicago to New York in one hour, and on from New York to London or Paris in another few hours.

Foreseeing further along this line, and due to the fact that the helicopter is expected to become the fast freight work horse of that period, delivering from factory direct to the buyer's rooftop, delivery from a Hamburg or London factory to the roof of a Chicago distributor is not a far-fetched dream.

This jet plane speed, this elimination of time and distance, it is believed, will bring European and Far Eastern manufacturers for sales in the U.S., just as U.S. manufacture will be more quickly sped on ahead for sales in Europe, North, Central and South America as well as the Near and Far East, and all areas in between.

Each month finds more visitors from all the world's markets in the U.S. These men also discuss the possibility of selling products manufactured in their countries to U.S. distributors and operators.

The coin machines field is a new industry to Europeans, Europe produced the first coin operated weighing scales, games and vending machines.

American manufacturing ingenuity took over and by, efficient mass production methods, as well as a wealth of raw materials and components along with outstanding designers and engineers, plus a love for novelty entertainment and speedy, automatic merchandising, assumed complete leadership of the coin operated machines industry.

With so many millions of dollars worth of coin operated products being imported by the world's markets from the U.S., plus the fact that manufacturers in Europe and the Far East are now well on the way to complete recovery, many can foresee games, music and vendors eventually appearing for sales in the U.S. market from foreign factories.

A few feeble attempts have been made in past years to introduce European products to U.S. ops. These were premature. Nor were they able to compete with the beautifully designed, more efficiently produced American machines.

Furthermore, leading European and Far Eastern manufacturers are at this time much too busy satisfying domestic demand. In a shorter time than many now believe possible these huge plants will be ready to manufacture additional products to retain their highly industrious and efficient staffs of employees and engineers.

It must also be remembered that there is a tremendous difference in work hours and wages between European, Far Eastern and U.S. factories. This, too, is expected to make itself felt when foreign products are eventually offered for sale here in the U.S.

There is no doubt, especially among those who have carefully studied all facts obtainable and logically aligned them for their own future welfare, that internationalization of this industry is already under way.

(EDITORIAL REPRINTED FROM JAN. 25, 1958 ISSUE)
Parade of Progress

Is Now Under Way With
The Kind Of Products
You Will Be Proud
To Own!

S. L. Stiebel Company
835 W. Main St.
313 Seventh Ave., So.
4 No. Main St.
Louisville 2, Ky.
Nashville 3, Tenn.
Evansville, Ind.

The Need for Proper Programming Grows Greater

There’s a lot more to proper programming than there was even just a few short years ago.

With 200 selections in the new juke boxes, the operator has to have a keen understanding of the music desired in each of his individual locations.

To make up a program of 200 profitable selections today isn’t the simplest or easiest job in the world.

Selections come from the Top Pop Hits, Standards, Semi-Classics, Country, Jazz, Rhythm & Blues and Foreign Language recordings.

There are, then, thousands of records to choose from. And the operator of each juke box must take into consideration a dozen different and varied elements when choosing the recordings he requires, so as to assure himself the greatest possible intake from each location.

This means, as stated above, a keen understanding of the music desired by each and every individual location.

It means weeks of close study of each location. It means working intimately with the owner and the patrons of the location.

This can’t be done in just a week or two or three. It takes time. And each week brings better understanding.

It means leaving “request” cards. It means gaining cooperation of employees in each location to advise the operator and his service men of the recordings most requested.

It means close and intimate contact with the patrons of each location. To an extent where practically every selection that appears in the juke box, in any specific individual location, will obtain sufficient play action to make it worthwhile.

Fastest shifting recordings are the Top Pop Hits, Rhythm & Blues, Country.

Slowing down from there, Jazz, Foreign Language recordings, Standards and, least moving of all, Semi-Classics.

Even in a location where the entire gamut of the different and varied records of the recording field can be used there is still a problem. The choice of artists.

Whereas one location may favor one artist, another location, for the very same tune, favors a different artist.

This means a most thorough study of the various recordings available for use in juke boxes as singles and, especially, EP’s, which are, without any doubt, becoming more and more important each passing week.

There is but one definite manner in which every juke box operator can assure himself that the selections he is featuring in his machines, whether these be 100 or 200 selection phonographs are paying him consistent play action, over and above what is known as “average” plays, is by a keen and thorough study of the likes and dislikes of the patrons in each individual location.

Proper programming, correct programming, means greater profits in every way.

It not only creates a satisfied location owner and a completely pleased patronage but, it does one big thing for the operator that nothing else but proper programming can do—it assures him of bigger and better profits as well as the finest kind of public relations.

Operators should obtain catalogs from every recording firm with whom they do business to become better acquainted with the more staple recordings—such as Semi-Classics, Standards, Foreign Language disks, Jazz.

Constant study of each week’s issue of The Cash Box is invaluable.

Operator after operator, all over the world, has admitted this as far as Top Pop Hits, Country, Rhythm & Blues, EP’s, Jazz and almost every new record introduced is concerned.

Not only are these records reviewed and rated, but are also charted, so that the operator has his finger on the pulse of their growing popularity.

Proper programming can mean the difference between profit and loss to all juke box operators all over the world.

(Reprinted From August 3, 1957 Issue)
Roanoke Opens Branch Office In Knoxville, Tenn.

KNOXVILLE, TENN. — Jack G. Bess, president and general manager, Roanoke Vending Exchange, Inc., with headquarters in Richmond, Virginia, announced the opening of a branch office at 313 Depot Ave., N.W., this city, under the management of Edward E. Wahle. Assistant Wahle is Walter Lee Putnam, Jr.

In order to get the office going and to acquaint the operators in this area with the new AMI phonographs and accessories, an open house party was held on Saturday and Sunday, June 28 and 29, Arthur Daddis, AMI factory regional representative, was in attendance and assisted by Roanoke's service engineer, William A. Browning, Jr., showed the mechanics of the new AMI machines.

Coven Announces Modifications In Wurl. Conversion Kit

CHICAGO — Ben Coven, president Coven Music Corporation, this city, announced several recent modifications in the Wurlitzer conversion kit to facilitate installation in Wurlitzer models “2200” and “2100” phonographs.

Coven explained that with the new system, title strip holders are more easily inserted by the simple use of a little pressure. Coven demonstrated this operation, showing the simplicity and ease with which the strips are replaced in phonographs.

Coven further stated that a minimum of screws are utilized now. In fact, the recent modifications reduce the time to effect complete conversion in less than 15 minutes on location. Special long wire connectors are included in the kit to eliminate complicated wiring installations, according to Coven, as well as additional chrome.

Coven concluded by saying, "popularity of these modifications is assured, and we gauge this by favorable comments we are receiving by operators in this area."

Coinfirm Distributes Hydraulic Lift Trailer

BUCHANAN, N.Y. — Pete Rosano and Ted Lagerfeld, Westchester Novelty, this city, announced this week that the firm had become distributors for “Wonderlift” a hydraulic lift trailer.

Rosano and Lagerfeld, operators, explained that they needed a contrivance to relieve them from lifting their equipment into their trucks. They tried out the “Wonderlift” and became so enthusiastic over its capabilities that they took on the distribution of the item to supply them to other operators.

"The beauty of it" explained Rosano, "is that one man can operate it. It is attached to any car or pick-up truck. The operator pumps it by hand and the hydraulic pressure, the lift is raised to any level desired. It is 5 ft., 6 in. wide by 8 ft. long, and will lift anything up to 2 tons. Operators will find the ‘Wonderlift’ a wonderful labor saving device, as it eliminates any physical lifting."

National Rejectors’ Factory To Close For 2 Weeks

ST. LOUIS, MO.—Claud Tryman, sales manager, National Rejectors, Inc., this city, notified all customers that the plant will be closed for a two week period starting Saturday, August 2 thru August 17. During that time shipments will not be made or received.

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY“

THE NEWEST UPRIGHT ELECTRONIC SCORING FREE PLAY GAME

DOUBLE SHOT

A FLASHER TYPE FREE PLAY GAME using animal symbols; one or two coin play!! Three rows of five symbols each are flashed by electronic means, each row stopping in sequence on one symbol only.

DOUBLE YOUR EARNING POWER

New DOUBLE FEATURE
New TRIPLE FEATURE
New LIGHT-A-NAME FEATURE

“Originators of Electronic Upright Free Play Games”

GAMES, INC.
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Foreign Distributorships Available

ROCK-OLA

WALL MODEL
1464
Compact 120 Hi-Fi Selection
NO ONE ELSE HAS IT!

Come in and See it Today!
We’ve Got a Real Deal For You!

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HARTFORD 12, CONN.

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Congratulations to THE CASH BOX For All You’ve Done For The Trade For Sixteen Years

KOEPPEL DISTRIB. CO. 607 TENTH AVENUE
NEW YORK 36, N.Y.
Topmost in Demand:

"NATIONAL PUBLIC RELATIONS BUREAU"

Survey after survey, year after year, among the nation's operators, has brought to the fore the fact that the most outstanding necessity is the creation of a "National Public Relations Bureau."

This is again the case. Operators everywhere in the nation, shocked into sudden awakening by the U. S. Supreme Court's decision in the Korpan case, are more anxious than ever before to have a public relations program get under way.

The majority of these operators urge the creation of a "National Public Relations Bureau" as has been suggested by The Cash Box from almost its very first issue over fifteen years ago.

They should like to see a "National Public Relations Bureau" composed of outstanding leaders of the industry. Men with many years of experience in this industry. Men from every part of the nation. Men who would be elected to serve on such a "National Public Relations Bureau." Men of known intelligence and astuteness. Successful business men.

A "National Public Relations Bureau" should be composed of the outstanding leaders of the industry," suggests one very well known operator.

"These should be manufacturers, distributors and operators from various parts of the nation.

"A "National Public Relations Bureau" of 100 or more such leaders would prove invaluable to the industry. This bureau, in turn, should be headed by an Executive Committee of anywhere from fifteen to twenty-five men."

Like so many others this operator, too, takes time out commend The Cash Box on its editorials regarding a "National Public Relations Bureau."

"Please continue your editorials on the great need for a 'National Public Relations Bureau,'" he further urges.

"They're catching on. More and more are in full agreement.

"A 'National Public Relations Bureau' is bound to eventually come into being with your great help. Let's hope it will happen very soon."

This publication continues to recommend the creation of a "National Public Relations Bureau" for the better, future welfare of all concerned with this industry.

In the meantime, and until a "National Public Relations Bureau" will come into being, The Cash Box urges that public relations programs get under way by individual operators as well as operators' associations from coast to coast.

Such public relations programs, by local operators and local associations of operators, can prove extremely effective. The cost could be very reasonable. A few coins per machine per week would, over a period of time, return many, many times over the value in good will, better understanding and a more assured business future.

There is no need for local or statewide operators' associations to await the creation of a "National Public Relations Bureau."

The fact is that the "National Public Relations Bureau" is sure to come into being by a combination of all such local and statewide associations public relations activities.

Before any further adverse legislation can occur, before any further serious loss of prestige, respect, honor and livelihood, public relations programs should quickly get under way on a local and statewide basis.

These will, most definitely, force into being the long needed "National Public Relations Bureau."

(Reprinted from October 19, 1957 Issue)

"Only those records best suited for commercial use are reviewed by THE CASH BOX"

Best Wishes to Bill Gersh

"The Cash Box is the one publication I must have each and every week for proper programming." FRANK FABIANO

FABIANO DISTRIBUTING CO.

7001 FENKELL AVENUE • DETROIT 38, MICHIGAN

Phone: University 3-5990

SALE—RECONDITIONED ARCADE EQUIPMENT

ABT RIFLE SPORT SHOOTING GALLERY—Late Model Complete $ 995.00

AUTO PHOTO STUDIO

MODEL 9, A-1 Condition $1295.00

Chicago Coin Super Home Run, 6 pl. $135.00

Chicago Coin Shamrocks, 6 pl. $135.00

Chicago Coin Nova, 2 pl. $135.00

Chicago Coin Super Home Run, 6 pl. $135.00

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Chicago Coin Shamrocks, 6 pl. $135.00

Chicago Coin Nova, 2 pl. $135.00

Chicago Coin Super Home Run, 6 pl. $135.00


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Model 3013 N. KEDZIE AVE. CHICAGO

Congratulations on your 16th Anniversary

ASSOCIATED COIN

AMUSEMENT CO., INC.

3607 GROVE ST., OAKLAND, CALIF.

Henry J. Loyser, President
Phila. Area Music Ops Depreciate Equip
On A 50-40-12\(\frac{1}{2}\)-12\(\frac{1}{2}\) Schedule

Banker Agrees With "The Cash Box" That Most Areas Operating Under Unrealistic Method

Under the depreciation schedules permitted in this general area, at the end of the second year the operators will have taken 75\%, where you propose but 70\%. We believe that the biggest amount of depreciation should be obtained the first year. Because of the creeping inflation, perhaps 40\% the first year would not be sufficient.

"I have talked with a number of Revenue Agents in this area, and have found that they are realistic in their approach to the operators' problem. The Amusement Machine Operators Association here in Philadelphia, headed by Joseph Silverman, has done a wonderful job in talking with various agencies on behalf of the operators. Perhaps the other Association Managers or Officers could likewise approach the District Director of Internal Revenue to solve the problems in their particular area."

(Editors Comment: The editorial to which Ray Erfle refers to in the June 28 issue, points out that even the 40-30-20-10% depreciation method, proposed by The Cash Box over the years, is now unrealistic, and suggested another new depreciation plan: "35\% set aside immediately, regardless of the method now being used, then depreciating at a four year rate, starting the first year. It is gratifying to hear that the operators in the Philadelphia area are using the schedule of 50\%, 25\%, 12\%\(\frac{1}{2}\) and 12\%\(\frac{1}{2}\). Operators in other areas, not being allowed this schedule should approach their District Director of Internal Revenue immediately.)
There's Only One Way To Operate Today!

The one and only way that an operator can assure himself of continued, sustained, better income, is to adopt the most efficient, best proved, successful operating method.

The one best, most successful method, was first proposed by "The Cash Box" over fourteen years ago. It is, today, internationally used by all outstanding, intelligent operators.

This method is simply 10c per play, 3 plays for 25c, plus a more realistic and equitable share of the gross intake from all his machines for the operator.

The operator must remember that the U. S. Dime, according to its 1958 purchasing power, is worth just 4c.

That means the operator of 1939, who obtained a Nickel per play, was 20c better off than the operator of 1958 who gets a Dime per play. Because the 1939 Nickel was really worth an honest, full five American cents.

Similarly, the 1939 operator, at least one who persists in charging a Nickel Per Play, is actually getting 2 1/2 PER PLAY.

The operator must, today, be a convincing salesman. He must be a play stimulating promoter. He must also be, to a very definite extent, an economist in his own right.

He must not only understand the effects of continued, creeping inflation, and what this means to his business but, most of all, he must know how to cure its effects as an exacting, astute businessman.

He must understand depreciation, as well as what false depreciation can mean to his business on an over-all basis.

He must, therefore, be able to convince Uncle Sam's tax representatives (and all other taxpayers) why he must write off even more than 100% of the original cost to be able to obtain a realistic depreciation schedule on all of his equipment.

Only then will he be able to buy new machines without using up tax paid Dollars to repay his capital investment. The kind of Dollars that will cut into his income.

To do all this he must first be able to convince his locations why he must obtain 10c per play, 3 plays for 25c, as well as a front money guarantee from the location and then split the balance on a fifty-fifty basis.

For example—in the days gone by an operator who had a $10 per week spot gave the owner $20 and kept $20 for himself. That was fine in '39.

Today, the exacting, intelligent, astute businessman, who labels himself a professional operator, removes the first $20 from the gross $10 collection (if this is a brand new machine) and then splits the difference on a fifty-fifty basis. (This means that the operator gets $30 and the location $10).

Perhaps to those operators, who are anything but salesmen, this may sound like a rather rough deal. (That's only because they are anything but salesmen. And being a fine salesman is the first requisite for being a fine operator).

But, if these very same operators will just look around them at the most simple things in their daily existence they will learn why they, like their locations, have to up their price to meet increased (and tremendously inflated) costs.

Like the hiked cost of telephone calls—from 5c to 10c and more.

Like the 100% increase in the cost of a simple U. S. Government Postcard—from 1c to 2c (and very soon, 3c).

Like the 25% increase in the cost of First Class Mail—from 3c to 4c.

Like the increase in Airmail—from 6c to 8c.

Like a 5c ice cream cone for the kids—that now costs 10c.

Like a nickel hot dog that sells anywhere from 20c to 40c.

Like a $1.00 steak dinner that goes as high as $10.00.

Like a 15c (2 for 25c) pack of cigarettes that now sell for 35c per pack.

Like a 2c newspaper that now cost 5c.

Like a thousand and more items that YOU CAN NAME that have gone up 200% and more.

Even nickel glass of beer now costs up to 25c.

Therefore, any operator, anywhere, who hesitates to immediately put into effect a more equitable commission method for himself must have something loose in his thinking box.

And the one system he can use at this time (changes may have to come later on) to assure himself remaining in business (just sticking it out) will have to be the one method advocated by this publication many years ago.

10c per play, 3 plays for 25c, plus a more equitable and realistic share of the gross receipts from all machines the operator has on location.
Wurlitzer Sponsor's "Powder Puff Derby" Entry

Distributor's Wife Will Fly Race

SAN DIEGO, CALIF.—Mrs. Marion Craver, this city, wife of Noble Craver, local Wurlitzer distributor, will undertake to fly her "Wurli-Bird" to victory in the Twelfth Annual All-Woman Transcontinental Air Race July 4th. The race will follow a 2175 mile course from San Diego to Charleston, South Carolina for $2500.00 in cash awards and trophies. Contestants must cross the finish line at Charleston before noon on July 6th to be eligible for prize. 60 to 75 planes are expected to compete. Flying co-pilot for Mrs. Craver will be Mr. Ruby Keaveny who as pilot for the team last year took fourth place in the race from San Mateo, California to Philadelphia, Pennsylvania.

The aircraft to be flown in the highly competitive race is a Cessna 182, four place monoplane owned by the Cravers. The Wurlitzer Company of North Tonawanda, manufacturer of coin operated phonographs, has under-written the expenses of the venture. Mrs. Craver's plane is known as "Wurli-Bird" and in the sponsor's honor is decorated with a musical theme. The fuselage sides carry brightly colored records surrounding a complete color reproduction of the new Wurlitzer Console phonograph.

Mrs. Craver has been flying since 1955, holds a Commercial License with an Instrument Rating and has logged over 500 hours of flying time. She is the mother of two boys, ages 15 and 20. Mrs. Keaveny who started her flying in San Diego in 1954 holds a Commercial License with more than 500 hours. Her husband, Jake, is an engineer for the Shell Oil Company and they have three children. Both women are active members of the Ninety-Nines, an international organization of licensed women pilots.
Runyon Sales Creates "Service Sheet" To Aid AMI Music Ops

Firm will send 15 Ops in Aug. and 15 Ops in Sept. to AMI Service School in Grand Rapids

NEW YORK—Barney Sugerman, Runyon Sales Company, this city, this week announced the creation of a "Service Sheet" to go out to operators and mechanics in the Runyon Sales area. The "Sheet" will be issued on a steady basis and will be under the guidance of Gene Daddis, operating out of Runyon's Newark office.

The "Sheet" is designed to aid mechnical problems that operators occasionally run into—and the easiest way to handle them.

"Many times," said Morris Rood, Runyon sales manager, operators run into difficulties that even the most experienced mechanic may take a week to run down. This will be the kind of trouble we will try to explain to all our operators and mechanics so that if they are ever caught in the same position they can apply the answer as offered by our Gene Daddis, and thereby save themselves time, money and headaches."

Sugerman also advised that Runyon will send fifteen operators and mechanics to the Grand Rapids AMI School in August and another fifteen in September. Applications are being mailed to all the operators and mechanics in the area. The trip will be free of any charge to those attending.

Sugerman stated that some of those making the trip intend to drive (expenses paid by Runyon) and that they are seeking brother operators and mechanics to join them on the ride.

"These men figure on taking a vacation sight-seeing tour at the same time," stated Shugy.

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 CLUS" today!

If you are eligible for membership in the Cash Box "20 YEAR CLUB", fill out this application and mail today.

Bill Gersh
THE CASH BOX
32 W. Randolph Street
Chicago 1, Ill.

Dear Bill:

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

Date of Birth

NAME

FIRM

ADDRESS

CITY ZONE STATE

"It's what's in THE CASH BOX That Counts—INTERNATIONALLY!"
EP PLAY GROWS

For a long time now everyone seems to have dodged the issue. It has been like a secret. Surrounded by quiet. And more quiet. "Let's not start something that'll cost us more money," they said.

That's part of the story of EP (Extended Play) records in automatic phonographs. But, as progressive operators around the nation began to desperately seek for the 'additional income' they required, more and more tried EP disk programming.

With the resultant effect that slowly, but very, very certainly, EP play has been growing. And has continued to grow.

The secret is no longer a secret. The time for quiet is over. Here's a way, many now say, for the music operator to obtain additional income. Desperately needed income.

The growth of EP has been recognized by the leading record manufacturers. They are now advertising EP disks featuring the very latest tunes recorded by their best artists.

These manufacturers don't just throw money away. They know that EP is growing.

The fact that music ops get 15¢ per EP disk play, 2 EP disk plays for 25¢, hasn't hurt one bit toward the growth of EP play action.

There are those among the public who just simply love the new album tunes that are now being exploited by disk jockeys, by the press, by TV. These people want to enjoy these same album tunes in their favorite tavern, restaurant, or other location.

What, today, in all the music industry matches album sales?

Those music ops who pioneered EP play action and stuck to their guns now report that they are programming more and still more EP disks.

Others are still holding out. They don't want EP. They don't believe that EP disks will help boost income. Furthermore, some claim, by purchasing EP records they're increasing investment in their business.

But even the timid turtle must stick its neck out if it wants to get anywhere.

Some of the timid souls have tried EP play action. And are now happy, because they learned that they can actually obtain 15¢ per EP disk play and 2 EP disk plays for 25¢. That means more quarters in the cash box they report.

EP phono play, to be truthful, hasn't yet swept the nation.

But it's growing. More and more music ops are testing.

There must be something to this if even the largest of the record manufacturers are switching over to feature their latest EP recordings.

Perhaps they, too, have come to realize the growth of EP programming on automatic phonos all over the country which, naturally, results in more sales at retail.

What better than the automatic phono to help exploit and popularize EP disks?

Even before the timid souls realize it, EPs may be among the best moneymaking disks music ops can program to help themselves help their businesses to better income.

(Reprinted from Dec. 21, 1957 Issue)

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
EUROPE’S
Leading Coin Machine Distributors!
30 YEARS IN BUSINESS!
30 YEARS EXPERIENCE!
30 YEARS REPUTATION
FOR EFFICIENCY AND
EXCELLENT SERVICE!

FEATURING THE
SENSATIONAL

ROCK-OLA
WALL MODEL 1464
Compact 120 HI-FI Selection

HAS CAPTURED
THE INDUSTRY
BY STORM!

• Can be mounted
directly on a wall
• Can be mounted
on a floor stand
• Can be mounted
on counters
• Can be used as a
built-in hideaway

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THROUGH THE COIN CHUTE
NEW ENGLAND NIBBLES

Cool, dry weather failed to bog down the coin biz with new gains in music, games, and arcade pieces reported throughout the N. E. territory. A
break in the weather came Tuesday, June 24, with high temperatures and
outlook for beach and fun spots was shaping excellent. Distrib plants report
plenty of activity with many ops in buying equipment. With the summer season over, vacation schedules are in effect at most plants.

At Reed Distributing (Wurlitzer), tremendous activity here sparked by
the final clearance sale underway which ends June 30. Prices were reduced
and bargains were offered on all machines with ops in a buying mood. At the
Lincoln St. plant, “Cypress Gardens” and “Big Innings” baseball game have
been among the fastest movers. Biz on Wurlitzers has kept up at a rapid
rate, Bob Jones, sales mgr., reported. Bob leaves July 3 on three weeks
vacation in N.H. and on Cape. . . At Trinount Automatic Sales Corp.
(Seeburg), biz is holding nicely on Seeburg phonos, and games are going
good. There is still a shortage of arcade equipment and good used equip-
iment reported here. Irwin Margold, gen. mgr., and Dave Bond, prexy, have
been getting in some spling with the advent of good weather. Marshall
Caras, sales, is getting in a lot of gardening at his home where a new
arrival was just welcomed. Seeburg cigarette machine orders are flowing
and many ops are diversifying their phono lines to add the cigarette
machine. Gottlieb’s “Rocket Ship” is going strong and Williams’ “Short
Stop” continues to roll at a phenomenal rate. . . At Atlas Distributors
(AMI), Louis Blatt back from a Canadian vacation where he got in some
good fishing and heading for the road to visit with ops. Biz on the new AMI
phonos has been holding good, he reports. . . At Associated Amusements
(Rock-Ola), Ed Raveaby and staff are all settled in their new quarters and
biz has been excellent on kiddie rides, games and arcade pieces. Dick Maxwell
planning around visiting ops. The Ravebys and Mandella are week-ending
it at Hyannis for the summer. where their families are now encamped. . . Ops
in visiting distrib this week included: Art Thom, Coronet Music,
Springfield; Earl Graham, Salisbury; Marty Cook, Brookline; Guy D’Olivieri,
Alston; Teddy Iwan, Boston; Chelsea; Sid Wolvurst, New York; Dean
Haward, Lewiston, Me.; Denny Dolvin, Springfield; Walter Grazi, Greenfield;
Tom Libby, Hatfield; Ray She, Worcester; Joe Lepore, Cambridge, Henry
Gladiolone, Boston; Saul Robinson, Newton; Phil Swartz, Brookline; Harold
Harwich, Brighten; George Chapelas, Mable; Harry Abelson, Boston; Tony
Belacca, Cranston, RI; Phil Lag Fontaine, Providence, R. I.; Connie Pectus,
South Boston. . . vet on Leon Shorter suffered a heart attack and is at Beth
Israel Hospital. . . The Tune Weavers are making Boston and New England
disk jock and tv promotion appearances for their new Casa Grande waxing
of “There Stands My Love,” backed with “I’m Cold.” Group, which recently
played the Apollo, New York; and Washington and Baltimore niteclubs is
managed by Frank Paul of Woburn, Mass. . . Quite a furor has been aroused
for the new Elvis Presley dog tag jewelry, which Raffle Shapiro, disk rep,
has been promoting nationally with disk jocks using it for giveaway promo.
. . Jack Sager’s new “One Stop Inc.” at 1022 Commonwealth Ave., is getting
known in the industry and Jack has set in some new window displays calling
attention to the disk he’s distributing to phone ops.

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On hand to greet them were Don
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The full line of Bally products was
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Throughout The
Coin Chute

EASTERN FLashes

Harry Koeppel, Koeppel Brothers, alone at the store since brother Hymie
out of the state picking up a load of used equipment recently purchased.
Harry and his mechanic busy making room for the arriving stock and
phonographs. Harry will pass up his vacation this year because his daughter,
Gilda Forman, is expecting to make him a grandmother and Mrs. Koeppel
wants to be on hand for the event. Harry says they'll be away most of the
weekends visiting Gilda in Philadelphia. Hymie, however, plans to
get away for a rest. Harry says, "Tell everyone at The Cash Box Congratulations
for the wonderful job they've been doing for the entire trade for sixteen
years." . . . At Sandy Moore's, Allie Goldberg helping Abe Lipicky on the
floor. Abe was ordered to stay in because his car was at the mechanics. Gold-
berg reports he had a good trip with business showing a sprightly advance.
Lipicky confirms this, stating that they are anxiously awaiting a Wurlitzer
pipe organ that was ordered. He'd heard that Al and Tony Lipsky are now
a new assistant Madelon. Madelon is Abe's young daughter who came in
to spend the day with her dad. Sandy Moore advises that the old Northern
phones has decided this year over that of last. He attributes the swing up-
toward to two factors. The model and the attractive price. Moore also high
on the new one-door opened at his Freestock Wurlitzer distribution staff by
Lou Boorstein. He says the record operation is going fine and should build
into a real big thing. Sandy, Lipsky and Goldberg will all attend the Cigarette
Vendors Association banquet this week-end at the Laury's Country Club in
Sackett Lake, N.Y. They plan to make the week-end of it. . . . Marvin Liebo-
wer hits on the scene . . . Lou Wolberg, Runnys Sales, has removed the finger
he broke at the recent New York State Operator's banquet at Groeningers.
He's been squeezing a little hard rubber ball to regain the power in the finger and to prevent swelling permanently.
Barney "Shugs" Superman in a hedge with Irv Holtzman and Morris Rood.
The three go into complicated explanations and constructions to
what roads to take to get to Doc Shapiro's party Saturday, June 26. Doc's
son, Neil, will be bar mitzvah Saturday and the clan gathers to celebrate
that occasion. Morris Rood also should be congratulated. He, and his wife,
was graduated from Maplewood Jr. High School last Wednesday morning.
Irv "Fuzzy" Herbst on an out of state trip with Gerard Lipsky. AAM newly appointed field man. Back from Bucknell University for the summer
is Myron Superman, Barney's youngest son. Younger Superman, who is known
to the mural community as a "ball of fire," is selling footlights for various
"and," says Barney Superman proudly, "doing one swell job." Gene Daddis,
of the Newark office of Runnys Sales, has been sending out a Service Sheet
that has caught on beautifully.

Gertrude Brown, Pecon, New York, making her usual Tuesday rounds on
Tenth Avenue. . . . Al D'Inzillo, Albert Simon, Inc., reports that Chico's
"Rocket Shuffle," Chico's "Shuffle Explorer," and Chico's "Batter Up"
are all moving out in a big way and in a big way. "Batter Up" is a favorite in the city.

Harry's "Shugs" Superman, youngest son, is known
in the mural community as a "ball of fire," is selling footlights for various
"and," says Barney Superman proudly, "doing one swell job." Gene Daddis,
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L. I. Harris, Enderlin, N. D. in town for a few days. Harris bought
five tickets for the Red Sox-Mpls. exhibition baseball game and took his five
nephews along. . . . Stan Woznak, Little Falls, Minn, brought his singing gang
with him to Mpls. Wednesday to watch Little Falls High School in the state
baseball finals. . . . Betty Morduch who has been with Stan Woznak the past
six years in charge of the record dept. is leaving to get married July
5th. Betty and her husband will make their home in St. Cloud, Minn. . . .
Glen Lardy, service man for Fritsch Whirlwind, is back from the
cities for the day. Glen attended a wedding in South Dakota and decided to
drive into Minneapolis since he hadn't been here for several years. Glen
says that all their music is the 322 and the phonograph with the 322 chutes are
on 7/500. . . . Andy Theisen of the Northland Music Co. Brainerd, Minn,
bought a half interest in a bowling alley, the Dixie Bowl: with D. J. D.
Palmer, Jr. of the Wurlitzer Co. at the Superior Dist. Co. Mpls. visiting for
the day and off the next day to Milwaukee, and then home. . . . Don Hazel-
wood, Ashun, Minn., has moved his family to their lake home.
. . . Frank Mager and his two sons in town Wednesday to see their Grand
Rapids High School baseball team in the state finals. Frank also attended
A.M.I. school at Lieberman Music Co. . . . Gabby Chais, Grand Rapids,
Minn., in town for the day feeling pretty good after suffering a very slight
headache in Milwaukee a few weeks ago. Watching the game with Leo Barkovich,
R&B Novelty Co. Superior, Wis., has his son tank charging of the record department this summer. Sam graduated this June
from the University of Wisconsin and in the fall will complete his law
course at the University of Arizona in Phoenix. . . . Izzy Albert of Duluth,
Minn. took the day off last Thursday to spend a day fishing. His boat was
split in an accident. . . . Fred Koeppel of St. Paul's to Camp Ripley to watch the soldiers drill and parade. . . . Chet LeDoux,
Virginia, Minn., suffering from some internal hemorrhage has been released
from the hospital and is spending his time at his lake home resting. Chet
is feeling pretty good and is on the road to recovery.
Through The Coin Chute

CHICAGO CHATTER

The changes that take place in the industry each year are best represented and most noticeable in The Cash Box Anniversary Issue. This 16th Anniversary Issue tops all others. It's the biggest issue ever put together during any single week by any publication in the history of the industry. A great many had so much to contribute. We are glad to be able to print in this issue 16th Anniversary Encyclopedic Yearbook our most heartfelt, sincere thanks to them. Mike Spagnola and Ed Ratajak who helped tremendously. B.D. and J.D. Lazar who were among the first to congratulate us. Walt Coben and his entire office, Ralph Mills of Mills Bell-O-Matic who reports that Cash Box brings him the greatest results. Joe Abraham of Cleveland who claims Cash Box is the "one and only". Joe Schwartz who never complains and who荐ated B.C. Rockland, Robert Kluver and the entire Rock-Ola organization. Wally Finke, Joe and Frank McGinnis of Sam Baker and First Coin who were among the first to congratulate The Cash Box. Charles and his father, Freuds Danannen of Unna, Sweden. Verle VanNathan of Auto-Photo, Los Angeles, Cal. Frank A. DeBehr of American Steel Export who does big job for Seeburg phono all over the world. Wm. F. Adair, Jr., Nathan Solow, Marvin Stein of Philip who tied right in with our anniversary.


Charles (Little Jimmy) Johnson of whom there is no swaller guy. Marv Barger who is always with us. Bob Gaarao a real tried friend. Joe and Eloise Mangone two of our favorite people. Willie (Little Napoleon) Blatt of Miami who always wishes us well. Jake Friedman of Atlantic who is the whole crew a real swell bunch of people. Lou Dunis and Johnny Michaelis always with us. Jack Daskall the florist to most of Chicago's coinmen.

And Joe Robbins of Empire who have never forsaken us. R. F. Jones, C. N. McMurtrie, Johnny Ruggiero and all the Jones Boys for being such grand people. Sam Solomon of Columbus a really great guy. Len Wexler of Red Ge and Geo. George who are with us every year. And to those who have reviewed us more than once as \"outstanding people\" like Branch of Sterling, Jr. and his whole organization. J. R. (Peisey) Laturnus who's always inside. Sam Lewis, Sam Stern, Harry Williams. This fine Texas trio: H. A. Franz of Houston, B. L. Chase of San Antonio and Wm. F. Connor of Dallas. Rudy Ray and Hy Lesnick of Hollywood. Louis Ford, Mike Ford, who makes the Cash Box his "bible". And still more Texans: Phil Weinberg of Byrnes, Strikes and Rob Wilson of Midland, Texas. Al Wertheimer and his great organization in Syracuse.

Walt Huber of San Francisco. Another marvelous Texas friend, Abe Green of San Antonio. Nik of Tree Haas of Des Moines. Alaron Gensburg of Genoa has helped us thru the years. Joe Westerhaus of Chertos, Ohio, one of our really old friends. Lamenting the loss of first and foremost--two fine gentlemen--Lavite & Hillman of Fall River, Mass.

And we're thankful to many, many more for helping make this Anniversary Issue and so many of our past anniversary issues so outstanding for all the industry. Like Chris Christopher of Baltimore, Md. Allen J. Stern, Joel Stern, Len Micon and all the others at World Wide. John Haddock, Bill Fitzgerald and the grand AMI organization. Eddie Holfield of New Orleans who has always been ready to help. Jack Bess of Richmond, one really swell person. Romeo Laniel and Jean Couton of Montreal who have never failed us and Charles Piere who always remembers. Joe Flitl of Blackstone Music a grand guy. Gordon Stout whom we thank most sincerely. Carl Hoppel who helps everything. And the grand hole organization: Joe Flech, Bill O'Donnell, Herb Jones, George Jenkins, Don Moloney, Earl Moloney, Art Gayvey and all the many others of this outstanding music factory. Don Moloney, Howie Freer and Mac Brier. Lou Boasberg, naufed.


Johnny Watling. Jackie Cohen of his Phonograph Merchants Assn. of Cleveland. Mike and his entire office, Tom Herrick and everyone at that marvelous Seeburg organization. Julie Mann of Chicago and his entire Southern Automatic Music stuff. Julins Moline, one really fine gentleman. Carl Hoozel and Ed Pounder and Irwin Weiler. Richard Thayer and all the rest of whom there is some better than or equal to the others. Two fine people. Ed Shaffer and his marvelous distributing organization.

Walt Waldman of one the most progressive. Phil Nuss who is just a power of a man. Eddie Rodelein who never forgets to remember. Sam Cooper of Milwaukee, Dave French of Montgomery who was among the first to come on board. And to so many, many others like Jack and Joe Dobkin of Wheeling, Wa.

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Through The Coin Chute
PHILADELPHIA FITBERTS

Mee Bayer, Banner, getting ready for an up-state trip. The follows at Banner anxious awaiting the sample of United's new bowling alley, "Play Time". Joe Ash and Marty Brownstein, Active Amusements, inform us that Nate Brown, in charge of the shipping department, expects to hand out his orders right away. At Ash & Sons, a new up-state trip is being planned. Bob Zelander, son, Frankie, spent a few days at State College making arrangements for Frankie to play in September. Harry Witsen, International Amusement, still on his honeymoon in Miami. Jack Palmer, International Amusement, stated that he picked up some good orders when he was out of town last week. As the record department is going along very well. Harry Rosen out of Elgin has found Dufrene states that he finished organization of their equipment for peak results. At Badger Sales Company, Inc., Bill Hagedorn, leaving the pass through with a check for the one millionth "1-200" phonograph. Marshall Ames returned from the Bakersfield area where he found business on the upsurge. Marshall and his wife, Else, spending the Fourth of July week-end at Lake Arrowhead. "Rocky," from the Shop Foreman, taking his family on a two week motor trip to the mid-west.

Through The Coin Chute
CALIFORNIA CLIPPINGS

The fast breaking records on major and independent labels are keeping the operators on their toes constantly. The latest developments are that the Box Top "60" to 75 has been a great aid to the one-stop operators in keeping up on the up and coming records. . . At Minthorne Music Company, George Meador, Manager, reports the title "I Only Have Eyes For You" by Duke Ellington and his Band which is featured in the current in the show while Paul Vogel visits the San Bernardino area and Matt Negrin and his Band in Diego area. George reports shipments of Chicago Coin's new "Explorer" shuffle game are going out as fast as they are received. Wayne says they are anxiously awaiting the first shipment of the Seeburg Coin Chute which has been widely accepted by operators. They have inspected the floor sample at Minthorne . . . Sammy Ricklin reports California Music Company's EP section is constantly expanding due to the increasing demand for this type of music. Sammy reports, "What a song" from the Vocal Group "The Tokens" is receiving excellent reviews. . . At the Capitol album "Sounds Of The Great Bands" is one of his biggest sellers. Buddy Robinson planning to take his new Thunderbird, plus newly acquired gooseneck, on a tour that will greatly add to his already fanatical following. . . "Sprint Snapper" by Bobby Darin on Ato is headlined for the charts. Val Fonge says Dee Dee is another hit with the Capitol label, "When". His many friends will be happy to hear Morris Blum of Taft is out of the hospital and well on the road to recovery . . . At Paul A. Laymon, Inc. and Paul Laymon report Billy's "Big Injun" is moving very well with operators now re-ordering. Jimmy Williams making arrangements to move his family into their new home in La Habra Heights upon its completion. Ed Willem is receiving many fine reports on the Rock-Ola "Music Vendor" from the operators that have placed them in their locations. "Red" Crawwell, Regular Technician at Chicago, has handled the branch Finger that required seven stitches. . . Lloyd Sanders of South Gate enjoying a ten day fishing trip on the Colorado River. . . Charley Robinson of C. A. Holson reports the "Beach Party" by Annette has been making the rounds of the operators. Hank Tronick says there has been a terrific upsurge of used mint condition and good copies purchased from dealers. This is a great acceptance hitting one-hundred percent. Used equipment continues moving very well at the purchasing house. George Nick and Viner's "Top Gun" on United's "Eagle" shuffle alley and "Bonus" bowling alley. . . At American Coin Machine Company, Bill Lancy says reports from across country on the Explorer has been gratifying. Bill and his family have been moving around a lot in touring with the Capitol album "Sounds Of The Great Bands" is one of his biggest sellers. 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Buddy Robinson planning to take his new Thunderbird, plus newly acquired gooseneck, on a tour that will greatly add to his already fanatical following. . .
Standard Financial Announces New Direct Financing For Ops

NEW YORK—For the first time in the history of Standard Financial Corporation, direct financing will be available for coin machine operators, according to an announcement by Arthur F. Silbert, vice-president of Standard Financial. The new plan is designed to enable owners of coin-operated machine routes to consolidate their operations and earn a larger return on their present sales volume, Silbert stated.

"Funds borrowed may be used to expand locations, increase working capital, make cash purchases of merchandise, clean up short-term obligations, or for any constructive business purpose. Low-rate financing will be made on a 12- to 24-month basis," he advised.

Major users of this new financing, Silbert believes, will be operators of income-producing, coin-operated equipment such as vending machines for hot drinks, cold drinks, candy and gum, hot and cold food merchandise, groceries, milk, ice cream, cookies, peanuts, cigars, cigarettes, bulk items (gumballs and charms), kiddie-rides, phonographs, and amusement games and devices.

Currently, Silbert said, coin machine operators receive some financing help through their distributors or manufacturers on purchase of new equipment. However, for purposes other than purchase of new equipment, only high cost direct financing of the route operators is available.

It is this gap which the new low cost Standard Financial plan is designed to fill. "Our wide experience over the last 10 years in financing installment purchases of new equipment by coin machine operators, indicates to us that the typical operator is a sound businessman," Silbert said. "However, the operator would like to place his business on a more stable and conservative basis, but usually does not have sufficient working capital to do so. Standard Financial's new financing plan is directly aimed at helping the individual operator stabilize his operations, and derive a better return on present sales volumes.

"A good number of operators would like to become more business-like in their operations," said Silbert. "They may have as much as $50,000 to $100,000 or more in machines and service equipment, and now would like to expand their liquid working capital so they can buy in quantity and take all cash discounts. There is a 2% discount on confectionery, for example. Trade discounts for tobacco products are equally substantial to established accounts. Food manufacturers give a 1 1/2% discount for 10-day payment. If a medium-sized operator who does a sales volume of $100,000 can create a saving on his annual purchases, the dollar amount would be substantial.

"For the first time in this industry, the operators should be able to finance their own working capital expansion on the basis of their own business growth record and outlook, at a reasonable cost. Standard Financial will process applications through its offices in New York City, Elmira, N.Y., Chicago, Philadelphia and Pittsburgh (Factors Corporation of America), Dallas (Texas Factors, Inc.) and Los Angeles (Standard Factors Corporation).
Once again we are very proud and happy to announce that you are now reading the biggest single week's issue in all publication history of the industry.

The Cash Box

New York
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FOR SALE — Or Trade — For Late Bingos or 14’ Bowlers: Wms. Jet Fighter; Wms. Crane; Wms. Side-walk Engineer; Genco Gypsy Grand-mar; Genco Rifle Gallery; Genco Carnival Gun; Genco Bonus Gun; Chicago Col-o Goalie; Ploto Horse and See Saw Kiddie Ride. MILLER-NEWMARK DISTRIBUTING COMPANY, 42 FAIRBANKS ST., N.W., GRAND RAPIDS 2, MICH. (Tel. GL 6-6807.)

FOR SALE — Gottlieb Scoreboard $160; Bally-A-Poppin’ $140; National 9 ft. Shuffleboard $95; AMI “A”, “B”, “C”, converted 45 rpm, $115, $135, $150; Palmer Pools (new slate) $80. H. BETT & SON, 1706 MANHATTAN AVE., UNION CITY, N. J. (Tel. UNION 3-3574.)

FOR SALE — Specials — Bally: Miss Americas $475; Sun Valleys $525; Key Wests $325; Gottlieb: Sea Belles $185; Flagships $215; Williams: Steeple Chase $217.50, NEW ORLEANS NOVELTY CO., 115 MAGAZINE STREET, NEW ORLEANS, LOUISIANA. (Tel. Jackson 2-5006.)

FOR SALE — Closeout: Brand new original factory crates. United’s Playtime, sacrifice, $375 ea. Wire, Wire, Phone, IMPERIAL COIN MACHINE CO., 498 ANDERSON AVE., CLIFFSIDE, N. J. (Tel. Whitney 5-2893.)

FOR SALE — We have a large stock of reconditioned Shuffle Games and Bingo. Write for list. WESTERHAUS CORP., 3726 KESSEN AVE., CINCINNATI, OHIO. (Tel. Montana 1-5000.)

FOR SALE — Frantz ABT 3 Gun Rifle Shooting Gallery complete with compressor and extras, like new, $1295. Auto Photo Model 9 (A-1) shape, $1295. J. ROSENFELD COMPANY, 4701 WASHINGTON, ST. LOUIS 8, MISSOURI. (Tel. FOREST 7-6730.)

FOR SALE — Old established route in Western Michigan, including pho- nons, Pin Balls, Bingo Bowlers, Pool Scales, etc. Will finance for right parties. Have complete staff. Must have minimum $35,000 as down payment. Reason, wish to retire. E.R SALES CO., 1732 MONROE, N. W., GRAND RAPIDS 5, MICH. (Tel. GL 6-9102.)

FOR SALE — 100 Telequiz, with film. Reconditioned, refurbished, ready for location. 5c or 10c play. Special price, $79.50. Write for quantity prices and lists of other equipment. G. O R SALES, 3216 NO. LE- CLAIRE AVE., CHICAGO, ILL. (Tel. AYVenne 3-6810.)

FOR SALE — Beach Clubs, checked and cleaned, new parts $60; Others in working order but not checked $40; Bally Beauty, Checked $50; as is $30; Yacht Club $50; is $30; United Lightning Bowler $175; 11th Frame $135. HALLgren DISTRIBUTORS, INC., 1626 3rd AVE., MOLINE, ILLINOIS. (Tel. 4-6703.)

Miscellaneous

NOTICE — It’s your business to KNOW THE FACTS! How can operator-cooperatives affect you? How can you get your locations’ cooperation? How can “10c Play Plus” help you? What percentage of the nation’s joke boxes feature 10c play? What percentage of U. S. amusements feature 10c play? All this and more appeared in The Cash Box. In addition to “The Cash Box Price Lists” which, for over 18 years since their inception, have been internationally recognized and officially accepted The Cash Box is the publication that conceived the idea for MOA (Music Operators of America). The Cash Box originated and has constantly crusaded for: “National Public Relations Bureau,” “Dime Play,” “National Credit Bureau,” “National Board of Trade,” “National School for Mechanics,” “2-Minute Record- ings,” “Equalized Record Tone Level,” The Cash Box “Quarterly Export Edition” has won world wide recognition and international ac- claim. The Cash Box Annual Encyclopaedic Edition plus its Anniver- sary Issue is accepted as “The Year Book of the Industry.” When you send $15 for a full year’s (52 weeks) subscription to The Cash Box (just about two bits a week) you are get- ting what has been acclaimed by all as: “The BIBLE of the Industry.” Send your $15 check today to: THE CASH BOX, 1721 BROADWAY, NEW YORK 19, N. Y.

Notice — That idea you have can become a new coin operated device. Contact Bob Young for development and engineering advice. BOB YOUNG’S SERVICE, 2427 BEN LOMOND PLACE, LOS ANGELES 27, CALIF. (Tel. NO 2-3251.)
How To Use "The Cash Box 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 Cash Box Price Lists" can only feature the market prices as they are quoted. "The Cash Box Price Lists" set exactly the same as the market quotation board at the Stock Exchange—posting 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 Cash Box Price Lists," rather than show price, retain the last known quotations for such equipment so that the subscriber at least has the last known prices as a basis to work with. Prices may be very widely divergent. Someone on the West Coast may feel a certain machine worth $50.00 whereas someone on the East Coast may think it is worth $100.00. Of course, serial, appearance, demand, territory, quantity, and condition of equipment must be taken into consideration. (Some equipment offered by 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 Cash Box Price Lists" reports such quotation exactly as it is made and depends on the subscriber to make average price adjustments to fit the peculiarities of his territory.

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.

C O D E
1. Prices UP
5. No quotations Last 2 to 4 Weeks
2. Prices DOWN
6. No quotations 4 Weeks or Longer
3. Prices UP and DOWN
7. Machines Just Added
4. No change from Last Week

Great Activity

LISTED ALPHABETICALLY

A M I
2. Model A-36, 40 Sel., 78 RPM 15.00 30.00
5. Model B-36, 40 Sel., 78 RPM 50.00 80.00
5. Model C-36, 40 Sel., 78 RPM 50.00 100.00
5. Model D-90, 51, 40 Sel., 78 RPM 115.00 200.00
5. Model E-90, 51, 40 Sel., 78 RPM 195.00 320.00
5. Model E-90, 53, 40 Sel., 78 RPM 225.00 340.00
5. Model F-120, 53, 120 Sel., 45 RPM 285.00 350.00
5. Model F-90, 51, 40 Sel., 78 RPM 425.00 495.00
5. Model F-120, 53, 120 Sel., 45 RPM 459.00 535.00
5. Model G-90, 55, 50 Sel., 45 RPM 525.00 650.00
4 Model G-120, 55, 120 Sel., 45 RPM 545.00 675.00
4 Model G-200, 57, 200 Sel., 45 RPM 635.00 700.00
5. WM Wall Box 5.00 8.00
5. SM or SL Stopper 5.00 8.00

ROCK-OLA
1. 1922, '26, 20 Sel., 78 RPM 15.00 25.00
1. 1922, '26, 50 Sel., 45 RPM 15.00 30.00
1. 1926, '27, 20 Sel., 78 RPM 15.00 35.00

SEEBURG
2. M-100A, 49, 10 Sel., 78 RPM 99.00 120.00
2. M-100B, 70, 10 Sel., 45 RPM 300.00 395.00
2. M-100BL, 51, 10 Sel., 45 RPM, Light Cable 300.00 395.00
2. M-106, 50, 10 Sel., 45 RPM 365.00 450.00
4. HF-106G, '54, 10 Sel., 45 RPM 355.00 575.00
4. HF-106H, '54, 10 Sel., 45 RPM 355.00 575.00

SEEBURG (Continued)
1. 106H, '54, 10 Sel., 45 RPM 455.00 595.00
1. 1500, '54, 10 Sel., 45 & 78 Intermix 50.00 150.00
1. 1600, '54, 10 Sel., 45 & 78 Intermix 99.00 195.00
1. 1640, '54, 10 Sel., 45 & 78 Intermix 195.00 325.00
1. 2100, '54, 10 Sel., 45 & 78 Intermix 225.00 350.00
1. 2100A, '54, 10 Sel., 45 & 78 Intermix 275.00 345.00
4. 1700, '54, 10 Sel., 45 & 78 Intermix 395.00 525.00
4. 1700A, '54, 10 Sel., 45 & 78 Intermix 485.00 595.00
4. 1900, '56, 10 Sel., 45 & 78 Intermix 525.00 760.00
4. 2000, '56, 20 Sel., 45 RPM 555.00 615.00
4. 2100, '57, 20 Sel., 45 RPM 405.00 595.00
4. 2110, Wall Box 2.50 5.00
4. 2002 Wall Box 3.00 8.00
5. 3040 (Cone, of 2020) 2.00 10.00
5. 3011 Wall Box 3.00 9.00
5. 3045 Wall Box 3.00 9.00
5. 4020 Wall Box 5.00 20.00
5. 4031 Wall Box 9.00 25.00

WURLITZER
4. 1805, '36, 24 Sel., 78 RPM 15.00 30.00
4. 1807, '36, 24 Sel., 78 RPM 20.00 30.00
4. 1809, '36, 24 Sel., 78 RPM 25.00 50.00
4. 1820, '37, 24 Sel., 78 RPM 25.00 55.00
4. 1212A, Hideaway, 45 Sel., 45 & 78 RPM 10.00 100.00
5. 1250, '35, 45 Sel., 45 & 78 RPM 50.00 100.00

PHONOGRAPH

1. V-200, '35, 20 Sel., 45 RPM 45.00 575.00
2. V-300, '36, 20 Sel., 45 RPM 650.00 795.00
2. K-9200, '57, 200 Sel., 45 RPM 795.00 995.00
3. W-1154 Wall Box 3.00 5.00
3. W-22 Walla-Mate 3.00 5.00
3. W-22A Walla-Mate 5.00 8.00
3. W-23L Walla-Mate Box, 45 & 25c 5.00 8.00
3. W-31C Walla-Mate, Box, 45 & 25c 15.00 25.00

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<table>
<thead>
<tr>
<th>Name</th>
<th>Price</th>
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<tr>
<td>Big Tent (Ks 12/55)</td>
<td>350.00</td>
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<tr>
<td>Circus (Am 5/56)</td>
<td>350.00</td>
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<tr>
<td>County Fair (Au 3/57)</td>
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<tr>
<td>Gun Smoke (Ga 5/57)</td>
<td>250.00</td>
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<tr>
<td>Grand Slam (Got 4/53)</td>
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<tr>
<td>Gremlins</td>
<td>550.00</td>
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<tr>
<td>Gun Club (Wm 11/53)</td>
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<tr>
<td>Guy Dolls (Got 5/53)</td>
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<tr>
<td>Guy Queen</td>
<td>950.00</td>
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<tr>
<td>Handicap (Wm 6/52)</td>
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<tr>
<td>Happy Days (Got 7/56)</td>
<td>550.00</td>
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<tr>
<td>Horse Race (Got 2/56)</td>
<td>145.00</td>
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<tr>
<td>Havana (Un 2/54)</td>
<td>200.00</td>
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<tr>
<td>Hawaii (Un 6/54)</td>
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<td>Hawaiian Beauty</td>
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<tr>
<td>Hayburner (Wm 6/51)</td>
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<tr>
<td>Hi-Fi (B 6/54)</td>
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<tr>
<td>Hi-Hand (Wm 5/57)</td>
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<tr>
<td>Hit Diggity (Wm 8/56)</td>
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<tr>
<td>Ice Trolley (B 1/55)</td>
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<tr>
<td>Japoby (Wm 8/51)</td>
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<tr>
<td>Jockey Club (Got 5/54)</td>
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<td>Lite-Breath (Got 11/55)</td>
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<tr>
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<td>Majestic (Got 4/37)</td>
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<td>Major (Wm 4/54)</td>
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<td>Manhattan (Un 4/54)</td>
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<td>Marathon (Wm 10/55)</td>
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<td>Marlebone (Got 11/56)</td>
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<td>Mexico Beach (B 9/55)</td>
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<td>&quot;N&quot; Sisters (Wm 1/54)</td>
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<td>Picassideli (Wm 5/56)</td>
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<td>Pin Wheel (Got 11/54)</td>
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<tr>
<td>Pixie (Un 10/55)</td>
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<td>Quartet (Got 2/52)</td>
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<tr>
<td>Queen of Hearts (Got 12/52)</td>
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<td>Queenie (Q 11/53)</td>
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<tr>
<td>Race the Clock (Wm 5/55)</td>
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<td>Regatta (Wm 11/55)</td>
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<td>Rio (Un 11/55)</td>
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<td>Rovo (Un 2/53)</td>
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<tr>
<td>Royal Flush (Got 1/57)</td>
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<td>Sadle and Torf (Ey 10/53)</td>
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<tr>
<td>(Club Model)</td>
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<tr>
<td>Screemo (Wm 4/54)</td>
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<tr>
<td>Star Beach (Got 8/56)</td>
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<td>Staright (Wm 5/52)</td>
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<tr>
<td>Shindig (Got 10/53)</td>
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<tr>
<td>Show Beat (Un 2/52)</td>
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<td>Show Beat (Got 12/53)</td>
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<td>Show Time (3/57)</td>
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<td>Silver Star (Got 11/54)</td>
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<td>Silver Crown (Got 5/53)</td>
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<td>Silver Cup (Got 5/53)</td>
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<tr>
<td>Singapore (Wm 2/52)</td>
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<tr>
<td>Singapore (Got 10/53)</td>
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<tr>
<td>Skil Pool (Got 1/52)</td>
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<tr>
<td>2nd Skill Roll (Upright) (B 3/55)</td>
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<td>Slagtest (Wm 3/52)</td>
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<td>Sluggin' Champ (Wm 5/52)</td>
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<td>Smoke Signal (Wm 10/55)</td>
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<tr>
<td>Southern Belle (Got 6/55)</td>
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<tr>
<td>South Seas (Un 5/55)</td>
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<td>Spotfire (Wm 2/52)</td>
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<td>Spot Line (B 1/52)</td>
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<td>Spotman (Wm 2/52)</td>
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<td>Sport DU (Wm 1/55)</td>
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<tr>
<td>Stage Coach (Got 11/54)</td>
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<td>Starbuck (Wm 1/55)</td>
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<td>Starfish (Wm 1/55)</td>
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<td>Starlight (Un 12/55)</td>
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<td>Star Pool (Wm 10/54)</td>
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<tr>
<td>Stars (Un 6/52)</td>
<td>250.00</td>
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<tr>
<td>SWATKO (Wm 3/57)</td>
<td>850.00</td>
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<tr>
<td>Sweeptakes (Wm 1/51)</td>
<td>350.00</td>
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<tr>
<td>SweetAdd-A-Line (Got 7/55)</td>
<td>125.00</td>
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<tr>
<td>Tahiti (Un 5/53)</td>
<td>750.00</td>
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<tr>
<td>Take Ten (1/50)</td>
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<tr>
<td>Three Dunes (Wm 8/55)</td>
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<tr>
<td>TimeBuster (Un 6/55)</td>
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<td>TimeBuster (Wm 12/55)</td>
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<tr>
<td>Timesquare (Wm 4/53)</td>
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<tr>
<td>Toreador (Got 6/56)</td>
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<td>Tropica (Un 13/55)</td>
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<td>Tropica (Un 1/55)</td>
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<td>World Champ (Got 8/57)</td>
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<td>Yacht Club (Got 5/52)</td>
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<tr>
<td>Zingo (Un 10/55)</td>
<td>850.00</td>
</tr>
</tbody>
</table>
Another WINNER...

chicago coin's NEW Shuffle EXPLORER

Every 4 In Line or Better "LIGHTS-UP"
A Letter In E-X-P-L-O-R-E-R... With Carryover Feature
TO BRING YOU THE HOTTEST PROFIT-MAKING
ADDED ATTRACTION IN A SHUFFLE GAME

- Adjustable ALL BALL Launch Feature!
- Exciting Captive Ball Scoring 3 in Row — 4 in Row — 5 in Row!
- 4 Corners Feature! Diagonals 3-4-5 In Line Score Up To 400,000
- Adjustable to 5 and 10 Shots Per Game!
- Available In Replay Or Novelty Models!

Still Going Strong! chicago coin's

2-PLAYER ROCKET SHUFFLE

THE PROFIT SENSATION OF THE YEAR!
AVAILABLE IN REPLAY OR REGULAR MODELS...
REPLAYS AWARDED FOR HIGH SCORE!

SEE IT AT YOUR DISTRIBUTORS!

chicago coin machine
1725 W. DIVERSEY BLVD., CHICAGO 14, ILLINOIS

“IT’s What’s in THE CASH BOX That Counts—INTERNATIONALLY”

MEMO: From The Office of The President
TO: Operators
ROCKET SHUFFLE reports reaching us
from operations have been fantastic. Even
now, after months of an location opera-
tion this game continues to maintain un-
believably high profits.
For this reason we definitely believe
that this type of game is here to stay for
some time to come. Naturally we will con-
tinue to incorporate new innovations and
new features to attract even more play.
SHUFFLE EXPLORER follows this trend and
we urge all alert operators to visit their
distributors without delay.

CHICAGO DYNAMIC INDUSTRIES, INC.
The Wurlitzer Console was created for one purpose — to out-earn any phonograph ever built.

In thousands of locations it is fulfilling that purpose.

Exciting lo-boy styling ... Fabulous hi-fi tone ... 200 selections ... 50-cent play all the way ...

These are only a few of many features that put this console phonograph in a class by itself.

WURLITZER Console

PHONOGRAPH

200 and 104-Selection Models

THE WURLITZER COMPANY, NORTH TONAWANDA, N.Y. Established 1856

"It's What's in THE CASH BOX That Counts—INTERNATIONALLY"
UNITED'S NEW DE LUXE
SHOOTING STAR

HI-SPEED PLAY
MEANS MORE COINS PER HOUR

2 PLAYERS alternate only 5 times

RED LIGHT SIGNALS WHEN TO SHOOT

3 SHOTS PER FRAME CAN BE OPERATED AS
3 FRAMES PER GAME 2 OR 3 FRAME GAME

3-DIMENSIONAL SHUFFLE-TYPE GAME

LAUNCH-ALL-BALLS FEATURE

CAPTIVE-BALL IN-LINE SCORING

10¢ PLAY REGULAR AND DELUXE MODELS

APPROXIMATE SIZE:
7½ FT. LONG
2 FT. WIDE

MECHANISM IN BACK BOX FOR EASY SERVICING

DROP CHUTE
COIN MECHANISM WITH NATIONAL REJECTOR ON PULL-OUT DRAWER

UNITED MANUFACTURING COMPANY
3401 N. CALIFORNIA AVENUE, CHICAGO 16, ILLINOIS

SEE YOUR DISTRIBUTOR
REAL BASEBALL FROM START TO FINISH!

1 OR 2 CAN PLAY

EXCLUSIVE NEW RELIEF PITCHER
gives "average" player opportunity
to show his hitting skill,
keeps "experts" busy out-guessing the pitch,
isures thrilling tight baseball game
every second of play

NEW DOUBLE-PLAY FEATURE
WITH CHANGING TARGET VALUES
INSURES REAL BASEBALL THRILLS

Choice of
DIME-PLAY
or
2-FOR-QUARTER

11 ft.
14 ft.
18 ft.

ALL-STAR DE LUXE BOWLER
SUPER BOWLER
ABC DE LUXE BOWLER
SKILL ROLL
SPACE-GUNNER
BALLY KIDDIE-RIDES

See your Bally distributor
for other top money-makers

See your distributor...or write BALLY MANUFACTURING COMPANY • 2640 BELMONT AVENUE, CHICAGO 18, ILLINOIS

1 OR 2 CAN PLAY

EXCLUSIVE NEW RELIEF PITCHER
gives "average" player opportunity
to show his hitting skill,
keeps "experts" busy out-guessing the pitch,
isures thrilling tight baseball game
every second of play

NEW DOUBLE-PLAY FEATURE
WITH CHANGING TARGET VALUES
INSURES REAL BASEBALL THRILLS

Choice of
DIME-PLAY
or
2-FOR-QUARTER

11 ft.
14 ft.
18 ft.

ALL-STAR DE LUXE BOWLER
SUPER BOWLER
ABC DE LUXE BOWLER
SKILL ROLL
SPACE-GUNNER
BALLY KIDDIE-RIDES

See your Bally distributor
for other top money-makers

See your distributor...or write BALLY MANUFACTURING COMPANY • 2640 BELMONT AVENUE, CHICAGO 18, ILLINOIS