

THE CASH BOX

THE
CONFIDENTIAL WEEKLY
OF THE
COIN MACHINE INDUSTRY

VOL. 11, NO. 44
JULY 29, 1950



Currently riding hot via her click rendition of "Bonaparte's Retreat," chirp Kay Starr is caught before the Capitol mike during a recent recording session. Kay's vocalizing has amassed her a tremendous bevy of music fans in recent months and a top niche among music operators. Recent hits for Miss Starr have been, "Hoop Dee Doo," "A Woman Likes To Be Told" and her latest, "Mississippi." Kay recently concluded a series of theater and personal appearances, and is currently on the West Coast. Kay Starr is exclusively featured on Capitol Records.

OLD AND EXPERIENCED

traveling men, training novices as to "what to watch for when entering a town," always advised, "read the classified ads" in the town paper. "That's where you get the real lowdown," they said, "and," they added, "always glue yourself to the paper with the largest number of classified ads because," they sagely emphasized, "that's the paper the people are really interested in and are carefully reading page after page."

... In keeping with the above, which many, many members of this (and every other) industry heard expounded time and again by these oldtime traveling men who pioneered a great business path thru America's hinterlands ... is this proud statement for one and all in this industry to give deep and serious consideration.

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IN THIS INDUSTRY COMBINED!**

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THE CASH BOX

Chicago

32 W. RANDOLPH ST.
CHICAGO 1, ILLINOIS
(All Phones: DEarborn 2-0045)

Publication Offices

EMPIRE STATE BLDG.
NEW YORK 1, N. Y.
(All Phones: LONgacre 4-5321)

Los Angeles

6363 WILSHIRE BLVD.
LOS ANGELES 48, CAL.
(All Phones: WEBster 3-0347)

Better Used Equipment Grows Scarcer

Just like "Old Mother Hubbard's Cupboard," the trade is gradually becoming bare of the better, later models in used equipment.

It is quite surprising to note that those who formerly advised they had all sorts of used machines on hand have suddenly started a frantic search for the better used machines.

What's more, because the Canadian and South American markets are eating into whatever good used equipment is around, the domestic market finds that it has run very, very short of almost all late models of machines.

Conversions, which have been produced by some of the leading manufacturers, to bring new life back to some of their older model machines, have worked out well, with the result that operators have taken to these conversions in a big way. This has halted these older machines from reaching the used market.

Noted distributors have been phoning each other long distance constantly, in an effort to obtain used equipment, to fill orders which they have on hand. And, in most cases, have been unsuccessful.

The result has been a boost in prices all down the line. Operators who formerly traded in equipment in quick time, are now holding back in an effort to get every bit of take

from equipment. This has had a very strong effect on the market.

Even more important is the fact that new machines are destined to zoom in price. The operators, jobbers and distributors realize this. They are now trying to arrange for an entirely new and better trade-in allowance plan, in an effort to take care of their used machine buyers.

The reaction to all the gossip, rumors and publicity, has been to hold operators back from trading in long used equipment.

This is foolish. The operator realizes that his very best bet is to continually present new products to his customers. So that he can continue to enjoy peak play, regardless of whatever else comes to the market in similar equipment.

But, as the better used equipment becomes scarcer, many will have to pay prices they never before believed they would pay, for whatever is left on the used market.

The "Confidential Price Lists" of *The Cash Box* reflect this shortage of better used machines.

Those who have been following prices carefully find that they have been constantly going up.

There is no down in sight.

Furthermore, as new equipment grows more and more costly to produce, and as prices go up, the used market will continue to rise with all new price hikes.

It is best, therefore, that those, especially those who need used equipment in their territories, urge all to trade in more quickly so that the market continues active, and all will prosper.

Just booming prices, because of shortage, will never bring in any more coin into machines.

The big problem is to arrange a more or less "set market price" on better type used equipment, in an effort to satisfy all in the field.

THE CASH BOX

WORLD'S GREATEST
COIN MACHINE MAGAZINE

PUBLISHED EVERY WEEK BY

The Cash Box Publishing Co., Inc.

Empire State Building, New York 1, N. Y.

(All Phones: LOngacre 4-5321)

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32 West Randolph St., Chicago 1, Ill.

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closes Friday at 12 Noon preceding week of issue.

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year's subscription free of charge. Airmail, First Class,
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request. Three weeks advance notice required for
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THE CASH BOX covers the coin operated machines
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THE CASH BOX IS RECOGNIZED by various asso-
ciations of coin machine operators throughout the
United States as their "official" weekly magazine.

"THE CONFIDENTIAL PRICE LISTS"

"*The Confidential Price Lists*" are the one and only
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machines, regardless of age, listing all market changes,
and continually adding on all the new equipment as this
equipment is announced to the industry. "*The Confiden-
tial Price Lists*" are recognized by many cities and
states throughout the country as "the official price book
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ing and trading of all coin operated equipment, and are
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of the coin operated machines industry. They have been
legally recognized in courts throughout the United States
and Canada. "*The Confidential Price Lists*" have been
acclaimed by the coin operated machines industry. En-
tire business transactions and legal cases are based
upon the quotations appearing in "*The Confidential
Price Lists*".

INFLATION

... and coin machines

For many months, in almost every editorial to appear here, this publication has warned the trade of rising inflation. It has reported statements from the nation's leading economists. It has urged all operators to arrange for a better commission arrangement so that they would be prepared to meet inflation as it became more and more prominent.

The Cash Box tried, with the editorial means at its disposal, to show those men on the firing line, the nation's operators, how to gird themselves, so as to be impervious to whether inflation struck hard, or was held down.

What, then, has inflation to do with the coin machine industry?

The answer? A great, great deal to do with coin machines. The reason? Because this industry caters to that class of people in this nation where inflation is most instantly, and longer, felt.

The people who like to enjoy juke box music. Who will play amusement games.

Who will buy from vending machines. Who have budgets. Who watch their nickels and dimes. Who tho money is flowing much more freely find that costs of their every day necessities are zooming along with this easier inflated money.

This inflationary boom which has been brought about by liberal Washington spending can react without too much good for the members of this field.

In the first place it has caused wages to go up. With the rise in wages the prices of raw materials have zoomed. Therefore, the cost of coin machines, in all classifications, has been raised to meet these basic rises.

With costs higher for equipment, the operators are faced with the necessity to

take in more, to earn as much, and to amortize their investments in the usual time.

There is the rub. How can the operator earn more? What must he do? Inflation is creeping up very fast. He finds his cup of morning coffee in his first stop costs him 10c. When he turns to the pay phone, and if it's still a nickel, he wonders how soon he'll have to put in a dime to make a call.

If he gets a shoe shine as he steps outside, he now pays 15c or even more. As he starts his car and heads for his favorite gas station, he finds that gas and oil have gone up.

He drives over to his distributor, and inquires about a game. He is quoted a price higher than what he formerly paid for the same manufacturer's product.

He gets over to his next location, at long last, and hears complaints from the location owner that everything's going up in price, and that people are a bit wary about investing too heavily.

So he begins to wonder, as he counts the collection, just what he ought to do to arrange for an upswing in his own take, to pay the inflated costs all the way down the line and continue a progressive route by purchasing the new equipment he needs.

And this goes for every type of operator. The vending machine men who operate bulk vendors just can't cut down too low on the amount of merchandise they're now vending. Pistachio machines are giving four or five of the nuts for a penny and, when a larger size nut wedges in, only two. That disgusts people with this machine. Yet the operator mustn't break down the quality of his merchandise.

Can he change the coin chute? Should he charge more?

The amusement game operators are in a position of wonderment. They claimed they just couldn't amortize the cost of five-balls at the old price. How are they going to do it at an increased price? The answer, in their case, would be the same as what happened on shuffle games, the majority of the better ops believe. That is, to feature 10c chutes.

But, these men state, how can they feature 10c coin chutes when the people are accustomed to playing that very same type game for 5c? In short, get some new type game, which might be a combination of both these games.

Whatever the answer, the problem remains, and the 10c coin chute will probably answer this problem when the first op come up with the new type game needed to obtain 10c from the players.

The case of the juke box ops is somewhat better. They have, after some years, at least quite a lot of them have, changed their commission percentage basis to the storekeepers and are paying 40% or 30% or even 25% commission, instead of the former 50%. Many are also getting front money service guarantees, ranging from \$5 to \$15. Each territory has its own unique problems. This is not a national arrangement.

Those ops, who are working on a changed, better commission basis, are finding themselves in an enviable position. But, many are suffering from low take. Therefore they, too, must find a way to get bigger collections.

There is no doubt that as money becomes even "easier," and what might also be termed, "looser," there will be some increases in collections. But, will this mean anything if the operator must pay more for everything he uses to earn his living?

The Nation's TOP TEN Juke Box Tunes



The Top Ten Tunes Netting Heaviest Play In The Nation's Juke Boxes, Compiled From Reports Submitted Weekly To The Cash Box By Leading Music Operators Throughout The Country.

* Denotes Most Popular Recording. Record Companies Listed Alphabetically

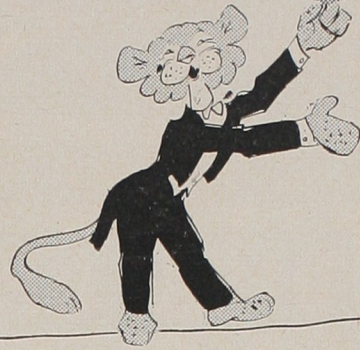
CODE		
AB—Abbey	DE—Decca	RE—Regent
AL—Aladdin	DV—Delyar	RO—Rondo
AP—Apollo	HT—Hi-Tone	SA—Savoy
BB—Bluebird	KI—King	SIT—Sittin' In
BU—Bullet	LO—London	SP—Specialty
CA—Capitol	ME—Mercury	TE—Tempo
CM—Commodore	MG—MGM	TW—Tower
CO—Columbia	MO—Modern	VI—Victor
CR—Coral	NA—National	
DA—Dana	RA—Rainbow	

- | | | Pos. Last Week |
|-----------|--|----------------|
| 1 | I WANNA BE LOVED
* ANDREWS SISTERS
CO-38491—Buddy Clark
CO-38825—Tony Bennett
DE-27007—Andrews Sisters | 1 |
| 2 | BEWITCHED
* BILL SNYDER
CA-1000—Mel Torme
CO-38821—Benny Goodman O.
CO-38821—Doris Day
DE-24983—Gordon Jenkins O.
ME-5399—Jan August & Harmonicats | 2 |
| 3 | MONA LISA
* KING COLE
CA-1104—Eddie Grant
CA-1010—King Cole
CO-38768—Harry James O.
CR-60250—Leighton Noble O.
DE-27048—Victor Young O. | 4 |
| 4 | MY FOOLISH HEART
* GORDON JENKINS—BILLY ECKSTINE
CA-934—Margaret Whiting
CO-38697—Hugo Winterhalter O.
DE-24830—Gordon Jenkins O.
ME-5362—Richard Hayes | 3 |
| 5 | HOOP-DEE-DOO
* PERRY COMO—KAY STARR
CA-980—Kay Starr
CO-38799—Frankie Yankovic
CO-38771—Doris Day
CR-60209—Ames Bros.
DA-2077—Paulette Sisters | 5 |
| 6 | ROSES
* SAMMY KAYE ORCH.
CA-1001—Ray Anthony O.
CO-38826—Ken Griffin
CO-38816—Gene Autry
DE-46240—Stubby & The Buccaneers
DE-27008—Dick Haymes | 7 |
| 7 | THE THIRD MAN THEME
* ANTON KARAS—GUY LOMBARDO
CA-820—Alvino Rey O.
CO-38706—Hugo Winterhalter O.
CO-38665—Cafe Vienna Quartet
CR-60159—Owen Bradley
DE-24908—Ethel Smith
DE-46218—Hank Garland
DE-24839—Guy Lombardo O.
DE-24916—Ernst Nasar
DE-27048—Victor Young O. | 6 |
| 8 | SENTIMENTAL ME
* RUSS MORGAN—AMES BROS.
CA-923—Ray Anthony O.
CR-60140—Ames Bros.
CR-60173—Ames Bros.
DA-2074—Billy Mayo Quartet | 8 |
| 9 | COUNT EVERY STAR
* HUGO WINTERHALTER ORCH.
CA-979—Ray Anthony O.
CA-859—Ray Anthony O.
CO-38732—Herb Jeffries
CR-60142—Harry Babbitt | 10 |
| 10 | TZENA, TZENA, TZENA
* GORDON JENKINS
CO-38885—Mitch Miller O.
DE-27077—Gordon Jenkins O.
DE-27053—The Weavers | |

11) IT ISN'T FAIR. 12) I DIDN'T SLIP. 13) WANDERIN'. 14) I CROSS MY FINGERS. 15) SAM'S SONG. 16) LA VIE EN ROSE. 17) BONAPARTE'S RETREAT. 18) SIMPLE MELODY. 19) OLD PIANO ROLL BLUES. 20) STARS AND STRIPES FOREVER.

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Francie
M-G-M Non-Breakable 10750



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

THE CASH BOX

Record Reviews

Only Records Considered Best Suited To The Requirements Of The Trade Are Reviewed On These Pages.

"YOU'RE MINE YOU" (2:56)
"I'VE FORGOTTEN YOU" (3:10)
 MARGARET WHITING
 (Capitol 1123)

● Margaret Whiting adds the Frank DeVol Ork and the Lex Baxter Chorus to her own throbbing balladeering of the beautiful lyric to "You're Mine You." The number is highly moving and this cutting by Margaret Whiting has the sound of another big one for the top flight girl singer. Reverse is another beautiful ballad that is so well done it makes it difficult to choose a best side on the platter. "Our preference is "Mine" but our advice is to latch on to this cookie—and right away.

"TUNNEL OF LOVE" (3:08)
"HOME" (3:09)
 NAT "KING" COLE
 (Capitol 1133)

● The click novelty tune from the forthcoming movie musical "Let's Dance" gets a fine rendition from "King" Cole backed by the orchestra of Pete RUGolo. The silken soft purring by "King" Cole should have the usual effect on his many fans as he warbles the lyric. "Home" finds Cole giving a strong delivery to the standard ballad. Ops will want to listen.

"TZENA, TZENA, TZENA" (2:27)
"PINK CHAMPAGNE" (2:25)
 RALPH FLANAGAN ORCH.
 (RCA Victor 20-3847)

● The hot-as-a-pistol "Tzena" gets a dance treatment and chorus vocal from the Ralph Flanagan Ork. Flanagan's arrangement sets "Tzena" in dance time fox trot without detracting one iota from the tune's folksy appeal. "Pink Champagne" is well as a jump instrumental with an added dash of vocal from the orchestra. "Tzena" could show something with the Flanagan version.

"I COULD WRITE A BOOK" (2:48)
"EASY TO LOVE" (3:12)
 LES BROWN ORCH.
 (Columbia 38903)

● Top deck is a standard Rogers and Hart show tune that comes in for some instrumentalizing by Les Brown that adds up to listening and dancing magic. The Les Brown Ork-ing has a lilt about it that adds the touch that makes for juke box winners. Flip is another dancetime standard set in a fox trot tempo with an arresting arrangement. Ops who have these spots will want to plunk this platter in every one.

"BRAZILIAN SLEIGH BELLS" (2:20)
"IN A MIST" (3:13)
 HARRY JAMES ORCH.
 (Columbia 38902)

● Top circle is an exciting, new instrumental by Harry James that has jazz blowing surrounding a central Samba chorus. The James' trumpeting throughout the wax is the high point of the pressing. "In A Mist" is a jazz oldie that gets a treatment here which sets it very close to progressive. "Brazilian Sleigh Bells" is the side that could pull coin into the boxes.

"MAMBO JAMBO" (2:59)
"CUBAN CUTIE" (2:31)
 ETHEL SMITH
 (Decca 27119)

● Organist Ethel Smith, the "high priestess" of Latin rhythms, joins with the maracas clicking Bando Carioca on the currently zooming "Mambo." Use of the organ doesn't allow this version quite the emphasis the tune needs. "Cuban Cutie" is a Cuban "Danzon" set in a novelty Spanish vein.

DISK OF THE WEEK

"CAN ANYONE EXPLAIN?" (3:06)
"SITTIN', 'N STARIN', 'N ROCKIN' " (2:24)

AMES BROTHERS
 (Coral 60253)



THE AMES BROS.

● The hit team that gave music ops "Rag Mop" and "Sentimental Me" come through with still another hot one for music ops, via this click rendition of "Can Anyone Explain." The tune is causing a

whale of excitement throughout the music trade, and is sure to catch on with music ops and fans once it gets around. Song is a slowly woven melodic ballad, and has the Ames group purring soft and sweet in inviting harmonic tones throughout. It's a tender, romantic effort, and has the vocal combo turning in some of their best work to date. Orchestral backing on the side by the Roy Ross ork shines brightly, and goes a long way toward making the side the hit it is. The other end is a fair enough novelty bit, with a clever set of lyrics that echo the sentiments of the title. The top deck is the one to ride with though. Music ops should grab this one—but pronto!

"THE DIXIELAND BAND" (2:56)
"BETWEEN THE DEVIL AND THE DEEP BLUE SEA" (3:06)
 BOB CROSBY ORCH.
 (Coral 60224)

● First side boasts a Dixieland vocal by Bob Crosby paced by the orking of his own group. The side is played and sung well by Bob who has long been famous as a great Dixieland interpreter. Underneath is a standard that advances an instrumental jazz arrangement. Both ends will have greatest appeal to fans of Bob Crosby and ops will want to listen carefully before placing the wax.

"GO ON ABOUT YOUR BIZNESS" (3:05)
"BOGGIN' IN THE SWAMP" (2:55)
 DICK TAYLOR ORCH.
 (Webster 510)

● Vivian Garry does excellent thrushing on the light, hand-clapping novelty "Go On About Your Bizness." Ditty packs a solid bounce and an interesting lyric that catches attention. The arrangement and the orking by Dick Taylor is as good as the vocal and the tune has real promise. Back shows the 3 Sharps on a jumpy novelty sparked by an interesting arrangement. The top deck might cause a stir.

"BEER BARREL POLKA" (2:23)
"MARIANNE" (2:33)
 FRANKIE YANKOVIC ORCH.
 (Columbia 38884)

● Frankie Yankovic and the Chorus, turn their talents to a rendition of the smash polka hit of a few years back that made record history as a pop polka sensation. The new sendoff shouldn't cause another repeat in ex-

citement but it has lost nothing since then. "Marianne" teams Yankovic with Carl Paradiso on a ballad that has a polka underbeat. The male duet handles the vocal ably and does a solidly satisfying selling job with the lyric. The disk will pull in its share of the take.

"CHERRY STONES" (2:50)
"ALL DRESSED UP TO SMILE" (2:27)
 EVELYN KNIGHT
 (Decca 27103)

● "Cherry Stones" is a novelty number that looks to be a certain winner for ops. The delicate piping of Evelyn Knight added to the bouncy support of the Ray Charles Singers should push this one into the classification of juke box special that no op will want to miss. Flip is once again right down Evelyn Knight's alley with her feathery interpretation of the highly clever material packing a sock that knocks out replays. Our advice is to sprint, not walk to get your painful.

"LITTLE BROWN JUG" (2:34)
"THE VILLAGE TAVERN POLKA" (2:35)
 LENNY HERMAN and QUINTET
 (Coral 60257)

● "Jug" is a college drinking song that is a standard American favorite. Ditty is done here as an instrumental polka with an accordion squeezing out a rollicking assistance to Lenny Herman & the Quintet. "The Village Tavern Polka" is a catchy, instrumental dishing that airs pleasantly. "Jug" is the etching that discloses the most appeal. Ops should get copies into their boxes.

"I WAS DANCING WITH SOMEONE" (2:34)

"THEN I'LL BE HAPPY" (2:30)
 GEORGIA GIBBS
 (Coral 60255)

● Ballad on the first face discloses the plaintive singing of Georgia Gibbs with the Mellomen and the George Cates Ork. Ditty is a danceable, winning circle with this version registering as a solid puller. "Then I'll Be Happy" is an oldie standard that is well done by Miss Gibbs and George Cates' organization weaving prettily around the thrushing. Top deck looks to be a big one and ops would do well to get with this biscuit.

"CHEROKEE" (3:14)
"A MAN AND HIS DRUM" (3:19)
 JIMMY DORSEY ORCH.
 (Coral 60195)

● "Cherokee" is a standard, jazz classic instrumental reissued here. Jimmy Dorsey Ork gives it both barrels in a wide-open and swinging version with all horns going. Flip features Buddy Schutz on a solo drum ride with the jazz instrumental built around his skin beating. Ops who have locations that plunk in the nickels for jazz disks will find that this wax can sell itself with the best of them.

"ROYAL GARDEN BLUES" (3:04)
"SQUEEZE ME" (3:07)
 BOB CROSBY ORCH.
 (Coral 60256)

● "Royal Garden Blues" is a familiar classic of the early days of Dixieland that will hold a heavy attraction for the dyed-in-the-wood Dixielanders. "Squeeze Me" is once again in the Dixieland melodic strain. On this slice the use of alternate solo rides by first the piano and then the brass wins the cheers. Once again a strong recommendation for ops with Dixieland jazz loving spots.

"THERE ISN'T VERY MUCH TO DO NOW" (2:30)
"I'LL ALWAYS LOVE YOU" (2:58)
 MARTHA TILTON and 4 HITS
 (Coral 60258)

● Upper ballad receives top chirping from Matha Tilton that gives added zest and appeal to the melody. Opposite cutting is from the pic "My Friend Irma Goes West," in which Martha gets aid from the chanting of the Lee Gordon singers on a moving ballad in Italian and English. We suggest that ops try both sides before they decide on the face they want to feature. Both are good.

"TAKE YOUR GIRLIE TO THE MOVIES" (2:31)
"I WALKED BACK FROM THE BUGGY RIDE" (2:27)

MAE WILLIAMS
 (Crystalette 628)

● Both slices are set in the novelty vein with the top one looking to be a solid production number type of tune with enough gimmicks to possibly cause a little stir. Tommy Reeves Ork bangs away in a tinny, old fashioned mood behind Mae Williams as the vocalist touts the theatres as a good spot for making love. Flip novelty is without the force of the first although Mae Williams' piping comes through very fine. Ops with locations that go for novelty sides will want to hear these.

BEST BETS

In the opinion of The Cash Box music staff, records listed below, in addition to the "Disk" and "Sleeper" Of The Week, are those most likely to achieve popularity.

★ "PIGALLE"	Danny Kaye	Decca 27116
★ "CHERRY STONES"	Evelyn Knight	Decca 27103
★ "I COULD WRITE A BOOK"	Les Brown Orch.	Columbia 38903
★ "YOU'RE MINE, YOU"	Margaret Whiting	Capitol 1123
★ "CAN ANYONE EXPLAIN?"	Ray Anthony Orch.	Capitol 1131

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MERCURY RECORD CORPORATION, CHICAGO, ILL.

THE CASH BOX

Record Reviews

Only Records Considered Best Suited To The Requirements Of The Trade Are Reviewed On These Pages.

"HAWAII" (2:50)
"DRIFTIN' DOWN THE DREAMY
OL' OHIO" (2:30)

ARTHUR GODFREY
(Columbia 38882)

● "Hawaii" adds Arthur Godfrey, the Chordettes, Archie Bleyer's Ork and twenty (count 'em) ukuleles on the currently rising uke novelty ditty. The lyric is cute and easily followed and the melody is inviting. Flip side shows Arthur and "All The Little Godfreys" joining in to sing a song that will have listeners doing the same. Ops should give a listen to both of the sides on this one.

"CAN ANYONE EXPLAIN?" (3:02)
"SKYCOACH" (2:43)

RAY ANTHONY ORCH.
(Capitol 1131)

● Ray Anthony's Ork handles the melodic arrangement of the honors-winning "Can Anyone Explain" while Ronnie Deauville, Betty Holliday and the Skyliners handle the chirping duties. Ronnie Deauville's vocal is exceptionally good on this side and should be a big factor in making this version one of the strongest of the contenders. "Skycoach" is a fine, jump instrumental. Our lids are doffed to the top ring. Ops should hop on this.

"THE TUNNEL OF LOVE" (2:47)
"WHY FIGHT THE FEELING?"
(2:32)

MILLS BROS.
(Decca 27104)

● "Tunnel" is from the pic "Let's Dance," and is a cute, novelty number that has already been cut on several labels. It gets a good harmonizing effort from the Mills Brothers and the guitar accompanying. "Why Fight The Feeling" is from the same cinema and is also drawing a lot of attention. Ditty is a ballad that holds appeal and is treated in first-rate fashion by the singers. This shellac definitely rates the attention of ops who are looking for a two sided disk that will pull heavy.

"JOSEPHINE" (2:00)
"HARBOR LIGHTS" (2:37)

KEN GRIFFIN
(Columbia 38889)

● Aided by an Hawaiian guitar, Ken Griffin adds still a new sound to his organ instrumental as an added selling gimmick on "Josephine." Tune is a novelty in an old fashioned "rickey-tickey" vaudey style. "Harbor Lights" is a swingy melody with an easy going tune. Both sides are the kind that have a lot of pull and stand to up the collections in any juke box they appear in.

"LONG" (2:55)
"GONE" (3:10)
UNA MAE CARLISLE
(Columbia 38881)

● The Don Redman Ork aids and abets Una Mae Carlisle as the torchy blues singers deliver "Long" a fetching and gripping voice. Voice-quirvers in the course of the tonsiling are a nice touch and add to the overall selling job. "Gone" is in exactly the same idiom as "Long" and gets an equal treatment but doesn't come through quite as hard as the stirring "Long." Ops should be able to put this one in their boxes with uniformly good results.

SLEEPER OF THE WEEK

"BIDIN' MY TIME" (3:00)
"DIG—DIG—DIG FOR YOUR DINNER" (3:15)

THE MODERNAIRES
(Columbia 38904)



THE MODERNAIRES

● The Modernaires, long missing from the phono spotlight as a name attraction, come up with a rendition of "Bidin' My Time" that is sure to capture a ton of juke box silver. Ditty is the classic oldie, and should be well remembered by mu-

sic ops since it always has scored well. This fresh rendition is certainly one of the best we've ever heard and is a feather in the caps of the vocal group. Song is handled in restrained quiet manner by the combo, with some excellent ork blending via maestro Dick Jones. Introduction of the song is extremely clever, and blends into the harmonic pattern the song weaves. It's music for dancing, as well as listening pleasure, and is sure to attract loads of attention. Flip side has the Modernaires displaying their versatile vocal style, with the Les Brown ork offering the instrumental accompaniment. Ditty is a fair enough novelty side that should hold its own. The top deck is the one they'll yell for—music ops should latch on.

"OUR LITTLE RANCH HOUSE"
(2:34)

"TWO WEEKS WITH PAY" (2:29)
PETE RUGOLO ORCH.
(Capitol 1108)

● Flanked by the orchestrations of Pete Rugolo and the blend of a backing vocal group, Johnny Parker steps out on the piping of the fast and catchy novelty, "Our Little Ranch House." Bottom side is another novelty, this time set in a topical summery idiom. The Rugolo ork is a suitable frame for the singer allowing him to rise strong on the choruses. The material, however, is very light and ops will want to listen closely before making any decisions.

"GOODNIGHT, IRENE" (2:42)
"WUNDERBAR" (2:35)
ALEXANDER BROS.
(Mercury 5448)

● The Alexander Brothers team up here with two rousing vocal efforts that spell top play on either end. "Goodnight Irene" receives an interpretation that sells strong on the gang-sing and traditional pull of the tune. Flip is drinking song from the hit show, "Kiss Me Kate" and is a tune which has long been looking for the grand treatment it gets on this wax. The almost operatic quality to the strong voice blend will spell plenty of loot in the boxes for all ops.

"PIGALLE" (2:46)
"LADIES, LADIES" (2:40)
DANNY KAYE
(Decca 27116)

● "Pigalle" is creating excitement at the moment in a "straight" version but the humorous monologue, in dialect, that Danny Kaye waxes here should turn the tune into a sensational laugh provoker that will keep the juke boxes rocking. Reverse is in the same humorous pattern with Danny Kaye singing of his love for all women. Ops should grab onto this platter; it's one of the funniest we've heard in years.

"THINKING OF YOU" (2:48)
"PERHAPS I DON'T, PERHAPS
I DO" (2:20)

PAUL WESTON ORCH.
(Capitol 1106)

● Top etching is from the flicker, "Three Little Words." Art Morton's balladeering joins with the first-rate orking of Paul Weston to turn out a sincere and feeling lyric interpretation in a swingy, fox trot pace. Over shows an adaptation of the "Funiculi Funicula" gay, Italian ditty. Wordage is good and all the bounce and appeal of the long-time favorite remains. Both edges are good but we look for the lower ditty to rate the most applause.

"TELL ME WHAT THEY'RE
SAYING" (3:02)
"SHAKE 'EM UP" (3:13)
BUDDY JOHNSON ORCH.
(Decca 27087)

● The Buddy Johnson Ork advances Arthur Prysock to do the chanting on "Tell Me What They're Saying," a fair blues ditty. Prysock has a husky voice and fits his material well enough to be competent on this side. "Shake 'Em Up" is another blues like boogie woogie with a heavy use of the sax section and shouting in the background from the ork. Ops with locations that can use this type of special material might listen.

"SWAMP FIRE" (3:11)
"RIGAMAROLE" (3:16)
JIMMY DORSEY ORCH.
(Coral 60194)

● Top pressing is an instrumental jazz side by the old Jimmy Dorsey Ork. The tune is fast, well handled and as usual shines with the individual excellence of Dorsey's sidemen. "Rigamarole" is an instrumental fox trot a trifle too fast for quiet dancing but perfect for listening. Material here is suitable only for ops with the locations to handle instrumentals of this order.

"THE YELLOW DOG BLUES" (2:46)
"SWEET CIDER TIME, WHEN YOU
WERE MINE" (2:56)

EDDIE CONDON ORCH.
(Decca 27106)

● Famous jazz man Eddie Condon shows 'em how on an old W. C. Handy Dixieland instrumental number that shines forth with some fancy fingering on the piano keys by Ralph Sutton. Turnabout reveals the crooning of Jimmy Atkins in a corney sing-along tune set in the gay '90's pattern. Brightest part of the wax is the orking. Ops should give close attention to both ends.

"DIXIELAND BAND" (2:30)
"FLYING TOO HIGH" (2:34)

KAY STARR
(Crystalette 630)

● Pair of rhythm sides by thrush Kay Starr should make for some excellent filler material for music ops. Kay's vocal work on both ends is a usual top notch, with fair enough ork backing seeping thru. Platter should meet with good reception from Kay's many fans. Music ops take it from here.

"PROFESSOR SPOONS" (2:57)
"TICK-TOCK POLKA" (3:00)

BOB HANNON and JOHNNY RYAN
(Decca 27105)

● "Professor Spoons" airs Bob Hannon & Johnny Ryan with the backing of rhythm spoons that sound something like extremely fast tap dancing. Although the side is based on the spoons gimmick hitting, the tune is in an appealing, vaudeville idiom and the rhythm is irresistible. The other side is a polka featuring the male duet of Hannon and Ryan. Ops should lend an ear to the "spooning" and take it from there on their own estimation of the gimmick's pull. We like it!

"WHY FIGHT THE FEELING?"
(2:24)

"IRON HORSE" (2:35)
RICHARD HAYES
(Mercury 5456)

● Top waxing is a ballad from the motion picture, "Let's Dance," that gets a fine rendition from the wonderful voice of Richard Hayes. "Iron Horse" is a compulsion tune in the "Mule Train" rhythm with an exceptionally powerful ending. The Jimmy Carroll Ork does the instrumental tempo-setting. Though the ditty is in a vein that has run almost dry, hats must be doffed to wonderful, throbbing, chanting by Richard Hayes. Ops must give a listen to the balladeering in particular.

"HOW LONG WILL IT LAST?"
(2:32)

"KNOCK ON WOOD" (2:30)
FREDDY MILLER ORCH.
(King 15054)

● Top deck is a ballad handled melodically by Freddy Miller's Ork and the patter purring of boy-singer Pat Terry. Both the tune and the vocal are good listening. Reverse airs novelty ditty, "Knock On Wood," with the Barry Sisters taking over the piping. The tune is a toe-tapper with a familiar ring. Ops will want to give both ends of these versatile pressings a careful listen for placement on their boxes.

ROUND THE WAX CIRCLE

NEW YORK:

Gotham tradesters were resigned to one thing only this past week, and it wasn't music. Not unless you consider the heat and humidity music, and if you do, it's sour, any way you care to cut it up. . . . At any rate, the heat didn't seem to bother city officials, who proclaimed this week as Television Week, in a salute to the industry. And in keeping with the celebration, RCA Victor unveiled their new line of TV receivers, amidst a flurry of heavy promotion. Cute note about the latter's bally campaign, is that radio was used extensively—to advertise television. Terse note: This scribe will stick to silent films. . . . Paul Weston or Dolph Traymon slated to be musical director of the new Milo Buoulton t.v. stanza, "The Original Animal Hour." . . . Bill Farrell's MGM waxing of "Deed I Do" is set for release August 4th. Farrell has been scoring heavily with this number, with advance reports indicating a possible smash. . . . Composer Jim Morehead in St. Clair Hospital for major surgery this past week. . . . Jim penned the current winner "Sentimental Me." . . . Strictly for the kids—"Laddle, Laddle On A Lollypop," by Frank Luther on Decca. . . . Stan Fishelson, who just



BILL FARRELL

concluded a tour with Harry James' ork as first trumpeter, joins Sonny Dunham's band in the same capacity at the latter's Capitol Theatre date. . . . Decca's marriage bureau department: Hy Grill to Eileen Frohman, July 15. They'll play nothing but Decca Records on their honeymoon. . . . OK Juggy Gayle, you can "uncross your fingers," 'cause "I Cross My Fingers" has happened. . . . No explanations are needed when you listen to the Ames Brothers dinking of "Can Anyone Explain." . . . We said it and we're glad. When the Gordon Jenkins double-header hit, "Tzena, Tzena, Tzena," and "Goodnight Irene" first broke, we stoutly stated that the "Irene" side would score heavier than "Tzena" sales wise and in popularity, over a period of time. Last reports we have, pointedly bear us out—in sales thus far.

CHICAGO:

Some folks here slapping themselves on the back for the swell job they did playing Cupid for the Ames Brothers, who were held over at the Oriental Joe Ames already tied the knot, and Vic Ames has just become engaged. . . . Lou breeze skedded to make some banjo platters. His banjo playing clicked so well on TV, Lou may come up with a real winner. . . . Bill Snyder, who opened at the Chicago Theatre last Friday called to thank us profusely for the fine breaks The Cash Box gave to his "Bewitched." Cee Davidson may soon be recording for a new Chi label. . . . Maurie Hartman of Rytvoc Music dropped in to tell us that Lee Morse, "the girl with the heart in her voice," who retired to domestic life in Rochester, N.Y., twelve years ago, has just recorded Harry Kogen and Whitey Berquist's oldie, "If You Only Knew," for Decca. The tune is grand and Lee Morse comes back with all of her old sock to really put it over. Deejays are going all out for this one and juke box ops promise to follow. . . . Al Trace gets a swell break on Danny O'Neil's Oriole recordings of two of his songs, "When Nola Plays The Pianola" and "Sticks and Stones," both tunes riding high with ops here. . . . Vince Branuum of Oriole, label created by Chi ops, will soon introduce platters by Elaine Rogers and Jack Staulcup. . . . Xavier Cugat went east after his Edgewater stay. May go on to Europe after eastern tour. Frankie Carle now chinking at Edgewater. . . . Johnny (Desmo) Desmond's new release, "Just Say I Love Her," getting strong plugging by leading deejays, and juke box friends and fans of Desmo's loading it into their phonos. . . . Reason behind the extended engagement of the Jimmy McPartland Ork at the Blue Note is claimed to be Art Lund's request to have Jimmy stay thru his appearance. . . . Vocalovely Maggie Whiting absolutely charming 'em at the Chicago Theatre. . . . Warm summer? Just wait 'til Louie Armstrong opens at the Blue Note . . . and Muggsie Spanier at the Chi Fair. . . . Myron Barg of station WMOR will probably be putting on a disk jockey stunt originating from one of the large eateries here, soon.



LOUIS ARMSTRONG

LOS ANGELES:

Hottest things around town, besides the weather, are the Messrs. Crosby on Decca's version of "Sam's Song" in the pop field and Recorded in Hollywood's "Two Years of Torture" in the blues and rhythm dept. . . . Latter tune is the master taken over by Dolphin's of Hollywood record shop from the Supreme label and, hypoped up by human dynamo John Dolphin, the Percy Mayfield platter has caught on strong in this area with indications of widespread interest nationally. . . . Helping to do a job on the number locally is up-and-coming dee-jay Ray Robinson, who broadcasts from the Dolphin store window nightly over KGFJ and interviewed us one eve for a nice plug on The Cash Box. . . . Speaking of plugs for our favorite magazine, tele-jockey Peter Potter and radio showman-songwriter Steve Allen threw in a few kind words for the publication on a "Platter Parade" interview recently. . . . And just the other day songman Artie Wayne phoned us for a clearance on plugging The Cash Box in a film he was making out at the Hal Roach studio. . . . So we're gonna get famous yet. . . . Received some correspondence from Song Writers' Cooperative, Inc., a BMI affiliate reading just like the



BING CROSBY

name sounds: A group of established and would-be songwriters of merit banded together in their common interest as regards publication of tunes and records. . . . In view of the problems many of the lesser lights and newcomers to the business run into on first records or even worthwhile demonstrations, seems like the boys have a good idea in putting out their own labels, Gold Seal for classics, Orbit for pops and Palomino for westerns. . . . There's a nice catch line at the bottom of their stationery: "Unity and Trust among Composers and Publishers Means the Swan Song to Song Sharks." . . . Another new entry in the publishing biz via BMI is Westro Music, the outfit associated with Luxury Records, which recently signed Bob Hayden to a singing contract. . . . Following success on "A Razz Ma Tazz" and "Cotton Candy" on Mercury, 17-year-old singer Kay Brown, we're told by dee-jay George Jay, has been signed to a picture contract at MGM.

This week's

New Releases

... on RCA Victor

RELEASE # 50-30

POPULAR

Here come the **DANCE BANDS** again!

TOMMY DORSEY

I've Forgotten You
No Other Love... 20-3869 (47-3869)

DENNIS DAY

All My Love
Goodnight, Irene... 20-3870 (47-3870)

THE FONTANE SISTERS with HUGO WINTERHALTER AND HIS ORCHESTRA

Can't We Talk It Over
I Had A Talk With The Wind And The Rain... 20-3871 (47-3871)

PEREZ PRADO

More Mambo Jambo
Mambo De Chattanooga—Mambo... 20-3873 (47-3873)

TONY MARTIN and FRAN WARREN

Take A Letter Miss Smith
Till We Meet Again... 20-3874 (47-3874)

COUNTRY

HANK SNOW

I Cried But My Tears Were Too Late
The Night I Stole Old Sammy Morgan's Gin... 21-0356 (48-0356)

TEXAS JIM ROBERTSON

Jaw, Jaw, Yap, Yap, Yap!
It Hurts Me To See You With Somebody Else... 21-0365 (48-0365)

BLUES

TAMPA RED

It's Good Like That
New Deal Blues... 22-0094 (50-0094)

POP - SPECIALTY

JOHNNY VADNAL

The Baseball Polka
Polka Recipe... 25-1167 (51-1167)

NOTE: All records in this panel are listed alphabetically by song title.



\$. . . indicates records which, according to actual sales, are recognized hits. The trade is urged to keep ample stocks of these records on hand, or to reorder promptly when current stocks begin to approach the "sold-out" stage.

7 . . . designates that record is one of RCA Victor's "Certain Seven"—among the leading numbers on the trade paper best selling retail sales charts. Obviously, sure things

WEEK OF JULY 22

- \$ BEWITCHED 20-3726 (47-3726) 7
Larry Green & The Honey Dreamers
- \$ BONAPARTE'S RETREAT 20-3766 (47-3766)
Gene Krupa & Orch. 21-0111 (48-0114)
Pee Wee King
- \$ COUNT EVERY STAR 20-3697 (47-3221) 7
Hugo Winterhalter
- \$ CUDDLE BUGGIN' BABY 21-0342 (47-0342) 7
Eddy Arnold
- \$ HOOP DEE DOO 20-3747 (47-3747) 7
Perry Como
- \$ I'M MOVIN' ON 21-0328 (48-0328)
Hank Snow
- \$ I'M BASHFUL 20-3801 (47-3801)
Mindy Carson
- \$ I WANNA BE LOVED 20-3772 (47-3772) 7
Fontane Sisters
- \$ LA VIE EN ROSE 20-3819 (47-3819)
Tony Martin 20-3739 (47-3739)
Melachrino Strings
- \$ I THOUGHT SHE WAS A LOCAL 20-3828 (47-3828)
Sammy Kaye
- \$ VALENCIA 20-3755 (47-3755) 7
Tony Martin
- \$ WHY SHOULD I CRY? 21-0300 (48-0300)
Eddy Arnold

SEE COLUMBIA JOINING 45 RPM BANDWAGON AS DISKERS POINT FOR INCREASED JUKE BOX SALES

Wurlitzer - RCA Victor Go Full Steam Ahead With Converter Kit & Record Library Deal For Music Operators

NEW YORK—Altho the record industry settled back a bit this past week and generally conceded that a three-speed business was here to stay for a while at least, Columbia Records continued to remain the lone hold out in the 45-33 1/3 rpm controversy.

Following Decca Records announcement last week of their entry into the 45 rpm business, trade circles felt that Decca's move would force Columbia's hand. At this writing, Columbia's situation with regard to 45 rpm records remained status quo.

Plattery execs at Columbia point out that they see no reason for entering into 45 at this moment, because their Long Play sales "have been strong enough."

This latter fact may be true enough, and undoubtedly is, to the extent where Columbia salesmen have bypassed 78 rpm disk sales with music operators. Music operators throughout the East, and in particular Metropolitan New York, have repeatedly pointed out, that they have noticed the absence of Columbia disk salesmen who normally would call on them. This is borne out by the simple fact that these same salesmen are making more money, and doing it easier too, by concentrating on LP sales to dealers. Columbia's efforts toward bolstering their music operator sales has been largely nil, a fact

further borne out by a lack of peak hits in their pop division.

While other platteries have realized that juke box sales contribute a hefty portion of sales volume in their pop platter picture, and have supported this with direct sales promotion campaigns directed at boosting operator sales, Columbia's plans in this direction lags behind the other diskeries.

Decca's move in joining the ranks of the other major recording companies in the three speed business puts the brunt of the "speed problem" squarely upon the shoulders of Columbia Records. Just what the latter's position will be following Decca's entry is to be seen. Columbia's efforts to promote their 33-1/3 Long Play recording has been extensive. The firm has allocated a tremendous portion of their advertising and promotion budget toward their Long Play line. Renewed efforts of the combined sales force and promotion men to further 33-1/3, have not stopped the increasingly heavy popularity of 45 rpm recordings. Every one of the major recording companies, in addition to the bulk of the top indies, is now in the three speed business, issuing records at 33-1/3, 45 and 78 rpms.

General consensus of opinion in the trade is that Columbia will, nevertheless, swing to 45 too.

Meanwhile, the joint plans of the Rudolph Wurlitzer Company and RCA Victor Records to further stimulate sales of the former's new "Model 1250" and the platteries' 45 rpm line, were going ahead on a "full steam" basis.

The Wurlitzer organization has made available to the owners and future purchasers of its latest model, "the 1250," a special kit of replacement parts to convert it from 78-rpm operation to 45-rpm operation. At the same time, RCA Victor will furnish to those coin-machine phonograph operators desiring to convert to 45-rpm an initial library of twenty-four 45-rpm popular records of the operator's choice. The conversion kit, valued at \$8.75, and the record library, worth \$16.56, will be offered without charge through local Wurlitzer and RCA Victor distributors.

The Wurlitzer "Twelve Fifty," a special model introduced early this year, was designed specifically to protect coin operators from obsolescence as the new record speeds gain popularity, according to E. R. Wurgler, General Sales Manager of the Phonograph Division of the Wurlitzer Company. It employs an "adapta-speed" record changer, engineered for a rapid and inexpensive conversion from 78-rpm to either 33-1/3 rpm or 45-rpm operation.

Emphasizing his company's support of the Wurlitzer plan, Paul A. Barkmeier, Vice President and General Manager of the RCA Victor Record Department, declared: "RCA Victor is happy to make available an initial library of 45-rpm records to coin operators desiring to convert to the 45-rpm system. By taking advantage of this opportunity, the coin operator will learn for himself that his greatest profits lie with the greater play appeal and longer playing-life of the 45-rpm library."

The Wurlitzer "Twelve Fifty" employs a double tone arm to play both sides of a record, and, under 78-rpm operation, can be loaded with a maximum of 24 discs. Converted to 45-rpm, however, Mr. Barkmeier pointed

out, the instrument can be loaded with 48 records, the "45" discs being so thin that two can be loaded back-to-back in the same tray.

"The great advantages of this pairing of records are that it enables the coin operator to eliminate the duplication of music selections likely to appear in any collection of 48 sides, and also enables him to offer his customers 48 top 'A' side tunes. This gives him a distinct profit edge over the operator using conventional equipment, who is limited to 24 'A' side tunes and 24 'B' side tunes, with a loss factor in case of duplication of selections."

Under the provisions of the conversion program, present and future owners of the "Twelve Fifty" instrument will receive from the Wurlitzer company an authorization to obtain without charge the conversion kit and library of records from their local coin-machine phonograph and record distributors when they desire to convert.

The conversion job can be done by the coin operator within 30 minutes without special tools, according to Wurlitzer technicians. The kit contains all necessary conversion parts and diagrammed instructions. Conversion steps include installation of a new idler wheel to control the turntable speed, replacement of standard spacers with 24 new ones of the 7-inch size, and an adjustment of the tone arms for corrected landing position.

Hollybrook Pubbery In Unique Promotion

NEW YORK—A unique manner of plugging a new tune has been prepared by Ellis Allen and Ray Bloch, partners of the Hollybrook Music Publishing Company, this city.

The firm will promote plugs of its plug tune, "Oh Marguerite," thru the nation's disk jockeys via a 13 week, \$20,000 contest, in which the jockeys will be allowed to participate.

The jee-days will receive in return for promised plugs, all recorded copies of the song, and a transcription and script giving contest rules and prizes. The contest is open to all girls named Marguerite, and is a beauty show to be judged by John Robert Powers. First prize is \$10,000 in cash and merchandise, with \$5,000 allocated for the followups. There is also \$5,000 set aside for 100 disk jockeys.

Allen has already contacted more than 3100 disk jockeys, with approximately 450 replying promising plugs. Thus far, the tune has been cut by five recording firms.

King In Song Hunt

CINCINNATI, O.—King Records, Inc., this city, this past week initiated a hunt for new song material, and disclosed to the trade, that they have made arrangements to auditor original songs from professional and amateur song writers.

Qualifications set by the plattery require that the song must be unpublished and original, and that songs must be submitted on audition record. King guarantees a recording within six months if they accept a song for publication.

Paul Weston Named West Coast Musical Director For Columbia

NEW YORK—Goddard Lieberman, executive vice-president of Columbia Records, Inc., this past week announced the appointment of Paul Weston as West Coast Director of Artists & Repertoire.

Weston will be in charge of selecting and recording material prepared in Columbia's Hollywood studios, reporting to Mitch Miller, Director of the a&r popular division. His appointment becomes effective August 15th.

Columbia's present a&r director, Ben Selvin, resigned his post with the firm this week.

Following Weston's appointment, trade circles viewed Capitol's top recording star Jo Stafford as possibly switching to Columbia. Miss Stafford will be free of her Capitol recording contract at the end of this year owing to a release clause she has. It is generally felt that she would follow Weston to the plattery he landed with. Should Stafford exit her Cap recording slot, tradesters feel that chirp Dinah Shore will not renew her Columbia recording contract, and may move to RCA Victor, from whom she has had numerous recording offers. Miss Shore's pact with Columbia expires at the end of this year too.

Weston recently exited his Capitol Records post as musical director and recording artist. He was associated with the Cap firm since its inception.

"The appointment of Paul Weston to this important post in our organization brings to Columbia a person thoroughly schooled in all phases of music and recording, and gives us, along with Mitchell Miller and Percy Faith, three of the most talented young musicians working before the public," Mr. Lieberman said. "We feel highly confident that having these three creative men on our Popular staff will produce what Columbia always seeks to achieve—records of musical character and distinction."

Mahalia Jackson On Front Cover of French Jazz Magazine

LA REVUE DU JAZZ



N° 10 - 90 Fr

NEW YORK—Mahalia Jackson, internationally popular gospel singer, and star of Apollo Records, nabbed the front cover, (above) of the widely read French publication, "La Revue Du Jazz," official organ of the Hot Clubs of France.

Miss Jackson is currently engaged in a series of personal appearances here, with her latest Apollo recording, "I Do Don't You" gaining rapid popularity. She recently concluded a nationwide theater tour.

OPS—
For "Good Luck"
In The Boxes . . .

**"KNOCK
ON
WOOD"**

by

FREDDY MILLER

And His DANCE MAGIC

KING No. 15054

Published by

GARRETT MUSIC PUB. CO.

148 E. 47th ST., NEW YORK, N. Y.

**KING
RECORDS**

THE CASH BOX

Disk Jockeys' REGIONAL RECORD REPORTS

Listings below indicate preference with disk jockey radio audiences, compiled from reports furnished by leading disk jockeys throughout the nation, for the week ending July 22.

Jimmy Lyons

KNBC—San Francisco, Calif.

1. DON'T SAY GOODBYE (Fran Warren)
2. BLUE PRELUDE (Mildred Bailey)
3. PICNIC SONG (Johnny Desmond)
4. HOOP DEE DOO (Kay Starr)
5. VALENCIA (Tony Martin)
6. DANCING WITH YOU (Herb Jeffries)
7. LOVE ME A LITTLE BIT (Lisa Kirk)
8. RAIN (Gene Williams)
9. I WANNA BE LOVED (Andrews Sisters)
10. THANKS, MR. FLORIST (Vaughn Monroe)

Art Tacker

WTAO—Cambridge, Mass.

1. TZENA, TZENA, TZENA (Gordon Jenkins)
2. PICNIC SONG (Johnny Desmond)
3. AMERICAN BEAUTY ROSE (Frank Sinatra)
4. I'M IN LOVE WITH THE MOTHER, ETC. (Jack Owens)
5. GOODNIGHT, IRENE (Gordon Jenkins)
6. TIME AND TIME AGAIN (David Rose)
7. WILD GUITAR (Jack Rivers)
8. I CROSS MY FINGERS (Percy Faith)
9. THIRD MAN THEME (Anton Karas)
10. MY FOOLISH HEART (Billy Eckstine)

Ross Smitherman

WALA—Mobile, Ala.

1. BEWITCHED (Doris Day)
2. THIRD MAN THEME (Freddy Martin)
3. I WANNA BE LOVED (Fontane Sisters)
4. IF I HAD A MAGIC CARPET (Ralph Flanagan)
5. BONAPARTE'S RETREAT (Gene Krupa)
6. ROSES (Sammy Kaye)
7. HOOP DEE DOO (Kay Starr)
8. I STILL GET A THRILL (Tony Martin)
9. I CROSS MY FINGERS (Percy Faith)
10. ON THE OUTGOING TIDE (Perry Como)

Bernie Mack

WMUR—Manchester, N. H.

1. I WANNA BE LOVED (Andrews Sisters)
2. PEDDLER'S SERENADE (Johnny Corvo)
3. COTTON CANDY (Kay Brown)
4. PICNIC SONG (Johnny Desmond)
5. IF YOU SAW WHAT I SAW (Eileen Barton)
6. MY FOOLISH HEART (Margaret Whiting)
7. SAM'S SONG (Freddy Martin)
8. THE SHADE WENT UP (Joe Marine)
9. ON THE MALL (Buddy Williams)
10. VAGABOND SHOES (Vic Damone)

Barry Kaye

WKAT—Miami Beach, Fla.

1. BEWITCHED (Gordon Jenkins)
2. HOOP DEE DOO (Perry Como)
3. THIRD MAN THEME (Anton Karas)
4. I WANNA BE LOVED (Andrews Sisters)
5. I DIDN'T SLIP (Doris Day)
6. COUNT EVERY STAR (Hugo Winterhalter)
7. MY FOOLISH HEART (Billy Eckstine)
8. IT ISN'T FAIR (Bill Farrell)
9. MONA LISA (King Cole)
10. TZENA, TZENA, TZENA (Vic Damone)

Dick Coleman

WCBM—Baltimore, Md.

1. I WANNA BE LOVED (Andrews Sisters)
2. MONA LISA (King Cole)
3. I'LL NEVER BE FREE (Lucky Millinder)
4. SAM'S SONG (Bing & Gary Crosby)
5. OUR LOVE STORY (Danny Scholl)
6. COUNT EVERY STAR (Hugo Winterhalter)
7. I CROSS MY FINGERS (Perry Como)
8. GIVE A BROKEN HEART A CHANCE (Chuck Foster)
9. ARE YOU LONESOME TONIGHT? (Blue Barron)
10. TIME AND TIME AGAIN (David Rose)

Tom Shanahan

WEMP—Milwaukee, Wis.

1. MONA LISA (King Cole)
2. STRANGERS (Lorry Raine)
3. AMERICAN BEAUTY ROSE (Frank Sinatra)
4. PEDDLER'S SERENADE (Johnny Corvo)
5. I DIDN'T SLIP (Doris Day)
6. I WANNA BE LOVED (Andrews Sisters)
7. HOOP DEE DOO (Perry Como)
8. NOLA (Les Paul)
9. PICNIC SONG (Johnny Desmond)
10. I DON'T CARE IF THE SUN DON'T SHINE (Patti Page)

Stephen Paul

WLEE—Richmond, Va.

1. BEWITCHED (Doris Day)
2. MY FOOLISH HEART (Billy Eckstine)
3. I'M GONNA PAPER ALL MY WALLS (P. Page)
4. MONA LISA (King Cole)
5. SENTIMENTAL ME (Ames Bros.)
6. WHEN WE'RE DANCING (Fran Warren)
7. I CRY MY HEART OUT (Four Jacks)
8. TEASIN' (Kay Brown)
9. GOODNIGHT, IRENE (Gordon Jenkins)
10. AMERICAN BEAUTY ROSE (Frank Sinatra)

Bob Story

WNOR—Norfolk, Va.

1. MONA LISA (King Cole)
2. I WANNA BE LOVED (Buddy Clark)
3. EXACTLY LIKE YOU (Frankie Laine)
4. SIMPLE MELODY (Bob Crosby)
5. PICNIC SONG (Carmen Cavallaro)
6. VAGABOND SHOES (Vic Damone)
7. I CROSS MY FINGERS (Percy Faith)
8. I'M CRAZY TO LOVE YOU (Sarah Vaughan)
9. TZENA, TZENA, TZENA (Mitch Miller)
10. GOODNIGHT, IRENE (Frank Sinatra)

Bud Wendell

WJMO—Cleveland, Ohio

1. DOWN THE LANE (Russ Morgan)
2. MONA LISA (King Cole)
3. I DIDN'T SLIP (Doris Day)
4. IN THE VALLEY OF GOLDEN DREAMS (Bob Houston)
5. WHERE IN THE WORLD (Guy Mitchell)
6. PICNIC SONG (Johnny Desmond)
7. TIME AND TIME AGAIN (David Rose)
8. SAM'S SONG (Joe Carr)
9. MISSISSIPPI (Ella Fitzgerald)
10. IF I WERE YOU, BABY (Laine-Page)

Joe Ryan

WALL—Middletown, N. Y.

1. HOME COOKIN' (Bing Crosby)
2. VIOLINS FROM NOWHERE (Todd Manners)
3. PEDDLER'S SERENADE (Johnny Corvo)
4. MONA LISA (Charlie Spivak)
5. CHOC'LATE ICE CREAM CONE (Kenny Roberts)
6. YOU DREAMER, YOU (Don Cornell)
7. I WANNA BE LOVED (Andrews Sisters)
8. THIRD MAN THEME (Anton Karas)
9. GONE FISHIN' (Johnny Guarnieri)
10. WHY DO THEY ALWAYS SAY NO? (L. Cook)

Jackson Lowe

WWDC—Washington, D. C.

1. I WANNA BE LOVED (Billy Eckstine)
2. MONA LISA (King Cole)
3. COUNT EVERY STAR (Ray Anthony)
4. SENTIMENTAL ME (Ames Bros.)
5. MY FOOLISH HEART (Billy Eckstine)
6. BEWITCHED (Gordon Jenkins)
7. THIRD MAN THEME (Anton Karas)
8. LA VIE EN ROSE (Bing Crosby)
9. TIME AND TIME AGAIN (David Rose)
10. TZENA, TZENA, TZENA (Mitch Miller)

Garry Stevens

WGY—Schenectady, N. Y.

1. BEWITCHED (Mel Torme)
2. I WANNA BE LOVED (Andrews Sisters)
3. THIRD MAN THEME (Guy Lombardo)
4. HOOP DEE DOO (Perry Como)
5. MY FOOLISH HEART (Billy Eckstine)
6. MONA LISA (King Cole)
7. SENTIMENTAL ME (Ames Bros.)
8. I DIDN'T SLIP (Lisa Kirk)
9. COUNT EVERY STAR (Ray Anthony)
10. I DON'T CARE IF THE SUN DON'T SHINE (Tony Martin)

Joe Niagara

WIBG—Philadelphia, Pa.

1. BEFORE I LOVED YOU (Doris Day)
2. MONA LISA (King Cole)
3. MY FOOLISH HEART (Mindy Carson)
4. IF I WERE YOU, BABY (Laine-Page)
5. WITH A SONG IN MY HEART (Doris Day)
6. SIESTA AT THE FIESTA (Sy Oliver)
7. ALL I DO IS WANTCHA' (Connie Haines)
8. THERE GOES MY HEART (Herb Jeffries)
9. MUSKRAT RAMBLE (Andrews Sisters)
10. TELL HER YOU LOVE HER (Haskell-Russell)

Ed Penney

WFGM—Fitchburg, Mass.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. VAGABOND SHOES (Vic Damone)
3. I CROSS MY FINGERS (Percy Faith)
4. GIANINNA MIA (Ralph Flanagan)
5. I'M IN LOVE WITH THE MOTHER, ETC. (Phil Brito)
6. BONAPARTE'S RETREAT (Gene Krupa)
7. I WANNA BE LOVED (Andrews Sisters)
8. MONA LISA (King Cole)
9. THIRD MAN THEME (Anton Karas)
10. PEDDLER'S SERENADE (Johnny Corvo)

Jay Boivon

WFEA—Manchester, N. H.

1. MY FOOLISH HEART (Billy Eckstine)
2. SENTIMENTAL ME (Ray Anthony)
3. A BOY, A GIRL, A DREAM (Ted Herbert)
4. IT ISN'T FAIR (Sammy Kaye)
5. THIRD MAN THEME (Owen Bradley)
6. I WANNA BE LOVED (Andrews Sisters)
7. HOOP DEE DOO (Kay Starr)
8. BEWITCHED (Gordon Jenkins)
9. I'D'VE BAKED A CAKE (Eileen Barton)
10. OLD PIANO ROLL BLUES (Cliff Steward)

DECCA brings you

Good Night

IRENE

3 COIN-CATCHING VERSIONS

POPULAR

BY **GORDON JENKINS**
and THE WEAVERS
COUPLED WITH "TZENA TZENA TZENA"
ON DECCA 27077

COUNTRY

BY **RED FOLEY** and **ERNEST TUBB**
COUPLED WITH "HILLBILLY FEVER"
ON DECCA 46255

SEPIA

BY **GUNTER LEE CARR**
COUPLED WITH "MY HOUSE FELL DOWN"
ON DECCA 48167

NOW BREAKING BIG!

Sam's Song (The Happy Tune) Play A Simple Melody Gary Crosby and Friend	Decca 27112
La Vie En Rose I Cross My Fingers Bing Crosby	Decca 27111
Sometime I Was Dancing With Someone Ink Spots	Decca 27102
Our Little Ranch House Here, Pretty Kitty Guy Lombardo	Decca 27092
Just Say I Love Her I Love The Guy Artie Shaw	Decca 27085
The 3rd Man Theme Mona Lisa Victor Young	Decca 27048

Count Every Star If You Were Only Mine Dick Haymes and Artie Shaw	Decca 27042
I Wanna Be Loved I've Just Got To Get Out Of The Habit Andrews Sisters and Gordon Jenkins	Decca 27007
Bewitched Where In The World Gordon Jenkins	Decca 24983
The 3rd Man Theme The Cafe Mozart Waltz Guy Lombardo	Decca 24839

DECCA RECORDS

AMERICA'S
FASTEST SELLING
RECORDS!



JUKE BOX REGIONAL RECORD REPORT

The Ten Top Records-City by City

JULY 29, 1950

New York, N. Y.

1. I WANNA BE LOVED (Andrews Sisters)
2. MONA LISA (King Cole)
3. TZENA, TZENA, TZENA (Gordon Jenkins)
4. ROSES (Sammy Kaye)
5. SENTIMENTAL ME (Russ Morgan)
6. LA VIE EN ROSE (Victor Young)
7. BEWITCHED (Bill Snyder)
8. MY FOOLISH HEART (Bill Snyder)
9. GOODNIGHT, IRENE (Gordon Jenkins)
10. SAM'S SONG (Bing and Gary Crosby)

Chicago, Ill.

1. I WANNA BE LOVED (Andrews Sisters)
2. COUNT EVERY STAR (Hugo Winterhalter)
3. BEWITCHED (Bill Snyder)
4. TZENA, TZENA, TZENA (Vic Damone)
5. MONA LISA (King Cole)
6. HOOP DEE DOO (Perry Como)
7. SENTIMENTAL ME (Russ Morgan)
8. SAM'S SONG (Bing and Gary Crosby)
9. MY FOOLISH HEART (Billy Eckstine)
10. IT ISN'T FAIR (Sammy Kaye)

Los Angeles, Calif.

1. I WANNA BE LOVED (Andrews Sisters)
2. MONA LISA (King Cole)
3. SENTIMENTAL ME (Ames Bros.)
4. SAM'S SONG (Gary and Bing Crosby)
5. TZENA, TZENA, TZENA (Vic Damone)
6. BEWITCHED (Gordon Jenkins)
7. COUNT EVERY STAR (Dick Haymes)
8. EL MAMBO (Perez Prado)
9. LA VIE EN ROSE (Tony Martin)
10. THIRD MAN THEME (Guy Lombardo)

Newark, N. J.

1. I WANNA BE LOVED (Andrews Sisters)
2. MONA LISA (King Cole)
3. BEWITCHED (Gordon Jenkins)
4. TZENA, TZENA, TZENA (Gordon Jenkins)
5. GOODNIGHT, IRENE (Gordon Jenkins)
6. LA VIE EN ROSE (Victor Young)
7. SAM'S SONG (Bing and Gary Crosby)
8. SENTIMENTAL ME (Russ Morgan)
9. MY FOOLISH HEART (Billy Eckstine)
10. OLD PIANO ROLL BLUES (Lawrence Cook)

Boston, Mass.

1. I WANNA BE LOVED (Andrews Sisters)
2. MY FOOLISH HEART (Billy Eckstine)
3. ROSES (Sammy Kaye)
4. SENTIMENTAL ME (Russ Morgan)
5. HOOP DEE DOO (Perry Como)
6. TZENA, TZENA, TZENA (Gordon Jenkins)
7. COUNT EVERY STAR (Hugo Winterhalter)
8. BEWITCHED (Gordon Jenkins)
9. OLD PIANO ROLL BLUES (Lawrence Cook)
10. SAM'S SONG (Victor Young)

Green Bay, Wisc.

1. I WANNA BE LOVED (Andrews Sisters)
2. SENTIMENTAL ME (Ames Bros.)
3. MONA LISA (King Cole)
4. BEWITCHED (Gordon Jenkins)
5. HOOP DEE DOO (Kay Starr)
6. SAM'S SONG (Bing and Gary Crosby)
7. THIRD MAN THEME (Guy Lombardo)
8. TZENA, TZENA, TZENA (Gordon Jenkins)
9. MY FOOLISH HEART (Billy Eckstine)
10. ROSES (Sammy Kaye)

Portland, Maine

1. I WANNA BE LOVED (Andrews Sisters)
2. MONA LISA (King Cole)
3. TZENA, TZENA, TZENA (Gordon Jenkins)
4. SENTIMENTAL ME (Russ Morgan)
5. MY FOOLISH HEART (Billy Eckstine)
6. ROSES (Sammy Kaye)
7. LA VIE EN ROSE (Tony Martin)
8. BEWITCHED (Bill Snyder)
9. I DIDN'T SLIP (Doris Day)
10. SAM'S SONG (Victor Young)

Pawtucket, R. I.

1. I WANNA BE LOVED (Andrews Sisters)
2. BEWITCHED (Bill Snyder)
3. SENTIMENTAL ME (Russ Morgan)
4. IT ISN'T FAIR (Sammy Kaye)
5. HOOP DEE DOO (Perry Como)
6. TZENA, TZENA, TZENA (Gordon Jenkins)
7. MONA LISA (King Cole)
8. I DON'T CARE IF THE SUN DON'T SHINE (Patti Page)
9. ROSES (Sammy Kaye)
10. BONAPARTE'S RETREAT (Kay Starr)

Indianapolis, Ind.

1. I WANNA BE LOVED (Andrews Sisters)
2. MONA LISA (King Cole)
3. SENTIMENTAL ME (Russ Morgan)
4. BEWITCHED (Bill Snyder)
5. ROSES (Sammy Kaye)
6. MY FOOLISH HEART (Billy Eckstine)
7. IT ISN'T FAIR (Sammy Kaye)
8. THIRD MAN THEME (Anton Karas)
9. TZENA, TZENA, TZENA (Gordon Jenkins)
10. GOODNIGHT, IRENE (Gordon Jenkins)

St. Paul, Minn.

1. I WANNA BE LOVED (Andrews Sisters)
2. IT ISN'T FAIR (Sammy Kaye)
3. MONA LISA (King Cole)
4. THIRD MAN THEME (Anton Karas)
5. ROSES (Sammy Kaye)
6. HOOP DEE DOO (Perry Como)
7. SENTIMENTAL ME (Russ Morgan)
8. COUNT EVERY STAR (Hugo Winterhalter)
9. BEWITCHED (Gordon Jenkins)
10. STARS AND STRIPES FOREVER (Frankie Laine)

Salt Lake City, Utah

1. I WANNA BE LOVED (Andrews Sisters)
2. BEWITCHED (Bill Snyder)
3. THIRD MAN THEME (Guy Lombardo)
4. SENTIMENTAL ME (Russ Morgan)
5. IT ISN'T FAIR (Sammy Kaye)
6. MONA LISA (King Cole)
7. GOODNIGHT, IRENE (Gordon Jenkins)
8. BONAPARTE'S RETREAT (Kay Starr)
9. COUNT EVERY STAR (Hugo Winterhalter)
10. TZENA, TZENA, TZENA (Gordon Jenkins)

Flint, Mich.

1. I WANNA BE LOVED (Andrews Sisters)
2. IT ISN'T FAIR (Sammy Kaye)
3. MONA LISA (King Cole)
4. SENTIMENTAL ME (Russ Morgan)
5. HOOP DEE DOO (Perry Como)
6. MY FOOLISH HEART (Billy Eckstine)
7. THIRD MAN THEME (Anton Karas)
8. TZENA, TZENA, TZENA (Gordon Jenkins)
9. WANDERIN' (Sammy Kaye)
10. ROSES (Sammy Kaye)

Miami, Fla.

1. SENTIMENTAL ME (Russ Morgan)
2. MONA LISA (King Cole)
3. BEWITCHED (Bill Snyder)
4. I WANNA BE LOVED (Andrews Sisters)
5. TZENA, TZENA, TZENA (Gordon Jenkins)
6. ROSES (Sammy Kaye)
7. IT ISN'T FAIR (Sammy Kaye)
8. MONA LISA (King Cole)
9. WANDERIN' (Sammy Kaye)
10. I DIDN'T SLIP (Doris Day)

Toledo, Ohio

1. I WANNA BE LOVED (Andrews Sisters)
2. SENTIMENTAL ME (Russ Morgan)
3. MONA LISA (King Cole)
4. COUNT EVERY STAR (Hugo Winterhalter)
5. BEWITCHED (Gordon Jenkins)
6. MY FOOLISH HEART (Billy Eckstine)
7. BONAPARTE'S RETREAT (Kay Starr)
8. TZENA, TZENA, TZENA (Gordon Jenkins)
9. ROSES (Sammy Kaye)
10. GOODNIGHT, IRENE (Gordon Jenkins)

Charleston, N. C.

1. SENTIMENTAL ME (Ames Bros.)
2. BEWITCHED (Gordon Jenkins)
3. I WANNA BE LOVED (Andrews Sisters)
4. COUNT EVERY STAR (Hugo Winterhalter)
5. ROSES (Sammy Kaye)
6. THIRD MAN THEME (Anton Karas)
7. I DON'T CARE IF THE SUN DON'T SHINE (Patti Page)
8. GOODNIGHT, IRENE (Gordon Jenkins)
9. MONA LISA (King Cole)
10. TZENA, TZENA, TZENA (Gordon Jenkins)

Birmingham, Ala.

1. BEWITCHED (Bill Snyder)
2. I WANNA BE LOVED (Andrews Sisters)
3. THIRD MAN THEME (Anton Karas)
4. SENTIMENTAL ME (Russ Morgan)
5. MY FOOLISH HEART (Billy Eckstine)
6. HOOP DEE DOO (Perry Como)
7. TZENA, TZENA, TZENA (Gordon Jenkins)
8. MONA LISA (King Cole)
9. COUNT EVERY STAR (Hugo Winterhalter)
10. ROSES (Sammy Kaye)

Reno, Nevada

1. I WANNA BE LOVED (Andrews Sisters)
2. HOOP DEE DOO (Perry Como)
3. ROSES (Sammy Kaye)
4. MONA LISA (King Cole)
5. SENTIMENTAL ME (Russ Morgan)
6. TZENA, TZENA, TZENA (Gordon Jenkins)
7. OLD PIANO ROLL BLUES (Lawrence Cook)
8. MY FOOLISH HEART (Billy Eckstine)
9. HOOP DEE DOO (Perry Como)
10. IT ISN'T FAIR (Sammy Kaye)

Baltimore, Md.

1. I WANNA BE LOVED (Andrews Sisters)
2. HOOP DEE DOO (Perry Como)
3. MONA LISA (King Cole)
4. MY FOOLISH HEART (Billy Eckstine)
5. SENTIMENTAL ME (Ames Bros.)
6. COUNT EVERY STAR (Hugo Winterhalter)
7. SAM'S SONG (Victor Young)
8. OLD PIANO ROLL BLUES (Lawrence Cook)
9. THIRD MAN THEME (Anton Karas)
10. TZENA, TZENA, TZENA (Gordon Jenkins)

Denver, Colo.

1. I WANNA BE LOVED (Andrews Sisters)
2. BEWITCHED (Gordon Jenkins)
3. MONA LISA (King Cole)
4. OLD PIANO ROLL BLUES (Lawrence Cook)
5. ROSES (Sammy Kaye)
6. THIRD MAN THEME (Anton Karas)
7. HOOP DEE DOO (Perry Como)
8. TZENA, TZENA, TZENA (Gordon Jenkins)
9. MY FOOLISH HEART (Billy Eckstine)
10. IT ISN'T FAIR (Sammy Kaye)

Sioux Falls, N. D.

1. MONA LISA (King Cole)
2. BEWITCHED (Bill Snyder)
3. I WANNA BE LOVED (Andrews Sisters)
4. HOOP DEE DOO (Perry Como)
5. BONAPARTE'S RETREAT (Kay Starr)
6. TZENA, TZENA, TZENA (Gordon Jenkins)
7. MY FOOLISH HEART (Billy Eckstine)
8. SENTIMENTAL ME (Russ Morgan)
9. SIMPLE MELODY (Jo Stafford)
10. SAM'S SONG (Victor Young)

Little Rock, Ark.

1. I WANNA BE LOVED (Andrews Sisters)
2. MONA LISA (King Cole)
3. ROSES (Sammy Kaye)
4. BEWITCHED (Gordon Jenkins)
5. SENTIMENTAL ME (Russ Morgan)
6. IT ISN'T FAIR (Sammy Kaye)
7. OLD PIANO ROLL BLUES (Lawrence Cook)
8. HOOP DEE DOO (Perry Como)
9. MY FOOLISH HEART (Billy Eckstine)
10. TZENA, TZENA, TZENA (Gordon Jenkins)

Topeka, Kansas

1. I WANNA BE LOVED (Andrews Sisters)
2. MONA LISA (King Cole)
3. THIRD MAN THEME (Anton Karas)
4. ROSES (Sammy Kaye)
5. IT ISN'T FAIR (Sammy Kaye)
6. MY FOOLISH HEART (Billy Eckstine)
7. I DIDN'T SLIP (Doris Day)
8. SIMPLE MELODY (Jo Stafford)
9. SAM'S SONG (Victor Young)
10. THE PICNIC SONG (Johnny Desmond)

Plattsburg, N. Y.

1. BEWITCHED (Gordon Jenkins)
2. I WANNA BE LOVED (Andrews Sisters)
3. THIRD MAN THEME (Anton Karas)
4. SENTIMENTAL ME (Russ Morgan)
5. MY FOOLISH HEART (Billy Eckstine)
6. HOOP DEE DOO (Kay Starr)
7. OLD PIANO ROLL BLUES (Lawrence Cook)
8. MONA LISA (King Cole)
9. COUNT EVERY STAR (Hugo Winterhalter)
10. IT ISN'T FAIR (Sammy Kaye)

Gulfport, Miss.

1. MY FOOLISH HEART (Billy Eckstine)
2. I WANNA BE LOVED (Andrews Sisters)
3. COUNT EVERY STAR (Hugo Winterhalter)
4. BEWITCHED (Bill Snyder)
5. THIRD MAN THEME (Anton Karas)
6. BONAPARTE'S RETREAT (Kay Starr)
7. MONA LISA (King Cole)
8. GOODNIGHT, IRENE (Gordon Jenkins)
9. ROSES (Sammy Kaye)
10. I DON'T CARE IF THE SUN DON'T SHINE (Patti Page)

THE CASH BOX
Jazz 'n Blues Reviews

★ AWARD O' THE WEEK ★

"LET IT ROLL AGAIN" (2:54)

"MY LITTLE BABY" (2:46)

LUCKY MILLINDER

(King 4379)



LUCKY MILLINDER

● Lucky Millinder's first release on the King label looks to be one of the biggest that he has ever come out with in his long history of hit records. Aided by the vocalizing of Big John Greer, "Let It Roll Again," reveals all the ingredients

necessary for the top brackets in juke box play. The ditty is presented here with all the zest and bounce that the smooth delivery of Lucky Millinder's group, as well as the jumping, shouting chanting of the rough lyrics can lend. You can add that up to peak play on all phonos. The wordage of the tune is set in the frankly double-meaning pattern and carries enough of a flair to make the juke box audience sit up and listen. Reverse ditty, "My Little Baby," provides tasty op fare on its own merits even though it doesn't register with the same force as the top deck. Song is set in a ballad pattern featuring a smooth instrumental start and a quiet spooning follow-up. We're going way out on a limb to predict an avalanche of coin for the op who places this wax.

"SCHOOL THIS FOOL" (2:35)

"NOT NOW, I'LL TELL YOU WHEN" (2:40)

DOC DAWSON
(Red Jay 1006)

● Two novelty dittys comprise the duet of stampings offered up here by Doc Dawson. "School" is performed by Doc Dawson and the Quintet with the novelty done in talking and singing style and boasting well handled instrumental choruses. "Not Now" discloses Florence Parham joining Doc Dawson for conversational patter and some straight girl singing. Ops might want to lend an ear.

"WHO CAN YOU BE" (2:50)

"YOU'RE GREAT TO ME" (2:55)

FELIX GROSS ORCH.

(Regent 1019)

● First circle by the Felix Gross Ork is in a traditional "oooh wee" blues wail beat. The boy vocal is meaningful and the high register piano riffs and strong orchestral tempo should set this one off as a hot item in the boxes. Reverse is a ballad with a satisfactory chirping and more good use of the piano. Ops get our advice to give these sides some careful attention.

"MISTER MORTY, FAT AND FORTY" (2:50)

"OH, OH, JO-JO" (2:30)

LUCILLE LINDEN
(Big Nickel 1001)

● The husky, sprightly tones of Lucille Linden's throaty thrushing add polish and zest to the bright novelty circles on both rings of this platter. Top shellac is the strongest of the two with the cutest material for the chirp and the background orking of Acey Prince. Flip engraving gets solid propping from the ork but it's "Mister Morty" who looks to walk off with the coin-culling honors.

"MY WISH FOR YOU" (2:40)

"ALABAMA BLUES" (2:55)

ELMORE NIXON
(Peacock 1537)

● A sparkling girl vocal on "My Wish For You" adds further zest to a side that looks to be a top nickel nabber for many weeks to come. Sparked by a rhythmic, jumping orking by Henry Hayes and the 4 Kings the thrushing here moves right into the big time to wrap this ditty up and sell it very hard. "Alabama" provides more than adequate backing as it changes pace from the upper shellac to move in a low-down blues mood with crooning to match. Ops should grab this one for heavy juke box play.

"I TOLD YOU ONCE, I TOLD YOU TWICE" (2:50)

"GEORGIA" (2:40)

SYDNEY BECHET
(Savoy 746)

● Sydney Bechet, one of the all-time jazz greats, lends his fine talents to some classy clarinetting on the upper deck slow-drag boogie blues. Both sides of the disk are in the instrumental mood. Humphrey Lyttleton's Band acts as a frame for the reed solo efforts of Sydney Bechet doing a finely arranged job of setting Bechet off to advantage. The bottom biscuit is a standard, oldie that packs a nice kick.

"NIGHTFALL" (2:50)

"PALMETTO" (2:37)

SONNY THOMPSON ORCH.
(King 4384)

● Both edges of the new Sonny Thompson platter are placed in the instrumental groove with "Nightfall" airing top-notch blues treatment. The Sonny Thompson organization shines on the polished performance given to the melody and solos. Bottom is in a modified jazz setting, once again well played throughout. Ops on the lookout for instrumentals can get first rate material for their juke boxes with these waxings.

"CHECKIN' UP BLUES" (2:51)

"ROCK ME, BABY" (3:00)

THE GREAT GATES
(4 Star 1504)

● The Great Gates turns out his first side in a low-down, shouting and singing delivery. Gates has a good set of pipes admirably suited to hollering out the wordage that accompanies this beat. Under whirling bows a rocking boogie instrumental and vocal that should set listeners hopping. Ops in the market for pressings that kick up a rumpus could end their search after hearing these.

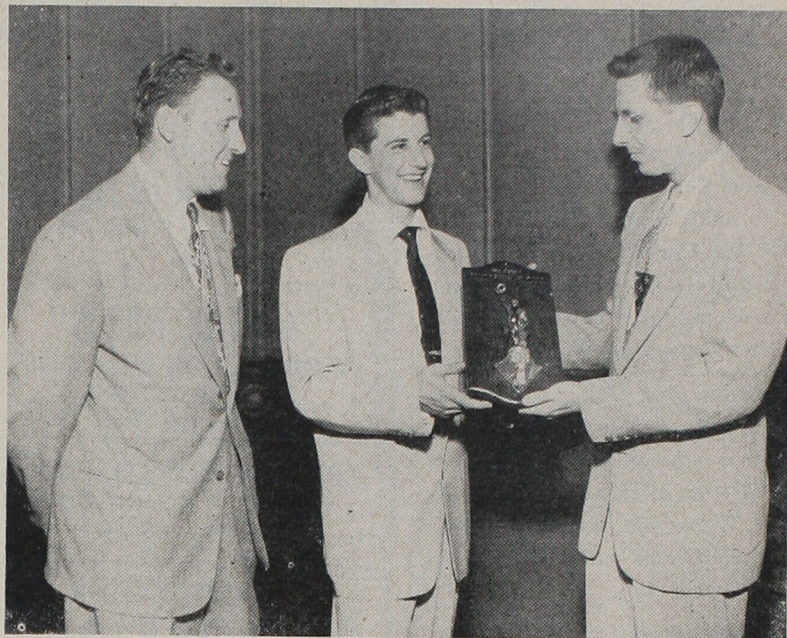
"DON'T COME TOO SOON" (3:06)

"MY MAN STANDS OUT" (2:14)

JULIA LEE and HER BOY FRIENDS
(Capitol 1111)

● Top etching boasts the versatile Julia Lee exploiting her singing and piano-playing talents on the boogie beat of a lyric packed with enough rugged lines to stir hot action. A turn-over spinning shows a tune set in exactly the same idiom as the first with the double meaning again cropping up heavily in the wordage. Julia Lee's piano fingering shows well, as does her tonsiling, on both tunes. Ops should find these sides fit juke box requirements.

Singer Bill Farrell Honored



NEW YORK—MGM's singing star, Bill Farrell, is awarded a special trophy honoring him as the most promising singer of 1950. The award was made by William Greer, music editor of the Evansville Courier and Press, who made the presentation during Farrell's current engagement at Bop City. Left to right are: Sol Handwerger, Ad and Promotion head of M-G-M Records, Bill Farrell and William Greer.

Santly-Joy Names British Representative

NEW YORK—Santly-Joy Inc., this city, announced that Campbell Connelly & Co., Ltd., contracted to represent them in Great Britain and its possessions.

The pact is retroactive to January, 1950. After January of 1951, the firm will continue to represent Santly-Joy, it was said.

Seigert Exits Columbia

NEW YORK—Ben Seigert resigned his post with Columbia Records as artist and repertoire director of the firm's rhythm and blues division.

Columbia, it was learned, has no plans at present to replace him. Mitch Miller, a&r director of the firm, will temporarily handle rhythm and blues sessions, which are being held to a minimum during the summer.

Seigert came to Columbia from King Records less than a year ago.

IT'S ALL IN THE POINT

The new PERMO-made POINTS of Osmium Alloy are the result of 20 years of progressive development—which has made possible the practical combination of prolonged tone quality of both needles and records.

PERMO POINT
LONG LIFE COIN PHONOGRAPH NEEDLES

PERMO, Incorporated
6415 N. Ravenswood Avenue
CHICAGO 26, ILLINOIS

**BMI Tunes Get Hypo
From World Broadcasting**

NEW YORK—The World Broadcasting System, which furnishes programs and library material to more than 750 affiliate stations throughout the U.S. and Canada, is greatly stepping up its releases of new selections, it was disclosed today by Herb Gordon, executive producer of World.

The reason for this development, according to Gordon, is that during the past few months the new BMI selections have been of such top grade caliber that World felt it imperative to service its affiliates with an increased amount of such fare.

In connection with this announcement, Gordon disclosed that Bob Eberle is making a special trip into New York within the next few weeks to record at least 10 BMI tunes for World's catalogue, and that singer-guitarist Jimmy Atkins will start immediately to press 10 western BMI selections.

Gordon also disclosed that during the past few weeks The Cass County Boys have recorded 30 BMI tunes, Johnny Bond has recorded 10 BMI tunes, while The New World singers, a large choral group, have waxed 20 BMI selections.

ABBEY RECORDS HOT PARADE

Best Sellers

15015
"ALIBI"
"MOTHER USED TO TELL ME"
by KATHY MARCH & Jerry Shard Ork

★

15014
"WASTED WORDS"
"I'M ALWAYS IN LOVE WITH SOMEONE"
by JERRY COOPER & "Piano Roll" Cook

ABBEY RECORDS, INC.
418 W. 49 St. New York, N. Y.

THE CASH BOX—Gives

"Pie In The Basket"
a SOCK rating
by FLORENCE WRIGHT on
NATIONAL RECORD 9118
FLIP

"REAL GONE TUNE"
with ERROL GARNER
The "Hottest" Platter in the Country

EILEEN BARTON'S
"STILL COOKING" on
NATIONAL # 9112
"May I Take Two Giant Steps?"

ORDER FROM YOUR NEAREST DISTRIBUTOR
OR NATIONAL DISC SALES
1841 BROADWAY, N. Y. 23, N. Y.

HOT

in HARLEM on CHICAGO'S South Side in NEW ORLEANS

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

- | | | | |
|----|---|--|--|
| 1 | I WANNA BE LOVED
Dinah Washington
(Mercury 8181) | I WANNA BE LOVED
Dinah Washington
(Mercury 8181) | MONA LISA
King Cole
(Capitol 1010) |
| 2 | MONA LISA
King Cole
(Capitol 1010) | MY FOOLISH HEART
Billy Eckstine
(MGM 10623)
Gene Ammons
(Chess 1425) | I WANNA BE LOVED
Dinah Washington
(Mercury 8181) |
| 3 | DANNY BOY
Al Hibbler
(Atlantic) | MONA LISA
King Cole
(Capitol 1010) | EVERY DAY I HAVE THE BLUES
Lowell Fulson
(Swingtime 196) |
| 4 | WELL, OH WELL
Tiny Bradshaw
(King 4357) | EVERY DAY I HAVE THE BLUES
Lowell Fulson
(Swingtime 196) | LEAVING ON THE MID-NIGHT TRAIN
Helen Marina
(Decca) |
| 5 | EVERY DAY I HAVE THE BLUES
Lowell Fulson
(Swingtime 196) | WELL, OH WELL
Tiny Bradshaw
(King 4357) | SHAKE, BABY, SHAKE
Archibald
(Imperial) |
| 6 | I'LL NEVER BE FREE
Annie Laurie
(Regal 3258) | PINK CHAMPAGNE
Joe Liggins
(Specialty 355) | PINK CHAMPAGNE
Joe Liggins
(Specialty 355) |
| 7 | CUPID'S BOOGIE
Little Esther
(Savoy 750) | CUPID'S BOOGIE
Little Esther
(Savoy 750) | I'LL NEVER BE FREE
Annie Laurie
(Regal 3258) |
| 8 | PINK CHAMPAGNE
Joe Liggins
(Specialty 355) | I'LL NEVER BE FREE
Annie Laurie
(Regal 3258) | LET ME DREAM
Ivory Joe Hunter
(MGM) |
| 9 | HARD LUCK BLUES
Roy Brown
(DeLuxe 3304) | DANNY BOY
Al Hibbler
(Atlantic) | CUPID'S BOOGIE
Little Esther
(Savoy 750) |
| 10 | EVERYTHING THEY SAID CAME TRUE
The Orioles
(Jubilee 5208) | BESS'S BOOGIE
Bobby Smith
(Apollo 799) | STACK O' LEE
Archibald
(Imperial) |

**RIDE THE CURRENT
JUBILEE SMASH HITS!**

"OLD MAN ATOM"
by BOB HILL—Jubilee 4005

**"I'M SENDING MY TEARS
IN A BUCKET"**

"HOT DOGS AND ROSES"
by CALIFORNIA AL VICTOR—Jubilee 4001
Featuring the new "UKE" Sound

"BASIN ST. BLUES"

"OH! SUSANNA"
by UKELELE JO—Jubilee 4000

The Nation's Hottest Singing Group
THE ORIOLES
"YOU'RE GONE" Jubilee 5028 | "MOONLIGHT" Jubilee 5026 | "AT NIGHT" Jubilee 5025
Spiritual Splendor

"DOWN HERE I'VE DONE MY BEST"

"WHY NOT TODAY"
by THE SELAH SINGERS—Jubilee 3002

Jubilee RECORD CO., INC.
315 WEST 47TH STREET NEW YORK, N.Y.

HOT

in DETROIT in LOS ANGELES in OTHER CITIES

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

1 **CUPID'S BOOGIE**
Little Esther
(Savoy 750)

2 **WELL, OH WELL**
Tiny Bradshaw
(King 4357)

3 **I WANNA BE LOVED**
Dinah Washington
(Mercury 8181)

4 **EVERY DAY I HAVE THE BLUES**
Lowell Fulson
(Swingtime 196)

5 **PINK CHAMPAGNE**
Joe Liggins
(Specialty 355)

6 **I AIN'T GONNA LET YOU IN**
Paul Gayten-Annie Laurie
(Regal 3273)

7 **MONA LISA**
King Cole
(Capitol 1010)

8 **I NEED YOU SO**
Ivory Joe Hunter
(MGM 10663)

9 **HARD LUCK BLUES**
Roy Brown
(DeLuxe 3304)

10 **MY FOOLISH HEART**
Billy Eckstine
(MGM 10623)
Gene Ammons
(Chess 1425)

WELL, OH WELL
Tiny Bradshaw
(King 4357)

I WANNA BE LOVED
Dinah Washington
(Mercury 8181)

HARD LUCK BLUES
Roy Brown
(DeLuxe 3304)

TWO YEARS OF TORTURE
Percy Mayfield
(Recorded in Hollywood)

PINK CHAMPAGNE
Joe Liggins
(Specialty 355)

CUPID'S BOOGIE
Little Esther
(Savoy 750)

STACK O' LEE
Archibald
(Imperial)

EVERY DAY I HAVE THE BLUES
Lowell Fulson
(Imperial)

YOU'RE GONNA LOOK LIKE A MONKEY
Smokey Hogg
(Modern)

I NEED YOU SO
Ivory Joe Hunter
(MGM)

SAN FRANCISCO, CAL.
1. I Wanna Be Loved (Dinah Washington)
2. I'll Never Be Free (Annie Laurie)
3. Hard Luck Blues (Roy Brown)
4. Good Morning, Judge (Wynonie Harris)
5. Every Day I Have The Blues (Lowell Fulson)
6. Danny Boy (Al Hibbler)
7. Cupid's Boogie (Little Esther)
8. Mona Lisa (King Cole)
9. 1950 Blues (Tampa Red)
10. Adam Bit The Apple (Joe Turner)

ATHENS, GA.
1. Man's Brand Boogie (Billy Wright)
2. Blue Sunday Morning (The Paupers)
3. Come Back, Baby (Charles Brown)
4. Pink Champagne (Joe Liggins)
5. Stack O' Lee (Archibald)
6. Flying Saucers (Mello-Tones)
7. Well, Oh Well (Tiny Bradshaw)
8. Cupid's Boogie (Little Esther)
9. Mistrustin' Blues (Johnny Otis)
10. It Isn't Fair (Dinah Washington)

CORSICANA, TEX.
1. Pink Champagne (Joe Liggins)
2. Cupid's Boogie (Little Esther)
3. My Baby's Gone (Charles Brown)
4. Every Day I Have The Blues (Lowell Fulson)
5. I Need You So (Ivory Joe Hunter)
6. Mistrustin' Blues (Little Esther)
7. My Foolish Heart (Billy Eckstine)
8. I'll Get Along Somehow (Larry Darnell)
9. Hard Luck Blues (Amos Milburn)
10. Mona Lisa (King Cole)

CLEARWATER, FLA.
1. Mona Lisa (King Cole)
2. Pink Champagne (Joe Liggins)
3. Well, Oh Well (Tiny Bradshaw)
4. Hard Luck Blues (Roy Brown)
5. Cupid's Boogie (Little Esther)
6. It Isn't Fair (Dinah Washington)
7. Bess's Boogie (Bobby Smith)
8. Call Me Darling (Bobby Marshall)
9. I Wanna Be Loved (Dinah Washington)
10. My Baby's Gone (Charles Brown)

CHARLOTTE, N. C.
1. Pink Champagne (Joe Liggins)
2. Safronia B (Calvin Boze)
3. I Need You So (Ivory Joe Hunter)
4. Hard Luck Blues (Roy Brown)
5. Well, Oh Well (Tiny Bradshaw)
6. Repentance Blues (Charles Brown)
7. My Foolish Heart (Billy Eckstine)
8. Happy Payday (Austin McCoy)
9. Let Me Dream (Ivory Joe Hunter)
10. At Night (The Orioles)

HOT across the Nation!

★ **EARL BOSTIC**
Serenade
King 4369

★ **ARNETT COBB**
Go, Red, Go
Apollo 778

★ **JOE THOMAS**
Wham-A-Lam
King 4339

★ **THE RAVENS**
Count Every Star
National 9111

★ **DINAH WASHINGTON**
I Wanna Be Loved
Mercury 8181
(Listed Alphabetically)

For available dates
UNIVERSAL ATTRACTIONS
347 Madison Ave. New York

Specialty Signs King Perry Ork

HOLLYWOOD—Art Rupe, prexy of Specialty Records, Inc., announced the inking of King Perry and His Piedpipers of Swindom to an exclusive recording contract.

For his tee-off shot under the Specialty banner Perry waxed two new tunes, "Everything's Gonna Be All Right Tonight," backed by "Mellow Gal Blues." Words and music for both numbers, best described as "blues with a bounce," were penned by Perry, who also made the arrangements, led the ork, chanted the vocals.

Kicked into national distribution just three days after being recorded, Perry's platter is coaxing the juke box gentry to change many a quarter into nickels.

London Pacts Helen Grayco

HOLLYWOOD, CALIF. — London Records this past week signed songstress Helen Grayco to a term recording contract. The deal was closed for Miss Grayco by General Artists' Corp. (GAC) prexy Tom Rockwell, and Leonard Romm of Arena Stars.

Miss Grayco, wife of ork leader Spike Jones, is slated to wax her initial session for the London firm upon the arrival of plattery topper Tootie Camarata. In the terms of the deal, London acquires four sides which Miss Grayco had etched privately, with the Mannie Kline ork and the Jud Conlon Singers. These sides are slated to be released in England first, and later set for release here.

AMERICA'S No. 1 AWARD WINNER!

JOHNNY OTIS

and LITTLE ESTHER

3 BIG HITS

Still Going Strong

Savoy OUTSELLING

ALL COMPETITIVE LABELS 5-to-1!

Savoy # 750

CUPID'S BOOGIE

with MEL WALKER

Savoy # 735

MISTRUSTIN' BLUES

with MEL WALKER

Savoy # 731

DOUBLE CROSSIN' BLUES

Savoy RECORD CO., INC.
58 Market St., Newark 1, N. J.

A DOUBLE SIDED HIT SENSATION!

I LOVE MY BABY MY KIND OF BABY LARRY DARNELL



ON REGAL 3274

REGAL SEZ'

Regal RECORDS

MUSIC OPS GANG UP ON MERCURY BONUS PLAN

Ops Get Together To Meet Buying Quotas, Split Free Records. Coop Buying Proves Boon To Smaller Op



ART TALMADGE

CHICAGO—Art Talmadge, Executive Vice-President of Mercury Record Corp., this city, advised this past week, "Reports from our distributors indicate that operators thruout the country are cooperating on purchases on the new free bonus deal which we are offering."

According to Talmadge, "We hear from our distributors that operators, especially smaller juke box ops, are getting together in an effort to complete our 'Plan A' whereby they will purchase 1,000 records between July 15 and August 15 and receive 250 free records of their own choice from our catalog.

"The purpose of this cooperation on the part of the operators," Talmadge continued, "is so that, by each ordering whatever amount they regularly use, they can equal the top quota, and thereby equally share in the number of free bonus records which they will receive."

This was expected by the firm when the plan was first introduced. But the extent of such cooperating on the part of the juke box ops was never expected to reach present proportions.

The firm are taking it all good naturedly and are, in fact, urging their distributors to encourage the operators in getting together so that everyone will enjoy a share of the free records bonus plan which the firm introduced.

Here in Chicago a spot check brought out the fact that many of the leading operators, as well as the smaller ops, have come together to assure obtaining the top number of free disks.

Talmadge also said, "We hope that everyone of the nation's juke box operators will wholeheartedly enter into

this plan. We want these men to enjoy the fine tone quality and long lasting performance of our non-breakable records. We also want them to get better acquainted with the great artists which we feature on our disks."

Talmadge also believes, "Operators everywhere in the country will find that they will receive compliments from their location owners when they feature our new records. We have, without any doubt, produced some of the finest non-breakables ever known to the record industry. This will give every juke box operator the opportunity to learn for himself how really great Mercury Records are."

The three bonus plans of the firm are: Plan "A," wherein the op receives 250 records free with the purchase of 1,000 Mercury Records between July 15 and August 15.

Plan "B," where the operator receives 100 records free with the purchase of 500 records.

Plan "C," where the smaller op can get 10 records of his choice from the Mercury catalog free with the purchase of only 100 Mercury Records between July 15 and August 15, 1950.

Benny Goodman Signs Wax Pact With Columbia Records

NEW YORK—Maestro Benny Goodman severed his contract affiliations with Capitol Records, Inc., and signed a recording contract with Columbia Records here this past week.

Goodman signed a long term pact with Columbia calling for popular and longhair releases on a per-side guarantee basis. Capitol is supposed to have purchased the remainder of Goodman's contract, which had until the end of the year to run.

Along with Goodman's recording services, the Columbia plattery purchased a series of jazz concert sides recorded by the leader and a group of side-men who constitute a "who's-who in jazz circles," back in 1938. Goodman recently had the sides, which were made at the first Carnegie Hall jazz concert, transferred to tape. The Columbia plattery will issue these recordings in an album and LP package.

The signing of Columbia was viewed by many in the trade, to be an effort by the plattery to get into the swing of the dance band business. Goodman's tremendous nationwide popularity should boost the diskery's sales stock highly.

The ork leader recently returned from a jazz concert tour of the Scandinavian countries, and is currently set to engage in a series of longhair radio concerts, as a featured soloist.

THE HIT OF THE SUMMER!

VERA LYNN
and
LEE LAWRENCE
DUET

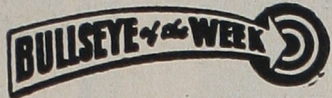
“CHERRY STONES”

with
Bob Farnon and his orchestra
backed by
“YOUR HEART AND MY HEART”
No. 729
75c plus tax

LONDON
RECORDS

THE CASH BOX

"Folk" and "Western" Record Reviews



"HILLBILLY FEVER No. 2" (2:48)

"GOODNIGHT, IRENE" (3:00)

RED FOLEY and ERNEST TUBB
(Decca 46255)



RED FOLEY and ERNEST TUBB

● Turn this cookie over on either layer and you still have some mighty tasty listening. It looks as though the sure-fire combination of Red Foley and Ernest Tubb have come up with a biscuit that will set their fans off stompin' and shoutin'. "Hillbilly Fever #2" is the follow-up on the first side that they cut of "Hillbilly Fever" and might well top that one in popularity. It's a honky tonky country

ditty sparked by lyrics that include a repetition of their current and past hot hits, back and forth gagging, and generally clever wordage that both of these masters of this idiom set off to full advantage. "Goodnight Irene" is already starting a steady and certain climb to the highest brackets in the pop field and might well take its place as a folk classic with the duet and alternate solo choruses that Foley and Tubb give it on this rendition. Ops will see by the stellar talent and the great material just how hot this waxing is—but it's only after listening that they'll load up their juke boxes with the sides and prepare for some of the heaviest play in a long time when the fans catch that "Hillbilly Fever" for the second time and start humming the irresistible folksy gang-sing "Goodnight Irene."

"LOSE YOUR BLUES" (2:45)
"OVER AN OCEAN OF GOLDEN DREAMS" (2:52)

RED KIRK
(Mercury 6257)

● Upper circle is one that should create a storm of excitement in folk and western locations. Red Kirk does the yodeling and tooteling in an arresting pace. The lyric is catchy and easily remembered, the kind of wordage that makes you walk out humming. Reverse platter shows Red Kirk again with Jerry Byrd and the String Dusters twanging out a sweet country song in a soft and slow tempo. Ops should latch on to the top tune.

"GUITAR SHUFFLE" (2:43)
"HONKY TONK HOP" (2:20)
THE FRONTIERSMEN
(Bullet 708)

● Upper layer of this biscuit is an "ah hah" hillbilly shouter with the rapid and bouncy guitaring and the chorus chanting supplied by the Frontiersmen. Title of the second recording is an accurate description of the festivities with some top-notch country honky tonkin' from the Frontiersmen. Ops will find this material pulling in locations that like the faster moving country platters.

"TROUBLES ON MY MIND" (2:48)
"I'LL PAINT YOUR PICTURE" (2:47)

COUSIN FORD LEWIS
(4 Star 1503)

● Cousin Ford Lewis turns on the pipes full blast to step into the limelight on two country rhythm sides. Both ends of this wax have merit and both have the same melody pattern with their biggest difference in the wordage. First ring finds Cousin Ford Lewis in a worried mood while the second airs him in a generous attitude as he offers to lend his artistic talents. Ops will find material of interest here.

"MAKING EXCUSES FOR YOU" (2:28)

"CANNONBALL YODEL" (3:00)
BILLY BELL
(Atlantic 725)

● Billy Bell turns in two diversified performances on these cuttings with the upper slice a folk ballad set in the familiar quiet, sad, complaint. Reverse etching is a vocal with simulated train whistles and interspersed yodeling. Ops might listen.

"OUR LADY OF FATIMA" (3:15)

"ROSARY" (2:35)

RED FOLEY
(Decca 14526)

● Red Foley steps into the limelight with a recording of the fast-rising spiritual tune, "Our Lady Of Fatima." With the Anita Kerr singers quietly thrushing "Ave Maria" in the background and on the sides of the central chorus Red Foley steps up to the center of the stage for a quiet monologue. Flip, "Rosary," is a tastefully done spiritual that should also win popularity for itself. Ops can't miss with the top wax of this disk. Foley's appeal plus "Fatima's" pull means solid juke box coin culling.

"I'M TYING UP THE BLUES" (2:35)

"HARD-HEARTED YOU AND CHICKEN-HEARTED ME" (2:37)

ZEB TURNER
(King 883)

● Here's a ditty that will set ops off for the nearest juke box. "I'm Tying Up The Blues" looks to be a number that will tie up a lot of coin in any country location. Zeb Turner does the warbling on jubilant lyrics in a well constructed bit of wax with a big, big potential. Flip side is set in a more, morose wordage though the guitaring is still full of pep and ginger. Keep a sharp eye on the topping tune and pop one in each and every juke box on your folk and western route.

"TOMORROW YOU'LL BE MARRIED" (2:48)

"GOTTA GET BACK TO DIXIE" (2:27)

REDD STEWART
(King 877)

● Here's a cookie that shows off the versatility of a truly talented Western performer to the fullest. "Married" is a country ballad with Redd Stewart taking the oral chores and the Kentucky Colonels, a string band, adding the melody along familiar folk channels. Turnabout spinning discloses Redd Stewart and the Colonels on a fast paced rapid stringing, hillbilly rhythm tune that airs well. Ops should lend an ear, particularly to the first face.

RCA Victor Signs Eddie Marshall To Wax Pact

NEW YORK — Eddie Marshall, youthful hillbilly vocalist from Pawnee, Oklahoma, whose down-to-earth delivery of country blues already has established him as a top attraction in parks, theatres, radio and rural night spots, has been signed as an exclusive recording artist by RCA Victor.

The fact that Marshall is the first country-music artist to be pacted by the diskery since the acquisition of Dolph Hewitt a year ago, offers evidence of the selectivity and careful screening which currently is being done in this highly competitive and continually expanding field, and of Marshall's exceptional talent, according to Paul A. Barkmeier, Vice President and General Manager of the RCA Victor Record Department, who has announced the signing.

Marshall, whose initial releases, "The Tom Cat Blues" and "Three Kisses," are scheduled for early sale was given his first guitar by his parents when eleven years old, and kept studying the instrument and practicing his singing while working as a truck driver, mill worker, carpenter, artist, and dishwasher, and when he served four years as a carpenter's mate 1/C USN, on the destroyers Schmitt and Auman.

Marshall made his first professional appearance when twelve years old in Beaumont, Texas, at a fireman's benefit. Since that time he has sung his way across the country to New Hampshire, and is now appearing in South River, New Jersey. This month Marshall will embark on a tour of thirty-six Southwest cities to introduce his initial RCA Victor waxing and make personal appearances, with his Trail Dusters.

Vaughn Monroe Hosts L. A. Jocks



LAS VEGAS, NEV. — Vaughn Monroe offers a rousing welcome at Las Vegas airport to disc jockeys from Los Angeles, who were his guests during his recent engagement at the Flamingo Hotel. A 66-passenger plane was chartered for the occasion. (Bottom to top, left row) Jerry Sybilrud, KMPC; George Jay, KWIK; Paul Masterson, KNX; Bill Elliott, KAFY; Gene Baker, KHJ; Johnny Grant, KLAC; Bill Ewing, KMPC. (Bottom to top, right row) Vaughn Monroe, Carl Bailey, KXLA; Bill Stewart, KLAC; Al Poska, KFI; Maurice Hart, KFVB; Lloyd Perrin, KGIL. Vaughn is currently appearing in his first starring role, Republic's "Singing Guns," now being released throughout the country.

APOLLO THANKS, MARTIN BLOCK (WNEW)
For Picking
"THE LITTLE GREEN MAN"
(FROM MARS)
Apollo No. 1163
AS YOUR TOP NOVELTY DISK OF THE WEEK!

APOLLO RECORDS, INC.
457 W. 45 St. N. Y.

GONE FISHIN'
recorded by

JIMMY ATKINSRainbow
BILL DARNELCoral
ARTHUR GODFREYColumbia
JOHNNY GUARNIERIAdmiral
THREE SUNSRCA Victor

others to follow

LEO FEIST, INC.

Hitting From Coast To Coast
Al Hibbler's "DANNY BOY"
Atlantic 911

ATLANTIC RECORDING CORP.
301 W. 54th St. New York

OPERATOR'S TIPS

"BONAPARTE'S RETREAT"
by **KAY STARR**
Capitol-936

SEX-SATIONAL!!

SAVANNAH CHURCHILL'S
"CAN ANYONE EXPLAIN" b/w
"The Devil Sat Down and Cried"
ARCO RECORD 1259
DIST.—Write for Available Territories
AMERICAN RECORD CO.
1020 Broad St. Newark, N. J.

"I STILL GET A THRILL"

RECORDED BY
DEAN MARTIN.....Capitol
DINAH SHORE.....Columbia
D. HAYMES-G. JENKINS...Decca
ART LUND.....MGM
TONY MARTIN.....Victor

Words & Music, Inc.
1619 Broadway N. Y. C.

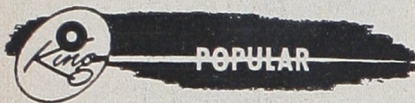
Elliot Lawrence Guests With Tibbetts



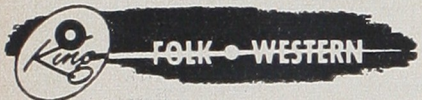
CLAREMONT, N. H.—Elliot Lawrence and disk jockey Donn Tibbetts appear deep in conversation at a recent get together on Donn's "Woodchopper's Ball." Elliot talked about his recent switch from Columbia to Decca Records, for which he has recently cut several standards.



best sellers



- ★ **JOHNNY LONG**
15051 HELLO SHORTY'S GOT TO GO
- ★ **RUBY WRIGHT**
15053 SAM, THE ACCORDION MAN THE OBJECT OF MY AFFECTION
- ★ **FRIELING SISTERS**
15057 OUR LADY OF FATIMA THE STORY OF OUR LADY OF FATIMA (Narration by Nelson King)



- ★ **MOON MULLICAN**
830 I'LL SAIL MY SHIP ALONE MOON'S TUNE
868 YOU DON'T HAVE TO BE A BABY TO CRY SOUTHERN HOSPITALITY
886 MONA LISA GOODNIGHT IRENE
- ★ **HANK PENNY**
869 WHAM! BAM! THANK YOU MA'AM JERSEY BOUNCE
- ★ **HAWKSHAW HAWKINS**
876 YESTERDAY'S KISSES THAT'S ALL SHE WROTE
- ★ **COWBOY COPAS**
870 THE POSTMAN JUST PASSES ME BY THE ROAD OF BROKEN HEARTS
- ★ **GRANDPA JONES**
867 FIVE-STRING BANJO BOOGIE UNCLE EPH'S GOT THE COON
- ★ **YORK BROTHERS**
881 DON'T LET OUR LOVE DIE LONG TIME GONE



- ★ **TINY BRADSHAW**
4357 WELL OH WELL I HATE YOU
4376 BOODIE GREEN AFTER YOU'VE GONE
- ★ **WYNONIE HARRIS**
4378 GOOD MORNING JUDGE STORMY NIGHT BLUES
- ★ **IVORY JOE HUNTER**
4382 CHANGING BLUES I HAVE NO REASON TO COMPLAIN
- ★ **LUCKY MILLINDER**
4379 LET IT ROLL AGAIN MY LITTLE BABY
- ★ **BULL MOOSE JACKSON**
4373 SOMETIMES I WONDER TIME ALONE WILL TELL
- ★ **WILD BILL MOORE**
4383 HEY SPO-DEE-O-DEE BALANCING WITH BILL

ROY BROWN
at his best
HARD LUCK BLUES
NEW REBECCA
DE LUXE 3304

KING
Records

Nat Shapiro Leaves Mercury For Own Flack Firm

NEW YORK—Nat Shapiro resigned this week as Mercury Records' Eastern promotion and publicity topper to set up his own promotion and publicity firm. Dinah Shore and Frank Sinatra will be Shapiro's first clients.

Before coming to Mercury two years ago Shapiro handled the National, Keynote and Atlanta labels. Under his agreement with the two top Columbia artists he will handle no competitive talent. Along with his promotional activities, Shapiro is co-authoring a book on the music business which is set for publication early next year.

Both Miss Shore's and Sinatra's record promotion was formerly handled by Howie Richmond, who has since become a music publisher.

RCA Victor & Ballantine In Heavy Promotion On "Three Little Rings"

NEW YORK—P. Ballantine & Sons beer and ale distributors across the nation have joined RCA Victor in promoting the Fontane Sisters' new release, "Three Little Rings."

The catchy Ballantine television jingle has been set to clever lyrics by songwriters Leo Corday and Leon Carr, who scored a recent hit with "There's No Tomorrow."

Both Mel Allen and Dizzy Dean are plugging "Three Little Rings" during the New York Yankee baseball telecast which is sponsored by the giant Ballantine brewery.

Columbia Issues Jazz Sides By Ted Lewis

NEW YORK—The unique minstrelsy of Ted Lewis, top-hatted tragedian of jazz, is heard in a Columbia record collection titled Classic Jazz. Lewis and his band of stellar instrumentalists play eight representative jazz selections of the Twenties and early Thirties.

Incidental singing by Ted Lewis is heard on "Dip Your Brush In The Sunshine" and the classic "When My Baby Smiles At Me," the latter with Benny Goodman on clarinet.

Ethel Smith To London Palladium

NEW YORK—World-famous organist Ethel Smith will sail aboard the S.S. Queen Mary, on July 29, for a two-week engagement at the London Palladium starting August 7th. The recording and motion picture star will be featuring in her repertoire, for the first time, several original compositions, including "Cuban Cutie" and "Samba Polka" which she just recorded for Decca Records.

Following her Palladium engagement Miss Smith has been invited to confer with a group of leading European organists in Paris to head an international association and correspondence system to make available her playing techniques and styles to all organists throughout the world. The delegation meeting her will be headed by Portugal's leading electric organist, Luiz Quintella.

Prior to her sailing, Miss Smith completed three Voice of America broadcasts—one in Portuguese, another in Italian, and a third in French. During the recent war she was active on Voice of America broadcasts to Latin countries of South America and Europe for the State Department. She is scheduled to do a broadcast in Spanish immediately upon her return from Europe.

Capitol Unravels Mystery Waxing

HOLLYWOOD, CALIF. — Capitol Records revealed the finish to another one of their spine-tingling recording mysteries, with the announcement that Joe "Fingers" Carr is none other than recording director Lou Busch.

Busch, assistant to Jim Conklin in the artist and repertoire department, thus joins the ranks of Woody Herman, alias Chuck Thomas; Jack Smith alias Johnny Smith; and Cinderella Stump, alias Jo Stafford.

Busch incidentally, has a sleeper under another nom de plume. His disk-ing of "Would You Like To Take A Walk" in the old Hal Kemp refrain is rapidly rising for a hit under the tag-line of California Commander orchestra.

Meanwhile, Jo "Fingers" Carr is doing fairly well with "Sam's Song" and "Snookey Ookums."



- 1 BIRMINGHAM BOUNCE**
Red Foley
(Decca 46234)
- 2 M-I-S-S-I-S-S-I-P-P-I**
Red Foley
(Decca 46241)
- 3 LONG GONE LONESOME BLUES**
Hank Williams
(MGM 10654)
- 4 THROW YOUR LOVE MY WAY**
Ernest Tubb
(Decca 46243)
- 5 WHY DON'T YOU LOVE ME?**
Hank Williams
(MGM 10696)

ADDITIONAL TUNES LISTED BELOW IN ORDER OF POPULARITY

I LOVE YOU BECAUSE
Ernest Tubb
(Decca 46213)

WHY SHOULD I CRY?
Eddy Arnold
(RCA Victor 21-0300)

I'LL SAIL MY SHIP ALONE
Moon Mullican
(King 830)

CHOCOLATE ICE CREAM CONE
Red Foley
(Decca 46234)

THE LAST STRAW
Elton Britt
(RCA Victor 21-0339)

July 22 July 15

July 22 July 15

July 22 July 15

THE CASH BOX

DISC-HITS BOX SCORE

COMPILED BY
JACK "One Spot" TUNNIS

IN ORDER OF POPULARITY
BASED ON
WEEKLY NATIONAL SURVEY

BOX SCORE TABULATION COMPILED ON THE AVERAGE INDIVIDUAL PURCHASE ON THE BASIS OF 1000 RECORDS—LISTED IN ORDER OF POPULARITY, INCLUDING NAME OF SONG, RECORD NUMBER, ARTISTS, AND RECORDING ON THE REVERSE SIDE.

CODE

- AB—Abbey
- AL—Aladdin
- AP—Apollo
- AR—Aristocrat
- BB—Bluebird
- BU—Bullet
- CA—Capitol
- CM—Commodore
- CO—Columbia
- CR—Coral
- DA—Dana
- DE—Decca
- DV—Delvar
- HA—Harmony
- HT—Hi-Tone
- KI—King
- LO—London
- ME—Mercury
- MG—MGM
- MO—Modern
- NA—National
- RA—Rainbow
- RE—Regent
- RO—Rondo
- SA—Savoy
- SIT—Sittin' In
- SP—Specialty
- SPT—Spotlite
- SU—Supreme
- TE—Tempo
- TW—Tower
- VI—Victor
- VO—Vocallon

July 22 July 15

- 1—BEWITCHED 107.9 98.4**
CA-1000—MEL TORME
The Piccolino
CR-60182—ROSS ROSS O.
Where In The World
DE-24983—GORDON JENKINS O.
Where In The World
ME-5399—JAN AUGUST & HARMONICATS
Blue Prelude
TW-1473—BILL SNYDER
VI-20-3617—ANDRE PREVIN
VI-20-3726—LARRY GREEN
If I Had You On a Desert Isle
- 2—I WANNA BE LOVED 92.6 86.6**
CO-38491—BUDDY CLARK
If You Were Only Mine
CO-38825—TONY BENNETT
Boulevard Of Broken Dreams
DE-27007—ANDREWS SISTERS
I've Just Gotta Get Outa The Habit
MG-10716—BILLY ECKSTINE
Stardust
VI-20-3772—FONTANE SISTERS
I Didn't Know What Time It Was
- 3—MONA LISA 91.2 78.2**
CA-1010—KING COLE
The Greatest Inventor
CA-1104—EDDIE GRANT
Peanut Vendor
CA-38768—HARRY JAMES O.
La Vie En Rose
CR-60250—LEIGHTON NOBLE ORCHESTRA
Sam's Song
DE-27048—VICTOR YOUNG O.
Third Man Theme
LO-619—CHARLIE SPIVAK O.
Loveless Love
MG-10689—ART LUND
When My Stage Coach Reaches Heaven
VI-20-3753—DENNIS DAY
Shawl Of Galway Grey
ME-5447—ALEXANDER BROS.
Home Cookin'
- 4—THIRD MAN THEME 88.7 75.9**
CA-820—ALVINO REY
Steel Guitar Rag
CO-38706—HUGO WINTERHALTER
Come Into My Heart
CO-38665—CAFE VIENNA QUARTET
Cafe Mozart Waltz
CR-60159—OWEN BRADLEY
Cafe Mozart Waltz
DE-24908—ETHEL SMITH
Cafe Mozart Waltz

- DE-27048—VICTOR YOUNG O.
Mona Lisa
DE-46218—HANK GARLAND
Lowdown Billy
DE-24839—GUY LOMBARDO O.
Cafe Mozart Waltz
DE-24916—ERNST NASAR
Cafe Mozart Waltz
LO-536—ANTON KARAS
Cafe Mozart Waltz
ME-5373—HERMAN STACHOW
Under The Linden Tree
MG-10593—FRANZ DIETSCHMANN
VI-20-3698—IRVING FIELDS' TRIO
Poet And Peasant Rumbature
VI-20-3611—IRVING FIELDS' TRIO
The Wedding Samba
VI-20-3709—RAY McKINLEY O.
I Don't Wanna Be Kissed
VI-20-3797—FREDDY MARTIN O.
Home Cookin'
- 5—HOOP-DEE-DOO 81.8 45.8**
CA-980—KAY STARR
A Woman Likes To Be Told
CO-38771—DORIS DAY
Marriage Ties
CO-38799—FRANKIE YANKOVIC
Night After Night
CR-60209—AMES BROS.
Stars Are The Windows Of Heaven
DA-2077—PAULETTE SISTERS
Song Of The Wedding Day
DE-24986—RUSS MORGAN O.
Down The Lane
ME-5419—LAWRENCE WELK
If You Can't Get A Drum
MG-10702—LYN DUDDY SINGERS
Down The Lane
VI-20-3747—COMO & FONTAINE SISTERS
On The Outgoing Tide
- 6—SENTIMENTAL ME 64.8 63.9**
CA-923—RAY ANTHONY O.
Spaghetti Rag
CR-60140—AMES BROS.
Rag Mop
DA-2074—BILLY MAYO QUARTET
Hasty Heart
DE-24904—RUSS MORGAN
Copper Canyon
ME-8174—STEVE GIBSON
Are You Lonesome Tonight?
VI-20-3793—RUDY VALLEE
Niccolo And His Piccolo
- 7—MY FOOLISH HEART 62.3 72.1**
CA-934—MARGARET WHITING
Stay With The Happy People
CO-38697—HUGO WINTERHALTER O.
Leave It To Love
DE-24830—GORDON JENKINS
Don't Do Something, Etc.
ME-5362—RICHARD HAYES
The Flying Dutchman
MG-10623—BILLY ECKSTINE
Sure Thing
VI-20-3681—MINDY CARSON
Candy And Cake
- 8—TZENA, TZENA, TZENA 46.6 37.1**
CO-38885—MITCH MILLER O.
The Sleigh
DE-27077—GORDON JENKINS O.
Good Night, Irene
DE-27053—THE WEAVERS
Around The World
ME-5454—VIC DAMONE
I Love The Girl
VI-20-3847—RALPH FLANAGAN ORCH.
Pink Champagne
- 9—OLD PIANO ROLL BLUES 44.7 43.5**
AB-15003—LAWRENCE COOK
Why Do They Always Say No?
CA-970—JAN GARBER O.
Clodhopper
CO-38773—BEATRICE KAY
Why Do They Always Say No?
CR-60177—CLIFF STEWARD
Why Do They Always Say No?
DE-24977—CARMICHAEL and DALEY
Stay With The Happy People
DE-27024—AL JOLSON-ANDREWS SISTERS
Way Down Yonder In New Orleans
ME-5400—FEB SEPTEMBER
Spain
VI-20-3751—CANTOR—KIRK—KAYE O.
Juke Box Annie

- 10—COUNT EVERY STAR 43.6 37.2**
CA-979—RAY ANTHONY O.
Darktown Strutters Ball
CA-859—RAY ANTHONY O.
Bamboo
CO-38732—HERB JEFFRIES
Our Love Story
CR-60214—HARRY BABBITT
DE-27042—DICK HAYMES
If You Were Only Mine
DE-48518—THE BLENDERS
Would I Still Be The One In Your Heart?
VI-20-3697—HUGO WINTERHALTER O.
Flying Dutchman
- 11—SAM'S SONG 33.8 23.6**
CA-962—JOE CARR
Ivory Rag
CO-38876—TONI HARPER
Happy Feet
CR-60250—LEIGHTON NOBLE O.
Mona Lisa
DE-27033—VICTOR YOUNG O.
Dreamy Ole Ohio
DE-27112—BING and GARY CROSBY
Simple Melody
LO-693—HOGAN & WAYNE
Mississippi
ME-5450—HARRY GELLER O.
1812
MG-10743—THE MELODEONS
Tippy Canoodle Canoe
VI-20-3798—FREDDY MARTIN O.
Mambo Jambo
- 12—ROSES 31.4 38.8**
CA-1001—RAY ANTHONY O.
National Emblem March
CO-38826—KEN GRIFFIN
Little Sally One Shoe
CO-38816—GENE AUTRY
The Roses I Picked, Etc.
CR-60235—GEORGE CAPES ORCHESTRA
American Beauty Rose
DE-46240—STUBBY & THE BUCCANEERS
Little Buffalo Bill
DE-27008—DICK HAYMES
I Still Get A Thrill
LO-682—SNOOKY LANSON
Where Are You Gonna Be, Etc.?
ME-5397—EDDY HOWARD O.
Put On An Old Pair Of Shoes
MG-10684—BILLY ECKSTINE
My Destiny
VI-20-3754—SAMMY KAYE O.
Tiddly Winkie Wood
VI-21-0306—SONS OF THE PIONEERS
Eagle's Heart
- 13—SIMPLE MELODY 28.9 16.1**
CA-1039—JO STAFFORD
Pagan Love Song
CO-38837—DINAH SHORE
I Still Get A Thrill
CR-60227—CROSBY—GIBBS
A Little Bit Independent
VI-20-3781—PHIL HARRIS
On The Mississippi
DE-27112—GARY & BING CROSBY
Sam's Song
- 14—I CROSS MY FINGERS 27.5 18.5**
CO-38786—PERCY FAITH O.
Valencia
CR-60256—HARRY BABBITT
DE-27078—VIC SCHOEN O.
I Could Write A Book
DE-27111—BING CROSBY
VI-20-3846—PERRY COMO
- 15—BONAPARTE'S RETREAT 23.5 15.2**
CA-936—KAY STARR
Someday Sweetheart
CO-20706—LEON McAULIFFE
What, Where And When
DE-46209—BUZ BUTLER
Poison Ivy
VI-20-3766—GENE KRUPA O.
My Scandinavian Baby
VI-21-0111—PEE WEE KING
The Walls Of Regret
- 16—I DIDN'T SLIP, I WASN'T PUSHED 22.4 19.9**
CO-38818—DORIS DAY
Before I Loved You
DE-27018—BING CROSBY
So Tall A Tree
VI-20-3823—LISA KIRK
Love Like Ours

- 17—LA VIE EN ROSE 16.8 17.8**
CA-890—PAUL WESTON O.
Les Feuilles Mortes
CO-38768—HARRY JAMES O.
Mona Lisa
DE-24816—VICTOR YOUNG O.
The River Seine
DE-27111—BING CROSBY
I Cross My Fingers
DE-27113—LOUIS ARMSTRONG
C'est Si Bon
MG-30227—MACKLIN MARROW O.
When We're Dancing
VI-20-3819—TONY MARTIN
Tonight
VI-20-3739—MELACHRINO O.
Fascination
- 18—NOLA 13.9 16.2**
CA-1014—LES PAUL
Jealous
VI-20-3743—FRANKIE CARLE O.
- 19—VAGABOND SHOES 13.8 5.1**
ME-5429—VIC DAMONE
I Hadn't Anyone Till You
- 20—I DON'T CARE IF THE SUN DON'T SHINE 13.6 4.6**
CA-981—DEAN MARTIN
Choo'n Gum
LO-706—TITO BURNS
ME-5396—PATTI PAGE
I'm Gonna Paper All My Walls
MG-10685—LeROY HOLMES O.
When You Wore A Tulip
VI-20-3755—TONY MARTIN
Valencia
- ADDITIONAL TUNES LISTED BELOW
IN ORDER OF POPULARITY
- 21—STARS ARE THE WINDOWS OF HEAVEN 11.8 7.1**
22—NO OTHER LOVE 11.5 2.4
23—IT ISN'T FAIR 11.4 28.3
24—GOODNIGHT, IRENE 11.3 4.4
25—GONE FISHIN' 11.2 9.3
26—STARS AND STRIPS FOREVER 10.8 14.4
27—M-I-S-S-I-S-I-P-P-I 10.7 9.5
28—BLIND DATE 10.5 18.6
29—WANDERIN' 9.8 24.6
30—SOMETIME 9.7 13.8
31—AT SUNDOWN 9.6 —
32—HOME COOKIN' 9.5 8.7
33—PICNIC SONG 9.3 9.1
34—I STILL GET A THRILL 9.2 5.5
35—RAIN 7.3 4.8
36—ARE YOU LONESOME TONIGHT? 7.2 6.4
37—DADDY'S LITTLE GIRL 6.7 8.2
38—VALENCIA 5.8 13.6
39—HAPPY FEET 4.1 —
40—PHANTOM STAGE COACH 2.9 —

BUYING BOOMS AS VENDOR MFRS. ARE FORCED TO CUT PRODUCTION

Steel Is Prime Need and Almost Impossible to Obtain in Quantities Required for Cabinets of Cigarette and Drink Vendors. Other Metals and Components Scarce. Meanwhile Used Equipment Prices Zoom Upward.

With a buying boom under way, vending machine manufacturers have been forced to advise their customers that they are curtailing production due to lack of their prime requisite, steel.

This is especially noticeable in the heavier machines field. The cigarette vendors and drink dispensers use large steel sheets for their cabinets. This is becoming almost impossible to obtain.

Whatever the manufacturers have left is pretty well in production at this time. They are allocating whatever number of machines they will produce in the near future to their customers on as equitable a basis as they possibly can.

Notices have already been sent from some factories that they will be forced to close down for the balance of the third quarter, unless they can obtain the steel, as well as other metals and components they require and that are vital to production.

Automatic merchants around the country have been rushing in orders for machines in an effort to stock up with whatever they believe they will require should the manufactories be forced to enter into war materials production and thereby, be forced to curtail the giant share of their domestic work.

This sudden boom of orders, brought about by the war scare, is what created the present manufacturing curtailment, some leaders state.

They would, they said, have been able to continue on with regular production schedules if the orders wouldn't have come in to the factories in such sudden and large quantities. None were prepared for such production demand.

But, in an effort to fulfil these orders, they were forced to rush into the market to obtain whatever raw materials and components they would require. This is where they ran up against the wall of shortages.

In view of the fact that new machines are becoming scarce, because of the lack of raw materials, used machine prices have started to zoom upward. There will probably be more reconditioned machines sales at much higher prices than formerly very soon.

Demand for used machines is noted in the calls of outstanding buyers. They have been scouring the country in an effort to obtain whatever equipment they can.

Factories will be asked to recondition many machines, according to operators, who plan to use factory reconditioned equipment as prices go higher.

The smaller vending machines are still continuing ahead but, in the majority, these use cast iron, or scrap and new aluminum mixtures, so that they are, at present, more fortunate in obtaining whatever they require in these metals. They, too, are running up against shortages in components which require alloys.

Prices of new machines will, without doubt, start going up, but, as yet, the manufacturers are maintaining present price schedules. They don't promise continuance of present prices. This is being left to whatever cost rises they will come up against in further raw materials.

Some vending machine manufacturers hope to find their products looked on with favor by the Government should Federal allocation of raw materials come into the picture.

At the moment most of the allocations are voluntary and are passed on from producers to suppliers who pass them along to the factories. But, if the Federal Government is forced to step into the picture, it is believed that many of the present allocation schedules will be tossed aside, and that certain manufacturers will find that they cannot obtain the amount of materials they require to continue their present production schedules.

The larger machines now being featured by vending machine manufacturers require large amounts of sheet steel for their cabinets. Tho the majority of the manufacturers have contracted for cabinets they have already been advised that much of the contract will have to be delayed until steel loosens up. With present demand for steel this may be many months from today.

In the meantime the manufacturers are going ahead with whatever they are able to obtain. They are trying their best to equitably allocate the number of machines which they are producing among their customers.

One leading manufacturer of drink dispensers is offering to change over single drink machines to dual and triple units. This may become the fashion, should steel becoming even scarcer in the next quarter.

Most drink dispenser ops will find this a life-saver to meet their requirements.

Plastic cabinet experiments were made by many manufacturers in the past. They found that steel cabinets were best fitted for their machines. Should steel become even more scarce, which seems to be the indication and prediction at this time, perhaps plastic cabinets may come to market and may, after location usage, open a new path for the vending machine factories.

Even wood cabinets wouldn't prove of value as a substitute at this time due to the lumber shortage. Publication of lumber footage requirements by the government sometime ago gives some idea of the colossal amount of lumber required for Army and Navy purposes. These requirements alone would leave the entire country short.

There will, no doubt, be some substitution of plastics for metals wherever this is possible without sacrificing efficiency and strength, but, the majority believe that the prime scarcity, steel, will hold down further larger production of vending machines of all kinds, and that by the middle of September, the field will be more or less lagging in quantity vending machine production.

Furthermore, there aren't too many used cigarette machines, drink dispensers, and other equipment in this category, on the present market. Whatever further work will be required of the factories will probably be for reconditioning and modernization of older equipment to bring the old, used machines, up to present, modern machine standards.

So far such work is in the minority. It will take sometime until the average automatic merchant starts shipping in old machines for modernization. Yet, many salesmen who are now traveling about the country, are recommending that this be done. They urge operators to send equipment in to have it brought up to modern standards while some components are on hand and this work can be efficiently accomplished.

It will be interesting to note whether the Federal Government will come to the aid of the vending machine manufacturers during this crisis and help them to obtain raw materials with which to produce a certain quantity of machines for the future.

ICE VENDOR STATIONS INCREASING

Summer Booms Automatic Ice Biz

WASHINGTON, D. C.—John G. Pool, executive of the National Association of Ice Industries, this week announced that in a recent survey conducted by the Ice Association it was learned that of the thirty million mechanical refrigerator users, 48% now buy ice at one time or another for social purposes.

The ice vending stations are one of the biggest "silent salesman" of them all, and one that has multiplied with amazing rapidity this summer. Ice Vendors are now being located in constantly increasing numbers near filling stations, shopping centers and well-trafficked intersections. The ice vending stations overcome the greatest drawback suffered by the average ice company—its inconvenient location.

While the ice is merchandised in different sizes and quantities, depending upon the type of vendor that is used, the most elaborate of the new automatic ice dispensers are now vending ice cubes or crushed ice in neat, waterproof paper bags. The size of the package varies between ten and fifty pounds. The standard ice vendor models dispense only block ice in 25 and 50 pound sizes. Prices for the various quantities and shapes of ice dispensed range from fifteen to forty cents.

The ice vending stations are reloaded at regular intervals by an ice company routeman. The stations provide round-the-clock service without cutting into the routeman's regular trade; owners of ice refrigerators, in most cases, still prefer delivery.

The vendors are ideally suited for what is fast becoming one of the most important phases of the ice-making in-

dustry—the occasional sale to the person who has a mechanical refrigerator but still needs extra cubes or crushed ice for entertaining.

The inevitable in all vending has already happened. One unsuspecting customer dropped in his coins and bent over expectantly to pick up the fifty pound block of ice that he had just paid for. Out came his block, and then another, and then one after that, until the man fled the scene not even stopping to pick up the chunk that he had paid for. Once in the life of every vendor someone hits a jackpot.

Bottle Vendors Used By "Chuc Wagon" System

WACO, TEXAS—Chuc Wagon System, Inc., with headquarters this city, has come up with a new innovation in the use of vending machines.

Added to a non-mobile unit resembling the top of an old-fashioned western chuck wagon are outside bottle vendors which are used by the patrons after they have been inside for hamburgers, also dispensed automatically. The eatery units contain change makers and are located in the center of towns or on the outskirts.

Placement of the bottle vendors just outside of the "wagons" allows for purchases by passers-by as well as customers of the mechanized hamburger stands.

New Book Vendor Introduced By Mutoscope Corp. and Avon Publishing Co.

LONG ISLAND CITY, N. Y.—William Rabkin, president, and Herbert Klein, sales manager of the International Mutoscope Corporation, this city, and the Avon Publishing Company, New York, have announced a new pocket book vendor—the "Vendavon" Book Machine.

International Mutoscope has been manufacturing all types of coin operated equipment since 1895. The "Vendavon," however, is its first venture in automatic book merchandising. Depending upon the size of the book, the Vendavon can hold from 350 to 650 copies, and offers the public a selection of two dozen different titles. The books are those published by the Avon Company, a firm prominent in the pocket-book field.

The machine is a compact, non-electrical unit, approximately three feet wide, 1½ feet deep and 6½ feet high. The vendor is finished in a walnut grain and dispenses the pocket book with the insertion of a quarter, the standard cost. If the books in a particular compartment are sold out, the compartment automatically locks itself and the purchaser has his quarter returned instantly for use in one of the 23 other sections.

Klein stated that the book vendors are already available and added, "Millions of pocket sized books are now sold every year. The Vendavon Book Machine will vastly expand this market by enabling people to buy such books at any time of the day or night."

Cigarette Lighter To Be Vended By Bowers Co.

KALAMAZOO, MICH.—The newest wrinkle in vending is a pocket cigarette lighter selling for a quarter which is being readied here by the Bowers Lighter Co. for distribution through standard cigarette vendors.

While it is true that the Alnik Co. of Gallup, N. M., has a cigarette lighter kit which is vended in this manner the Vendalite package is to be used for servicing lighters only and is not a lighter itself.

The Bowers Co. are manufacturers of nationally known cigarette lighters. The firm announced that their lighter comes already filled with fuel and can be refilled by simply pouring fluid directly into the top. The lighter is finished in polished nickel and is unconditionally guaranteed.

Fred Bowers, president of the concern, stated that the lighter will be packaged in a container the size of a pack of matches.

Aspirin Vendor Bows

LOS ANGELES—Louis Most, president of the newly organized Aspir-Vend firm, manufacturers of aspirin vendors, disclosed this week that arrangements have been made for assembly line production of the dispenser with a possible output of up to 10,000 units per month.

Nat Johnson, vice president and general manager, declared that distributorships are now being granted and will be given on a State-wide basis.

Cup Drink And Cookie Vendors Set To Show At N.A.M.A. Convention

Over 5,000 Ops To Attend Meet

CHICAGO — Beverage dispensers and baked goods vendors are going to have a solid representation at the forthcoming National Automatic Merchandising Association's annual convention and exhibit at the Palmer House, this city, November 12-15.

Ernest H. Fox, meet chairman, disclosed that unusually heavy representation from the two specialized fields of vending look to make this get-together the most complete, as well as the largest in the history of the N.A.M.A.

Stating that "All that is new in the way of operating procedures and problems will be thoroughly discussed at the various beverage clinics and business sessions." Fox added that, "The plans for 'Beverage Day,' one of the three business days that will highlight the convention, are well under way and a complete program announcement will be made soon."

Manufacturers of beverage vending machines who will exhibit are: the Atlas Tool & Manufacturing Co., St. Louis, Mo.; Automatic Products Co., N. Y.; Cole Products Corp., Chicago; Lobee Pump & Machinery Co., Gasport, N. Y.; Lyon Industries, Inc., N. Y.; Mills Industries, Inc., Chicago; Snively Vending & Sales Co., Winter Haven, Fla.; Spacarb, Inc., N. Y.; Rowe Manufacturing Co., Inc., N. Y., and the Vendo Co., Kansas City, Mo.

In addition to beverage dispensing the automatic merchandising of biscuits, cookies, pretzels, cracker sandwiches and other small-packaged bakery items, will be an important part of the show's exhibits and discussions.

Fox has a more than passing interest in this phase of the vending machine industry as he is personally engaged in it. Fox is the president of the Austin Packing Co., of Baltimore, Md. The Austin Company is

one of the suppliers of packaged cracker sandwiches to the vending trade and is one of the six bakery goods makers who will display at the convention.

"Vending machines," Fox said, "account for a large volume of bakery goods sales that otherwise would not be made. The interest of bakery goods manufacturers in automatic merchandising is increasing rapidly. Makers of cookies and other small bakery items have found that vending is an important part of their retail distribution picture."

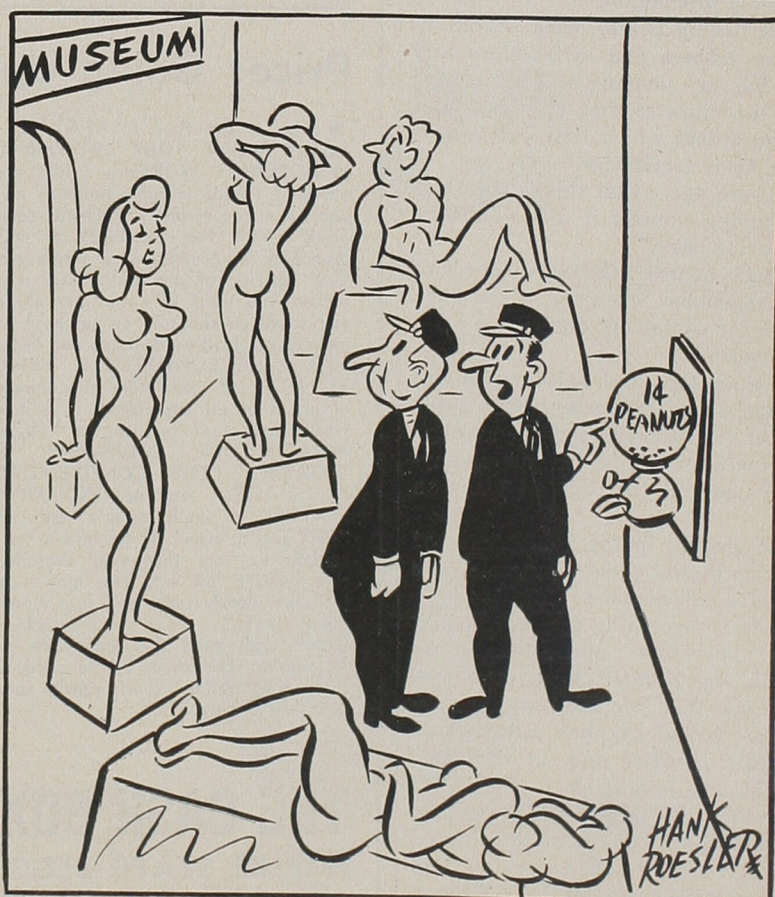
Exhibiting manufacturers of vendors through which bakery goods may be sold are: Alkuno & Co., Inc., N. Y.; Arthur H. DuGrenier, Haverhill, Mass.; Mills Industries, Inc., Chicago; Statler Mfg. Corp., N. Y.; Stoner Mfg. Corp., Aurora, Ill., and Vend-Rite Mfg. Co., Chicago.

Over 5,000 automatic merchants from all sections of the United States will attend the show and more than 105 firms will display their products.

Cig. Electricity Low

NEW YORK—In an attempt to get an answer to the question of exactly how much the electrical cost is for vending one pack of cigarettes Eastern Electro, electric cigarette vendor manufacturers, this city, sent one of their units to an independent research laboratory for an exact study.

After a series of tests the independent firm declared, "An electric vendor will deliver 2240 packs of cigarettes for one cent. This makes the electric costs to a location for vending one pack of cigarettes exactly 1/2240 of a penny."



"IT'S GIVING ME THE CREEPS—THAT THING WAS FILLED LAST NIGHT WHEN WE CLOSED."

SALES BOOM GETS HOTTER

Rush to Stock Up Equipment. Orders Pass All Previous High Marks. Demand for Parts and Supplies Booms. Called Biggest Buying Summer in All History.

Mfrs. Remain Cool to Unprecedented Buying Rush. Claim Production Going Ahead

CHICAGO—Never before in all the history of the industry has there been such a buying rush.

Operators, jobbers and distributors are deluging factories here with orders to "rush machines as fast as possible."

The war news growing more critical, it is believed, has had this effect on leading dealers thruout the country, and especially, on operators who find themselves "caught short" as the possibility grows greater that "economic controls" may soon be placed on all but essential production.

The manufacturers here remain calm and cool to this sudden buying rush and insist that production "will go right ahead," the average coinmen thruout the country seems to have, suddenly, become fearful that he will not have enough new equipment on hand should the coin machine factories be taken over for essential war materials production.

This feeling is also being shared by leading jobbers and distributors and they, too, are phoning and wiring for more machines so that they can handle the orders which they are receiving in their territories.

All here agree that this is the "biggest buying summer in all the history of the industry."

In fact, many of the old timers here can't remember when there was such a rush for equipment during the summer season.

All claim that high sales marks will be smashed to smithereens before this summer is over, and that the average manufacturer will be "lucky" to anywhere near fill the orders he has on hand.

Also coming in for a big share of the boom that is under way are orders for parts and supplies.

It seems, according to reports, that many operators and distributors thruout the country have awakened to the fact that "we had best be ready with parts and supplies before these skyrocket in price and, at the same time, become impossible to obtain."

Some of the orders which factory sales managers have been showing on parts and supplies are truly amazing. A few actually run into five figures, especially for standard parts.

Never before has there ever been

anything like this seen here.

One manufacturer reported, "Orders for our newest machine have been doubled over the weekend. We never received so many appeals from our distributors begging us to double, and even triple, their shipments."

Used machine orders have also increased. Demand from foreign countries, according to shippers here, are away up and above anything ever expected. Used machines remain hard to obtain in any large quantity.

Factories are calling off vacations in an effort to meet the demand. It is believed that none will be able to fulfill the tremendous orders which factories have received.

As one manufacturer promised some of his distributors over the long distance phone today, "We'll try everything we possibly can to allocate shipments as fairly as we can and rush just as many machines as we can each and every day we are in production."

IMPORTANT!

Prices Going Up

● This is the time to KNOW EXACTLY WHAT YOUR EQUIPMENT IS ACTUALLY WORTH! Prices are climbing. Wide margins suddenly appear in prices of many machines each week! With the possibility of approaching concentration on war needs and scarcity of materials and machines, you want to know just where you stand on the sale or purchase of equipment of all kinds. Each and every week "THE CONFIDENTIAL PRICE LISTS" record completely all changes of prices of all equipment. It is now vitally important for you to KNOW WHAT YOUR EQUIPMENT IS WORTH! "THE CONFIDENTIAL PRICE LISTS" are an EXCLUSIVE FEATURE of each week's issue of "THE CASH BOX". If you are a subscriber, be sure that your subscription doesn't run out. You may miss just one weekly issue and lose many, many dollars. Your coin machine friends also need this important information. Tell them all to send in their subscription. (Full year's subscription is only \$15.)

THE CASH BOX
EMPIRE STATE BLDG.,
NEW YORK 1, N. Y.

ChiCoin Presents New "Trophy Bowl" Rebound

Firm Claims Game Finest Ever Built

CHICAGO—Chicago Coin Machine Company, this past week, rushed its newest rebound game to market when news reached them that their distributors, who had already seen the "Trophy Bowl," were so enthusiastic over the game that they were telling operators in their areas all about it.

As one executive of the firm stated, "We just couldn't wait any longer. Our distributors were acclaiming the game, and were urging us to rush delivery just as fast as we could."

"The game is an 8 foot rebound and is patterned after our sensational 'Bowling Classic' but," he continued, "that's where everything else ends."

"This game," he claims, "is the fastest we have ever built. It plays out in 45 seconds. It is fitted for one or two players. It features 20-30 scoring."

"The entire mechanism has been so completely simplified that it can be quickly and easily understood, even

by a new serviceman, and is so easy to get to that anyone can effect any repair in jig time."

In addition to the above, execs of the firm claim: "'Trophy Bowl' features the most startling and handsomely designed cabinet that the industry has ever seen. This is one feature which no one can overlook and which draws instant attention to the game. It will be the most attractive machine ever yet placed on any location."

The firm reports that sample shipments have already been made to all of its distributors and that full speed production is getting under way to supply the tremendous demand which their distributors have already started and which, execs believe, will backlog the firm when operators see the machine.

"And realize," as one exec stated, "that this is the greatest 8 foot rebound amusement game that Chicago Coin has ever yet built."



"HA! . . . HE BET ME HE COULD PLAY THIS GAME WITH HIS EYES CLOSED!"

●
9:30 AM
JULY 26
IS
***DH**
DAY

At All Williams Distributors

***DOUBLE HEADER**

*The Greatest Shuffle Type
Game Ever Built*

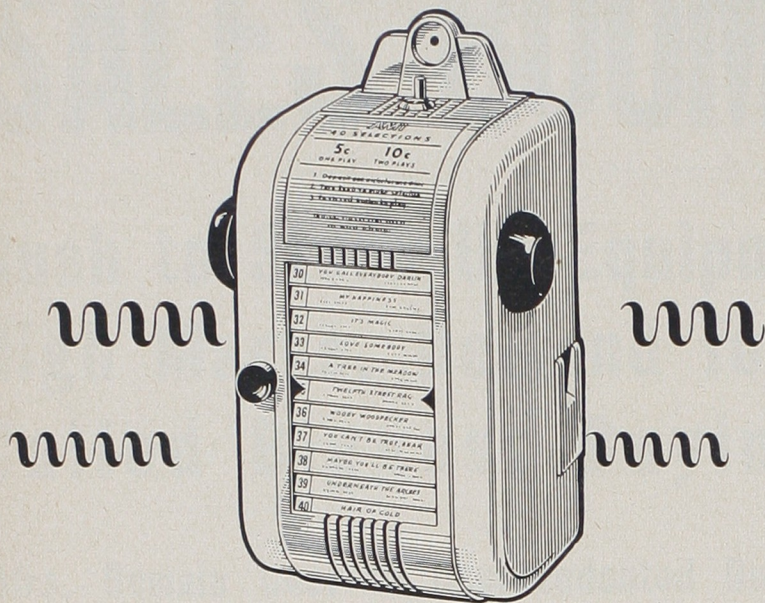


CREATORS OF DEPENDABLE PLAY APPEAL!

4242 W. FILMORE STREET, CHICAGO 24, ILLINOIS

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!

AMI WALL BOX: 40 titles, 5c or 5c & 10c play



The "Thank-You" Buzz

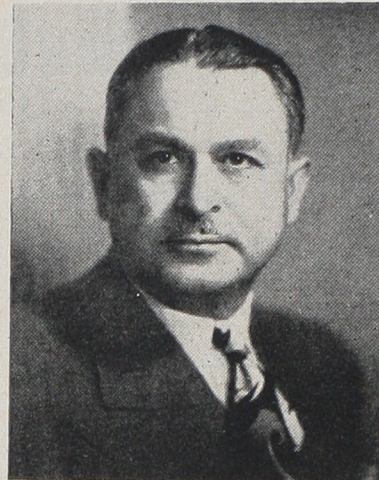
Customer knows immediately that he'll hear the music he's paid for on an AMI Wall Box. With a push of the red button a buzzer courteously sounds a note of thanks—the music begins immediately. Everybody's happy when the AMI begins to play.

AMI Incorporated

General Offices and Factory: 1500 Union Ave., S. E., Grand Rapids 2, Mich.
Branch Office: 134 N. LaSalle St., Chicago 2, Ill.

CMI ELECTS NEW OFFICERS

Samuel Wolberg, President; Samuel Stern, Vice-President; David Gottlieb, Secretary-Treasurer



SAMUEL WOLBERG

CHICAGO—At the annual CMI manufacturers' meeting held this past week (Monday, July 17) at the Bismarck Hotel, this city, election of new officers was held, with the result that Samuel Wolberg of Chicago Coin Machine Company was elected President; Samuel Stern of Williams Manufacturing Company was elected Vice-

President, and David Gottlieb of D. Gottlieb & Company was elected Secretary-Treasurer.

Dudley C. Ruttenberg remains as Legal Counsellor. An outside Public Relations Consultant will be used when necessary.

Harry Williams is the outgoing president. He wasn't able to serve on the Board of Directors due to the fact that the greater part of his time is now spent in California.

The meeting recognized the fact that there was a very crucial year ahead for the entire coin machine industry. The members pledged themselves to continue to work in the best interests of all concerned with the field.

They will put forth every effort to make the business continue onward prosperously for all engaged in the industry.

Samuel Wolberg as well as other members of CMI are reported to have stated, "We are going to attempt, in every possible fashion, to make coin operated amusement just as American a game as is baseball.

"We want it to be recognized as such by every community in the United States and will continue to work toward this end."

All For Only \$15

"When I sent you my check for \$15 I never believed that the very first week would bring me many, many times the value. In fact, I paid for the next ten years' subscriptions with the very first issue of 'The Cash Box' I received. It came in just as I was wondering what to charge for one of the machines which has been in my place for sometime. I read the 'Confidential Price Lists', quoted the price, and got the cash. I made over ten times what I paid you for the whole year's subscription. I just wouldn't be without 'The Cash Box' for a single day. It's my business bible from now on in." The above is from a well known coin machine man, and is only one of hundreds of such letters on file at "The Cash Box" offices. Send your check for \$15 today—get 52 weeks' issues (one full year) subscription and not only save money, but, read the most interesting, most honest and most fearlessly truthful magazine ever published in the history of the coin operated machines industry.

THE CASH BOX
Empire State Bldg., New York 1, N. Y.

Please enter our subscription for 1 year (52 issues) at \$15. Enclosed Our Check Please Send Us A Bill

FIRM NAME

ADDRESS

CITY ZONE STATE

Individual's Name

LAKE CITY SPECIALS!!

NEW GAMES

- WM. LUCKY INNING
- WM. SWEETHEART
- GOTT. MADISON
- SQUARE GARDEN

USED FIVE BALLS

- Heavy Hitter \$49.50
- Monterrey 39.50
- Harvest Moon 79.50
- Bowling Champ 87.50
- Saratoga 62.50
- Trinidad 39.50
- Baby Face 77.50

SHUFFLE GAMES

- B. Shuffle Bowler \$139.50
- U. Shuffle Alley 97.50

THE LEADER in ONE BALLS BALLY TURF KING

SPECIALS

- Black Cherry 5c \$85.00
- 10c 90.00
- 25c 95.00

- G. Bowling League \$139.50
- C. Shuffle Pins \$39.50 & 69.50
- Bowlette 125.00
- K. ABC Bowler 169.50
- R. Shuffle-Lane 84.50
- U. Twin Shuffle 162.50
- Wm. Twin Shuffle 149.50
- Wm. DeLuxe Bowler 219.50

USED ONE BALLS

- B. Champion \$374.50
- B. Citation 245.00
- B. Gold Cup 95.00
- B. Jockey Special 85.00

NEW MILLS BELLS OF ALL TYPES

NOTICE Every Machine we advertise is guaranteed regardless of price. Write for anything you don't see listed. Our prices are the lowest. 1/3 Deposit with all orders, Balance, C. O. D., F. O. B. Cleveland, Ohio.

"WHERE YOU GET ONLY THE BEST ALL-WAYS"
LAKE CITY AMUSEMENT CO.
1648 ST. CLAIR AVE., CLEVELAND 14, OHIO (TEL: CHERRY 1-7067)

Cincy Coinmen Celebrate

CINCINNATI, O.—Altho the Automatic Phonograph Owners Association, this city, is passing up an August meeting, officials are at work now planning for their meeting in September.

Mr. and Mrs. Phil Ostand (he's secretary and treasurer for the association) still beaming over the marriage of their daughter Geraldine to

Lee Dreyfoos. Ceremony took place July 2 at the Hotel Alms. The couple honeymooned in Florida.

Also celebrating are Albert Autenrieb and Lewis Distel, who handed out cigars on the arrival of sons. Both are associated with Bigner, Inc. Pete Bigner, by the way, left the St. Francis Hospital, and is now at home recuperating from a leg injury.

Please mention THE CASH BOX when answering ads—it proves you're a real coin machine man!

No. 4 ON OUR HIT PARADE OF SHUFFLE-BOWLING GAMES!

Chicago Coin's



THE MOST BEAUTIFUL BOWLING GAME ON THE MARKET

SINCE DECEMBER WE GAVE YOU ONE MONEY MAKING BOWLING GAME AFTER ANOTHER

- Bowling Alley
- Bowling Alley (WITH PLASTIC PINS)
- Bowling Classic

AND NOW...

1 OR 2 CAN PLAY!
8 FT. LONG!

WITH ALL OF THE SENSATIONAL "PLAY AND PROFIT" FEATURES OF "BOWLING CLASSIC"

- *Speed!* — 45 SECOND PLAY!
- **REBOUND ACTION — FAST! SILENT!**
- **Simplified Easy To Service Mechanism!**

CHICAGO COIN MACHINE COMPANY

1725 DIVERSEY BOULEVARD
CHICAGO 14, ILLINOIS

Playing Time Of Exhibit's "Judy" Only 1 Minute: 15½ Seconds



FRANK J. MENCURI
CHICAGO—Frank Mencuri, sales manager of Exhibit Supply Company, this city, advised this past week that the firm had, prior to releasing its newest five-ball game, "Judy," spent a great deal of time finding out just how long it takes the average player to complete the game.

They learned, after extensive tests on various locations, that the game is completed by the average player in:

1 minute, 15½ seconds.

"The reason for these tests," Mencuri stated, "is due to the fact that today, in many territories, baseball games and other sports events flashed on television screens, are cutting into the playing time of all games.

"Operators are therefore interested in about how much time it takes to complete the play of any game," he continued, "so that they can figure just about what they can expect from any game during peak play hours which have now been considerably shortened by TV.

"Therefore," he said, "to meet with the requests of operators from all over the country, we spent much time learning just how long it would take the average player to complete a full five-ball game on "Judy."

"We learned," he concluded, "that we had one of the fastest five-ball games in all history in 'Judy.' It took only 1 minute, 15½ seconds to complete the five-ball speedy action of 'Judy' by the average player."

The result has been, Mencuri affirmed, that more and more operators everywhere in the country are turning to "Judy" to get maximum play action during the peak hours on their locations.

"The game is one of the most interesting produced," Mencuri stated. "It

Sad Tale Of A Nickel

NEW YORK—Edgar A. Guest, the homey poet-philosopher, recently had one of his poems published thru his syndicate news outlet, which is so pertinent to the coin machine industry, we reproduce it herewith:

Pay telephone calls in New York City now cost a dime.
—News item.

Time was a nickel used to be
A most important coin to me.
Shop keepers always smiled with joy
To meet a nickel-spending boy.
It often took me half an hour
To use a nickel's purchase power.
Of lemon drops no lad on earth,
Alone, could eat a nickel's worth.
But now despised has come to be
That coin so precious once to me.
I've tried it out! In manner grave
A nickel to a boy I gave.
He looked at it and asked me flat:
"What can your grandson buy with that?"
A nickel's worth of nothing! Say,
It's quarters kids must have today!
A nickel! In New York alone,
I couldn't even use the phone."

has all the features the operators want and, in addition, is so well arranged that it is, without doubt, one of the most attractive five-ball games to have been introduced to the market in a long time."