

THE CASH BOX

VOLUME 12, NUMBER 6

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The Mariners, hot vocal combo who scored via their click recording of "Some-time," are pictured above presenting a copy of their winner to Albert S. Denver, president of the Automatic Music Operators Association, New York. The group also has another hot item in their latest etching, "Beyond The Reef" and "Minnequa," which is the subject of an intensive promotion campaign. Aside from their recording activities, the group stars on the Arthur Godfrey radio show via CBS. Pictured above, left to right: Martin Karl, Nat Dickerson, Albert Denver, Tom Lockard, Jim Lewis, and Sidney H. Levine, attorney for the operators association. The Mariners are featured on Columbia Records.

LOCATIONS ATTENTION

Why Believe Your Operator – The Man Who Helped You to Build Up Your Business With the Coin Operated Business Stimulators He Brought Into Your Establishment at No Cost to You and Made Loans to You Time and Again When You Were in Need? You Can Check the Price of Any Machine Your Operator Brings You Regardless of What He Tells You FOR ONLY 25c ON YOUR LOCAL NEWSSTAND! Is Your Shuffle Game Operator Bringing You Premiums and Charging Them Off the Top? Check Up on the Price of the Premiums FOR ONLY 25c ON YOUR LOCAL NEWSSTAND! Why Allow Your Operator to Change Your Commission Basis to 70% - 30%? Why Allow Him to Get a Front Service Money Guarantee From You? You Can Buy Your Own Machines and Read All About This Industry As Well As Get Acquainted With All Prices FOR ONLY 25c ON YOUR LOCAL NEWSSTAND!

EVERYONE in this industry would be shocked if they saw anything like the above appear.

Yet, it's exactly what is appearing, week in and week out, on the nation's newsstands for only 25c per copy.

This has created heartaches and headaches for many concerned with this industry.

That's why *The Cash Box* reaffirmed and reprinted (October 21, 1950 issue, Page 20) its policy of "NO NEWSSTANDS!"

The men who guide *The Cash Box* KNOW what hurts and what helps the industry.

These men have a great many years of combined knowledge of this business.

This is the time, as shortages appear, as defense work becomes paramount, as bluenoses and crusaders again arise, when all in this industry, to assure themselves a finer business future and continued good welfare, must more clearly think of the benefits to be derived from the quiet, confidential efforts so well expounded by *The Cash Box*.

The Cash Box does not appear on newsstands.

The Cash Box is completely, exclusively and solely concerned with the coin operated machines industry and its allied fields.

The Cash Box is the trade's own exclusive weekly publication.

The "Bible," as coinman after coinman has stated, "of the coin machine industry." (Page 6, October 7, 1950 issue.)

WHAT DO YOU THINK...

ABOUT TELLING YOUR LOCATION OWNERS AND THE GENERAL PUBLIC ALL ABOUT WHAT'S GOING ON IN YOUR BUSINESS? WHAT YOU PAY FOR YOUR EQUIPMENT? WHAT YOU EARN, ETC., ON NEWSSTANDS FOR 25c?

**DON'T PULL YOUR PUNCHES! TALK OUT LOUD!
WRITE HERE:**

NAME _____

FIRM NAME _____

ADDRESS _____

CITY _____

ZONE _____

STATE _____

Is Your Location Really Your Partner?

Operators consider their location owners as "partners".

This is what they actually are, as far as the financial intake from the equipment which is on the average location owner's property, is concerned.

But, are location owners the operator's partners in fact?

Are they really partners?

As far as can be noted, they most definitely are not "real partners" of the operators.

This is most noticeable from a financial viewpoint. In the first place, it is the operator who invests in the machines which appear in the location. It is the operator who services those machines. It is the operator who changes machines, from time to time, at his own expense, to keep profits at peak level.

In return, the operator, in most cases, shares on a fifty-fifty basis with the location owner.

In short, if there is \$10 in a machine, the location owner gets \$5 from that \$10.

But, what is the operator's share? The operator must include the amortization of the equipment, his servicing overhead, his general expenses and everything else from his share.

The storekeeper's expense amounts to approximately \$2 per month for the cost of electric current used by the equipment. From then on he simply obtains commission for the space he has allowed the operator to use in his location.

Yet, he is the one who is first to hurt the operator, as well as, in the long run, hurt himself. Like he did when he purchased a television receiver. He cut his income on his coin operated equipment and lost for the operator at the same time.

The operator who wants to remain in this business, and profit from his venture, must make the location owner a "real partner".

He must obtain enough of the intake from all his equipment to cover his complete overhead expense. This expense includes his amortization, his servicing, repairs, rent, trucks, salaries, etc., etc.

After that is removed, either by a front service money guarantee or a more equitable commission percentage basis method, he can then equally divide the difference of what remains of the intake from his equipment with the storekeeper on a "real partnership" basis.

Then, and only then, will the location become a "real partner" of the operator. Only when the location shares the burden of expenses, and divides the proceeds equitably.

The operator will be happy to include the cost of electricity or anything else which the storekeeper donates towards keeping the machines in better working, profit earning condition.

The operator can, in turn, as some ops have done in the past, actually rent space from certain locations, for a set rental. He may find himself much better off in the long run on such an operating basis.

But, if he desires to continue to rent on a commission from the location, then he must do so on a "real partnership" basis. He must arrange for a more equitable method whereby he, and his location owner, will find themselves continuing in the business of entertaining patrons as well as stimulating the location's business to the satisfaction of the operator, as well as the location owner.

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THE CASH BOX covers the coin operated machines industry, and all allied to this industry in any fashion whatsoever, throughout the United States, Canada, Central and South America, Africa, Japan, Hawaii, Philippine Islands, and other Asiatic and Pacific countries, as well as certain European nations. The Cash Box is on hand at various American consular offices throughout the world. This coverage includes operators, jobbers, distributors and manufacturers and all allied to:—automatic coin operated music equipment; automatic coin operated vending and service machines; as well as coin operated amusement equipment; in all divisions. The music and record fields, recording artists, publishers of music, disc jockeys, radio stations, and all others in any fashion identified with, or allied to, the coin operated music machines industry are completely covered. Manufacturers and distributors

of various merchandise, parts, supplies, components and all materials used in the coin operated vending, music and amusement fields are covered by The Cash Box. Banks, finance firms, loan organizations and other financial institutions, expressly interested in the financing of coin operated machines of all types, are covered by The Cash Box.

THE CASH BOX IS RECOGNIZED by various associations 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 officially recognized price guide of all new and used machines in the United States. "The Confidential Price Lists" are an exclusive, copyrighted feature of The Cash Box. "The Confidential Price Lists" report each week's low and high prices for all new and used coin operated 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 Confidential Price Lists" are recognized by many cities and states throughout the country as the "official price book of the coin operated machines industry". They are an integral part of The Cash Box and appear in each week's issue. "The Confidential Price Lists" are officially used in the settlement of estates, for buying, selling and trading of all coin operated equipment, and are also officially recognized for taxation purposes. "The Confidential Price Lists" are used by finance firms, factors, loan companies, bankers and other financial institutions to guide them in making loans to members 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. Entire business transactions and legal cases are based upon the quotations appearing in "The Confidential Price Lists".

CORRESPONDENTS IN LEADING CITIES
THROUGHOUT THE UNITED STATES

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"America's Greatest Music Showcase"

550,000 JUKE BOX LOCATIONS

The 550,000 automatic musical instruments on location thruout the United States are today, most definitely, recognized as "America's Greatest Music Showcase."

Never before, in all history, has there been a showcase of such outstanding impressiveness and importance to everyone in the music industry.

As far as artists are concerned, they realize that such a showcase, playing their records, means the very peak of popularity.

At the same time, it also means that they remain on the very top of their profession, if they can consistently keep themselves in that showcase, week after week, month after month.

This tremendously great showcase of juke boxes covering the entire country has been responsible for many artists zooming into great national prominence and popularity overnight.

Some of these artists have been able to maintain that position. Others have come and gone. Some lasted weeks. Others months. A few have lasted for years.

This great juke box showcase is unique in many ways. In the first place, it requires the general public to pay to play. This is something no other music has ever yet been able to win from the public.

This is sound. It is the basis for the success of the juke box. The juke box allows the public to play what it wants, for as long as it wants.

No one stands alongside a juke box forcing the public to listen to any special tune. No one is there telling the player what he can, or cannot, play.

This is unique. This is the reason for the great and continued success of the juke box.

All must today realize the extent and power of the juke box to bring to Amer-

ica's millions the songs they want to hear. The songs they decide they like. The artists they fall in love with—because of these songs.

Just think of the power of this great showcase, where an artist's name is seen week after week, for years, by people in towns where these artists will never appear.

It has amazed vocalists and band leaders to hear how popular they were in towns they never heard of in their lives, and will probably never visit in their lives.

But, should they visit anywhere near those towns, there would be no question as to whether they were, or were not, popular. Simply because their disks were spinning week in and week out in the juke boxes from which that community has come to know them, intimately.

Their appearance in pictures. Their shots on the air. Their personal appearances all add up. But, it is the consistency, the steady week in and week out appearance of their names in juke boxes, in all the nation's thousands of communities, which keeps them at the top.

It is what they have to offer the world. And it is forever and indelibly recorded in the nation's juke boxes.

The juke box operators of the nation have also come to realize their importance. They know what it means to cooperate with artists who can help them, while they, in turn, can help the artists.

The nation's 550,000 juke box locations means that there is one automatic music instrument, of one type or another, for approximately every 300 people in the United States.

This cannot be duplicated by any other single, paid, national chain of music in all American history.

It is a proud accomplishment. A worthy achievement. It could never have come about, never have reached such a tremendous proportion, if the people of this nation, themselves, did not so desire it.

Therefore, when the nation's juke box industry presents itself to any artist anywhere, it offers him the very greatest identity he will ever be able to obtain, as far as an audience is concerned.

He knows that, if his record is accepted in the nation's juke boxes, he has reached the acme of his professional success.

He knows, too, that wherever he will travel, wherever he appears, he is known, because the nation's 550,000 juke box locations, an instrument for every 300 people in the country, has played his song time and time again, and that his name will not just flicker there for a moment, but will continue to stay put in this showcase.

It isn't two minutes over a national air chain. It isn't a flickering few minutes on TV. It isn't ten or fifteen minutes on stage. It's there for a long time to come. The title of his song and his name.

It stays there by public demand. It's the public who makes him popular, on the plains, up the hills, in villages, towns and cities. And in many, many places on country crossroads he will never see or appear in person.

This, then, is "America's Greatest Music Showcase"—the nation's 550,000 juke box locations.

The music of America is the music of the juke box. The folk or western tune, jazz and rhythm, the romantic ballad, whatever America prefers.

The juke box operator only buys what his patrons want to hear. And if an artist's records, even just one of each, appears in every single juke box in the nation, then, all can consider him, "tops" in his field.

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	RA—Rainbow
AD—Adam	4 Star—Four Star	RE—Regent
AL—Aladdin	JU—Jubilee	RG—Regal
AP—Apollo	KI—King	KU—Kondo
ARC—Arco	LO—London	SA—Savoy
BU—Bullet	ME—Mercury	SIT—Sittin' In
CA—Capitol	MG—MGM	SP—Specialty
CO—Columbia	MO—Modern	TE—Tempo
CR—Coral	NA—National	TW—Tower
DA—Dana	PR—Prestige	VI—Victor

- | | | Pos. Last Week |
|-----------|--|----------------|
| 1 | GOODNIGHT IRENE
* GORDON JENKINS & THE WEAVERS
AT-917—Leadbelly
CA-1122—J. Allison
CA-1142—Jo Stafford
CA-1158—Eddie Grant
CO-38892—Frank Sinatra
CO-38394—Gene Autry
CO-20738—Gene Autry
CR-60266—Cliff Steward
CR-60261—Shook-Dillard
DA-705—Harmony Bells O. | 1 |
| 2 | CAN ANYONE EXPLAIN
* THE AMES BROS.
ARC-1259—Savannah Churchill
CA-1131—Ray Anthony O.
CO-38927—Dinah Shore
CR-60253—Ames Bros.
DE-27161—Dick Haymes | 2 |
| 3 | ALL MY LOVE
* PATTI PAGE
CA-1183—Eddie Grant
CO-38913—Xavier Cugat O.
CO-38918—Percy Faith O.
CO-39006—Jack Smith
DE-27117—Bing Crosby | 3 |
| 4 | LA VIE EN ROSE
* TONY MARTIN
CA-890—Paul Weston O.
CA-1171—Buddy Cole
CA-1153—Jo Stafford
CR-60241—Owen Bradley
CR-60260—Connie Haines
DE-27127—Guy Lombardo O.
DE-21313—Noro Morales O.
PR-721—Gene Ammons
CO-38948—Edith Piaf | 6 |
| 5 | MONA LISA
* KING COLE
CA-1010—King Cole
CA-1104—Buddy Cole
CA-1151—Jimmy Wakely
CO-38768—Harry James O.
CR-60250—Leighton Noble O.
DE-27048—Victor Young O. | 4 |
| 6 | HARBOR LIGHTS
* SAMMY KAYE ORCH.
CA-1190—Ray Anthony O.
CO-38963—Sammy Kaye O.
CO-38889—Ken Griffin
DE-27219—Bing Crosby
DE-27208—Guy Lombardo O. | 7 |
| 7 | SAM'S SONG
* GARY AND BING CROSBY
CA-962—Joe Carr
CO-38876—Toni Harper
CR-60250—Leighton Noble O.
DE-27033—Victor Young O.
DE-27112—Gary And Bing Crosby | 5 |
| 8 | I'LL NEVER BE FREE
* KAY STARR & TENN. ERNIE
CA-1124—Starr & Tenn. Ernie
DE-27200—Fitzgerald & Jordan
DE-24911—Lionel Hampton | 9 |
| 9 | SIMPLE MELODY
* BING & GARY CROSBY
AD-1016—Rosalind Paige
CA-1039—Joe Stafford
CO-38827—Dinah Shore | 8 |
| 10 | BONAPARTE'S RETREAT
* KAY STARR
CA-1158—Eddie Grant
CA-936—Kay Starr
CO-38891—Phil Napoleon
CO-20706—Leon McAuliffe | — |

11) TZENA, TZENA, TZENA. 12) DREAM A LITTLE DREAM OF ME. 13) PATRICIA. 14) ORANGE COLORED SKY. 15) CINCINNATI DANCING PIG. 16) I LOVE THE GUY. 17) I'M FOREVER BLOWING BUBBLES. 18) MUSIC, MAESTRO, PLEASE. 19) MOLASSES, MOLASSES. 20) COUNT EVERY STAR.

Check these V.I.P.'s* from M.G.M

ART MOONEY
and his Orchestra

I'LL NEVER BE FREE TO THINK YOU'VE CHOSEN ME!

Available 2 Record Speeds
78 RPM — MGM 10339 • 45 RPM — MGM K10839

BILL FARRELL

LOVE LOCKED OUT DON'T YOU KNOW OR DON'T YOU CARE

Available 2 Record Speeds
78 RPM — MGM 10840 • 45 RPM — MGM K10840

MEL TORME

MAKIN' WHOOPEE! DREAM AWHILE

with The Mel-Tones
MGM Non-Breakable 10844

TRUDY RICHARDS

THE WINTER WALTZ I'M AFRAID TO LOVE YOU

(I'VE FRAID I MIGHT LIKE IT)

MGM Non-Breakable 10831

HANK WILLIAMS

MOANIN' THE BLUES NOBODY'S LONESOME FOR ME

Available 2 Record Speeds

78 RPM — MGM 10832 • 45 RPM — MGM K10832

* Very important platters



M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT
701 SEVENTH AVE., NEW YORK 19, N.Y.

yes! M-G-M RECORDS ARE BETTER THAN EVER...

YOUR VOTES DECIDE THE WINNERS

IN THE 5th ANNUAL POLL OF THE AUTOMATIC
MUSIC INDUSTRY OF AMERICA TO CHOOSE THE
BEST RECORDS AND RECORDING ARTISTS OF 1950

VOTE TODAY—FILL OUT AND MAIL
PREPAID POSTCARD IN THIS ISSUE



Sponsored and Conducted Exclusively by

THE CASH BOX

"The Official Publication of the Automatic Music Industry of America"

VOTES POUR IN!

Jenkins, Como & Stafford Lead In Fifth Annual Music Poll. Foley & Tubb Vie For Honors In Folk Field.

Best Record of 1950

"Goodnight, Irene"—Gordon Jenkins	7650
"It Isn't Fair"—Sammy Kaye	5248
"Third Man Theme"—Anton Karas	4006
"Mule Train"—Frankie Laine	3429
"I Can Dream, Can't I?"—Andrews Sisters	3196
"Music, Music, Music"—Teresa Brewer	2476
"I'd've Baked A Cake"—Eileen Barton	2137
"I Wanna Be Loved"—Andrews Sisters	1659
"That Lucky Old Sun"—Frankie Laine	1606
"Mona Lisa"—King Cole	1469
"Enjoy Yourself"—Guy Lombardo	1065
"Roses"—Sammy Kaye	1002
"Rag Mop"—Ames Brothers	809
"My Foolish Heart"—Gordon Jenkins	524
"Bewitched"—Bill Snyder	503
"Why Was I Born?"—Vic Damone	236
"I Said My Pajamas"—Fran Warren and Tony Martin	114

Best Orchestra of 1950

Gordon Jenkins	9609	Charlie Spivak	1019
Sammy Kaye	8127	Johnny Long	817
Vaughn Monroe	6723	Eddy Howard	423
Russ Morgan	4816	Hugo Winterhalter	420
Paul Weston	4402	Percy Faith	316
Ralph Flanagan	4401	Ray Anthony	238
Guy Lombardo	2738	Blue Barron	219
Louis Jordan	2413	Art Mooney	123
Tex Beneke	1372		

Best Female Vocalist of 1950

Jo Stafford	9147
Doris Day	7826
Patty Andrews	7801
Mindy Carson	3126
Fran Warren	2481
Dinah Shore	1817
Peggy Lee	1712
Rosemary Clooney	1028
Margaret Whiting	1006
Patti Page	987
Eileen Barton	752
Kay Starr	709
Flla Fitzgerald	701
Evelyn Knight	346
Dinah Washington	209
Toni Arden	128

Best Male Vocalist of 1950

Perry Como	12,791
Bing Crosby	11,196
Tony Martin	7125
Billy Eckstine	6524
Frankie Laine	4219
Johnny Desmond	3816
Frank Sinatra	2817
Vic Damone	2463
Dick Haymes	1297
Gordon MacRae	1018
Tony Alamo	482
Richard Hayes	421
Don Cornell	356
Herb Jeffries	207

Best Vocal Combination

Andrews Sisters	8762
Ames Brothers	8256
Mills Brothers	6254
The Orioles	3891
The Fontane Sisters	2381
The Ravens	1024
The Ink Spots	572
The Mariners	489
The Pied Pipers	470

Best Western Record of 1950

"Rudolph, The Red Nosed Reindeer"—Gene Autry	7469
"Let's Go To Church"—Whiting and Wakely	5219
"Birmingham Bounce"—Pee Wee King	4819
"Birmingham Bounce"—Tex Williams	4319
"With Men Who Know Tobacco Best"—Tex Williams	2176
"Bloodshot Eyes"—Hank Penny	1874
"I Gotta Have My Baby Back"—Floyd Tillman	1539
"Blues Stay Away From Me"—Delmore Bros.	1326
"Crocodile Tears"—Tex Williams	1297
"Warm Hands, Cold Heart"—George Morgan	1276
"What, Where And When"—Pee Wee King	1198
"I Feel A Streak Of Love Comin' On"—Wayne Raney	1092
"Bonaparte's Retreat"—Pee Wee King	1005

Best Western Artist

Jimmy Wakely	7869
Tex Williams	7216
Pee Wee King	7209
Gene Autry	5762
T. Texas Tyler	5027
Cowboy Copas	4127
Elton Britt	3462
Bob Wills	3192
George Morgan	2864
Rosalie Allen	1197
Sons Of The Pioneers	1027
Hank Penny	487
Wayne Raney	376
Floyd Tillman	347

Best Hillbilly Record of 1950

"Chattanooga Shoe Shine Boy"—Red Foley	9742
"I Love You Because"—Ernest Tubb	7824
"Why Should I Cry?"—Eddy Arnold	7126
"I'll Sail My Ship Alone"—Moon Mullican	7026
"Take Me In Your Arms And Hold Me"—Eddy Arnold	6512
"Why Don't You Love Me"—Hank Williams	4721
"I'm Moving On"—Hank Snow	3395
"Birmingham Bounce"—Red Foley	3062
"Tennessee Border No. 2"—Ernest Tubb-Red Foley	2256
"Goodnight, Irene"—Ernest Tubb-Red Foley	2239
"Enclosed One Broken Heart"—Eddy Arnold	2016
"My Bucket's Got A Hole In It"—Hank Williams	1826
"Rag Mop"—Johnnie Lee Willis	1018
"Mule Train"—Tennessee Ernie	1006

Best Hillbilly Artist

Red Foley	9967	Tennessee Ernie	2002
Ernest Tubb	9542	Spade Cooley	1721
Eddy Arnold	5720	Johnnie Lee Willis	1430
Hank Williams	4482	Roy Acuff	1138
Moon Mullican	3219	Ozie Waters	972
Kenny Roberts	3052	Clyde Moody	892
Little Jimmy Dickens	2019	Bud Messner	429

Best Jazz N' Blues Record of 1950

"I Almost Lost My Mind"—Ivory Joe Hunter	10,921
"Double Crossin' Blues"—Little Esther	9625
"For You, My Love"—Larry Darnell	7652
"Well, Oh Well"—Tiny Bradshaw	7492
"My Foolish Heart"—Billy Eckstine	6623
"Every Day I Get The Blues"—Lowell Fulson	6029
"Information Blues"—Roy Milton	5217
"Stack A Lee"—Archibald	4392
"Pink Champagne"—Joe Liggins	4301
"It Isn't Fair"—Dinah Washington	4300
"I Need You So"—Ivory Joe Hunter	3721
"Mona List"—King Cole	3127
"Everything They Said Came True"—The Orioles	2271
"Saturday Night Fish Fry"—Louis Jordan	2018
"Cupid's Boogie"—Little Esther	1372
"No Rollin' Blues"—Jimmy Witherspoon	1018
"I'm Yours To Keep"—Herb Fisher	927
"Goodnight, Irene"—Paul Gayten	852

Best Jazz N' Blues Artist of 1950

Little Esther	8921	Tiny Bradshaw	2921
Ivory Joe Hunter	8826	Larry Darnell	1162
Louis Jordan	7210	The Orioles	1160
Jimmy Witherspoon	6920	Joe Liggins	1127
Charles Brown	4921	The Ravens	1004
Lowell Fulson	3921	Roy Milton	972
Dinah Washington	3725	Pee Wee Crayton	363

Best Small Instrumental Group of 1950

King Cole Trio	9270
George Shearing Quintet	9006
The Three Suns	7219
Louis Jordan & Tympany Five	7200
Irving Fields Trio	2715
Owen Bradley Quintet	2638
Benny Goodman Sextet	1582
Frank Petty Trio	1289
Les Paul Trio	921

THE CASH BOX

Record Reviews

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

"AUTUMN LEAVES" (3:05)

"STRANGERS" (2:45)

BUDDY MORROW ORCH.
(RCA Victor 20-3946)

● Buddy Morrow and his orchestra have two smooth sounding sides on this disk. Tommy Mercer renders the lyrics for a much recorded ballad on the upper lid while on the flip the Quartet joins him in some wonderful harmony. The tune is a mellow thing that could catch on. This deserves a featured spot in the machines.

"A MARSHMALLOW WORLD" (2:50)

"SNOWY WHITE SNOW AND JINGLE BELLS" (2:15)

VAUGHN MONROE ORCH.
(RCA Victor 20-3942)

● Vaughn Monroe's Xmas entry shows up this week with two numbers that are bound to click. Upper lid has Vaughn and the Moon Maids going through their paces on a strong holiday contender. Lower half is a seasonal novelty in a faster tempo which should do well. Top deck gets our nod. Ops should certainly hear this one.

"TIME OUT FOR TEARS" (3:08)

"DREAM A WHILE" (3:02)

INK SPOTS
(Decca 27259)

● Still going strong, the Ink Spots have a new disk which will make a rousing bid for popularity. Top deck is a slow ballad done in their familiar style. Lower half is an oldie that gets our nod. It offers wonderful harmonizing on a tune that's currently going great guns. This side is a sure bet for music ops.

"GOOFUS" (2:47)

"EVERYBODY WANTS TO GO TO HEAVEN" (2:50)

TOMMY DORSEY ORCH.
(Decca 27248)

● Putting his orchestra through its instrumental paces, Tommy Dorsey turns up with an intriguing rendition of a catchy tune on the upper lid. Lower half has Sy Oliver going to town with a very clever set of lyrics. This is typical Dorsey material and as such should draw a lot of play.

"I'LL KNOW" (2:59)

"I'VE NEVER BEEN IN LOVE BEFORE" (3:02)

BILLY ECKSTINE
(MGM 10825)

● The score of "Guys and Dolls" provides Billy Eckstine with two plush numbers on his latest etching. On the top deck, Billy gives his all to a dramatic tune which has strong possibilities and he's backed up admirably by Russ Case and the orchestra. Lower half has him going to town with a ballad that's getting a big play these days. Both sides will garner coin for music ops.

"AUTUMN LEAVES" (2:45)

"MR. ANTHONY'S BOOGIE" (2:29)

RAY ANTHONY ORK
(Capitol 1280)

● Ray Anthony's high flying orchestra comes through with a first rate disk featuring two good sides. Top deck is a smooth version, with full orchestration and a good chorus, of a new ballad which is a cinch to clinch. Flip is a terrific instrumental with a boogie beat. Both ends are gonna draw those coins into the machines.

DISK OF THE WEEK

"YOU'RE JUST IN LOVE" (2:42)

"IT'S A LOVELY DAY TODAY" (2:52)

PERRY COMO

(RCA Victor 20-3945)



PERRY COMO

● That man Como hits the jackpot again with a couple of wonderful tunes from "Call Me Madam." The top deck is an out of this world version of an infectious Irving Berlin song that stops the show. It'll also stop the show in the juke boxes for it'll be played over and over and over again. Abetted by the Fontane Sisters,

Perry does some terrific harmonizing with the girls in that subdued, relaxed manner of his which makes it all seem so easy. The combination of Perry's singing, the close harmony of the Fontane Sisters and a ditty that knocks 'em in the aisles provides a disk which makes you sing along and then switch the record on again to sing some more. To give the waxing that extra shove, Mitchell Ayres and the orchestra provide a background that can't be beat. Flip is another bouncy tune from the show which will also get its share of plays. Perry and the girls give it a light hearted once over which makes it extremely listenable fare. Top deck just can't miss. Get this one as fast as you can!!

"I'M AFRAID TO LOVE YOU" (2:56)

"THE WINTER WALTZ" (2:42)

TRUDY RICHARDS
(MGM 10831)

● Some pleasant listening is offered here by Trudy Richards. Using her lovely voice for all its worth, Judy takes off on a dreamy ballad which is heading straight for the top. Bottom half is the current version of the old skating waltz which provides gobs of flowing rhythm and an orchestration which shows Judy off to good advantage. This one should do nicely in the jukeboxes.

"A MARSHMALLOW WORLD" (2:37)

"THE CHRISTMAS TREE ANGEL" (2:55)

ARTHUR GODFREY
(Columbia 38990)

● Arthur Godfrey rides into the Xmas picture with a couple of strong seasonal sides. Supported by the Chordettes and Archie Bleyer's orchestra, Godfrey runs through the tunes in his usual easy going manner. Both ends should go over big with his fans and that's all that music ops have to know.

"I'VE NEVER BEEN IN LOVE BEFORE" (3:01)

"IF I WERE A BELL" (2:40)

DORIS DAY
(Columbia 39031)

● A couple of tunes which look big get a once over from Doris Day on her new disk. Top deck is a ballad which is being recorded all over the place and Doris' rendition stands up with the best of them. Lower half is a cute ditty which is certain to strike gold. As ops know, Doris has lots of fans and they'll all want to hear this one.

"SLEIGH RIDE" (2:47)

"A MARSHMALLOW WORLD" (2:45)

JOHNNY DESMOND
(MGM 10827)

● Johnny Desmond gets going here with a very jumpy rendition of a really infectious ditty. With the Ray Charles Singers supporting him, Johnny gives out with happy music in his own light hearted way. Bottom half is a pleasant version of a tune that's threatening to be the big Xmas song of the year. Music ops looking for top seasonal material should listen in.

"OH BABE" (3:26)

"EVERYBODY'S SOMEBODY'S FOOL" (3:06)

KAY STARR
(Capitol 1278)

● Moving from the beginning to the end at a rip roaring pace, Kay Starr runs through a rousing jump number on the top deck in good style. Frank De Vol's orchestra provides the backdrop for this cute ditty which has been getting a good play and may ring the bell. Bottom half is an ultra slow ballad in which Kay pours her heart out. This is a sure thing for her fans.

"LOOKS LIKE A COLD, COLD WINTER" (2:33)

"BALLIN' THE JACK" (2:55)

GEORGIA GIBBS
(Coral 60315)

● Here's a good disk from "Her Nibs" Miss Gibbs. Upper lid has some grand warbling on a tune that's perfect for the season. Supported by Genn Osser's orchestra, Georgia really gives it a going over. Bottom half is a low down sounding thing with a slow beat which ops should remember. This is certainly worth listening to.

"PARADE OF THE WOODEN SOLDIERS" (3:00)

"JING-A-LING, JING-A-LING" (2:58)

ANDREWS SISTERS
(Decca 27242)

● Following up their recent smash hits, the Andrews Sisters show up here with their version of an old standard. Backed up by Vic Shoen and his orchestra, the girls bring out all the rhythm in the number. Flip is a fast moving wintry jingle which should go over in the boxes. Ops know the drawing power of these performers.

"AUTUMN LEAVES" (3:21)

"THIS IS THE TIME" (3:15)

BING CROSBY
(Decca 27231)

● Bing Crosby has another smash on the top deck of this disk. Giving this nostalgic tune all the warmth it should have, he shows at his best, with Alex Stordahl giving an extra push with a grand orchestration. Flip is a ballad given the Crosby-Stordahl treatment which means it's good. No op can afford to miss the upper lid.

"IT'S CHRISTMAS TIME AGAIN" (3:03)

"A DARLING ALL MY OWN" (2:58)

WILLIAM RAYMOND ORCH.
(Select)

● The Xmas tunes keep pouring in and here's a smooth new one on the top deck which should do well. Played by William Raymond and his orchestra, it's a pleasure to listen to ballad with some good lyrics sung by the chorus. Lower half is another slow waltz number done in the same easy style. This should hold its own in the juke boxes.

"TO THINK YOU'VE CHOSEN ME" (3:16)

"JUST THE WAY YOU ARE" (3:18)

SY OLIVER ORCH.
(Decca 27262)

● The fine orchestration of Sy Oliver and the rich voice of Ralph Young combine to give music ops two sides to feature in their machines. Upper lid is a sensational new ballad that's due for top money and has Ralph pouring a lot of feeling into it. Flip is a cute rhythmic thing that's very bouncy. Both ends are a good bet for ops.

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.

★ "AUTUMN LEAVES"	Bing Crosby	Decca 27231
★ "JINGLE BELLS"	Toni Harper	Columbia 39012
★ "HEY KEESIDEETCH"	Jerry Murad's Harmonicats	Mercury 5533
★ "TO THINK YOU'VE CHOSEN ME"	Sy Oliver-Ralph Young	Decca 27262
★ "JOHANNESBURG"	Tony Martin	RCA Victor 20-3941
★ "MUSIC, MAESTRO, PLEASE"	Sammy Kaye	Columbia 39015

NOW SANTA'S RIGHT HAND MAN!

GENE AUTRY

SINGING

"RUDOLPH, THE RED-NOSED REINDEER"

AND

"IF IT DOESN'T SNOW ON CHRISTMAS"

Columbia Record 38610, 7-inch LP 1-375
or 45 rpm Record 6-375

AND A NEW HOLIDAY HIT!

"WHEN SANTA CLAUS GETS YOUR LETTER"

PAIRED WITH
"FROSTY THE SNOW MAN"

Columbia Record 38907, 7-inch LP 1-742
or 45 rpm Record 6-742

Get Set For A Big Season — Stock 'em Today!



COLUMBIA RECORDS

Originator of
33 1/3 LP Records
For Uninterrupted
Listening Pleasure

THE CASH BOX

Record Reviews

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

"CAN'T SEEM TO LAUGH ANYMORE" (2:30)

"TIME OUT FOR TEARS" (2:55)

BILL LAWRENCE
(Columbia 39029)

● Another good waxing of a beautiful ballad makes its way to the front on the top deck of this disk. Bill Lawrence makes you feel the lyrics as he's accompanied by the Chordettes. Bottom half is a slow dreamy number with a tearful sound. Both should hold their own in the machines.

"I GUESS I'LL HAVE TO DREAM THE REST" (3:20)

"TAKE MY LOVE" (3:04)

ANDY RUSSELL
(Capitol 1281)

● Andy Russell comes up with an oldie on the top deck which is due for a revival. Supported by Skitch Henderson and his orchestra, the disk provides a wonderful combination of Andy's pleasant warbling and an exciting piano accompaniment. Flip has Andy giving a new romantic tune the once over with a choral background. This'll probably go over big with Andy's fans.

"I'VE NEVER BEEN IN LOVE BEFORE" (3:04)

"THE BILLBOARD MARCH" (2:27)

RALPH FLANAGAN ORCH.
(RCA Victor 20-3949)

● A sweet sounding top deck is provided here by Ralph Flanagan and his band. Harry Prime handles the vocal on this "Guys and Dolls" tune in wonderfully melodic fashion. Flip is an up beat instrumental which will rock the house. Both sides are gonna get a lot of play in the jukeboxes.

"ONCE UPON A TIME TODAY" (3:01)

"SOMETHING TO DANCE ABOUT" (3:00)

HUGO WINTERHALTER ORCH.
(RCA Victor 20-3951)

● Digging into the score of "Call Me Madam," Hugo Winterhalter comes up with two happy little tunes. Top deck has a flowing melody which takes you along with it, while the flip is a bouncy number with gobs of rhythm. The chorus on both sides do a neat job. Disk is a good filler item.

"HEY KEESIDEETCH" (2:46)

"HARMONICAT'S BLUES" (2:29)

JERRY MURAD'S HARMONICATS
(Mercury 5533)

● Here's a resounding novelty which is causing a lot of talk in the music world. Jerry Murad's Harmonicats give it the full treatment with a loud, busy rendition. The lyrics are funny and the harmonica playing of course is first rate. Flip is an instrumental which starts off tame enough, then changes pace and winds up in a dash. Top deck will easily catch on.

SLEEPER OF THE WEEK

"JUST FOR A WHILE" (3:02)

"IF I WERE A BELL" (2:16)

MINDY CARSON
(RCA Victor 20-3944)



MINDY CARSON

● Latching onto a couple of wonderful tunes, Mindy Carson comes up with a disk labeled "Just For A While" and "If I Were A Bell," both sides of which are gonna have the coins rolling into the juke boxes. Top deck is a lovely new ballad

on which Mindy really goes to town. It's a nostalgic number which she renders in the soft, dreamy way that makes you go right along with her. The melody weaves through the platter in a manner that has you humming the tune for a long time afterwards. Andrew Ackers' orchestra supplies the accompaniment and gives it the backdrop which sets it off. This upper lid is due to make music ops real happy. Flip is a current high riding tune from "Guys and Dolls" which is headed for even bigger things. Mindy's interpretation is light and airy and certainly rings the bell. It has a carefree feeling stamped all over it. Both sides are naturals for the juke boxes. Listen in and you'll agree!

"I'M GETTING NOWHERE FAST" (2:40)

"FORBIDDEN LOVE" (2:55)

JOHNNY THOMPSON
(Columbia 38978)

● Johnny Thompson lets go with his big, dramatic voice and comes up with two sides which should do very well indeed in the boxes. With Percy Faith handling the orchestration, Johnny gives out with both ballads in a style that'll make you dream awhile. This one is a good bet for music ops.

"JINGLE BELLS" (2:44)

"SNOWY WHITE SNOW AND JINGLE BELLS" (2:14)

TONI HARPER
(Columbia 38977)

● Toni Harper's electric interpretation of "Jingle Bells" makes you think you're hearing it for the first time. Backed up by Mitch Miller's orchestra, she does a terrifically rhythmic job on a ditty which is a must for the Xmas season. Flip is another cutie in the holiday spirit. Top lid gets our nod.

"THIRSTY FOR YOUR KISSES" (2:17)

"NEVERTHELESS" (2:49)

MILLS BROTHERS
(Decca 27253)

● Some very pleasant listening is provided by the Mills Brothers in their new disk. Upper half is a slow ballad with plenty of melody done in the boys' inimitable vocal harmony. Lower lid is a first rate version of a current revival which is again a hit. Disk is sure to score in the boxes.

"MARRYING FOR LOVE" (2:54)

"IT'S A LOVELY DAY TODAY" (2:49)

RUSS CASE ORCH.
(MGM 10833)

● Two ballads from "Call Me Madam" provide Russ Case and his orchestra with a couple of smooth sounding sides. Jack Carroll sings out on the top deck with a ditty which is bound to click. On lower lid Bonnie Lake joins him for a duet on one of the show's cuter numbers. Ops in the market for good filler material should listen in.

"TAKE ME IN YOUR ARMS" (2:59)

"THE BREEZE" (3:05)

DON CORNELL
(RCA Victor 20-3950)

● Don Cornell gives an oldie on the upper lid a very dramatic rendition. Sing out with his big voice, he throws a lot of feeling into the tune. Flip is a cute little thing in a faster tempo in which he gets excellent support from Bob Dewey's orchestra. Top deck has good possibilities. Ops—listen in.

"AUTUMN LEAVES" (2:35)

"AUTUMN IN NEW YORK" (2:39)

JO STAFFORD
(Capitol 1248)

● Coupling a new tune that's headed for the top, with a reissue of one of her old classics, Jo Stafford has a disk here that'll keep the nickels pouring into the machines. Top deck is a nostalgic, dreamy thing well suited for Jo's style of singing. Flip will be familiar to ops as a ditty with which she rang the bell years ago. This is one for ops to get going with.

"BENEATH THE CHINABERRY TREE" (3:14)

"THE MEANING OF A LONELY HEART" (3:13)

LEW DOUGLAS ORCH.
(Mercury 5505)

● Taking full advantage of Tony Fontaine's easy-to-listen-to voice, Lew Douglas and his orchestra come through with two very pleasant sides. Both tunes are appealing ballads on which Tony really goes to town, blending with an excellent orchestration. Ops should certainly listen in for this top drawer disk.

"JOHANNESBURG" (3:20)

"FASCINATION" (2:59)

TONY MARTIN
(RCA Victor 20-3941)

● Tony Martin comes up with another big one on the top deck of this disk. The tune is a dramatic new ballad which makes you feel all the mystery of a far away city. With Tony's rich voice and the big orchestration of Henri René, the song gets a grand send off. Flip is another new one with a touch of the beguine in it. Top lid is the one for ops to listen to.

"I DON'T MIND BEING ALL ALONE" (2:44)

"MUSIC BY THE ANGELS" (3:13)

ANN SHELTON
(London 850)

● The fans of thrush Ann Shelton will flock to the jukeboxes for her two new sides. Upper lid is a slow ballad that could catch on with the full voiced rendition which Ann gives it. Flip is also a ballad with a bit of the spiritual about it. Ops should listen to this one.

"CIRCUS DAYS" (2:34)

"LULLABY IN BOOGIE" (3:01)

HARRY JAMES ORCH.
(Columbia 39024)

● Two new sides by Harry James, showing the trumpet man in good style are due for a lot of attention. Upper lid is an instrumental which is fast and loud and has a good beat. Lower half features a duet by Jan Stewart and Dick Williams on a blues tune which comes out fine. Harry's wide appeal makes this a good bet for ops.

"MUSIC, MAESTRO, PLEASE" (3:15)

"YOU'VE GOT ME CRYING AGAIN" (2:55)

SAMMY KAYE ORCH.
(Columbia 39015)

● This man Kaye just never stops turning them out. Here's a disk featuring a couple of oldies currently being revived. They're both typical Kaye versions which means they're about the best listening and dancing versions around. With Tony Alamo coming through on the vocals, this is one that can't miss. Ops should get with it.

ROUND THE WAX CIRCLE

NEW YORK:

Duchess Music grabbed "It's No Secret" after **Stuart Hamblin's** terrific Columbia waxing. Half a dozen recordings are in the works. . . . **John Cipriano** has been upped to director of export at Adam Records and **Ray Roth** becomes his assistant. . . . **Sylvia Langler** of National elated over the sensational work of The Galli Sisters on "Santa Send Someone To Me" written by **Fay Tishman**. . . . **Morey Amsterdam**, star of NBC TV Broadway Open House has cut the "Guys and Dolls" tune "Sue Me" for RCA. **Jerry Lester**, featured on the same show, is due with "Orange Colored Sky" on the Coral label. . . . Added to all the other colors this year will be a green Xmas in the new title "Christmas in Killarney." . . . Rumor has it that **Martin Block**, top disk jockey, is headed back to the publishing business. Song he wrote, "I Guess I'll Have To Dream The Rest" is currently being revived. **Jack Lacy**, popular WINS dj, will escort Hollywoodite **Nancy Olsen** on a promotional tour of all Loews Theaters in NYC and area, plugging "Sunset Boulevard" in which she co-stars. . . . **Peggy Lee** did a sock date at the Hartford State Theater. . . . **Lisa Kirk**, who knocked 'em dead at the Strand, starting series of personal appearances in night clubs around the country. . . . TV sponsor rumored wooing **Tony Martin**. Currently he's only making a movie, doing a radio series, recording, and trying to get a spare moment to spend with **Tony Jr.** and beautiful wife **Cyd Charisse**. . . . **Bill Snyder** who scored with the sensational waxing of "Bewitched," has switched to the London label. . . . **Phil Chess** returned to Chicago this week after a trip to NY where he cut "Slow Drag," an instrumental recorded by **Lucky Thompson** and his orchestra. Backing was "Nothin' From Nothin' Leaves Nothin'," a vocal by **Lucky's** wife, **Thelma Thompson**. . . . The **Mariners** made one of their rare appearances in a one day engagement at the Rochester Civic Auditorium. Their latest cutting "Can't Seem To Laugh Anymore" is a blazer. . . . Juke box ops sending in reports hailing **Tony Bennett's** "Sing You Sinners" as one of the hottest waxings of the season.

CHICAGO:

"You never can tell about a tune." "Keesideetcha?," is an expression very common among the Italians. Means, "What do you say?" And has been meaning just that for as long as Italian has been spoken. Until it became the title for a tune, few, if any knew its meaning (except Italians). Now with Mercury bouncing into the field with a very grand platter featuring **Jerry Murad's Harmonicats**, with vocal by **Rudy Cafaro**. "Hey, Keesideetch," may become a popular expression with all kids and grownups. The tune just simply walked its way into juke boxes. Mercury so enthused over this wax they're offering it to juke box ops on "money back guarantee." . . . **Art Morton**, singing lead of the "Roaring 20's" show at the Blackhawk is a very certain future Capitol disk star, from all present indications. His rendition of "I'll Get By" reported terrific. Review of his first Capitol disk (**The Cash Box**, Oct. 7 issue) "Don't Ever Say I Love You" brought this statement from the reviewers, "should win its share of juke box coin. Art now being groomed for a Chi TV show so that he can settle down here in the Windy City. . . . **Bill Snyder** dressed as a farmer, at the farmer's convention at the Edgewater, may have an act and not know it. Looked very good on stage, overalls, bandanna, and all. . . . **Kay Armen** opened at the Oriental with some very grand, grand vocalizing. And tho Kay doesn't believe she's clicking the way she would like to, public thinks she's simply great. . . . **Benny Strong** phoned in from Milwaukee to say that he found an oldie and, with a change here and there in the lyrics, may have another hit as great as "That Certain Party." . . . **Danny O'Neil** going very great with all his TV shows, and reports they're helping sell his disks. Juke box ops continue to feature them. . . . **Jan August's** work on the 88's is something to give ear to at the Oriental. . . . The fact U.S. Supreme Court okayed the \$120 per year State of Pennsylvania TV fee where liquor sold means that this state now has about \$6,000,000.00 in back fees due from taprooms and restaurants. Many believe Supreme Court's okay may start TV yearly licenses as a source of revenue for other states where TV is big in biz spots. . . . **Jan Garber** clicking marvelously with his newest Capitol disk, "So Long Sally." Jan's on the way, every here believes, to hit high peak in disk sales. . . . Death of **Al Jolson** saddened many, many and more in the music biz.

LOS ANGELES:

A very much rejuvenated Discovery outfit these days, with veepee **Dick Bock** clinging tenaciously to the serious Jazz, Dixieland, Bop, Longhair and Sundry departments, via a well cultivated beaver whilst not too painfully pre-counting the shekels due to pour in from such commercial ventures as "Molasses, Molasses" and the new releases of "One Rose," with **Herb Weenan** and the **Ken Schermie Trio** as well as the **Page Cavanaugh Trio's** "Except for Lovin' You." . . . Due for a one-night hop at the Elk's Auditorium is **Bull Moose Jackson**, which means King's **Al Sherman** will be taking his bearskin cap out of the mothballs for the occasion. . . . To quote **Leuenhagen's Mary Solle**, the gal who oughta know, the "Big Three" with local ops these days are **Spike Jones' "Molasses, Molasses"** and **Ziggy Talent's "Say Goodnight to That Guy, Irene"** on Victor and **Louis Prima's "Oh Babe"** on the Robin Hood label, with **Kay Starr** coming up fast on that one via a later Capitol entry and **Lionel Hampton's** forthcoming Decca version also reportedly a goodie. . . . Speaking of "Oh Babe," **Art Rupe** of Specialty may have set some kind of a record for the recording biz by supervising via long distance phone **Roy Milton's** cutting of the hot tune. . . . **Roy** and his crew did the job in Detroit, while on tour, with **Art** directing the proceedings a la Bell from his Hollywood office. . . . **Art**, who just learned that he's the youngest sole owner of a plattery in the country, wanted to maintain his record of having supervised every record ever put out on the Specialty label. . . . In extra special chatty mood, the **Rupe** went on to note that sales of his **Percy Mayfield's "Please Send Me Someone to Love"** are truly phenomenal locally, with many strictly spiritual buyers going for the biscuit because it's a fervent prayer for love.



TONY MARTIN



TEDDY PHILLIPS



KAY STARR

This week's
New Releases
... on **RCA Victor**

RELEASE # 50-44

POPULAR

DENNIS DAY
The Place Where I Worship
And You'll Be Home
20-3953 (47-3953) *

GENT KRUPA and his Chicago Jazz
Walking With The Blues
I'm Forever Blowing Bubbles
20-3965 (47-3965) *

PHIL SPITALNY and his Hour of Charm All-Girl Orchestra and Choir
I'll See You After Church on Sunday Mornin'
It May Be On Sunday
20-3966 (47-3966) *

THE FOUR TUNES
Cool Water
How Can You Say That I Don't Care?
20-3967 (47-3967) *

PHIL HARRIS
Goofus
The Thing
20-3968 (47-3968) *

SPADE COOLEY and his Orchestra
I Miss You Already
Someone Left The Golden Gate Open
20-3969 (47-3969) *

COUNTRY

TEXAS JIM ROBERTSON
I Don't Want No More of Army Life (Gee, Mom, I Want To Go Home)
If You've Got The Money, I've Got The Time
21-0398 (48-0398) *

JUNE CARTER and her Bashful Rascals
Bashful Rascal
For Crying Out Loud
21-0401 (48-0401) *

NEW ALBUMS

Musical Smart Set

THE THREE SUNS
The Three Suns Present Pop Concert Favorites
P-292 (WP-292) *

PEREZ PRADO and his Orchestra
Mucho Mambo
P-302 (WP-302) *

* 45 rpm nos.

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

Going Strong...

\$. . . 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.

WEEK OF OCTOBER 28

The Golden Rocket

\$ Hank Snow and His Rainbow Ranch Boys
21-0400 (48-0400) *

Mommy, Won't You Buy A Baby Brother?

\$ Spike Jones and His City Slickers
20-3934-(47-3934) *

Please Say Goodnight To The Guy, Irene

\$ Ziggy Talent
20-3925-(47-3925) *

I'm Movin' On

\$ Hank Snow
21-0328-(48-0328) *

A Bushel & A Peck

\$ Perry Como-Betty Hutton
20-3930-(47-3930) *

Patricia

\$ Perry Como
20-3905-(47-3905) *

Our Lady Of Fatima

\$ Phil Spitalny, Hour Of Charm All-Girl Choir
20-3920-(47-3920) *

Rockin' With Red

\$ Piano Red
22-0099 (50-0099) *

Thinking Of You

\$ Eddie Fisher with Hugo Winterhalter Ork and Chorus
20-3901-(47-3901) *

The Love Bug Itch

\$ Eddy Arnold
21-0382-(47-0382) *

Molasses, Molasses

\$ Spike Jones and His City Slickers
20-3939-(47-3939) *

Mr. Touchdown USA

\$ Hugo Winterhalter and His Cheering Section
20-3913-(47-3913) *

A Rainy Day Refrain

\$ Mindy Carson
20-3921-(47-3921) *

The stars who make the hits are on

RCA VICTOR Records

RCA VICTOR DIVISION RADIO CORPORATION OF AMERICA, CAMDEN, NEW JERSEY

JAN FEB MAR *The* APRIL MAY JUNE *Swings* JULY AUG SEPT to OCT NOV DEC '45

JUKE BOX REGIONAL RECORD REPORT

The Ten Top Records-City by City

NOVEMBER 4, 1950

New York, N. Y.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. ALL MY LOVE (Patti Page)
3. CAN ANYONE EXPLAIN? (Ames Bros.)
4. HARBOR LIGHTS (Sammy Kaye)
5. SAM'S SONG (Bing and Gary Crosby)
6. MONA LISA (King Cole)
7. I'LL NEVER BE FREE (Ernie-Whiting)
8. LA VIE EN ROSE (Tony Martin)
9. ORANGE COLORED SKY (Kenton-Cole)
10. MOLASSES, MOLASSES (Lenny Carson)

Malta, Mont.

1. BONAPARTE'S RETREAT (Gene Krupa)
2. HARBOR LIGHTS (Sammy Kaye)
3. GOODNIGHT IRENE (Gordon Jenkins)
4. SIMPLE MELODY (Bing & Gary Crosby)
5. SAM'S SONG (Bing & Gary Crosby)
6. NOLA (Les Paul)
7. I'LL NEVER BE FREE (Starr-Ernie)
8. MONA LISA (King Cole)
9. LA VIE EN ROSE (Owen Bradley)
10. ALL MY LOVE (Guy Lombardo)

Miami, Fla.

1. GOODNIGHT IRENE (Gordon Jenkins)
2. CINCINNATI DANCING PIG (Vic Damone)
3. CAN ANYONE EXPLAIN? (Ames Bros.)
4. MOLASSES, MOLASSES (Lenny Carson)
5. HARBOR LIGHTS (Sammy Kaye)
6. SAM'S SONG (Bing & Gary Crosby)
7. LA VIE EN ROSE (Tony Martin)
8. BONAPARTE'S RETREAT (Kay Starr)
9. EL MAMBO (Dave Barbaur)
10. DREAM A LITTLE DREAM OF ME (Frankie Lane)

Idaho Falls, Idaho

1. MONA LISA (King Cole)
2. GOODNIGHT IRENE (Gordon Jenkins)
3. SIMPLE MELODY (Bing & Gary Crosby)
4. SAM'S SONG (Bing & Gary Crosby)
5. BONAPARTE'S RETREAT (Kay Starr)
6. CAN ANYONE EXPLAIN? (Ames Bros.)
7. HARBOR LIGHTS (Ken Griffin)
8. PATRICIA (Perry Como)
9. ALL MY LOVE (Patti Page)
10. LET'S DO IT AGAIN (Guy Lombardo)

Deadwood, S. D.

1. HARBOR LIGHTS (Sammy Kaye)
2. GOODNIGHT IRENE (Gordon Jenkins)
3. CAN ANYONE EXPLAIN? (Ames Bros.)
4. SAM'S SONG (Bing & Gary Crosby)
5. JUST SAY I LOVE HER (Johnny Desmond)
6. NOLA (Les Paul)
7. I'M FOREVER BLOWING BUBBLES (Shaw-Jenkins)
8. NO OTHER LOVE (Jo Stafford)
9. MONA LISA (King Cole)
10. CHERRY STONE (Evelyn Knight)

Dallas, Tex.

1. GOODNIGHT IRENE (Gordon Jenkins)
2. MONA LISA (King Cole)
3. ALL MY LOVE (Patti Page)
4. I LOVE THE GUY (Fran Warren)
5. PATRICIA (Perry Como)
6. NO OTHER LOVE (Jo Stafford)
7. CAN ANYONE EXPLAIN? (Ames Bros.)
8. I'LL ALWAYS LOVE YOU (Martha Tilton)
9. OUR LADY OF FATIMA (Kallen-Hayes)
10. SAM'S SONG (Bing & Gary Crosby)

Chicago, Ill.

1. CAN ANYONE EXPLAIN? (Ames Bros.)
2. ALL MY LOVE (Patti Page)
3. BONAPARTE'S RETREAT (Kay Starr)
4. DREAM A LITTLE DREAM OF ME (F. Laine)
5. GOODNIGHT, IRENE (Gordon Jenkins)
6. I'LL NEVER BE FREE (Ernie-Whiting)
7. JUST SAY I LOVE HER (Johnny Desmond)
8. HARBOR LIGHTS (Sammy Kaye)
9. TO THINK YOU'VE CHOSEN ME (E. Howard)
10. ORANGE COLORED SKY (Kenton-Cole)

Denver, Colo.

1. MONA LISA (King Cole)
2. SIMPLE MELODY (Bing & Gary Crosby)
3. GOODNIGHT IRENE (Gordon Jenkins)
4. I'LL NEVER BE FREE (Starr-Ernie)
5. ALL MY LOVE (Patti Page)
6. CAN ANYONE EXPLAIN? (Ames Bros.)
7. LA VIE EN ROSE (Tony Martin)
8. SAM'S SONG (Bing & Gary Crosby)
9. HARBOR LIGHTS (Sammy Kaye)
10. CAN'T SEEM TO LAUGH ANYMORE (Johnny Parker)

Shoals, Ind.

1. HARBOR LIGHTS (Sammy Kaye)
2. ALL MY LOVE (Patti Page)
3. SIMPLE MELODY (Bing & Gary Crosby)
4. GOODNIGHT IRENE (Gordon Jenkins)
5. MONA LISA (King Cole)
6. I'M FOREVER BLOWING BUBBLES (Shaw-Jenkins)
7. CAN ANYONE EXPLAIN? (Ames Bros.)
8. SAM'S SONG (Bing & Gary Crosby)
9. PATRICIA (Perry Como)
10. SOMETIME (Ink Spots)

New Orleans, La.

1. GOODNIGHT IRENE (Gordon Jenkins)
2. MONA LISA (King Cole)
3. HARBOR LIGHTS (Sammy Kaye)
4. PATRICIA (Perry Como)
5. ALL MY LOVE (Patti Page)
6. SAM'S SONG (Bing & Gary Crosby)
7. BONAPARTE'S RETREAT (Kay Starr)
8. SOMETIME (Jo Stafford)
9. I'M FOREVER BLOWING BUBBLES (Shaw-Jenkins)
10. PETITE WALTZ (Guy Lombardo)

Altoona, Pa.

1. MONA LISA (King Cole)
2. HARBOR LIGHTS (Sammy Kaye)
3. NOLA (Les Paul)
4. GOODNIGHT IRENE (Gordon Jenkins)
5. I'M FOREVER BLOWING BUBBLES (Shaw-Jenkins)
6. SOMETIME (Jo Stafford)
7. DREAM A LITTLE DREAM OF ME (Frankie Lane)
8. CAN ANYONE EXPLAIN? (Ames Bros.)
9. ALL MY LOVE (Patti Page)
10. JUST SAY I LOVE HER (Johnny Desmond)

Mobile, Ala.

1. GOODNIGHT IRENE (Gordon Jenkins)
2. MONA LISA (King Cole)
3. HARBOR LIGHTS (Sammy Kaye)
4. DREAM A LITTLE DREAM OF ME (Frankie Lane)
5. SAM'S SONG (Bing & Gary Crosby)
6. ALL MY LOVE (Patti Page)
7. SIMPLE MELODY (Bing & Gary Crosby)
8. OUR LADY OF FATIMA (Kallen-Hayes)
9. CAN ANYONE EXPLAIN? (Ames Bros.)
10. PETITE WALTZ (Guy Lombardo)

Los Angeles, Calif.

1. CAN ANYONE EXPLAIN? (Ames Bros.)
2. MOLASSES, MOLASSES (Lenny Carson)
3. A BUSHEL & A PECK (Whiting-Wakely)
4. GOODNIGHT IRENE (Gordon Jenkins)
5. ALL MY LOVE (Patti Page)
6. ORANGE COLORED SKY (Kenton-Cole)
7. PLEASE SAY GOODNIGHT TO THE GUY, IRENE (Ziggy Talent)
8. OH BABE (Louis Prima)
9. MONA LISA (King Cole)
10. SIMPLE MELODY (Bing & Gary Crosby)

Detroit, Mich.

1. LA VIE EN ROSE (Tony Martin)
2. GOODNIGHT IRENE (Gordon Jenkins)
3. SAM'S SONG (Bing & Gary Crosby)
4. SIMPLE MELODY (Bing & Gary Crosby)
5. ALL MY LOVE (Patti Page)
6. CAN ANYONE EXPLAIN? (Ames Bros.)
7. MONA LISA (King Cole)
8. HARBOR LIGHTS (Ralph Flanagan)
9. I'LL NEVER BE FREE (Ernie-Starr)
10. BONAPARTE'S RETREAT (Kay-Starr)

Boston, Mass.

1. GOODNIGHT IRENE (Gordon Jenkins)
2. MONA LISA (King Cole)
3. OUR LADY OF FATIMA (Kallen-Hayes)
4. BELOVED, BE FAITHFUL (Paul Weston)
5. NOLA (Les Paul)
6. ALL MY LOVE (Patti Page)
7. BONAPARTE'S RETREAT (Kay Starr)
8. HARBOR LIGHTS (Sammy Kaye)
9. THINKING OF YOU (Eddie Fisher)
10. NO OTHER LOVE (Jo Stafford)

Fayetteville, Ark.

1. SAM'S SONG (Bing & Gary Crosby)
2. SIMPLE MELODY (Bing & Gary Crosby)
3. GOODNIGHT IRENE (Gordon Jenkins)
4. CAN ANYONE EXPLAIN? (Ames Bros.)
5. COUNT EVERY STAR (Hugo Winterhalter)
6. I'LL NEVER BE FREE (Starr-Ernie)
7. MONA LISA (King Cole)
8. I'M FOREVER BLOWING BUBBLES (Shaw-Jenkins)
9. HARBOR LIGHTS (Sammy Kaye)
10. TZENA, TZENA, TZENA (Gordon Jenkins)

Cincinnati, Ohio

1. MONA LISA (King Cole)
2. GOODNIGHT IRENE (Gordon Jenkins)
3. HARBOR LIGHTS (Sammy Kaye)
4. DREAM A LITTLE DREAM OF ME (Frankie Lane)
5. CAN ANYONE EXPLAIN? (Ames Bros.)
6. ALL MY LOVE (Patti Page)
7. BONAPARTE'S RETREAT (Kay Starr)
8. I'LL NEVER BE FREE (Tenn. Ernie-Starr)
9. NO OTHER LOVE (Jo Stafford)
10. OUR LADY OF FATIMA (Kallen-Hayes)

Phoenix, Ariz.

1. GOODNIGHT IRENE (Gordon Jenkins)
2. HARBOR LIGHTS (Sammy Kaye)
3. SIMPLE MELODY (Bing & Gary Crosby)
4. CAN ANYONE EXPLAIN? (Ames Bros.)
5. MONA LISA (King Cole)
6. PETITE WALTZ (Guy Lombardo)
7. ALL MY LOVE (Patti Page)
8. DREAM A LITTLE DREAM OF ME (Frankie Lane)
9. EL MAMBO (Perez Prado)
10. PATRICIA (Perry Como)

Brodhead, Wisc.

1. CAN ANYONE EXPLAIN? (Ames Bros.)
2. HARBOR LIGHTS (Guy Lombardo)
3. SOMETIME (Ink Spots)
4. ALL MY LOVE (Patti Page)
5. BONAPARTE'S RETREAT (Kay Starr)
6. ORANGE COLORED SKY (Kenton-Cole)
7. PATRICIA (Perry Como)
8. OUR LADY OF FATIMA (Kallen-Hayes)
9. PLEASE SAY GOODNIGHT TO THE GUY, IRENE (Ziggy Talent)
10. NEVERTHELESS (Frankie Laine)

Rochester, N. Y.

1. GOODNIGHT IRENE (Gordon Jenkins)
2. MONA LISA (King Cole)
3. HARBOR LIGHTS (Sammy Kaye)
4. CAN ANYONE EXPLAIN? (Ames Bros.)
5. BONAPARTE'S RETREAT (Kay Starr)
6. COUNT EVERY STAR (Hugo Winterhalter)
7. CINCINNATI DANCING PIG (Red Foley)
8. MOLASSES, MOLASSES (Lenny Carson)
9. I'LL NEVER BE FREE (Starr-Ernie)
10. OUR LADY OF FATIMA (Kallen-Hayes)

Montreal, Canada

1. GOODNIGHT IRENE (Gordon Jenkins)
2. PETITE WALTZ (Guy Lombardo)
3. MONA LISA (King Cole)
4. BONAPARTE'S RETREAT (Kay Starr)
5. LA VIE EN ROSE (M-lachrino Strings)
6. COULD BE (Vaughn Monroe)
7. IT'S A BOY (Ozzie Williams)
8. GOLDEN SAILS (Ken Griffin)
9. ALL MY LOVE (Patti Page)
10. YOU HOLD THE REIGNS (Phil Brito)

Savannah, Ga.

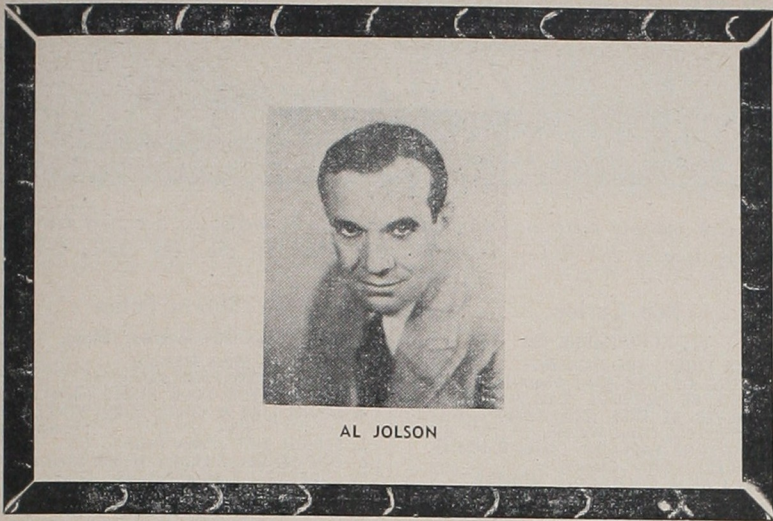
1. MONA LISA (King Cole)
2. HARBOR LIGHTS (Sammy Kaye)
3. GOODNIGHT IRENE (Gordon Jenkins)
4. ALL MY LOVE (Patti Page)
5. I'LL ALWAYS LOVE YOU (Martha Tilton)
6. BACK IN YOUR OWN BACKYARD (Patti Page)
7. SOMETIME (Ink Spots)
8. LA VIE EN ROSE (Tony Martin)
9. NOLA (Les Paul)
10. CAN ANYONE EXPLAIN? (Ames Bros.)

Memphis, Tenn.

1. GOODNIGHT IRENE (Gordon Jenkins)
2. HARBOR LIGHTS (Sammy Kaye)
3. I'LL NEVER BE FREE (Starr-Ernie)
4. BONAPARTE'S RETREAT (Kay Starr)
5. OUR LADY OF FATIMA (Kallen-Hayes)
6. DREAM A LITTLE DREAM OF ME (Frankie Lane)
7. PETITE WALTZ (Guy Lombardo)
8. THINKING OF YOU (Don Cherry)
9. ALL MY LOVE (Patti Page)
10. CAN ANYONE EXPLAIN? (Ames Bros.)

Oklahoma City, Okla.

1. GOODNIGHT IRENE (Gordon Jenkins)
2. MONA LISA (King Cole)
3. SAM'S SONG (Bing & Gary Crosby)
4. TZENA, TZENA, TZENA (Mitch Miller)
5. DREAM A LITTLE DREAM OF ME (Frankie Lane)
6. ALL MY LOVE (Patti Page)
7. HARBOR LIGHTS (Sammy Kaye)
8. CAN ANYONE EXPLAIN? (Ames Bros.)
9. I'LL NEVER BE FREE (Ernie-Starr)
10. PATRICIA (Perry Como)



AL JOLSON

The passing of Al Jolson this week was felt as a personal loss for millions of people throughout the world to whose entertainment he had devoted nearly fifty years of his life. His death, which occurred in the St. Francis Hotel in San Francisco, where he had gone to record a broadcast with Bing Crosby, brought to an end one of the most fabulous careers in show business.

It is generally conceded that Jolson's recent strenuous trip to Korea where he performed so selflessly for the G.I.'s was instrumental in bringing on the heart attack with which he was stricken.

Aged anywhere from 62 to 67 (no one really knew), Al had to pull every string he could find to get to the fighting field. It took a lot of his personal magnetism to get over the idea that even when transportation was at a minimum, soldiers' morale should be taken into consideration too.

During World War II, he was also a casualty when he contracted malaria in North Africa and eventually lost a lung. Al is remembered by many boys overseas at the time, as the fellow who came along in an odd looking G.I. uniform and sang his heart out for them.

The life of Al Jolson is almost intimately known to everyone who has ever gone to the movies. Starting with the fictionalized version of his life in "The Jazz Singer" to the two biographical films in which they could substitute for him physically but not vocally, all the ups and downs of Jolson's life have been followed in detail. And most of the time it's been up.

Jolson's career has had some tremendous successes. After the scoring of his first hit in Lew Dockstadter's Minstrels, he went on to Broadway where the shows and songs he made famous have now become legend. His Sunday evenings at the Winter Gar-

den are remembered still by people who attended. His "You Ain't Heard Nothin' Yet" has become part of our language. His romances brought a thrill to everyone who read a headline.

When he left Broadway to go to Hollywood, he soon electrified the world in the first talking motion picture. This medium brought his vital personality to people everywhere who would otherwise never have had an opportunity to see him. And the last films with which he was connected brought a feeling of warmth to everyone through the story of his comeback and his attainment of new heights.

On records, Al was a sensation. His voice had a dynamic quality that could be parodied but never imitated. His disks sold by the hundred thousands and some such as his recent Decca album "Al Jolson and the Songs He Made Famous" sold over the million mark.

To the entertainment industry, and to every represented member therein, Jolie was "King." As his lifelong friend, George Jessel so aptly put it only recently, "There's only one King, and that's Jolie."

Jolson's warmth and generosity, so vividly displayed by him during his life, are even more pronounced in death. His charitable contributions, his unstinting efforts to aid the poor and needy, his spirit in giving of his time and energy to any and all, are all part and parcel of the famed "Mammy" singer.

Jolson's passing marks, perhaps, the end of an era in the music and entertainment business.

Al Jolson is dead. We will never be able to see him in person again. But because of motion pictures and the record industry, his voice and personality have been preserved to entertain those who come after, to whom he otherwise would only have been a distant name.

Permo Introduces New Line Of Needles

CHICAGO—Music operators throughout the country are currently receiving literature describing 4 new Permo Point Needles for coin phonographs from Permo, Incorporated, world's largest manufacturer of phonograph needles.

These new needles are the Permo Point GC (for the Astatic GC cartridge—fits AMI—Rockola—Evans units). Permo Point Matched Jewel Points for Seeburg Model 100, Permo Matched Osmopoints for Seeburg Model 100, and the Permo Point Nylon Loud Tone coin phonograph needle.

All Permo Point metal tipped needles have Permo's newest and finest precious metal points.

The Permo Point Matched Jewel Styli for Seeburg Model 100 have Permo's new Shielded Jewel point. These jewel tips, shielded with a shatterproof material which is highly resistant to accidental damage, assure excellence of performance, uniform needle wear and long life. The controlled uniformity of the gem and the shield combine to make these the most practical jewel points ever offered to music operators.

The Permo Point Nylon Loud Tone was developed specifically for locations where high volume and loud tone are essential—such as in roller rinks, multiple speaker, and similar loca-

tions. This needle has higher volume and louder tone performance than any other phonograph needle, and is equipped with the New-Osmo Permo Point material that outwears any other metal tip. A nylon loop on this needle reduces needle scratch and dampens background noise.

These new needles are offered in addition to the well-known regular Permo Point line for the coin phonograph industry.

From M-G-M's Smash Musical
"SUMMER STOCK"
 starring Judy Garland and Gene Kelly

YOU WONDERFUL YOU

MILLER MUSIC CORPORATION

THE LITTLE GENERAL
 says... We're Blowing Our Horns For...
 The
"TUBBY THE TUBA"
 Song
 Recorded by All Major Record Companies

GENERAL MUSIC
 400 Madison Ave., N. Y. C., PL 3-7342

"No, No, Joe"
 MGM-10806

LUKE THE DRIFTER



HAS THE JUKE BOX HIT!
"HEY KEESIDEETCH"
 (Hey, What Do You Say)
JERRY MURAD'S HARMONICATS
 Vocal By
RUDY CAFARO
QUICK! RUSH YOUR ORDER!

"The LITTLE RED CABOOSE"
 CHUG... CHUG... CHUG...

AL MORGAN
 LONDON #783

PAXTON MUSIC
 Incorporated
 1619 BROADWAY • NEW YORK 19, N. Y.

APOLLO
 Don't Miss This HIT WAX!
"WHEN YOU KISS A STRANGER"
 backed by
"CUBAN LOVE SONG"
 sung by
SONNY CALELLO
 (Star of Ted Steele's TV Show)
 Apollo 1170

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

It's NEW, it's DIFFERENT—and it's a SMASH

CHRISTMAS IN KILLARNEY

Already recorded by DENNIS DAY—Victor, and PERCY FAITH—Columbia. Watch for further recordings.

REMICK

THE CASH BOX
Disk Jockey's
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 October 28.

IT IS NO SECRET...
THIS ONE'S A HIT!!

RAY SMITH
 WITH INSTRUMENTAL ACCOMPANIMENT

"IT IS NO SECRET"
 (WHAT GOD CAN DO)

backed by - "ALL ALONE 'NEATH THE BLUE GRASS"
 NO. 16051 - 78 rpm
 NO. 30289 - 45 rpm
LONDON
 RECORDS

Bob Corley

- WQXI—Atlanta, Ga.
- HARBOR LIGHTS (Bing Crosby)
 - THINKING OF YOU (Don Cherry)
 - BELOVED, BE FAITHFUL (Russ Morgan)
 - I'LL NEVER BE FREE (Starr-Ernie)
 - NEVERTHELESS (Paul Weston)
 - CAN ANYONE EXPLAIN? (Ames Brothers)
 - STRANGERS (Betty Clooney)
 - LOOKS LIKE A COLD, COLD WINTER (Mindy Carson)
 - SHE'S A LADY (Hutton-Como)
 - DON'T PLAY WITH FIRE (Kay Armen)

Sherm Feller

- WCOP—Boston, Mass.
- PATRICIA (Russ Morgan)
 - ROWDY-DOW (Judy Valentine)
 - THIRSTY FOR YOUR KISSES (Ames Bros.)
 - LOOKS LIKE A COLD, COLD WINTER (Tommy Tucker)
 - SLEIGH RIDE (Percy Faith)
 - ONE FINGER MELODY (Frank Sinatra)
 - SQUEEZE ME (Eve Young)
 - CUBAN MAMBO (Xavi-r Cugat)
 - RAINBOW GAL (Alan Dale)
 - WHEN YOU KISS A STRANGER (Sonny Callelo)

Don Kimel

- WFGM—Fitchburg, Mass.
- ALL MY LOVE (Patti Page)
 - NEVERTHELESS (Ralph Flanagan)
 - DREAM A LITTLE DREAM (Cathy Mastic)
 - THINKING OF YOU (Eddie Fisher)
 - HARBOR LIGHTS (Ray Anthony)
 - I LOVE THE GUY (Fran Warren)
 - ORANGE COLORED SKY (Kenton-Cole)
 - CAN'T SEEM TO LAUGH ANYMORE (Richard Hayes)
 - BACK IN YOUR OWN BACK YARD (P. Page)
 - RAINBOW GAL (Tommy Dorsey)

Bob Earle

- KSO—Des Moines, Iowa
- MONA LISA (King Cole)
 - GOODNIGHT, IRENE (Gordon Jenkins)
 - THINKING OF YOU (Eddie Fisher)
 - ALL MY LOVE (Patti Page)
 - CAN ANYONE EXPLAIN? (Ames Brothers)
 - LA VIE EN ROSE (Tony Martin)
 - SIMPLE MELODY (Jo Stafford)
 - TEA FOR TWO (Doris Day)
 - TO THINK YOU'VE CHOSEN ME (E. Howard)
 - WHERE DO I GO FROM YOU? (R. Clooney)

Bill Griffiths

- KOL—Seattle, Wash.
- MUSIC, MAESTRO, PLEASE (Tony Martin)
 - RAIN (Gene Williams)
 - NO OTHER LOVE (Jo Stafford)
 - MY SILENT LOVE (Fran Warren)
 - CAN ANYONE EXPLAIN? (Ames Brothers)
 - ALL MY LOVE (Dennis Day)
 - LUCKY, LUCKY, LUCKY ME (Evelyn Knight)
 - I'LL ALWAYS LOVE YOU (Martha Tilton)
 - JUST SAY I LOVE HER (Johnny Desmond)
 - COULD BE (Vaughn Monroe)

Bill Silbert

- WXYZ, Detroit, Mich.
- STRANGERS (Lorry Raine)
 - I LOVE THE GUY (Fran Warren)
 - MY HEART IS OUT OF TOWN (Claire Hogan)
 - ONE FINGER MELODY (Frank Sinatra)
 - BUSHEL AND A PECK (Como-Hutton)
 - ALL MY LOVE (Patti Page)
 - BELOVED, BE FAITHFUL (Vic Damone)
 - NEVERTHELESS (Frankie Laine)
 - THANKS, AMERICA (Danny Scholl)
 - IT'S A BOY (Ozzie Williams)

Arty Kay

- WKLX—Lexington, Ky.
- ALL MY LOVE (Bing Crosby)
 - REMEMBER ME (Clooney-Hamblin)
 - THINKING OF YOU (Eddie Fisher)
 - GOODNIGHT, IRENE (Gordon Jenkins)
 - HARBOR LIGHTS (Ralph Flanagan)
 - SIMPLE MELODY (Bing and Gary Crosby)
 - A BUSHEL AND A PECK (Whiting-Wakely)
 - I'LL NEVER BE FREE (Ernie-Starr)
 - OUR LADY OF FATIMA (Hayes-Kallen)
 - ONE FINGER MELODY (Frank Sinatra)

Myron Barg

- WMOR—Chicago, Ill.
- OUR LADY OF FATIMA (Phil Spitalny)
 - ORANGE COLORED SKY (Doris Day)
 - MR. TOUCHDOWN, U.S.A. (H. Winterhalter)
 - JUST SAY I LOVE HER (Johnny Desmond)
 - OUR VERY OWN (Don Cherry)
 - I'LL ALWAYS LOVE YOU (Dinah Shore)
 - MOLASSES, MOLASSES (Lenny Carson)
 - I'M FOREVER BLOWING BUBBLES (Jenkins-Shaw)
 - GOOFUS (Les Paul)
 - UNDER A POLKA DOT SKY (Dick Jurgens)

Bob Murphy

- WWSO—Springfield, Ohio
- ALL MY LOVE (Patti Page)
 - THINKING OF YOU (Don Cherry)
 - STRANGERS (Lorry Raine)
 - NOLA (Les Paul)
 - DREAM A LITTLE DREAM (Frankie Laine)
 - PATRICIA (Perry Como)
 - MOLASSES, MOLASSES (Roberta Quinlan)
 - ORANGE COLORED SKY (Kenton and Cole)
 - HARBOR LIGHTS (Lorry Raine)
 - COULD BE (Vaughn Monroe)

Bob Snyder

- WOKO—Albany, N. Y.
- THE SHOW MUST GO ON (Billy Eckstine)
 - NEVERTHELESS (Paul Weston)
 - THINKING OF YOU (Art Morton)
 - YOU'RE MINE, YOU (Gordon Jenkins)
 - BABY ME (Eileen Barton)
 - I SHOULDN'T LOVE YOU (Buddy Hawkins)
 - MOLASSES, MOLASSES (Lenny Carson)
 - CAN'T SEEM TO LAUGH ANYMORE (J. Parker)
 - I WAS DANCING (Percy Faith)
 - SONG OF DELILAH (Burt Taylor)

Roger Clark

- WFGN—Gaffney, S. C.
- NEVERTHELESS (Paul Weston)
 - WHERE DO I GO FROM YOU? (R. Clooney)
 - ALL MY LOVE (Patti Page)
 - ORANGE COLORED SKY (Kenton and Cole)
 - MARSHMALLOW WORLD (Vic Damone)
 - MOLASSES, MOLASSES (Roberta Quinlan)
 - MR. TOUCHDOWN, U.S.A. (H. Winterhalter)
 - I'M FOREVER BLOWING BUBBLES (Jenkins-Shaw)
 - ONCE IN A LIFETIME (Peggy Lee)
 - RECIPE FOR ROMANCE (Mel Torme)

Rex Dale

- WCKY—Cincinnati, Ohio
- HARBOR LIGHTS (Ralph Flanagan)
 - ORANGE COLORED SKY (Kenton and Cole)
 - STRANGERS (Lorry Raine)
 - NEVERTHELESS (Mills Brothers)
 - CAN ANYONE EXPLAIN? (Ames Brothers)
 - ALL MY LOVE (Patti Page)
 - MR. TOUCHDOWN, U.S.A. (H. Winterhalter)
 - TO THINK YOU'VE CHOSEN ME (E. Howard)
 - THINKING OF YOU (Eddie Fisher)
 - MOLASSES, MOLASSES (Roberta Quinlan)

Bud Wendell

- WJMO—Cleveland, Ohio
- THINKING OF YOU (Don Cherry)
 - HARBOR LIGHTS (Sammy Kaye)
 - ORANGE COLORED SKY (Kenton and Cole)
 - BELOVED, BE FAITHFUL (Russ Morgan)
 - YOU WONDERFUL YOU (Jerry Gray)
 - DADDY'S LITTLE BOY (Mills Brothers)
 - COULD BE (Vaughn Monroe)
 - SNOWY WHITE SNOW (Vaughn Monroe)
 - TO THINK YOU'VE CHOSEN ME (E. Howard)
 - SUGAR SWEET (Les Paul)

Jackson Lowe

- WWDC—Washington, D. C.
- JUST SAY I LOVE HER (Vic Damone)
 - ALL MY LOVE (Patti Page)
 - I'LL ALWAYS LOVE YOU (Dean Martin)
 - CAN ANYONE EXPLAIN? (Savannah Churchill)
 - HARBOR LIGHTS (Dinah Washington)
 - MONA LISA (King Cole)
 - I LOVE THE GUY (Sarah Vaughan)
 - ORANGE COLORED SKY (Kenton and Cole)
 - NEVERTHELESS (Ralph Flanagan)
 - DREAM A LITTLE DREAM (Frankie Laine)

Joe Ryan

- WALL—Middletown, N. Y.
- MOLASSES, MOLASSES (Teresa Brewer)
 - BABY ME (Eileen Barton)
 - PETITE WALTZ (Jack Pleis)
 - ALL MY LOVE (Patti Page)
 - JOHANNESBURG (Tony Martin)
 - NOLA (Les Paul)
 - LET'S DO IT AGAIN (Alan Dale)
 - DREAM A LITTLE DREAM (Cathy Mastic)
 - PLACE WHERE I WORSHIP (Al Morgan)
 - LITTLE RED CABOOSE (Al Morgan)

Ira Cook

- KECA—Hollywood, Calif.
- BUSHEL AND A PECK (Doris Day)
 - SLEIGH RIDE (Percy Faith)
 - HARBOR LIGHTS (Sammy Kaye)
 - ORANGE COLORED SKY (Kenton and Cole)
 - LUCKY, LUCKY, LUCKY ME (Evelyn Knight)
 - MARSHMALLOW WORLD (Vic Damone)
 - I SEE A MILLION PEOPLE (Martha Tilton)
 - COULD BE (Dick Haymes)
 - PATRICIA (Eddy Howard)
 - I'M FOREVER BLOWING BUBBLES (Jenkins-Shaw)

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

THE CASH BOX



Listings below indicate preference with disk jockey radio audiences, compiled from reports furnished by leading disk jockeys throughout the nation, for the week ending October 28.

Art Pallan

WWSW—Pittsburgh, Pa.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. MONA LISA (King Cole)
3. SIMPLE MELODY (Bing and Gary Crosby)
4. ALL MY LOVE (Percy Faith)
5. MUSIC, MAESTRO, PLEASE (Frankie Laine)
6. CAN ANYONE EXPLAIN? (Ames Brothers)
7. AUTUMN LEAVES (Mitch Miller)
8. THE PLACE WHERE I WORSHIP (Al Morgan)
9. OUR LADY OF FATIMA (Phil Spitalny)
10. HARBOR LIGHTS (Sammy Kaye)

Joe Niagara

WIBG—Philadelphia, Pa.

1. ALL MY LOVE (Patti Page)
2. BUSHEL AND A PECK (Doris Day)
3. DREAM A LITTLE DREAM (Frankie Laine)
4. GOODNIGHT, IRENE (Frank Sinatra)
5. STRANGERS (Lorry Raine)
6. RAINY DAY REFRAIN (Mindy Carson)
7. THE BEST THING FOR YOU (Doris Day)
8. BRAZILIAN SLEIGH BELLS (Harry James)
9. YOU'RE MINE, YOU (Margaret Whiting)
10. BACK IN YOUR OWN BACK YARD (P. Page)

Ed Shaw

WFLA—Tampa, Fla.

1. GOODNIGHT, IRENE (Ray Anthony)
2. MONA LISA (King Cole)
3. SAM'S SONG (Bing and Gary Crosby)
4. CAN ANYONE EXPLAIN? (Ames Brothers)
5. ALL MY LOVE (Patti Page)
6. LA VIE EN ROSE (Bing Crosby)
7. BONAPARTE'S RETREAT (Kay Starr)
8. TZENA, TZENA, TZENA (Vic Damone)
9. OUR LADY OF FATIMA (Kallen-Hayes)
10. HARBOR LIGHTS (Ray Anthony)

Claude Taylor

WIVY—Jacksonville, Fla.

1. MONA LISA (Charlie Spivak)
2. SUGAR SWEET (Sammy Kaye)
3. DADDY'S LITTLE GIRL (Jan Garber)
4. ALL MY LOVE (Russ Case)
5. THINKING OF YOU (Martha Tilton)
6. ENVY (Roy Cordell)
7. TZENA, TZENA, TZENA (Gordon Jenkins)
8. OUR LADY OF FATIMA (Kallen-Hayes)
9. BUSHEL AND A PECK (Johnny Desmond)
10. DON'T WHISTLE (Johnny Long)

Larry Gentile

WJBK—Detroit, Mich.

1. ALL MY LOVE (Patti Page)
2. I NEED YOU SO (Don Cornell)
3. I LOVE THE GUY (Fran Warren)
4. DREAM A LITTLE DREAM (Frankie Laine)
5. BUSHEL AND A PECK (Como-Hutton)
6. YOU'RE MINE, YOU (Jenkins-Shaw)
7. I'LL NEVER BE FREE (Ernie-Starr)
8. THIRSTY FOR YOUR KISSES (Ames Bros.)
9. MY SILENT LOVE (Fran Warren)
10. NEVERTHELESS (Paul Weston)

Jay Boivin

WFEA—Manchester, N. H.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. SAM'S SONG (Bing and Gary Crosby)
3. CAN ANYONE EXPLAIN? (Ames Brothers)
4. LA VIE EN ROSE (Victor Young)
5. ALL MY LOVE (Patti Page)
6. THINKING OF YOU (Martha Tilton)
7. MONA LISA (King Cole)
8. COUNT EVERY STAR (Hugo Winterhalter)
9. TZENA, TZENA, TZENA (Mitch Miller)
10. I WANNA BE LOVED (Andrews Sisters)

David Walshak

KCTI—Gonzales, Tex.

1. NO OTHER LOVE (Connie Haines)
2. I'LL NEVER BE FREE (Ernie-Starr)
3. DREAM A LITTLE DREAM (Jack Owens)
4. HARBOR LIGHTS (Ralph Flanagan)
5. ALL MY LOVE (Guy Lombardo)
6. NEVERTHELESS (Paul Weston)
7. THINKING OF YOU (Sarah Vaughan)
8. CAN ANYONE EXPLAIN? (Ray Anthony)
9. COULD BE (Vaughn Monroe)
10. PLACE WHERE I WORSHIP (Al Morgan)

Dick Coleman

WCBM—Baltimore, Md.

1. I NEED YOU SO (Don Cornell)
2. SAM'S SONG (Bing and Gary Crosby)
3. THINKING OF YOU (Don Cherry)
4. I CROSS MY FINGERS (Perry Como)
5. STRANGERS (Lorry Raine)
6. MR TOUCHDOWN, U.S.A. (H. Winterhalter)
7. I'LL ALWAYS LOVE YOU (Dinah Shore)
8. MY DESTINY (Billy Eckstine)
9. DREAM A LITTLE DREAM (Frankie Laine)
10. SIMPLE MELODY (Bing and Gary Crosby)

Art Ross

WISR—Butler, Pa.

1. LOOK TO THE RAINBOW (Fran Warren)
2. MONA LISA (Charlie Spivak)
3. BUSHEL AND A PECK (Como-Hutton)
4. MR. TOUCHDOWN, U.S.A. (H. Winterhalter)
5. BACK IN YOUR OWN BACK YARD (P. Page)
6. BONAPARTE'S RETREAT (Kay Starr)
7. STRANGERS (Lorry Raine)
8. ALL MY LOVE (Patti Page)
9. LA VIE EN ROSE (Victor Young)
10. WISH ME LUCK (Joyce Indig)

Mort Nusbaum

WHAM—Rochester, N. Y.

1. OUR LADY OF FATIMA (Kallen-Hayes)
2. BELOVED, BE FAITHFUL (Russ Morgan)
3. THE PETITE WALTZ (Three Suns)
4. IT'S LOVE (Toni Arden)
5. AU REVOIR AGAIN (Don Cornell)
6. SAM'S SONG (Bing and Gary Crosby)
7. THINKING OF YOU (Eddie Fisher)
8. MR. TOUCHDOWN, U.S.A. (H. Winterhalter)
9. I LOVE THE GUY (Fran Warren)
10. MARSHMALLOW WORLD (Vaughn Monroe)

Howard Malcolm

WTRY—Albany, N. Y.

1. THINKING OF YOU (Don Cherry)
2. DADDY'S LITTLE BOY (Mills Brothers)
3. PLACE WHERE I WORSHIP (Al Morgan)
4. OUR LADY OF FATIMA (Kallen-Hayes)
5. RED APPLE CHEEKS (Dick Todd)
6. STRANGERS (Lorry Raine)
7. OUR VERY OWN (Victor Young)
8. IT'S LOVE (Toni Arden)
9. PATRICIA (Sammy Kaye)
10. I WANNA BE LOVED (Helen Kane)

Eddie Gallaher

WTOP—Washington, D. C.

1. GOODNIGHT, IRENE (Gordon Jenkins)
2. HARBOR LIGHTS (Sammy Kaye)
3. MONA LISA (King Cole)
4. THINKING OF YOU (Don Cherry)
5. CAN ANYONE EXPLAIN? (Ames Brothers)
6. LA VIE EN ROSE (Toni Martin)
7. NEVERTHELESS (Paul Weston)
8. ALL MY LOVE (Patti Page)
9. PATRICIA (Perry Como)
10. MOLASSES, MOLASSES (Lenny Carson)

Mannie Mauldin, Jr.

WHFC—Chicago, Ill.

1. LOW SOCIETY BLUES (Lowell Fulson)
2. HARBOR LIGHTS (Dinah Washington)
3. TEAR DROPS FROM MY EYES (Ruth Brown)
4. ROCK AWAY BLUES (Danny Cobbs)
5. C'EST SI BON (Louis Armstrong)
6. BLUE SHADOWS (Lowell Fulson)
7. BLUE ALL AROUND ME (Jimmy Cannady)
8. BLUE LIGHT BOOG'IE (Louis Jordan)
9. WELL, OH WELL (Tiny Bradshaw)
10. MONA LISA (King Cole)

Jay Serwin

WFGM—Fitchburg, Mass.

1. THE PETITE WALTZ (Three Suns)
2. NEVERTHELESS (Ralph Flanagan)
3. ALL MY LOVE (Patti Page)
4. STRANGERS (Lorry Raine)
5. I NEED YOU SO (Don Cornell)
6. BUSHEL AND A PECK (Como-Hutton)
7. DREAM A LITTLE DREAM (Dinah Shore)
8. I LOVE THE GUY (Fran Warren)
9. MUSIC, MAESTRO, PLEASE (Frankie Laine)
10. MOLASSES, MOLASSES (Ella Fitzgerald)

Don Bell

KRNT—Des Moines, Iowa

1. BONAPARTE'S RETREAT (Kay Starr)
2. GOODNIGHT, IRENE (Gordon Jenkins)
3. SIMPLE MELODY (Bing and Gary Crosby)
4. MONA LISA (King Cole)
5. LA VIE EN ROSE (Louis Armstrong)
6. CINCINNATI DANCING PIG (Red Foley)
7. CAN ANYONE EXPLAIN? (Ray Anthony)
8. PLEASE SAY GOODNIGHT TO THE GUY IRENE (Ziggy Talent)
9. ALL MY LOVE (Dennis Day)
10. SAM'S SONG (Bing and Gary Crosby)

Bob Watson

WSB—Atlanta, Ga.

1. NEVERTHELESS (Paul Weston)
2. YOU WONDERFUL, YOU (Alan Dale)
3. I'LL NEVER BE FREE (Ernie-Starr)
4. PROFESSOR SPOONS (Hannon & Ryan)
5. MONA LISA (Dennis Day)
6. MARRYING FOR LOVE (Perry Como)
7. DIXIE DOODLE (Ray Anthony)
8. CAN ANYONE EXPLAIN? (Ames Brothers)
9. TIPTOE THROUGH THE TULIPS (Slocum Bros.)
10. WHISPERS (Betty Clooney)

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BROWN



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"DID I REMEMBER"

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CLIMBING: "I CAN'T SEEM TO LAUGH ANYMORE"
JUBILEE #4006

and Again...

TERRIFIC VERSIONS
OF 2 BIG POPS

The
ORIOLES



"CAN'T SEEM TO LAUGH ANYMORE"

Backed by
"I CROSS MY FINGERS"
JUBILEE #5040
BIGGER AND BIGGER: "I NEED YOU SO" JUBILEE #5037

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"BOOGIE RAMBLER"

Flip

"2 O'CLOCK IN THE MORNING"

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Elmore Nixon

SENSATIONAL with

"ALABAMA BLUES"

flip

"MY WISH FOR YOU"

Terrific — Peacock # 1537



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in

"OUR FATHER"

"MOVE IN THE ROOM WITH THE LORD"

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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 | TEAR DROPS FROM MY EYES
Ruth Brown
(Atlantic) | BLUE LIGHT BOOGIE
Louis Jordan
(Decca) | BLUE SHADOWS
Lowell Fulson
(Swingtime 226) |
| 2 | I LOVE YOU MY DARLIN'
Joe Fritz
(Sittin' In 559) | BOOGIE RAMBLER
Gatemouth Brown
(Peacock 1585) | EVERY NIGHT ABOUT THIS TIME
Fats Domino
(Imperial) |
| 3 | I'LL NEVER BE FREE
Dinah Washington
(Mercury) | BLUE SHADOWS
Lowell Fulson
(Swingtime 226) | ALABAMA BLUES
Elmore Nixon
(Peacock) |
| 4 | ANYTIME, ANYPLACE, ANYWHERE
Joe Morris
(Atlantic 914) | AFTER HOURS
Bobby Smith
(Apollo) | FAILING BY DEGREES
Jimmy Witherspoon
(Modern) |
| 5 | MILLION DOLLAR SECRET
Helen Humes
(Modern) | I LOVE YOU, MY DARLIN'
Joe Fritz
(Sittin' In 559) | BOOGIE RAMBLER
Gatemouth Brown
(Peacock) |
| 6 | HARBOR LIGHTS
Dinah Washington
(Mercury) | I'M YOURS TO KEEP
Herb Fisher
(Modern) | LATE IN THE EVENING BLUES
Ray Charles
(Swingtime) |
| 7 | BLUE SHADOWS
Lowell Fulson
(Swingtime 226) | HARBOR LIGHTS
Dinah Washington
(Mercury) | EVERYBODY IS SOMEBODY'S FOOL
Lionel Hampton
(Decca) |
| 8 | HARD LUCK BLUES
Roy Brown
(DeLuxe 3304) | GOODBYE
(Gene Ammons)
(Chess 1428) | MILLION DOLLAR SECRET
Helen Humes
(Modern) |
| 9 | OO WEE BABY
Peppermint Harris
(Sittin' In 578) | C'EST SI BON
Louis Armstrong
(Decca 27113) | YOU RASCAL, YOU
Louis Armstrong
(Decca) |
| 10 | BLUE LIGHT BOOGIE
Louis Jordan
(Decca) | PLEASE SEND ME SOMEONE TO LOVE
Percy Mayfield
(Specialty 375) | IT'S A SIN
Ivory Joe Hunter
(MGM) |



Across THE NATION

TEAR DROPS FROM MY EYES

Ruth Brown
(Atlantic 919)

ANYTIME, ANYPLACE, ANYWHERE

Joe Morris
Vocal Laurie Tate
(Atlantic 914)

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FLORENCE WRIGHT

9124—I'M GONNA FADE YOU
WITH THE BLUES
I'LL NEVER LET A
DAY PASS BY

LYNNE HOWARD

9126—OH MAMA, I'M SO IN
LOVE
PIANO LESSON BLUES

CHRIS COLUMBO

9128—DON'T SAY YOU CARE
ROSIE, THE ELEPHANT

JOE TURNER

9100—HOLLYWOOD BED
NEW OO WEE BABY
BLUES

Xmas Releases:
THE GALLI SISTERS

9133—SANTA, SEND SOME-
ONE TO ME
BECAUSE! HE'S SANTA
CLAUS

THE RAVENS

9062—WHITE CHRISTMAS
SILENT NIGHT

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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. **BLUE SHADOWS**
Lowell Fulson
(Swingtime 226)
2. **I NEED YOU SO**
Ivory Joe Hunter
(MGM 10663)
3. **MILLION DOLLAR SECRET**
Helen Humes
(Modern)
4. **I LOVE YOU MY DARLING**
Joe Fritz
(Sittin' In)
5. **WELL, OH WELL**
Tiny Bradshaw
(King 4357)
6. **SAX SHACK BOOGIE**
Amos Milburn
(Aladdin)
7. **STREET WALKIN' DADDY**
Margie Day
(Dot)
8. **HARD LUCK BLUES**
Roy Brown
(DeLuxe)
9. **EVERY DAY I HAVE THE BLUES**
Lowell Fulson
(Swingtime 196)
10. **BLUE LIGHT BOOGIE**
Louis Jordan
(Decca)

- PLEASE SEND ME SOMEONE TO LOVE
Percy Mayfield
(Specialty)
- ANYTIME, ANYWHERE, ANYPLACE
Joe Morris
(Atlantic)
- EVERY NIGHT ABOUT THIS TIME
Fats Domino
(Imperial)
- MILLION DOLLAR SECRET
Helen Humes
(Modern)
- EVERYBODY'S SOMEBODY'S FOOL
Lionel Hampton
(Decca)
- BESAME MUCHO
Ray-O-Vacs
(Decca)
- BLUE SHADOWS
Lowell Fulson
(Swingtime 226)
- LOVE DON'T LOVE NOBODY
Roy Brown
(DeLuxe)
- BAD BAD WHISKEY
Amos Milburn
(Aladdin)
- WEDDING BOOGIE
Little Esther
(Savoy)

- SAVANNAH, GA.
1. Blue Shadows (Lowell Fulson)
 2. Tamburitzza Boogie (Louis Jordan)
 3. Riffin' With Griffin (Griffin Brothers)
 4. Do Lord, Remember Me (Angelic Gospel Singers)
 5. Besame Mucho (Ray-O-Vacs)
 6. Street Walkin' Daddy (Margie Day)
 7. Jesus Answers Prayers (Angelic Gospel Singers)
 8. Anytime, Anywhere, Anyplace (Joe Morris)
 9. Love Don't Love Nobody (Roy Brown)
 10. Harbor Lights (Dinah Washington)
- SHOALS, IND.
1. I'm Gonna Have Myself A Ball (Tiny Bradshaw)
 2. Blue Light Boogie (Louis Jordan)
 3. I'll Never Be Free (Dinah Washington)
 4. Everyday I Have The Blues (Lowell Fulson)
 5. Mona Lisa (King Cole)
 6. Hard Luck Blues (Roy Brown)
 7. Love Don't Love Nobody (Roy Brown)
 8. Can Anyone Explain? (Savannah Churchill)
 9. Everybody Is Somebody's Fool (Lionel Hampton)
 10. Harbor Lights (Dinah Washington)
- DALLAS, TEX.
1. Every Night About This Time (Fats Domino)
 2. Sax Shack Boogie (Amos Milburn)
 3. I've Made Up My Mind (Charles Brown)
 4. Ticket Agent Blues (Lil Son Jackson)
 5. Bad Boy Whiskey (Amos Milburn)
 6. Empty Life Blues (Mercy Dee)
 7. Too Lazy (T-Bone Walker)
 8. Repentance Blues (Charles Brown)
 9. She's Scattered All Over (Archibald)
 10. That's Alright (Jimmy Rogers)
- ELIZABETH, N. J.
1. Goodnight, Irene (Paul Gayten)
 2. Blue Light Boogie (Louis Jordan)
 3. I'll Never Be Free (Gayten-Laurie)
 4. Mona Lisa (King Cole)
 5. I Love My Baby (Larry Darnell)
 6. Tenderly (Lyn Hope)
 7. Anytime, Anywhere, Anyplace (Joe Morris)
 8. Teardrops From My Heart (Ruth Brown)
 9. I'll Close My Eyes (Jimmy Scott)
 10. Hard Luck Blues (Roy Brown)
- ATLANTA, GA.
1. Million Dollar Secret (Helen Humes)
 2. Shotgun Blues (Lightning Hopkins)
 3. Blue Shadows (Lowell Fulson)
 4. It's A Sin (Ivory Joe Hunter)
 5. Every Night About This Time (Fats Domino)
 6. I'll Ride On A Cloud With The Lord (Mary DeLoach)
 7. Far Away Blues (Little Esther)
 8. I'm Yours To Keep (Herb Fisher)
 9. Street Walkin' Daddy (Margie Day)
 10. Saturday Night Boogie Woogie Man (Jimmy Liggins)

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"SILENT GEORGE"

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BABY**

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Backed by
LOST IN THE NIGHT
ST 238A

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MABEL SCOTT
SINGING HER ORIGINAL
**BOOGIE WOOGIE
SANTA CLAUS**

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Backed with
**THAT AIN'T THE
WAY TO LOVE**
ST 239A

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King Records Sign Margaret Phelan

NEW YORK — Margaret Phelan, currently headlining at the St. Regis Maisonette in New York, has signed a year's contract with King Records, through her agents, Music Corporation of America. Signing for King was its president, Sid Nathan.

Miss Phelan's contract is for one year, with an option of another year. During her first year, the petite Texan will record a minimum of eight sides. She will probably strike an even balance between currently popular tunes and "material" numbers such as she does in supper clubs.

Miss Phelan is the first "name" singing artist to be landed by Nathan, who recently has signed several name orchestras, both in the popular and folk fields.

Swingtime Buys Exclusive Masters

HOLLYWOOD, CALIF. — Swingtime Records Inc., this city, this past week acquired an undisclosed amount of masters from the defunct Exclusive Record Company.

Bulk of the purchase consisted of a great many sides recorded by Charles Brown, top name artist in the rhythm and blues field. In addition there were several sides etched by Mabel Scott. The Brown disks were originally billed as wax by the Johnny Moore's Three Blazers combo.

Swingtime is reported to have paid \$1500 for the rights to the masters. The platter has already released the first of the crop of sides, which is Charles Brown's "Merry Christmas Baby" and "Lost In The Night", and Mabel Scott's "Boogie Woogie Santa Claus" backed by "That Ain't The Way to Love".

Mike Sukin Named Professional Mgr. Of Valendo Music

NEW YORK — Mike Sukin was named professional manager of Laurel and Valendo Music, it was announced this week by Tommy Valendo, president of both firms. Sukin, who has been on the west coast for the past few years, was representative for Dreyer Music, in which firm he was a partner until April of this year. Before that he had been with Irving Berlin Inc. for a decade.

Until this appointment, Tommy Valendo had taken care of all professional assignments on his own.

THE CASH BOX

Jazz 'n' Blues Reviews

★ AWARD O' THE WEEK ★

"THAT AIN'T THE WAY TO LOVE" (2:45)
"BOOGIE WOOGIE SANTA CLAUS" (2:20)

MABEL SCOTT
(Swing Time 239)



MABEL SCOTT

● Mabel Scott turns up here with two real gone numbers tagged "That Ain't The Way To Love" and "Boogie Woogie Santa Claus." This one will spread like wildfire in the right spots for both ends have what

it takes to do it up big. On the top deck Mabel shouts out some clever lyrics to a ditty with a good fast beat. The instrumental support is top notch and helps build up the waxing so that its ends running away. This is exciting fare from beginning to end and music ops are gonna find themselves reordering. Lower half is a Christmas special set to a boogie beat which makes for very intriguing listening and is just right for this time of the year. Both sides can't be beat. Both ends of the platter should be well remembered by music ops since they scored years ago — they'll repeat again today. Latch on!

"SOMEDAY" (3:02)
"I'D DO ANYTHING BUT WORK"
(2:59)

RAY CHARLES
(Swing Time 229)

● Ray Charles in the driver's seat here on two tunes that are well suited to his gasping delivery. Upper lid is a slow ballad in which he gets some excellent piano backing. Lower lid is a faster item with a clever set of lyrics. Disk should go over in the jukes.

"BLUE SHADOWS" (2:45)
"LOW SOCIETY BLUES" (2:47)

LOWELL FULSON
(Swing Time 226)

● Lowell Fulson comes up on the top deck with a slow ballad in a real blues vein and Loyd Glenn at the piano backs him up with his high flying artistry. On the lower half Fulson & Glenn join in an instrumental on a blues number with a low down beat. Ops in the market for fillers should hear this one.

"CAUTION BLUES" (2:29)
"ALABAMA JUBILEE" (2:35)

MUGSIE SPANIER
(Mercury 5526)

● Here are a couple of instrumentals by Mugsie Spanier and his Dixieland band which should cause a lot of hopping around. Both ends are jammed with top drawer solos by members of the crew and each one is in good style. This'll be a hit with Mugsie's many fans.

"BLUES HANGOVER" (2:49)
"TRAVELING TIME" (2:43)

LLOYD GLENN TRIO
(Swing Time 234)

● A couple of instrumentals by the Lloyd Glenn Trio make for some very exciting listening on this platter. Top deck is a low down sounding thing with an authoritative air while the lower lid has a faster beat and some intricate piano playing by Glenn. This is one for music ops to get with.

"GET HIGH" (3:01)
"PHONE ME BLUES" (2:50)

LA MELLE PRINCE
(Aladdin 3067)

● La Melle Prince has a top deck that could be heard from here to there. Ditty has a terrific beat and cute lyrics. With Maxwell Davis' band supplying the backing, it makes for awfully good listening. Lower half is a slower number in which La Prince shows her voice off to good advantage. Disk deserves ops attention.

"LOST IN THE NIGHT" (3:14)
"MERRY CHRISTMAS, BABY"
(2:42)

CHARLES BROWN
(Swing Time 238)

● The popular Charles Brown has a couple of ballads here that should make his fans very happy. The top side is a very soft number in which he gets some good instrumental backing from Johnny Moore's Three Blazers. Flip is a seasonal tune which should get some play in the next few months. Disk is worth listening to.

"THE MIGHTY NUMBER" (3:04)
"MOTHERLESS CHILD" (2:31)

THE TRUMPETEERS
(Score 5023)

● Two mighty fine sounding spirituals make this a first rate recording for the Trumpeteers. The close harmony of the group and their superb timing make both ends of this disk easy to listen to. Ops who have the right locations should certainly listen in.

"DON'TCHA KNOW" (2:46)
"SLEEPLESS NIGHTS" (2:51)

IDA JAMES
(ASA 1007)

● Ida James and her whispering voice do all right by the two tunes on this disk. First side is a medium tempo'd number in which she's supported by the Daytonaires and Lucille Dixon and the band. Second half is an ultra slow ballad with the same crew. This should do fine.

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has the hits on
NON BREAKABLE RECORDS

"HEY
KEESIDEETCH"
(Hey, What Do You Say)

★
JERRY MURAD'S
HARMONICATS
Vocal By
RUDY CAFARO

Columbia Issues New Doris Day Disks

NEW YORK — Columbia Records this week announced that it had issued a collection of eight songs by Doris Day to coincide with the national release of her latest film, "Tea For Two". Accompanying the songstress are her film partner, Gene Nelson, the Page Cavanaugh Trio, the Ken Lane Singers and Alex Stordahl's orchestra.

Doris Day's first "picture" album in which she co-starred with Harry James has ranked among Columbia's best selling popular sets since its release last March.

Clipper Records Set Foreign Wax Deals

NEW YORK — Star Songs completed negotiations this week with Quality Records, Ltd., of Toronto, for all Canadian pressing and distributing rights on its Clipper recordings. All releases in Canada to be made on the Quailty label.

This is the second foreign market opened by Star Songs for its Clipper recordings, similar deal having been set for Great Britain with the Manor Record Company, of Newcastle Upon Tyne, England.

First release, in both England and Canada, will be the Johnny Corvo etching of "The Peddler's Serenade". Originally released on the Clipper label, song has been further recorded by Capitol (Dean Martin) and Abbey (Jackie Heller). Backing will be "In The Dark", also from the Star Songs Catalogue.

Star Songs, also an ASCAP publisher, are set to announce assignment of foreign publishing rights on the song material when present negotiations with English and Canadian publishers are concluded.

MGM In Heavy Art Mooney Promotion Campaign. Band Switches To Sweet

NEW YORK — The new dance-styled aggregation of Art Mooney will come in for plenty of attention from M-G-M Records within the next few months. The new band of the former "banjo king" has received both a blessing and a go-ahead signal from the diskery, and M-G-M officials feel that "the new Mooney" will be established as the country's "dance band king" within the next six months. To help bring about that end, a big M-G-M promotional campaign has been organized to plug forthcoming Mooney records.

First of the platters with the new sound in line for all-out plugging couples "Serenade In Blue" with "I'm A Dreamer". It was released a few weeks ago and is already showing indications of hitting best-seller lists. M-G-M is also rushing out a new Mooney waxing next week which couples two tunes by Bennie Benjamin and George Weiss, "To Think You've Chosen Me" and "I'll Never Be Free".

Actually, the so-called "new Mooney style" is a reversion for Mooney to the style of his first post-war band when he was picked as the heir to the mantle of Glenn Miller by music business trade magazines.

The switch to the "banjo band style" came when the Mooney crew cut a little number called "I'm Looking Over A Four Leaf Clover" in late 1947 partly as a joke and partly to fill in a fourth side on a recording

date. The number turned into a million-copy bonanza and set the style for such other Mooney "oldie" hits as "Baby Face", "Five Foot Two, Eyes Of Blue", and "Doo De Doo On An Old Kazoo". In all, Mooney sold well over 6,000,000 banjo records for M-G-M.

Coupled with that promotional push M-G-M will put behind forthcoming Mooney wax will be a policy of allotting the band first call on "plug" tunes with an eye to producing a string of double-hit platters. This follows the plan the diskery has been using so successfully for the past six months with its top-notch vocal star, Billy Eckstine.

Only **Mercury** has the hits on **NON BREAKABLE RECORDS**

"HEY KEESIDEETCH"
(Hey, What Do You Say)
★
JERRY MURAD'S **HARMONICATS**
Vocal By **RUDY CAFARO**

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To Conquer
CANCER

Mercury

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"HEY KEESIDEETCH"
(Hey, What Do You Say)
JERRY MURAD'S **HARMONICATS**
Vocal By **RUDY CAFARO**
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A New Over-Night RECORD HIT from Coast to Coast!

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by **ZIGGY TALENT**

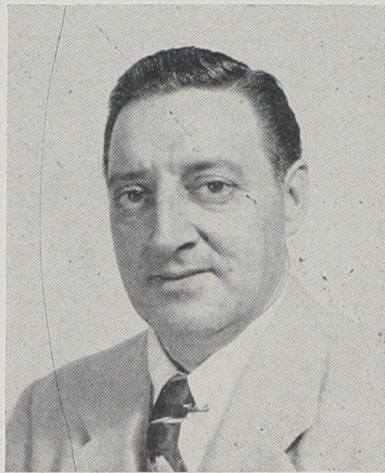
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30 ROCKEFELLER PLAZA
NEW YORK

Permo, Inc. Names Bert Davidson To Sales Promotion Post



BERT DAVIDSON

The return to Permo, Incorporated, Chicago, by Bertram (Bert) Davidson was disclosed this past week by the firm. When questioned on the subject, A. J. (Art) Olsen, president and founder of Permo, originators of the long life phonograph needle, said that Davidson's return to the organization rounds out an organization program long in the making at Permo. It will be recalled by old timers that Davidson formerly handled the advertising and sales promotion for Permo needles along with other outstanding music accounts when he was engaged in the general advertising agency business, an association dating back some 18 years.

"Expansion of Permo products," said Olsen, "into a wide field of sound reproduction accessories, which includes a series of eight coin phonograph needles, has necessitated a departmental set-up on sales promotion; coordinating dealer, consumer and operator relations. Davidson's experience has been to a large extent devoted to musical equipment. His wide acquaintance among distributors and operators and his well-grounded experience with Permo developments, almost from the day of their inception, makes this affiliation significant for both the coin and music trades as well as ourselves," said Olsen. "While this appointment is made primarily on the basis of what I deem a strictly business consideration, I am pleased to note that there is also a

warm personal factor involved since Bert Davidson has for years enjoyed the confidence and friendship not only of myself, but the veteran staff of our company.

"Davidson's duties, being of a highly specialized nature and of wide scope, makes it difficult to assign a title, titles being of little concern among our personnel. He will, however, be recognized as the advertising and sales promotion counsel on a staff footing, devoting his time exclusively to Permo interests.

"Currently, Davidson is visiting among the operating and distributing trade of the coin machine industry helping users in getting the best reproduction from their music machines through the proper selection and use of the various types of Permo needles. The Permo Point coin phono needle line now comprises eight selections of varying types to fit any need in tonal quality."

Eckstine Signs Ten Year MGM Pact

NEW YORK—Top-flight vocal star Billy Eckstine signed a new ten-year contract with M-G-M Records, continuing his association with the label that first brought him to wide-spread fame. Full terms of the new contract were not announced, but M-G-M officials stated that it included a large yearly guarantee and a special film contract with M-G-M Pictures, sister-company of the diskery. The signing came as the result of several weeks of negotiations, during which Eckstine had been approached with rival deals by several major competitive labels.

Eckstine, currently involved in a sensational joint concert tour with fellow-M-G-M Records star George Shearing, flew in to New York from the Midwest to finalize the deal. The contract was officially signed for M-G-M Records by Charles C. Moskowitz, vice-president and treasurer of Loew's Incorporated, its parent company, and Frank B. Walker, general manager of M-G-M Records. Present at the signing were Harry Meyerson, artists and repertoire chief for the company, and Milton Ebbins, Eckstine's manager.

M-G-M Records originally signed Eckstine in 1947, shortly after the organization of the company, when the star had broken up his band and started on an exclusively vocal career. Several of his first recordings for the label drew unusual attention from the public and he finally hit the top with his waxing of "Caravan", which hit well over the million mark in sales and has become an M-G-M catalogue standard. Since that time, Eckstine's string of his recordings has been unbroken.

THE CASH BOX REPORTS

THE NATION'S BIG 5

HILLBILLY FOLK & WESTERN JUKE BOX TUNES

- 1** I'M MOVING ON
Hank Snow
(RCA Victor 21-0328)
- 2** GOODNIGHT, IRENE
Red Foley & Ernest Tubb
(Decca 46255)
- 3** WHY DON'T YOU LOVE ME?
Hank Williams
(MGM 10696)
- 4** I'LL SAIL MY SHIP ALONE
Moon Mullican
(King 830)
- 5** LOVE BUG ITCH
Eddy Arnold
(RCA Victor 21-0382)

ADDITIONAL TUNES LISTED BELOW IN ORDER OF POPULARITY

THROW YOUR LOVE MY WAY

Ernest Tubb
(Decca 46243)

MONA LISA

Moon Mullican
(King 886)
Jimmy Wakely
(Capitol 1151)

I'LL NEVER BE FREE

Tenn. Ernie-
Margaret Whiting
(Capitol 1124)

I'M THE ONE WHO LOVES YOU

Stuart Hamblen
(Columbia 20714)

ENCLOSED ONE BROKEN HEART

Eddy Arnold
(RCA Victor 21-0342)



best sellers



- ★ **JOHNNY LONG**
15068 DON'T WHISTLE TILL YOU SEE THE BLUE OF HER EYES
LOVER COME BACK TO ME
- ★ **BOB VINCENT**
15066 ALTOONA
I ONLY WANT YOU TO LOVE ME
- ★ **BETTIE CLOONEY**
15072 STRANGERS
WHEN YOU LOVE (YOU SHOULD LOVE FROM THE HEART)
- ★ **JANET BRACE**
15061 AN ORANGE COLORED SKY
OCEANA ROLL
- ★ **GEORGE WRIGHT**
15065 TENDERLY
TIMES SQUARE BOOGIE
- ★ **FRIELING SISTERS—**
Narr. NELSON KING
15057 OUR LADY OF FATIMA
THE STORY OF OUR LADY OF FATIMA



- ★ **MOON MULLICAN**
894 NINE-TENTHS OF THE TENNESSEE RIVER
WELL, OH WELL
830 I'LL SAIL MY SHIP ALONE
MOON'S TUNE
- ★ **COWBOY COPAS**
895 MY HULA BABY
SIGNED, SEALED, THEN FORGOTTEN
- ★ **HAWKSHAW HAWKINS**
897 HANDCUFFED TO LOVE
STOP, PLEASE, STOP
- ★ **JIMMY OSBORNE**
893 GOD PLEASE PROTECT AMERICA
THE MOON IS WEEPING OVER YOU
908 THANK GOD FOR VICTORY
IN KOREA
THE OLD FAMILY BIBLE



- ★ **WYNONIE HARRIS**
4402 I WANT TO LOVE YOU BABY
MR. BLUES IS COMING TO TOWN
4389 ROCK MR. BLUES
BE MINE MY LOVE
4378 GOOD MORNING, JUDGE
STORMY NIGHT BLUES
- ★ **SONNY THOMPSON**
4399 BLUES FOR THE NIGHTOWLS
HARLEM RUG CUTTER
- ★ **IVORY JOE HUNTER**
4405 LYING WOMAN
TOO LATE
- ★ **TINY BRADSHAW**
4397 I'M GOING TO HAVE MYSELF A BALL
BUTTERFLY
4357 WELL OH WELL
I HATE YOU
- ★ **LONNIE JOHNSON**
4411 I'M SO CRAZY FOR LOVE
NOTHIN' CLICKIN' CHICKEN

- ★ **ROY BROWN**
DeLuxe 3308 'LONG ABOUT SUNDOWN
CADILLAC BABY
DeLuxe 3306 DREAMING BLUES
LOVE DON'T LOVE NOBODY
DeLuxe 3304 HARD LUCK BLUES
NEW REBECCA

Only
Mercury
has the hits on
NON BREAKABLE RECORDS

"HEY KEESIDEETCH"
(Hey, What Do You Say)
★
JERRY MURAD'S
HARMONICATS
Vocal By
RUDY CAFARO

"DREAM A LITTLE DREAM OF ME"

7 Great Records!

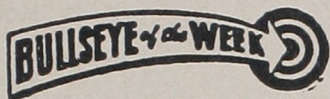
CATHY MASTICE	Admiral
DINAH SHORE	Columbia
G. GIBBS-B. CROSBY	Coral
ELLA FITZGERALD and	
LOUIS ARMSTRONG	Decca
JACK OWENS	Decca
FRANKIE LAINE	Mercury
VAUGHN MONROE	Victor

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



THE CASH BOX

"Folk" and "Western" Record Reviews



"BLUE CHRISTMAS" (2:72)

"FROSTY, THE SNOWMAN" (2:63)

CURT MASSEY

(London 772)

● Curt Massey comes through with a couple of sides dubbed "Blue Christmas" and "Frosty The Snowman" which'll wear white in the boxes between now and Xmas. Top deck is one of the most listenable Xmas ballads since "White Christmas" and will certainly ring the bell this season. It's a mellow sounding number on which Curt lets go with his full voice in a manner which insures its success. Tony Vale's orchestra gives the side a background which

makes the whole setting an appealingly dreamy one. This ditty is gonna have a terrific play in the jukes before the end of the year. On the lower half Curt gives his version of the current novelty "Frosty The Snowman" and again scores. This is one of the best renditions of a much recorded tune and it'll certainly stand up with music ops. For real hot seasonal material, get with this one—but fast.

"MOANIN' THE BLUES" (2:20)

"NOBODY'S LONESOME FOR ME" (2:27)

HANK WILLIAMS
(MGM 10832)

● An unusual blues tune serves to give Hank Williams a fast moving top deck. The title is well demonstrated by the lyrics and the moanin' music and Hank together with his Drifting Cowboys give it a first rate run through. Flip is an up beat little number which gives Hank and the boys plenty of opportunity to show their worth. This one will go strong in the boxes.

"SANTA IS ON HIS WAY" (2:42)

"MERRY CHRISTMAS TO ALL" (2:18)

AL DEXTER
(King 899)

● A couple of Xmas sides that'll have a lot of appeal to children are offered here by Al Dexter. Both are light tunes in a medium tempo which are done in Al's easy going way. Though they won't stop traffic, they'll probably hold their own in the seasonal sweepstakes. Ops with the right locations should listen in.

"I WOODED, I COOED, I WED IN TENNESSEE" (2:07)

"PAW KEEPS STARIN' AT THE SHOTGUN" (2:20)

JACKIE OSBORNE
(Abbey 15020)

● Jackie Osborne comes up with a number featuring a cute set of lyrics on the upper lid of this disk. Accompanied by the Skyline Boys, Jackie has some good guitar playing to back him up. Lower half is a backwoods sounding thing with some cute lyrics. Both ends should get a play on the machines.

"WHAT'VE YOU GOT?" (2:59)

"JELLY BEAN RAG" (2:46)

LEON MCAULIFFE
(Columbia 20755)

● Here are two sides by Leon McAuliffe that should do well for music ops. They each have a good beat with interesting guitar work setting off McAuliffe's voice. The accompaniment includes some strings which gives the disk a very light feeling. Ops might pay some heed to this one.

"I'LL NEVER LOVE ANOTHER" (2:57)

"MY LITTLE GIRL IN TENNESSEE" (2:39)

LESTER FLATT, EARL SCRUGGS
(Mercury 6287)

● Lester Flatt has a couple of cute hillbilly numbers on this platter. Backed up by Earl Scruggs and the Foggy Mountain Boys, his twangy voice is accompanied by some first rate guitar playing. On the lower half he's joined in a duet by Curley Seckler and again gets some fast stepping guitar support. This'll do fine as filler material.

"MOP RAG BOOGIE" (2:28)

"RIVER ROAD TWO STEP" (2:35)

PEE WEE KING
(RCA Victor 21-0390)

● Pee Wee King and his Golden West Cowboys show with an upper lid that's out of this world. The ditty is exactly what the title indicates and it gets a top drawer mauling by vocalist Gene Stewart. Flip is a slower item with Gene again handling the lyrics. Top deck is a sure thing for ops.

"WHITE CHRISTMAS" (2:54)

"SANTA CLAUS IS COMIN' TO TOWN" (2:13)

EDDY ARNOLD
(RCA Victor 21-0390)

● Two old standard Xmas tunes provide Eddy Arnold with an easy to listen to disk. Upper half is the wonderful Irving Berlin ballad that goes on forever. Lower half is the cute seasonal special that scored so big a few years ago. Music ops are familiar with both and know how they draw.

"COWGIRL POLKA" (2:15)

"SAN ANGELO" (3:05)

DALE EVANS
(RCA Victor 21-0395)

● A fast sounding polka gives Dale Evans some singable material on the first side of this waxing. With an instrumental backing her up, that has the farm stamped all over it, Dale goes to town in a very happy style. Flip is a ballad that starts very slowly and winds up in beguine rhythm. This one'll go over big with her fans.

IT'S A REVIVAL!

started on DISCOVERY
sung by HERB WEENAN
with KEN SCHERMIE TRIO

it's

"ONE ROSE"

Backed By

"HARVEST TIME"

DISCOVERY # 525—Also on 45—# 525



6207 Santa Monica Blvd (Hollywood 9-7172) Hollywood 38, Calif.

"OH BABE"

ORIGINAL and GREATEST!

by **Louie PRIMA**

RH # 101 - 45 and 78 RPM



1619 BROADWAY
NEW YORK 19, N.Y.

JU. 6-5651-2

ABBEY RECORDS HOT PARADE

Another "Piano Roll" Hit!
by LAWRENCE "Piano Roll" COOK

"NOLA" b/w
"KITTEN ON THE KEYS"

Abbey # 15021

BUD MESSNER

does it again with

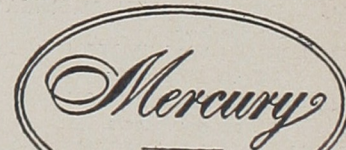
"FATHER PUT THE
COW AWAY" b/w
"LEAPING HEART"

Abbey # 15019

ABBEY RECORDS, INC.

418 W. 49 St.

New York, N. Y.



HAS THE JUKE BOX HIT!

"HEY
KEESIDEETCH"

(Hey, What Do You Say)

JERRY MURAD'S

HARMONICATS

Vocal By

RUDY CAFARO

QUICK! RUSH YOUR ORDER!

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 REC. COPIES - LISTED IN ORDER OF POPULARITY, INCLUDING NAME OF SONG, RECORD NUMBER, ARTIST, AND RECORDING ON THE REVERSE SIDE.

CODE

AB—Abbey	ME—Mercury
AD—Adam	MG—MGM
AL—Aladdin	MO—Modern
AP—Apollo	NA—National
AR—Aristocrat	PR—Prestige
ARC—Arco	RA—Rainbow
BU—Bullet	RE—Regent
CA—Capitol	RG—Regal
CO—Columbia	RO—Rondo
CR—Coral	SA—Savoy
DA—Dana	SIT—Sittin' In
DE—Decca	SP—Specialty
4 Star—Four Star	TE—Tempo
JU—Jubilee	TW—Tower
KI—King	VI—Victor
LO—London	

Oct. 28 Oct. 21

1—GOODNIGHT, IRENE **107.8 115.9**

- AT-917—LEADBELLY
- CA-1122—J. ALLISON
- CA-1142—JO STAFFORD
- CA-1158—EDDIE GRANT
- CO-38892—FRANK SINATRA
- CO-38394—GENE AUTRY
- CO-20738—GENE AUTRY
- CR-60266—CLIFF STEWARD
- CR-60261—JACK SHOOK-DOTTIE DILLARD
- DA-705—HARMONY BELLS ORCH.
- DE-46255—FOLEY-TUBB
- DE-48167—GUNTER LEE CARR
- DE-27077—GORDON JENKINS-WEAVERS
- DE-46258—LENNY DEE
- DE-45113—TED MAKSYMOWICZ
- DI-524—MAD MAN MAXWELL
- KI-886—MOON MULLICAN
- ME-5448—ALEXANDER BROS.
- RG-3281—PAUL GAYTEN ORCH.
- VI-20-3870—DENNIS DAY

2—HARBOR LIGHTS **80.1 43.1**

- CA-1190—RAY ANTHONY O.
Nevertheless
- CO-38889—KEN GRIFFIN
Josephine
- CO-38963—SAMMY KAYE O.
Sugar Sweet
- DE-27208—GUY LOMBARDO O.
The Petite Waltz
- DE-27219—BING CROSBY
Beyond The Reef
- LO-781—LORRY RAINE
Music, Maestro, Please
- ME-5461—BYRD and THE HARMONICATS
At Sundown
- ME-5488—DINAH WASHINGTON
I Cross My Fingers
- ME-5488—DINAH WASHINGTON
I Cross My Fingers
- VI-20-3911—RALPH FLANAGAN
Singing Winds

3—ALL MY LOVE **65.2 71.6**

- CO-38913—XAVIER CUGAT
Tell Me Why
- CO-38918—PERCY FAITH
This Is The Time
- CO-39006—JACK SMITH
Ca Va Ca Va
- DE-27117—BING CROSBY
Friendly Islands
- DE-27118—GUY LOMBARDO O.
Swiss Bellringer
- ME-5455—PATTI PAGE
Roses Remind Me Of You
- VI-20-3870—DENNIS DAY
Goodnight, Irene

Oct. 28 Oct. 21

4—MONA LISA **62.9 115.2**

- CA-1010—KING COLE
The Greatest Inventor
- CA-1104—BUDDY COLE
Peanut Vendor
- CA-1151—JIMMY WAKELY
- CO-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
- ME-5447—ALEXANDER BROS.
Home Cookin'
- MG-10689—ART LUND
When My Stage Coach Reaches Heaven
- VI-20-3753—DENNIS DAY
Shawl Of Galway Grey
- VI-20-3882—RALPH FLANAGAN O.
La Vie En Rose
- 4 Star 1514—T. TEXAS TYLER

5—CAN ANYONE EXPLAIN? **59.7 48.1**

- ARC-1259—SAVANNAH CHURCHILL
- CA-1131—RAY ANTHONY
Sky Coach
- CO-38927—DINAH SHORE
Dream A Little Dream Of Me
- CR-60253—AMES BROS.
Sittin', Starin', Rockin'
- DE-27161—DICK HAYMES
If I Had A Magic Carpet
- ME-5464—SOFT NOTES
It All Begins And Ends With You
- ME-5474—VIC DAMONE
Just Say I Love Her
- MG-10777—HARRY RANCH
I Didn't Know
- LO-766—AL MORGAN
There's No Season On Love
- VI-20-3902—HONEYDREAMERS—LARRY GREEN O.
All Dressed Up To Smile

6—LA VIE EN ROSE **51.9 46.9**

- CA-890—PAUL WESTON O.
Les Feuilles Mortes
- CA-1153—JO STAFFORD
- CA-1171—BUDDY COLE
- CO-38768—HARRY JAMES O.
Mona Lisa
- CO-38948—EDITH PIAF
The Three Bells
- CR-60241—OWEN BRADLEY
- CR-60260—CONNIE HAINES
- DE-21313—NORO MORALES O.
- DE-24816—VICTOR YOUNG O.
The River Seine
- DE-27111—BING CROSBY
I Cross My Fingers
- DE-27113—LOUIS ARMSTRONG
C'est Si Bon
- DE-27127—GUY LOMBARDO O.
- MG-30227—MACKLIN MARROW O.
When We're Dancing
- PR-721—GENE AMMONS
- VI-20-3819—TONY MARTIN
Tonight
- VI-20-3739—MELACHRINO O.
Fascination
- VI-20-3882—RALPH FLANAGAN O.
Mona Lisa

7—OUR LADY OF FATIMA **44.8 55.7**

- CO-38926—TONY BENNETT
Just Say I Love Her
- DE-14526—RED FOLEY
The Rosary
- DE-27256—BILL KENNY
Stranger In The City
- LO-752—FRED ELLIOT
- ME-5466—KALLEN—HAYES
Honestly I Love You
- MG-10737—SALLY SWEETLAND
- VI-20-3920—PHIL SPITALNY
Ave Maria

8—SAM'S SONG **37.1 68.4**

- 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

Oct. 28 Oct. 21

9—THINKING OF YOU **36.7 14.9**

- CA-1106—ART MORTON
Perhaps I Don't, Perhaps I Do
- CO-38925—SARAH VAUGHAN
I Love The Guy
- DE-27128—DON CHERRY
Here In My Arms
- VI-20-3901—FISHER and WINTERHALTER
If You Should Leave Me
- VI-20-3836—ANDRE PREVIN

10—I'LL NEVER BE FREE **34.3 15.3**

- CA-1124—STARR-ERNIE
- DE-27200—FITZGERALD-JORDAN
Ain't Nobody's Business
- DE-24911—LIONEL HAMPTON O.
How You Sound
- LO-654—JOYCE INDIG
- ME-8187—DINAH WASHINGTON
- VI-20-3662—LUCKY MILLINDER O.
Journey's End

11—SIMPLE MELODY **31.4 31.7**

- AD-1016—ROSALIND PAIGE
- 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

12—BONAPARTE'S RETREAT **29.2 41.2**

- CA-936—KAY STARR
Someday Sweetheart
- CA-1158—EDDIE GRANT
- CO-20706—LEON McAULIFFE
What, Where And When
- CO-38891—PHIL NAPOLEAN O.
- 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

13—ORANGE-COLORED SKY **26.5 27.9**

- CA-1184—KENTON—COLE
Jam-Bo
- CO-38980—DORIS DAY
Load Of Hay
- DE-27261—KAYE and ANDREWS
Ching-ara-sa-sa
- ME-5504—ROBERTA QUINLAN
Molasses, Molasses
- VI-20-3908—BETTY HUTTON
Can't Stop Talking

14—PATRICIA **24.3 13.7**

- CO-38965—DICK JURGENS O.
Cincinnati Dancing Pig
- CR-60316—DENNY VAUGHN
Autumn Leaves
- DE-27258—RUSS MORGAN O.
Winter Waltz
- ME-5491—EDDY HOWARD O.
So Long, Sally
- VI-20-3905—PERRY COMO
Watchin' The Trains Go By

15—NO OTHER LOVE **23.9 18.4**

- CA-1053—JO STAFFORD
Sometime
- CA-1251—PAUL WESTON O.
Autumn Leaves

16—NEVER-THELESS **23.5 9.3**

- CA-1190—RAY ANTHONY O.
Harbor Lights
- CO-38982—PAUL WESTON O.
Beloved, Be Faithful
- DE-27253—MILLS BROS.
Thirsty For Your Kisses
- LO-773—TEDDY PHILIPS O.
Big Brown Eyes
- ME-5495—FRANKIE LAINE
I Was Dancing With Someone
- ME-5301—FRANKIE LAINE
Be Bop Spoken Here
- MG-10772—MONICA LEWIS
Let's Do It Again
- VI-20-3904—RALPH FLANAGAN
The Red We Want

Oct. 28 Oct. 21

17—PETITE WALTZ **22.9 10.9**

- CR-60294—OWEN BRADLEY
Boulevard Of Broken Dreams
- DE-45118—TED MAKSYMOWICZ
Polkarina
- DE-27208—GUY LOMBARDO O.
Harbor Lights
- LO-762—JACK PLEIS O.
Ragamuffin
- ME-5493—HARMONICATS and LeWINTER
Warsaw Waltz
- ME-5487—LAWRENCE WELK O.
I'm In The Middle Of A Riddle
- VI-25-1175—JOHNNY VADNAI
- VI-20-3884—THREE SUNS and LARRY GREEN O.
Jet

18—I'LL ALWAYS LOVE YOU **20.9 16.5**

- CA-1208—DEAN MARTIN
Baby, Obey Me
- CO-38848—DINAH SHORE
I Didn't Know What Time It Was
- DE-27244—WILSON & CHERRY
It May Be On Sunday
- CR-60258—MARTHA TILTON

19—MUSIC, MAESTRO, PLEASE **19.9 14.6**

- LO-781—LORRY RAINE
Harbor Lights
- ME-5458—FRANKIE LAINE
Dream A Little Dream Of Me
- VI-20-3883—TONY MARTIN
The Big Dipper

20—MOLASSES, MOLASSES **18.5 15.9**

- CO-39208—BEATRICE KAY
Ev'rybody Clap Hands
- DE-27255—ELLA FITZGERALD
Santa Claus Got Stuck
- DI-531—LENNY CARSON & WHIZ KIDS
Ev'rybody Clap Hands
- LO-754—TERESA BREWER
Grizzly Bear
- ME-5504—ROBERTA QUINLAN
Orange Colored Sky
- VI-20-3939—SPIKE JONES
Baby Buggy Boogie

ADDITIONAL TUNES LISTED BELOW
IN ORDER OF POPULARITY

- 21—SOMETIME** **17.7 11.4**
- 22—BUSHEL AND A PECK, A** **16.8 4.9**
- 23—YOU, WONDERFUL YOU** **16.2 9.6**
- 24—CINCINNATI DANCING PIG** **15.5 16.4**
- 25—YOU'RE MINE, YOU** **15.4 12.8**
- 26—NOLA** **11.5 5.1**
- 27—JUST SAY I LOVE HER** **11.2 21.6**
- 28—TZENA, TZENA, TZENA** **10.7 29.1**
- 29—DREAM A LITTLE DREAM OF ME** **10.6 16.1**
- 30—I'M FOREVER BLOWING BUBBLES** **10.5 15.2**
- 31—BELOVED, BE FAITHFUL** **7.7 9.4**
- 32—AIN'T NOBODY'S BUSINESS BUT MY OWN** **6.7 —**
- 33—IN MY ARMS** **6.2 9.1**
- 34—BEYOND THE REEF** **6.1 —**
- 35—RED WE WANT** **5.6 6.4**
- 36—COUNT EVERY STAR** **5.5 4.8**
- 37—OUR VERY OWN** **2.8 6.3**
- 38—A RAINY DAY REFRAIN** **1.2 —**
- 39—DO I WORRY?** **1.1 —**
- 40—MAMBO JAMBO** **1.0 3.2**

NEW BLOOD VS PRO OPS

Vendor Mfrs. Still Seek New Blood But Pro Ops Hold Best Spots—So Battle Of Commissions, Advances And Loans To Grab Spots Continues

CHICAGO—Regardless of materials and labor shortages, and regardless of price hikes for all materials and components, which would cause the average man in the vending machine industry to believe, that because of shortened production, manufacturers would sell to professional operators only, the search for new blood continues.

It isn't too hard to find new blood these days, with so much money jingling in the pockets of the average man, due to inflation, and tremendously increased salaries.

The result is that deals, with lots and lots of finance paper behind them, are being made for vending machines of all types. These range from the big drink dispensers right down to the penny peanut vendors.

Of course this brings up the old, old battle all over again. That of the professional operator protecting himself from the ravages and inroads made on his routes by the new blood being high pressured into the industry.

This means that new blood, because most of these men are heavy with cash, will make cash advances, pay for spots, make loans, and do one and a hundred other things to grab the best locations.

And the best locations are, without too much thinking by anyone connected with this industry, in the hands of the professional ops who have, for many years, learned by experience which are, and which aren't, good locations.

So the battle continues. Even with defense work clogging production of most of the plants; even with materials and components very scarce, and less and still less equipment being produced.

The battle has now reached a stage where it is turning from serious business into a ludicrous farce.

"How," one vending machine op wants to know, "can the manufacturers, with so much less new equipment being turned out by their factories, be able to still continue the search for new blood, when they know that the professional operators are willing to buy what they have to offer?"

The answer, of course, as this man and many other ops put it, "is the bigger price which is obtained from the new blood".

Where the average professional op, knowing the price of new equipment, will haggle and wobble and argue

over the latest hiked-price, new blood, knowing nothing of price, takes what it can and starts right out to make the power of its dollar bills felt in every good location.

This loses the possibility for further and continued expansion for all the field.

In the first place, the professional operator will win out in the long run anyway. The new blood op will sell off his equipment after enduring a certain amount of loss.

The old-timer will continue on in business, but, in the meantime, many of his locations will make it very rough for him. They will ask for loans, advances and better commission bases.

But the pro will overcome that, as he has in the past, and will go on earning a decent return on his investment.

Then new blood will feel the effects and will, after a while, throw in the sponge.

Until that happens, everyone will be hurt and, most of all, the entire vending machine business will be hurt, because it will not advance.

It will not open new locations. It will not arrange for new outlets where more and more prospective users of vending machines will come into being. It will not see the beginning of a new and better era.

New blood knows nothing of this sort of thing.

New blood only follows the course of least resistance and wants the dollars to answer all problems. It offers more in an effort to grab off the same locations which have had vendors for years. It spoils those locations for months to come, for it smashes a better percentage commission basis.

It then takes months and months to rebuild to the same point gained after so many years of hard work and effort.

Whatever the answer—the professional operator will be the winner in the long run.

But, in the meantime, while manufacturers and their salesmen in the vending machine field continue to search for new blood, even tho they cannot produce too much equipment, and don't know how long they will be able to produce what they can, the old-timer will be hurt hard, and will have to fight his way out of the damage that is being done, by harder and more strenuous effort than ever before.

Wisconsin Op Complains About Paying \$5 To Attend NAMA Show

MILWAUKEE, WIS.—Frederick C. Evans, well known vending machine operator of this city, says "It seems to me that charging \$5 for the privilege of shopping for machines and goods is rubbing it in.

"It costs enough to make the trip to the exhibition," he continues, "for the exhibitors to be able to solicit business. They should be glad to pay the \$5 to get us in."

NAMA has set two fees for operators who want to attend the NAMA convention. They can either send in \$3 in advance and have a badge waiting for them when they arrive at the Palmer House or, if they desire to register when they get to the hotel, then they have to pay \$5 for registration fee.

Ops have complained about this charge of \$5 to attend and look over the machines they want to buy, but, Evans put it into formal complaint and, as he says, the exhibitors should certainly be glad to get the ops to attend.

Questioning some of the manufacturers has resulted in the fact that they would like to see the exhibition halls thrown open absolutely free to one and all who want to attend this convention.

In fact, one large drink manufac-

turer stated, "We're going to give away free drinks from our dispensers. Whether the man is seeking to buy, or just look over the great advances made in automatic merchandising, is absolutely okay with us.

"We don't care," he continued, "whether it's Mrs. Jones and her seven kids coming up to take a look around. There's nothing else in the world as good for operators as popularizing machines with the general public.

"If the man is a professional operator, he'll let us know quick enough and, what's more, we can just as rapidly check up on him.

"Therefore, as we see it, there's no reason why there should be any charge made to anyone who wants to come up and see the exhibit.

"We agree with this operator that the management is holding down on attendance when they force the operators to pay \$5 to register in at the show.

"Our prices for our booths is plenty high right now. Higher than we pay at other conventions. Let's get together on this thing and see to it that all who want to attend can attend, and attend free of charge.

"We've got nothing to be ashamed of and we don't believe that any other exhibitor has either."

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SUPREME COURT UPHOLDS PA. TV TAX IN TAVERNS

Decision Result of Four Year Legal Battle Gives Pa. Okay on \$120 Per Year TV License Fee Where Liquor Sold. State Now Collects About \$6,000,000.00 Back Fees From Restaurants and Taprooms. Believe This Decision May Bring About License Fees as Source of Revenue in Other States Where TV Prominent in Business Spots.

PHILADELPHIA, PA. — The United States Supreme Court decision upholding the right of the State of Pennsylvania to license all business places where television is shown and liquor is sold, has created a flurry thruout the state.

This decision means that restaurants, taprooms and other places will owe the state about \$6,000,000 in back license fees.

The Philadelphia Retail Liquor Dealers Assn. has now decided to pay up about \$36,000 in delinquent license fees since this legal battle was under way.

The battle was originated in Dauphin County where the \$120 license fee went into effect on all business places selling liquor that were featuring television amusement.

The State of Pennsylvania put this \$120 per year license fee into effect in 1946. The state legislature repealed it in 1949. But, since 1946 the legal battle has been under way.

The U. S. Supreme Court decision upholding the right of the State of Pennsylvania to tax these business places featuring television entertainment with a \$120 per year license fee has now brought the entire matter to light once again.

It is believed here that the state legislature may again bring this bill up for vote, now that the U. S. Supreme Court upheld the tax, and that taprooms, restaurants and other business places in this state, where television is featured, will again find themselves paying an annual license fee for the privilege of featuring this sort of amusement.

It is also believed that other states will note this decision, and that this source of revenue will be brought to the fore in other state legislatures around the country, especially where TV is prominent in business places.

The juke box industry has been

paying a license fee for the privilege of placing juke boxes both to the U. S. Government, as well as to the individual states, counties and cities. The fact that television paid a license fee was considered only a very fair deal by all Pennsylvania's juke box operators.

The average merchant thruout the State of Pennsylvania will have to cough up with about \$200 as his share of this unpaid back license fee.

Other merchants in other states, it was reported for sometime, had expected to pay a license fee for the privilege of featuring television entertainment.

This legal battle before the U. S. Supreme Court, it is claimed, held back some of the states from taxing business places featuring TV until this decision was given.

Now that the U. S. Supreme Court decided in the state's favor, it is a certainty that many states will follow suit, and that license fees will be voted for places featuring television for entertainment purposes.

As this news spread from here to juke box operators in other states many reported this decision to locations.

The belief is that, like in Pennsylvania where many spots will probably pull out their TV receiving sets, other businessmen in other states will do the same should a license fee go into effect in their state.

In the meantime, juke box ops here in Pennsylvania were much pleased with this U. S. Supreme Court decision.

It means that many spots where their machines were cut off when TV programs went on, will now be put back into full action, and that the chances are collections will rise accordingly thruout the state.

New Blood Plagues Michigan Music Operators

DETROIT, MICH. — Music ops thruout this state are being plagued by new blood that is being high-pressured into the juke box business, they report.

The result has been that many commission and front service money arrangements have been hard hit. Some retailers are now demanding that the old time ops meet the situation which has been created by this new blood.

As one old time op reports, "There has never before been anything like this. These new guys are placing the most expensive phonograph, and are working on a straight 50-50 basis, which, as anyone now engaged in the juke box field knows, is impossible.

"But," he continues, "tho everyone tells us to wait a little while, that these guys will go broke anyway. That isn't the point. The point is that they are making it very rough with our locations. They are soliciting everywhere in their present enthusiastic mood.

"Most of these guys are factory workers who are convinced that they are going to make a real 'fortune' on the side with a juke box route. They get, in most cases, only \$15 per week rental for their phonos. It costs them over \$22 per week to operate them.

"But they don't seem to realize this fact. They just go ahead and are encouraged by the sellers. It hurts all the operators in the state, for everyone is getting complaints from locations.

"In fact," this operator continued, "I just ran up against a location that got an 'advance' of \$300, and is only giving the operator \$15 weekly rental for a new, expensive phonograph."

Michigan ops are up in arms against what is happening here, but, at the moment they are too busy

smoothing off their own location owners to do anything about this sort of selling, they claim.

When it does calm down a bit, they report, they are going out to make sure that these operators continue on their weekly rental basis, for they know, they state, that these ops will simply have to "go broke" to continue under such conditions.

Brilliant Awaits New Rock-Ola Phono

DETROIT, MICH.—Joe Brilliant of Brilliant Music Company is becoming more impatient as the weeks fly by.

According to Joe, "Every day, without fail, ever since the Rock-Ola mechanism was shown, we have been getting calls from operators here asking us, 'When are we going to see the new Rock-Ola phonograph?'"

It's getting to the point, according to Joe, where he is now dreaming of one cabinet after another and trying to smooth off all questions with, "You can depend on Rock-Ola. The new 'Rocket '51-50' will be the most outstanding phonograph. It'll be the one for '51."

In the meantime, Joe is bewailing the fact that the days are flying by, that he even has "some orders on hand, sight unseen," and hasn't as yet heard from the Rock-Ola factory as to when he can expect his first shipments so that he can satisfy all callers.

MOA BOARD MEETS

Many Suggestions From Board Members For Second Annual Convention Scheduled For March. Closer Cooperation With Phono Mfrs. And Allied Fields. Expect Second Show Will Double In Attendance And Displays.



GEORGE A. MILLER

CHICAGO—Board of Directors of MOA (Music Operators Of America) go into a special pre-convention meeting here at the Palmer House, Monday, October 30; Tuesday, October 31 and Wednesday, November 1; to discuss plans for the forthcoming Second Annual MOA Convention to be held in March, 1951 at this same hotel.

Belief is general that the Second Annual Convention of Music Operators Of America will be better than double the size of the first meet of this national organization.

George A. Miller, Chairman of the Board of MOA, has for some time stated that his plans were for a great deal more space for juke box operators, distributors, manufacturers and the allied fields.

The success of the first meeting held at the Palmer House has brought about the belief among many, Miller has time and again said, that the juke box industry is now a complete and singular unit in itself and that it can, from now on, conduct its own shows, attract its own displays, and feature meetings and material exclusively concerned with the automatic music industry of America.

Miller also believes that tho a few were attracted to the first convention from Canada and Mexico, that the Second Annual MOA Convention will attract juke box people from all over South America and possibly even Europe and the Pacific areas this time.

The members of the Board of Directors are very enthusiastic over this forthcoming meet. They will offer

suggestions, it is reliably reported, that will bring about much closer cooperation with the phono manufacturers and distributors as well as the allied fields.

Record manufacturers and artists were very prominent at the last convention. This second meeting is expected to bring these people out in even greater force.

The expectancy also is that many times the number of ops who attended the first meeting will attend the second convention of MOA.

Board members, who also head their own individual organizations about the nation, have plans on subjects to be discussed which are being brought to the fore.

Many new rulings which took place this past year are up for discussion and many roundtable conferences are in view for all concerned.

Tho no national problems have arisen since the last meet, MOA is keeping in close touch with Washington.

Legal counsellor, Sidney Levine, has his own sources of information and has been keeping close watch over the situation.

Newmark Names Tony Sanders Sales Mgr.

DETROIT, MICH.—Ben Newmark of Miller-Newmark Distributing Company, this city, announced this past week that he had named Tony Sanders, well known to all ops here and very well liked, as sales manager for the firm.

Ben said, "Tony more than deserves this position with our firm. Everyone of the operators know him and like him. He has helped them in a thousand and one ways since he's been with us. They all know that they can trust Tony to give them the best deal and the best equipment at all times.

Tony, who is leaving on a well deserved vacation, reported that he was very enthusiastic about his new position and that he would, as always, continue to serve everyone of the operators in this area with the very finest equipment, giving them the best service at all times.

Ben also had a complaint to register with this publication.

He said, "In your October 21, 1950 issue on page 25, wherein you tell the story of our first anniversary, you mention the fact that we are doing a very nice business on 'new' equipment thruout the states as well as in Canada and Mexico.

"This is probably a printer's error on your part," he stated, "it should have read that we are doing a very grand business on 'used' equipment outside of the state of Michigan."

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