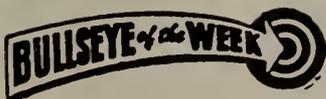


THE CASH BOX

"Folk" and "Western" Record Reviews



"IT'S TOO LATE TO SAY YOU WERE WRONG" (2:39)
"THE ANGELS MUST HAVE CRIED LAST NIGHT" (2:49)

CLYDE MOODY
 (King 862)



CLYDE MOODY

● There's no doubt about this one! A blue-ribbon package of wax if there ever was one—that's the story with this latest wax etching by Clyde Moody. Clyde's excellent performance on this duo should have the disk spotted in phonos

throughout the land in no-time at all, and then wear white but pronto. Top deck weaves in moderate tempo, and has Clyde purring the lamenting romantic ode in smooth, clear tones that satisfy. Top notch instrumental background rounds out the tune in first rate manner. The side has a tremendous amount of infectious quality about it, the sort that makes juke box fans wanna come back and play the thing time and time again. On the other end with "The Angels Must Have Cried Last Night," Clyde comes back with an equally brilliant performance in this tender wax story. Tune has a load of sentimental, melancholy patter to it, and should be greeted with excellent reception by folk fans. The disk is a must for folk operators —latch on to this one in a hurry!

"SALLY ANN" (2:48)
"A HARD ROAD TO TRAVEL" (2:55)

SMILIN' EDDIE HILL
 (Hill & Country 111)

● Cute echo of the top deck should make for winning wax for music operators. The patter of "Sally Ann," a merry lilt, is the sort that makes for coin box winners. Coupling has the gang offering their best on an off-the-beaten-track tune that might prove to be a sleeper. Ops should keep their eyes peeled for this pair.

"RED RIVER RAG" (2:45)
"COME & GET IT" (2:25)

BILL BOYD
 (RCA Victor 21-0335)

● Echo of the "Red River Rag" should sit well with those fans that like 'em this way. Instrumental refrain of the side is effective, and shows the group at their best. Other end has Bill and Jim Boyd on a split vocal performance of a cute melody. This side should grab some cabbage.

"YESTERDAY'S KISSES" (2:10)
"ONE KIND WORD" (2:20)

TEXAS JIM ROBERTSON
 (RCA Victor 21-0334)

● The sentimental tones of Texas Jim Robertson are sure to account for an avalanche of juke box silver with this one. Top deck is a cinch to clinch with folk fans. The tune rolls in moderate tempo, with Jim purring the comely lyrics in style that scores. Flip side stays in the same vein, and has Robertson turning in another great performance. Top deck can't miss.

"GREEDY FINGERS" (2:39)
"WARM HANDS, COLD HEART" (2:45)

GEORGE MORGAN
 (Columbia 20702)

● Pleasing refrain of the top deck should hold its own in the phonos. George Morgan's wide popularity will probably account for a great call on this side, altho we have heard offer better material. Flip side is a duet with Dolly Good joining George on a clever piece that might catch on. Wax is the sort that has to be heard—we suggest that.

"WHAT, WHERE & WHEN" (2:55)

"BONAPARTE'S RETREAT" (2:44)
 LEON McAULIFFE ORCH.
 (Columbia 20706)

● Top deck is a current plug item that is sure to take off and go. Ditty is causing loud talk in the disk biz and should prove to be a hot one, once it gets around. This rendition will certainly add to the popularity of the tune. Flip side is a hill rendition of a current pop-jazz ditty that sounds effective. Top deck rates all the glory.

"RUBBER KNUCKLE SAM" (2:10)
"WEDDING BELLS WILL NEVER RING FOR ME" (2:40)

TEXAS JIM ROBERTSON
 (RCA Victor 21-0304)

● Wide popularity of Texas Jim Robertson should account for loads of silver with this duo. Top deck is a cute item that makes for merry listening pleasure, with the clever lyrics handled in fond style throughout. Flip side is just what the title indicates, and this too, is an effective dishing. Platter rates ops' listening time —and more.

"HUCKLEBERRY BOOGIE" (2:44)
"NEVER BEEN SO LONESOME" (2:47)

ZEB TURNER
 (King 861)

● Top deck is a cute boogie piece, flavored by Zeb Turner' vocal work and some smart string background. The tune itself weaves a pleasing spell and is sure to be taken up by music fans. Flip side slows down some, and has Zeb turning in another good performance. Disk will earn its keep in the boxes.

"PAPER FACE" (2:56)
"PINBALL MILLIONAIRE" (2:58)

HANK LOCKLIN
 (4 Star 1466)

● Cute ode on the top deck is so-so wax for music ops to take a peek at. The side has a fair set of lyrics, and an equally fair vocal rendition. Flip side makes for loads of laughs, as it tells the story found in the title. Hank's vocal on this side seems more persuasive, and should be greeted warmly. Listen in.

MGM's Bally On "Annie Get Your Gun" Pays Off In A Big Way

NEW YORK—In a fine example of all-round cooperation among M-G-M Pictures, Loew's Theatres, M-G-M Records and the New York City record distributor, "Annie Get Your Gun" was introduced to New York Radio and Television audiences in a big way on May 16th, day before opening at Loew's State. MGM Records promotion manager, Sol Handwerker, disclosed the ballyhoo stunt which centered around the recording division's sound-track album from the movie circulated among the city's leading disk-jockeys on that day. A pretty model was obtained for the stunt, costumed in one of Betty Hutton's original costumes, and dubbed "Annie" for the duration of the three-day promotion. On the first day, 10 jockeys and one TV show were contacted with telegrams, mysteriously worded: "Just got to town. I'll be up to see you soon. (signed) Annie." The second day, "Annie" called each of the jockeys by phone saying briefly: "This is Annie. I'll be up to see you tomorrow." When questioned as to her identity, she hung up immediately. Then, on the third day, "Annie" appeared at each station while each program was on the air, bearing a copy of the M-G-M Records "Annie Get Your Gun" album. Each jockey was presented with the album during the course of his broadcast, with "Annie" plugging the records, the movie, and the Loew's State opening during the interview. In most cases, the album was played then and there, with normally-scheduled items for the day deleted from program. One of the radio programs, the Bob Poole show, was a coast-to-coast

broadcast reaching over 500 Mutual Network stations. Other disk-jockeys visited were: Rayburn & Finch (WNEW), Ted Husing (WMGM), Charlie Stark (WINS), Jack Lacy (WINS), Bill Williams (WOV), Hal Tunis (WMGM), Hal Kirk (WEVD), and Bea Kalmus (WMGM from Hutton's Restaurant). The television appearance was on the Ted Steele Show (WPIX). M-G-M Record distributors plan to repeat this stunt in other cities throughout the country simultaneously with local openings of the movie.

Al Dexter Signed To King Wax Pact

CINCINNATI, O.—Al Dexter, who will be remembered in the musical world for his great composition and recording of "Pistol Packin' Mama," signed an exclusive recording pact with King Records recently. Immediately following the signing, Dexter flew into Cincinnati where he recorded his first eight sides in King's Cincinnati studios. His first release "Blow That Lonesome Whistle, Casey" coupled with "I'm Setting You Free" will be released shortly. King Records also announced this week the signing of Terry Shand for exclusive recording on their popular label. Terry Shand completed his first recording session this week and his first record will be rushed to the dealers shortly.

Universal Plastics Move To New Plant

LOS ANGELES—Universal Plastics, now operated by Trumpis-Collar and Associates, this week completed consolidation of its Wilshire Blvd. offices and Vernon pressing plant at 146 W. 37th Place, where the firm has 15,000 square feet of modern, completely air-conditioned and sound-proofed quarters.

Well known internationally as a leading designer and manufacturer of pressing plant equipment, Trumpis-Collar and Associates have their installations in many European and South American countries and in the Philippines.

Complete processing, as well as pressing, is provided by the firm for the overseas labels. On the domestic scene, Universal Plastics presses for a half dozen labels, among them London's West Coast output.

Bob Trumpis, whose renown as a structural engineer and designer of record plants led him directly into this business, is also famed for his design of several of the most modern industrial buildings in this country and Mexico.

Lawrence Leaves Columbia

NEW YORK—Orkster Elliot Lawrence parted company with Columbia Records this past week, at the expiration of the maestro's contract with the firm. Altho it was not disclosed, it was reported that Lawrence has a pact in the offing with Decca Records. The Lawrence aggregation, currently holding forth at the Paramount, N. Y., is one of the most popular college dance bands in the nation.

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