

December 25, 1961

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BILLBOARD MUSIC WEEK

In Two Sections Section 1

in this section ...

**1962
WHO'S
WHO IN THE
WORLD OF
MUSIC**

Spotlighting

TOP EVENTS AND ACHIEVEMENTS OF 1961
by record labels, music publishers, recording artists and the juke box industry, internationally and country-by-country, for over 30 nations and regions, and including Billboard Music Week's famed

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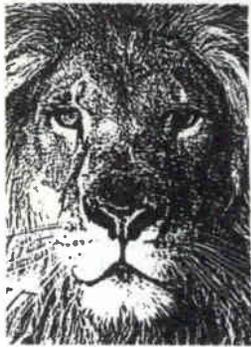


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BILLBOARD MUSIC WEEK

WHO'S WHO IN THE WORLD OF MUSIC

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NACHTS IN ROM - Jimmy Makulis

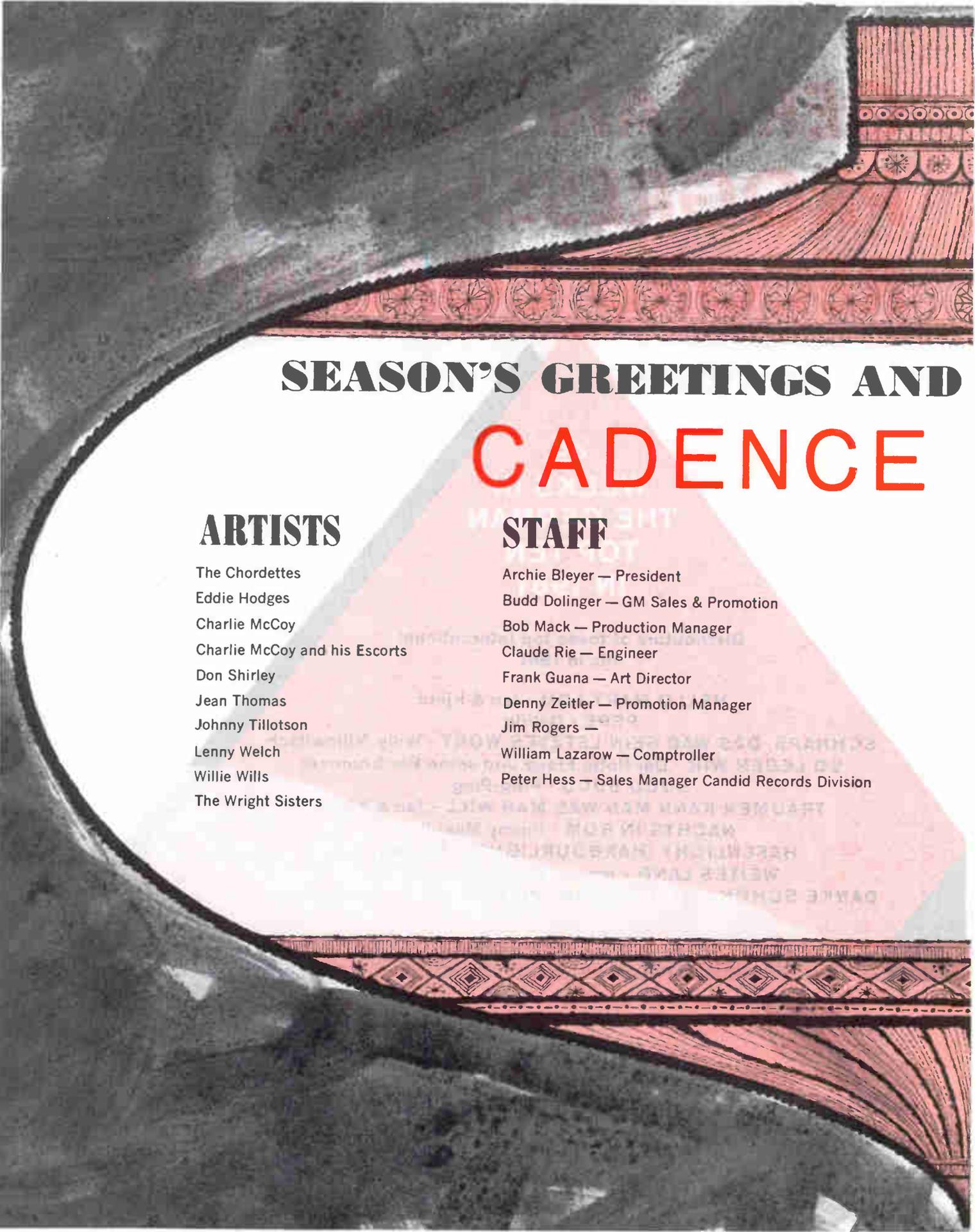
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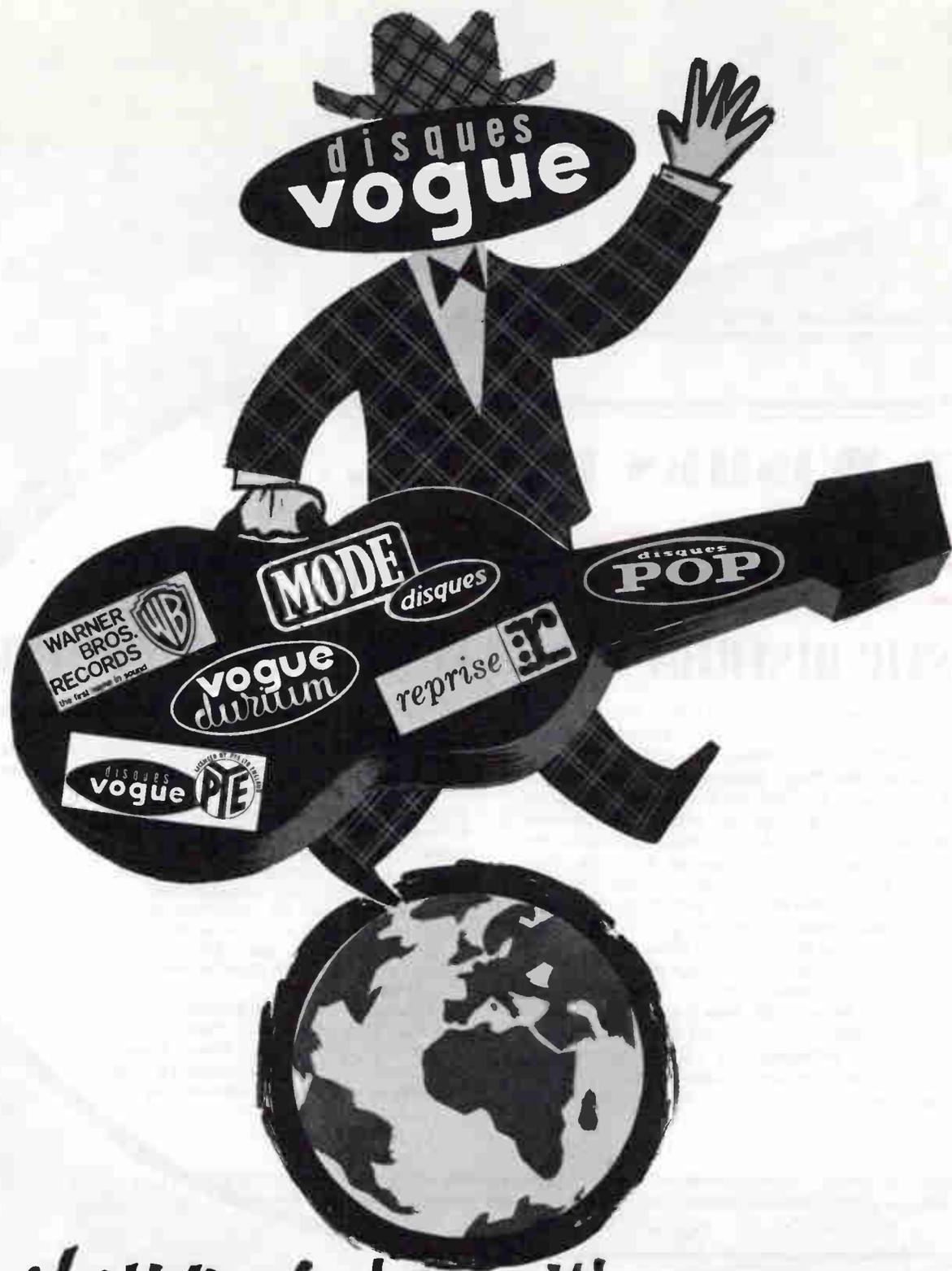
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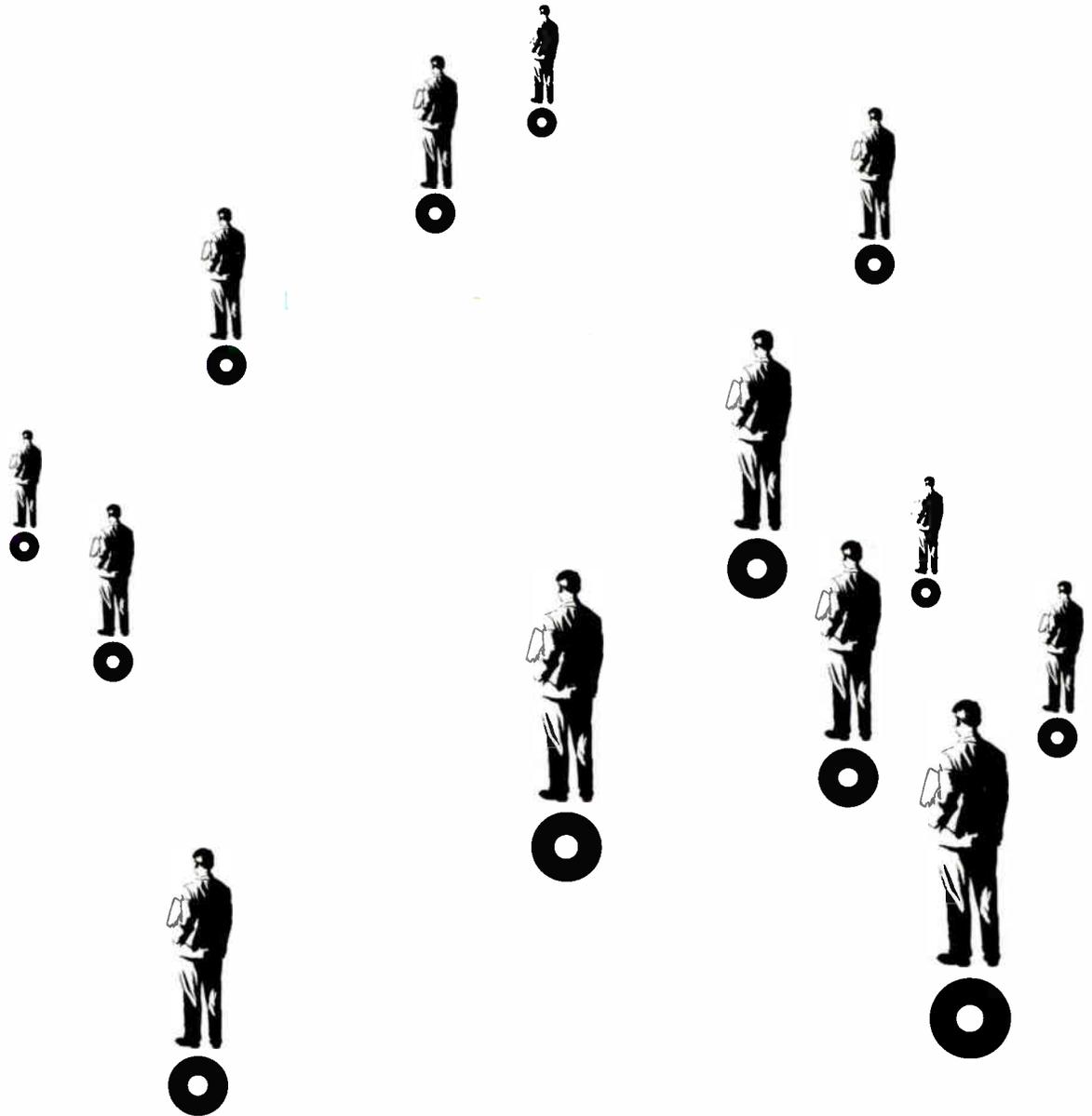
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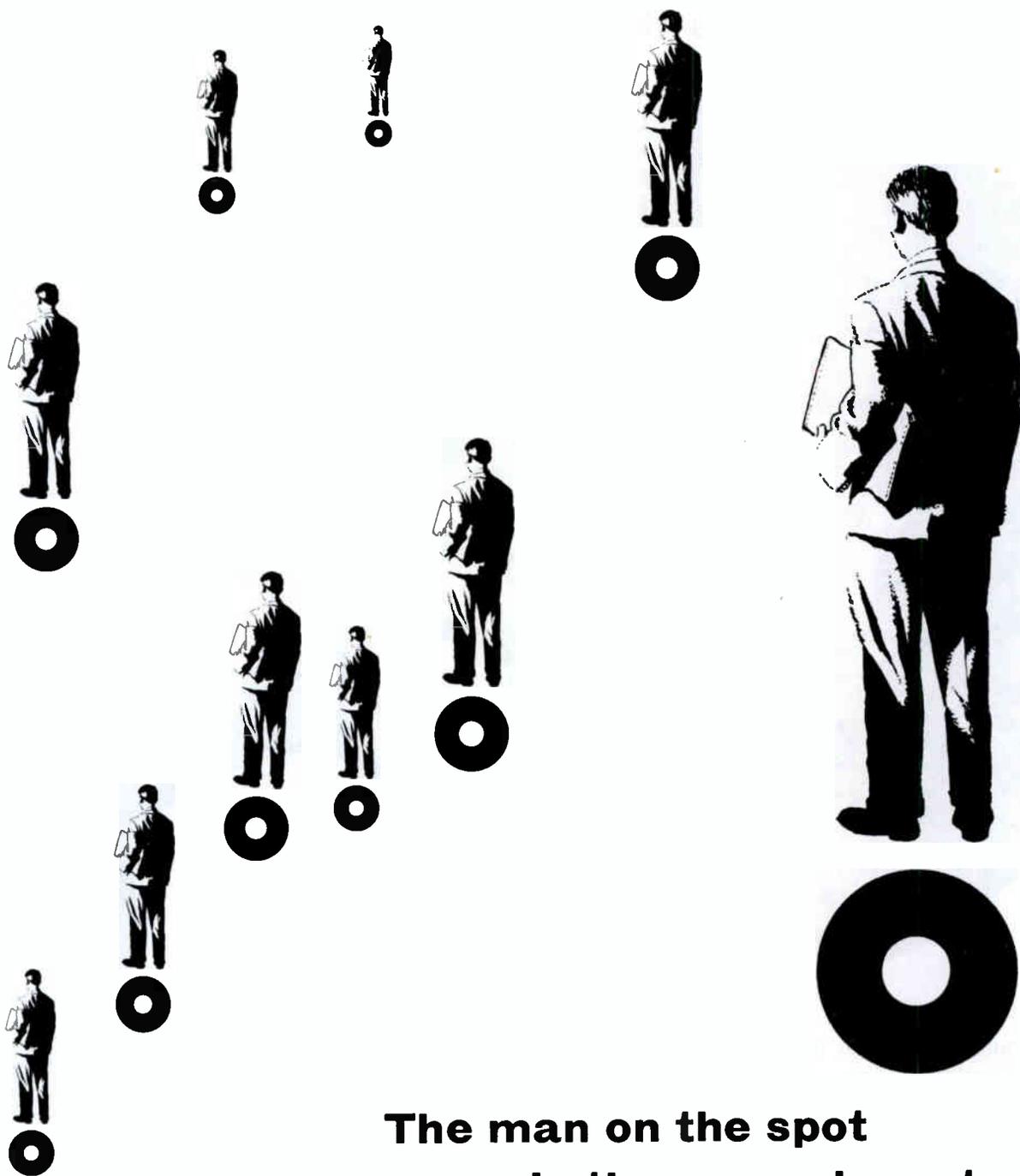
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WHO'S WHO IN THE WORLD OF MUSIC

Section I of

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VOL. 73 **No. 51**



Introducing WHO'S WHO IN THE WORLD OF MUSIC

The Billboard Publishing Company is pleased to present this as the first of a series of annual issues paying tribute to the outstanding achievements of the music-record-automatics industry around the world. Its purpose is to take note, internationally and country by country, of the greatest successes of the year—the result of the happy marriages of the right tunes with the right artists in combinations that truly justify the use of that overworked word: "Hit." In so doing, of course, we also pay tribute to the record labels and music publishers whose good judgment, initiative and organizational ability made possible those hits that will forever be associated with the year 1961, and the juke box operators who recognized and profited from these records.

With radio and TV broadcasting so outstanding an exposure and promotional medium, this issue also is intended to offer broadcasters a wealth of data which can be an aid in the selection and programming of artists, tunes, and records.

Record artists, managers and bookers of talent all over the globe will find the data on this year's top records in each country an important barometer of the potential success of personal appearance engagements.

In short, then, this issue has been designed and produced around the theme of "success." For it is the continued production of such successes, in terms of public acceptance, that is the sole assurance of a healthy, vital and expanding industry.

Growing Interdependence

If any one theme can be said to recur consistently throughout this issue, it is the obvious growing interdependence of the music publishers and record manufacturers of nearly all nations. More than in almost any previous year, 1961 must go down as one in which hits crossed national boundaries. A healthy sign and a portentous one for the future is the growing number of artists and tunes originating in other nations that achieved popular success in the United States—clear evidence that commerce in music is becoming a two-way affair, replacing the situation of other years in which American music and artists were virtually the only international commodities.

This indicates no decline either in the quality or popularity of American product or talent, but rather is evidence of the growing strength of the music industry in other lands at a time when popular music clearly has become the most international of all arts.

Additional evidence of this trend is shown in one feature in this issue which hails international artists and tunes that achieved a ranking on the Hot 100 chart in the United States during 1961. Among the artists, four are British, three are German and one is Danish; among the tunes, six are British, five German, two are Greek, two are Italian and one is French. Considerably more documentation is to be found in the summaries of the top records in each individual nation, published on the following pages.

Increasing Internationalism

It is this increasing internationalism, we feel, which makes an issue such as this a matter of necessity. It enables the active participants in the industry in every land to study conveniently the year's developments, trends, outlook and successes of the other nations.

In this connection, we respectfully urge, in addition, the most careful perusal of the advertising messages presented in this issue. Almost every company here represented has gone to exceptional pains to present accurately the most significant aspects of its story for the benefit of readers around the world. We believe that earnest study of these constructive and businesslike messages will reward all companies in the international marketplace with information that will facilitate the correct selection of the right firms to be their associates in other lands.

For all of these reasons, we are proud to present, for the first time, Who's Who in the World of Music.



BILLBOARD

This Week	Last Week	Title, Artist, Label
1		STEREO 35/MM Enoch Light and the Light Brigade, Command RS 826 SD

Cash Box

1	STEREO 35/mm Enoch Light & Orch. (Command RS 826 SD)
---	--

• And now VOLUME 2

A natural follow-up to the fastest selling album ever to hit the record industry. By further exploitation of the immense potentialities of the sound-on-film technique, Enoch Light's COMMAND research staff has created in STEREO 35/MM, VOLUME 2, a recording that reproduces more sound than was ever imagined possible . . . sound as clean and sonically realistic as human technical ingenuity has yet achieved.

With STEREO 35/MM in the No. 1 position atop the stereo LP charts, you have a ready-made market already created for volume 2. Take advantage of this by ordering STEREO 35/MM, VOLUME 2, now.

■ STEREO 35/MM, Volume Two. #RS831SD
Featuring Enoch Light and his Orchestra

Arrangements include: SEPTEMBER SONG • THE VERY THOUGHT OF YOU • THE THRILL IS GONE • JUST ONE OF THOSE THINGS • DO IT AGAIN • I WANT TO BE HAPPY • OF THEE I SING • IN A LITTLE SPANISH TOWN • DEEP PURPLE • I STILL GET A THRILL • THE GYPSY IN MY SOUL • DIGA DIGA DOO.

Also available in COMMAND MONAURAL #RS33-831
SOUND 35/MM VOLUME TWO and COMMAND 4-TRACK
TAPE #RS4T831.

Command
records

*The Leader
in Recorded
Sound*





Photo Gallery of INTERNATIONAL MUSIC-RECORD NEWSMAKERS

Presenting photographs of some of the leading personalities of the international music-record industry during 1961 whose views and actions are likely to hold considerable significance in 1962.

ARGENTINA



RENE X. MAGET, president of Odeon Records of Argentina, predicts that 1962 will be a critical year in the growth and development of LP sales, both mono and stereo, in his nation.



JORGE C. ESPERON, general manager of Tondisc, believes that 1962 should be a turning point in the method of commercial sale of records, with the industry benefiting from changes.



RICARDO MEJIA, general manager of RCA Victor Argentina, reports all-time peak sales for his company in September and bright prospects for a continuing upward trend, with much of the success due to young artists, many of them teen-agers, who in little over a year have literally revolutionized the market and whose popularity has now spread through Latin America.

LUIS CALVO, commercial director of Columbia Argentina, voices the belief that 1962 will be a "decisive year" for the Argentine record industry, with "profound changes" to be expected which will result in an expansion of sales, despite the drastic nature of the expected new developments.



AUSTRALIA



FREDERICK C. MARKS, executive director, Festival Records, in mid-1961 set exclusive release in Australia of the Command and Westminster labels to complement the release on the Ampar label of ABC-Paramount disks.



CYRIL FISHER, general manager, World Record Club, which in little over four years has entrenched itself as a fact of life in Australia and now has commenced operations in New Zealand as well.

AUSTRIA



Austrian composer **WERNER SCHARFENBERGER** (left) and Polydor's chief of Southern production, **GERHARD MENDELSON**, look pleased with results of the first German-language sessions of **CONNIE FRANCIS**, which resulted in her hits, "Die Liebe ist ein Seltsames Spiel" and "Schoner Fremder Mann."



DR. HEINRICH HAERDTL, who won the Grand Prix 1961 for the Best Jazz Album of the Year, "Spirituals to Swing," originally released in the U. S. on Columbia Dr. Haerdtl's Amadeo label also works with Vanguard in the U. S. and represents Pye of Britain.

BRITAIN



SIR EDWARD LEWIS, chairman of Britain's Decca Records, was honored with a knighthood early in 1961. The Warner Bros. label also extended a solid vote of confidence in Decca with a long-term renewal of their deal.



Pye Records execs **LOUIS BENJAMIN**, joint general manager (left) and **ROGER THRELFALL**, joint general manager and director (center), set a deal to distribute Reprise releases in Britain with **MO OSTIN**, Reprise vice-president.



LEONARD G. WOOD, managing director of EMI Records, whose company claimed an increased share of both chart positions and successes with U. S. hits, looks ahead to further increases in 1962.

(Continued on page 37)



A giant step in making "First in the Foreground of Sound" meaningful throughout the world is Liberty's new three-year agreement with EMI (Electric and Musical Industries) for exclusive distribution of Liberty products throughout most of the Eastern hemisphere. This agreement, which begins in February, 1962, includes England, Germany, Austria, Switzerland, Sweden, Denmark, Norway, Italy, France, Spain, Portugal, Holland, Belgium, Eire, Greece, Pakistan, British Westphalia, Australia, New Zealand, India, Japan and South Africa. This move is timely, since Liberty was responsible for the second-greatest number of U. S.-originated hits in the entire United Kingdom, as well as having hit the top 10 charts in Italy, New Zealand, Hong Kong and many other places.

Liberty expects this volume of business to expand tremendously under this new arrangement with the gigantic EMI organization, whose vast manufacturing and distributing facilities are so important to the world's record industry.

1961 has been a banner year for Liberty—for several reasons. Among the most notable:

JULIE LONDON

Her Biggest Singles

CRY ME A RIVER

#55006

C'MON A MY HOUSE

#55175

Her Biggest LP's

WHATEVER JULIE WANTS

3192/7192

SEND FOR ME

3171/7171

YOUR NUMBER PLEASE

3130/7130

JULIE IS HER NAME

3006/7027



PERSONAL MANAGEMENT
Robert H. Ginter & Company

BOOKING AGENCY
William Morris Agency



FIRST IN THE FOREGROUND OF SOUND

In addition to the important EMI distribution agreement, Liberty is making it's own distribution arrangements in Canada and Latin America, giving Liberty a truly world-wide distribution network.

MARTIN DENNY

His Biggest Singles

QUIET VILLAGE

#55162

FANDANGO

#55384

His Biggest LP's

ROMANTICA

3207/7207

EXOTIC PERCUSSION

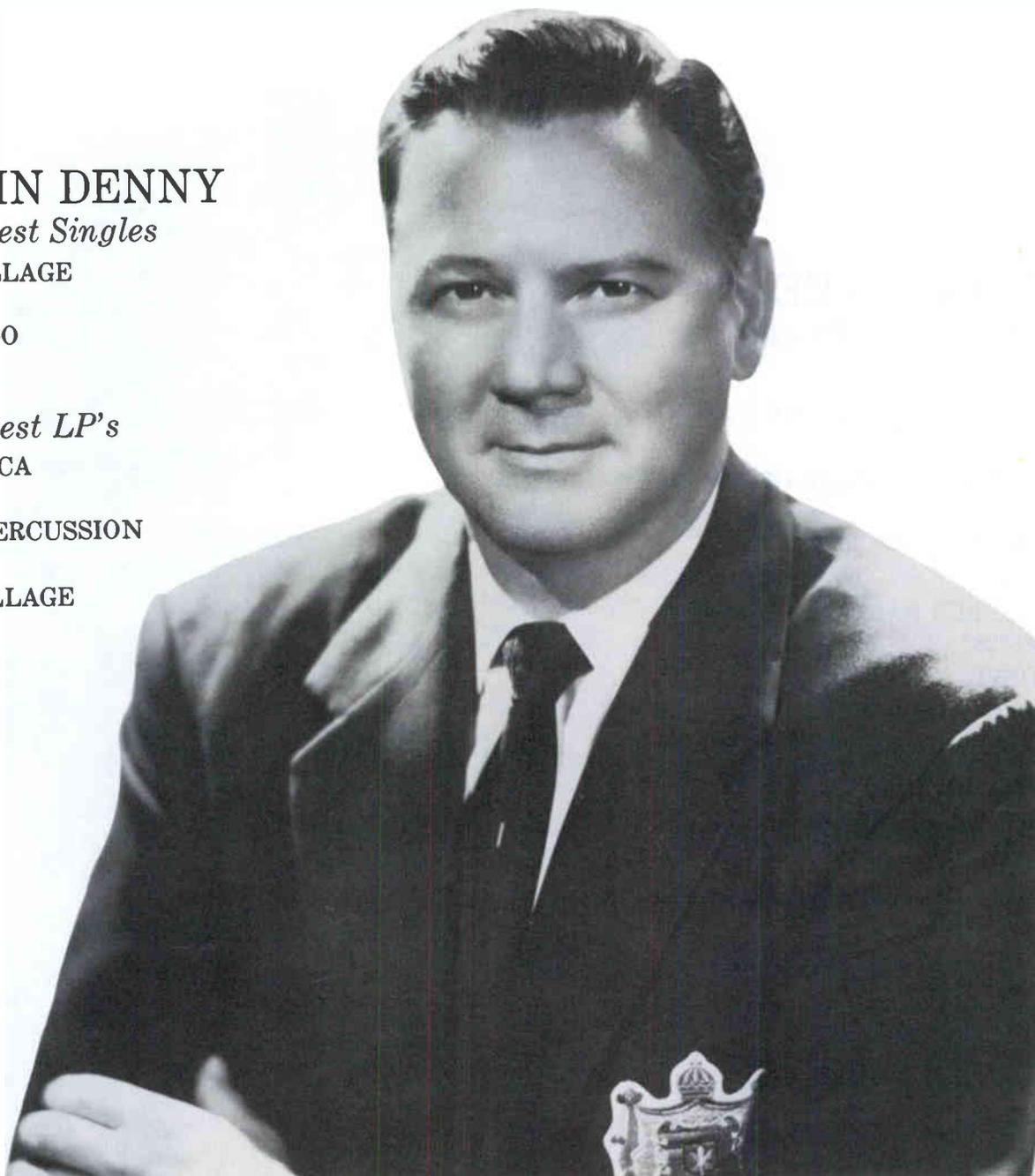
3168/7168

QUIET VILLAGE

3122/7122

EXOTICA

3034/7034



PERSONAL MANAGEMENT

Arnold Mills & Associates

BOOKING AGENCY

M. C. A.



FIRST IN THE FOREGROUND OF SOUND

Liberty has the hottest line of singles in the industry. Always well represented on the charts, Liberty hit a new high this year with a record number of hits, including 9 in the top 100 at one time!

BOBBY VEE

His Biggest Singles

RUN TO HIM

WALKIN' WITH MY ANGEL

#55388

TAKE GOOD CARE OF MY BABY

#55354

HOW MANY TEARS

#55325

RUBBER BALL

#55287

DEVIL OR ANGEL

#55270

His Biggest LP's

TAKE GOOD CARE OF MY BABY

3211/7211

HITS OF THE ROCKIN' '50's

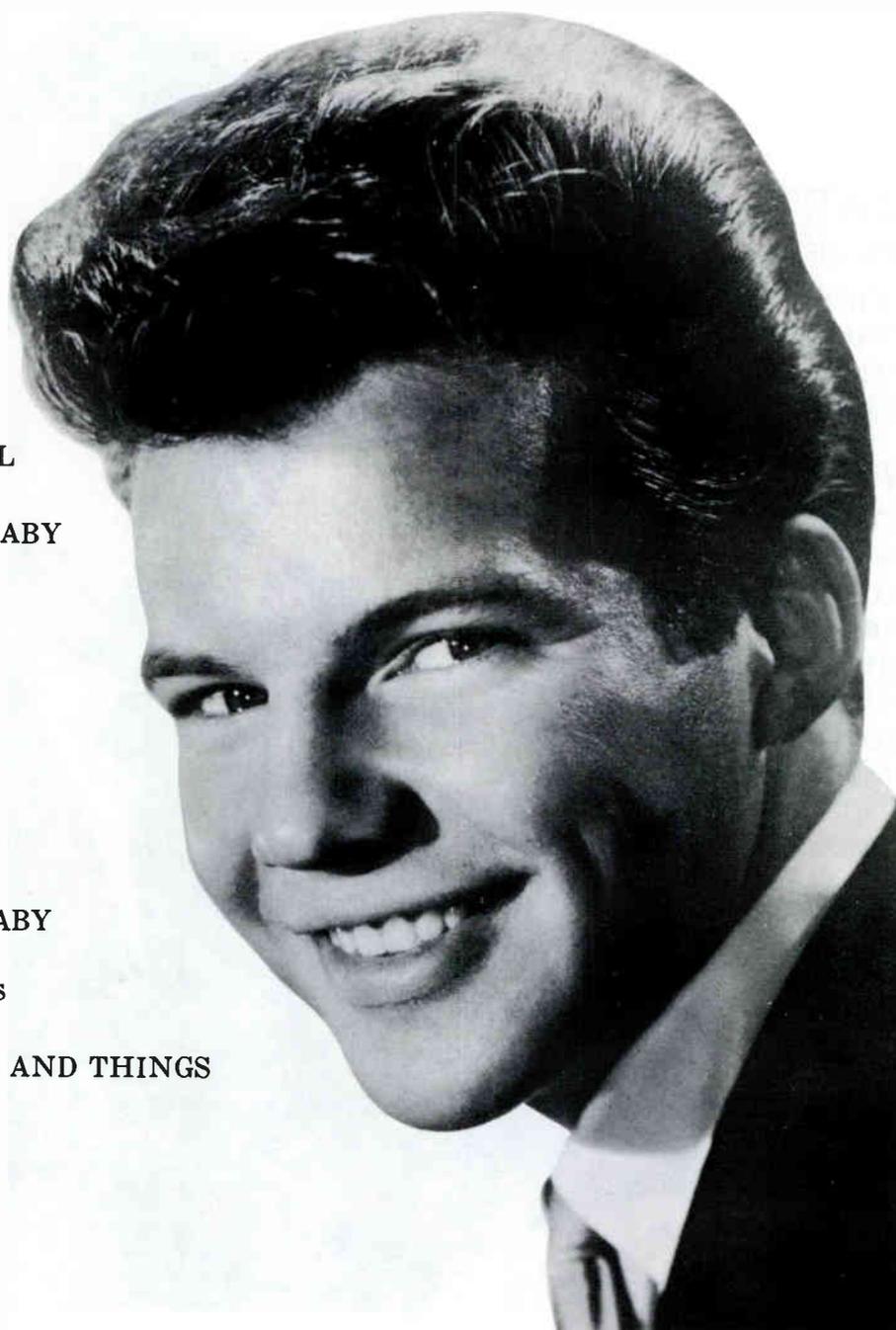
3205/7205

BOBBY VEE WITH STRINGS AND THINGS

3186/7186

BOBBY VEE

3181/7181



PERSONAL MANAGEMENT
Arnold Mills & Associates

BOOKING AGENCY
General Artists Corporation



FIRST IN THE FOREGROUND OF SOUND

Through this record of hits, Liberty has developed the greatest roster of teen-appeal talent in the industry—artists who are among the most popular in the world.

THE VENTURES

Their Biggest Singles

BLUE MOON

#47

RAM-BUNK-SHUSH

#32

PERFIDIA

#28

WALK — DON'T RUN

#25

Their Biggest LP's

TWIST WITH THE VENTURES

2010/8010

THE COLORFUL VENTURES

2008/8008

ANOTHER SMASH!

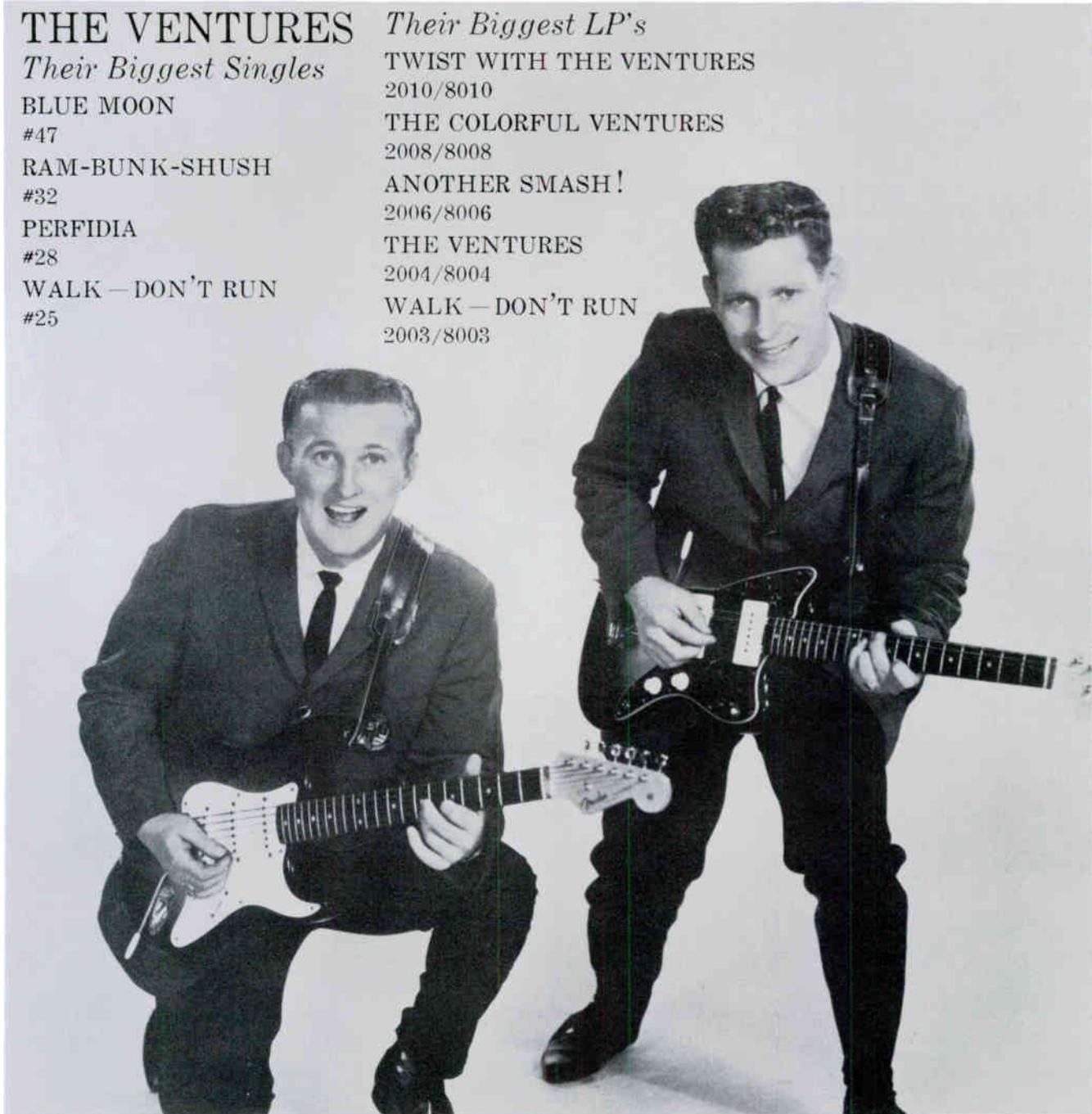
2006/8006

THE VENTURES

2004/8004

WALK — DON'T RUN

2003/8003



FIRST IN THE FOREGROUND OF SOUND

Liberty artists are constantly “on the move” throughout the world, playing theaters, concerts, nightclubs, dances — every medium where talent is appreciated.

JOHNNY BURNETTE

His Biggest Singles

GOD, COUNTRY AND MY BABY

#55379

LITTLE BOY SAD

#55298

YOU'RE SIXTEEN

#55285

DREAMIN'

#55258

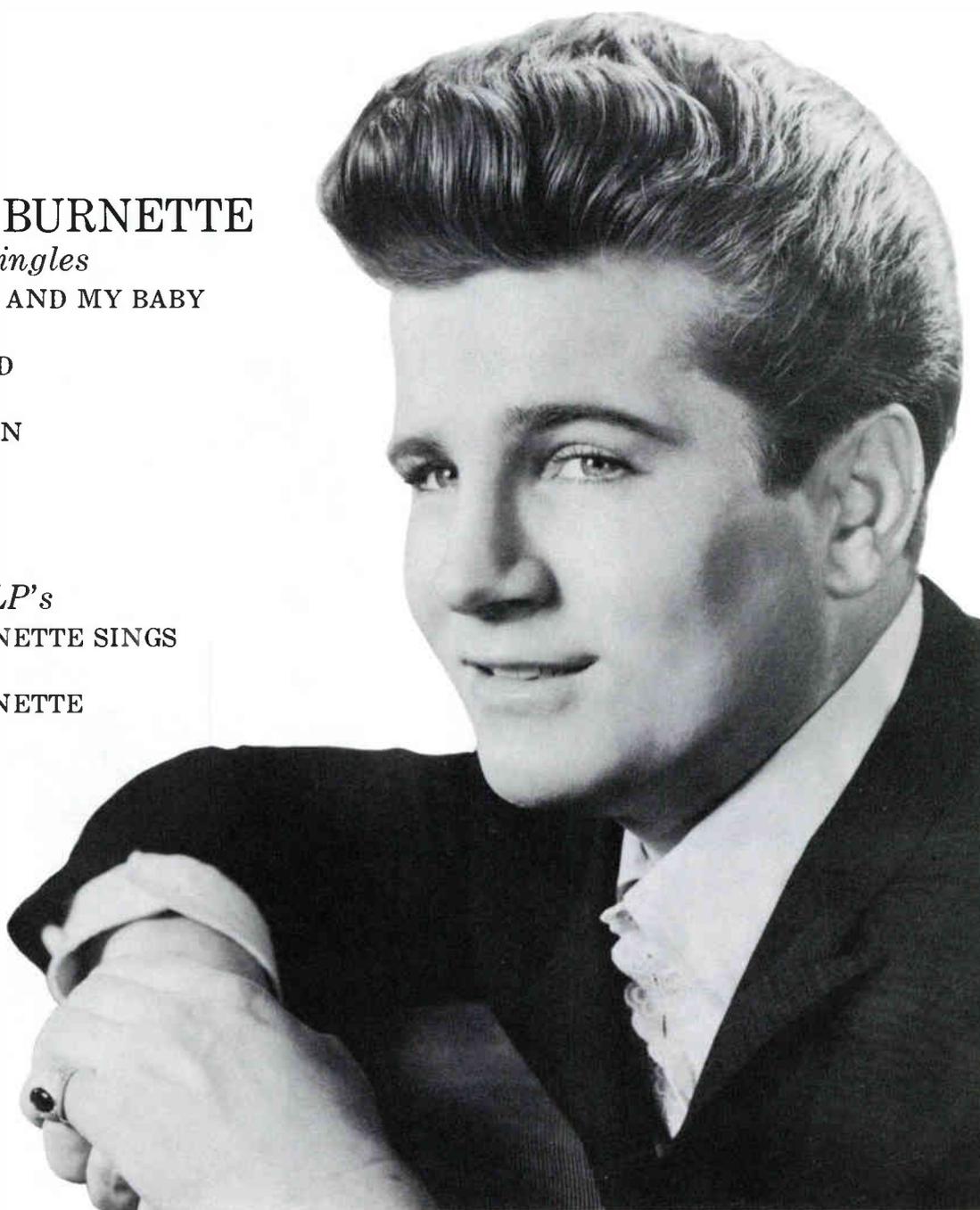
His Biggest LP's

JOHNNY BURNETTE SINGS

3190/7190

JOHNNY BURNETTE

3183/7183



PERSONAL MANAGEMENT
Stars, Ltd., Hollywood, Calif.

BOOKING AGENCY
Artists Management Bureau



FIRST IN THE FOREGROUND OF SOUND

Liberty's LP's are now hotter than ever! Si Zentner's "Big Band Plays the Big Hits," Bobby Vee's smash LP "Take Good Care of My Baby," the Ventures' sensational "Twist with the Ventures," Timi Yuro's great album and others are currently big sellers.

SI ZENTNER

His Biggest Single

UP A LAZY RIVER

#55374

His Biggest LP's

BIG BAND PLAYS THE BIG HITS

3197/7197

GREAT BAND WITH GREAT VOICES

(WITH THE JOHNNY MANN SINGERS)

13009/14009



BOOKING AGENCY
Willard Alexander Agency



FIRST IN THE FOREGROUND OF SOUND

Liberty constantly emphasizes the importance of artist versatility, with records that are enjoyed by adults and teenagers alike – all those who buy records.

GENE McDANIELS

His Biggest Singles

TOWER OF STRENGTH

#55371

A TEAR

#55344

A HUNDRED POUNDS OF CLAY

#55308

His Biggest LP's

GENE MCDANIELS SINGS MOVIE MEMORIES

3204/7204

A HUNDRED POUNDS OF CLAY

3191/7191



PERSONAL MANAGEMENT

Arnold Mills & Associates

BOOKING AGENCY

Associated Booking



FIRST IN THE FOREGROUND OF SOUND

“The Alvin Show,” which stars the Chipmunks, is TV’s most successful new animated series. It is rocketing the Chipmunk LP’s to even greater sales heights.

DAVID SEVILLE

His Biggest Singles

THE CHIPMUNK SONG / ALVIN’S HARMONICA

#55250

RUDOLPH THE RED-NOSED REINDEER

#55289

RAGTIME COWBOY JOE

#55200

WITCH DOCTOR

#55132

His Biggest LP’s

THE ALVIN SHOW

3209/7209

AROUND THE WORLD WITH THE CHIPMUNKS

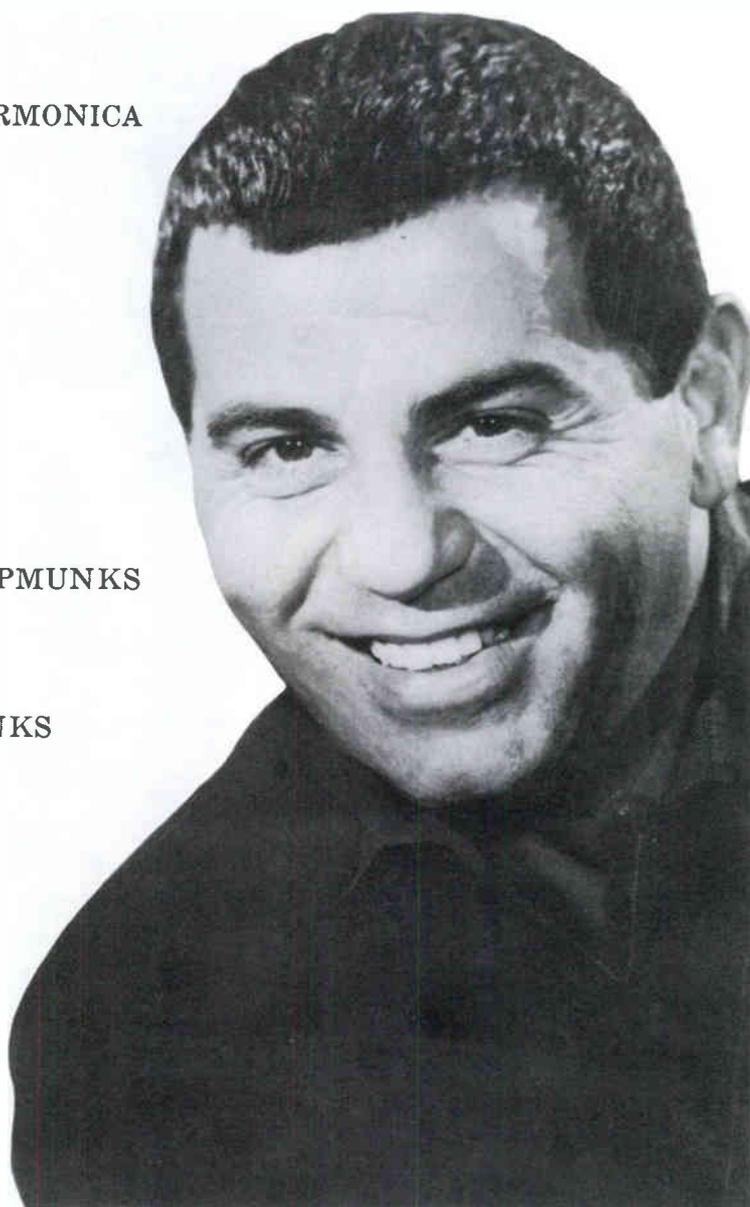
3170/7170

SING AGAIN WITH THE CHIPMUNKS

3159/7159

LET’S ALL SING WITH THE CHIPMUNKS

3132/7132



FIRST IN THE FOREGROUND OF SOUND

Liberty has recently signed such recording greats as Eddie Heywood, Johnnie Ray and Clyde Otis, as well as the movie industry's #1 box-office attraction, John Wayne.



TIMI YURO

Her Biggest Singles

SMILE

#55375

HURT

#55343

Her Biggest LP

TIMI YURO

3208/7208

PERSONAL MANAGEMENT

Clyde Otis



FIRST IN THE FOREGROUND OF SOUND

Yes, 1961 was a banner year! But 1962 looks even greater!

THE FLEETWOODS

Their Biggest Singles

THE GREAT IMPOSTOR

#45

TRAGEDY

#40

MR. BLUE

#5

COME SOFTLY TO ME

#1

Their Biggest LP's

DEEP IN A DREAM

2007/8007

SOFTLY

2005/8005

MR. BLUE

2001/8001



FIRST IN THE FOREGROUND OF SOUND

LIBERTY ARTISTS

THE BLUEGRASS GENTLEMEN

GINA BOYER

JOHNNY BURNETTE

JUNE CARTER

HANK COCHRAN

SHIRLEY COLLIE

THE CRICKETS

MARTIN DENNY

JACKIE de SHANNON

DICK AND DEEDEE

RALPH EMERY

SCOTT ENGEL

TOMMY GARRETT

DEANE HAWLEY

EDDIE HEYWOOD

JAN & DEAN

DARRYL JENSON

BUDDY KNOX

JULIE LONDON

DICK LORY

GENE McDANIELS

JOHNNY MANN

RICKY MARINO

WILLIE NELSON

BETTIE O'BRIEN

CLYDE OTIS

EARL PALMER

GARY PAXTON

P. J. PROBY

JOHNNIE RAY

THE ROLLERS

RAY SANDERS

DAVID SEVILLE

TROY SHONDELL

FELIX SLATKIN

WARREN SMITH

THE STATUES

GEENE STERLING

BILLY STRANGE

SHAY TORRENT

THE UNTOUCHABLES

WALTER VAUGHN

BOBBY VEE

JOHN WAYNE

BOB WILLS & TOMMY DUNCAN

OBREY WILSON

LEN WYATT

TIMI YURO

SI ZENTNER



DOLTON ARTISTS

VIC DANA

THE FLEETWOODS

THE VENTURES

Photo Gallery of INTERNATIONAL MUSIC-RECORD NEWSMAKERS

DENMARK

WERNER HAMBURGER, president of Nordisk Polyphon, which represents the Philips label in Denmark, now also will handle the Mercury line as a result of the Philips-Mercury deal.



JOHN POOLE, president of Skandinavisk Grammophon, the EMI outlet in Denmark, which launched a record club in September in Denmark and Sweden which is in part dependent upon dealer activity and co-operation.

FINLAND



Attractive **MISS LAILA KINNUNEN** was Finland's singing representative when that country participated for the first time in the Eurovision Song Contest. Her selection was "Valoa Ikkunassa" (A Light in the Window). TV appearances in several nations since then has given Miss Kinnunen an international following.

FRANCE

FIVE OF THE KEY MEN IN THE FRENCH RECORD BUSINESS

EDDIE BARCLAY, whose record label and publishing operation made wide gains during 1961. Barclay made "Brigitte Bardot" a hit all through Europe.



G. E. CROSSE, head of the Pathe-Marconi group which represents EMI in France, whose winners in 1961 included several by Edith Piaf.



BERNARD L. TAYLOR, who heads the Arteco-Odeon record firm, developed such artists as Les Korrigans, Milou Duchamp, Marc Taynor, Jean Segurel, Leo Ferre, Berthe Sylva, George Briquet, Rudi Revil and others.



M. FROMET, President and Directeur-General of Societe Francaise du Son (Disques Decca and RCA), whose release of "Pepito" by Los Machucambos was a solid chart-topper for several weeks.



GEORGE MEYERSTEIN, Philips-Fon-tana topper, scored solidly with disks in 1961 by Sacha Distel, Isabelle Aubry, Los Alcarson, Trumpet Bay.

(Continued on page 40)



*It's been a big year!
Reprise is doing great
and so are my albums---*

Frank

*Current
Albums* →



RING-A-DING DING! R-1001



I REMEMBER TOMMY R-1003



SINATRA SWINGS R-1002

Photo Gallery of INTERNATIONAL MUSIC-RECORD NEWSMAKERS

GERMANY



LEIF KRAUL, Managing Director of Metronome Records of Hamburg, Germany, which scored resounding successes with records by Jorgen Ingmann and Siv Malmkvist.

The giant Teldec organization, headed by First Managing Director **HANS LIEBER**, had a great year with chart-topping releases by such stars as Elvis Presley, Caterina Valente, Billy Vaughn and the String-A-Longs.



LUTZ WELLNITZ, Managing Director of Ariola, has good reason to look pleased. His company got distribution rights for the Reprise label in Germany and is preparing to move into new quarters in Munich.



The Director of the Music Department of German Philips is **HANS SCHRADER**, who had much to do with the label's 1961 gains, with the Buzz Clifford "Baby Sittin' Boogie" one of its biggest hits.



Deutsche Grammophon's Prokurist, **KURT KINKELE**, headed DGG's international sales operation and was largely responsible for the successful marketing of the firm's product in other countries during 1961.

IRELAND (Eire)



THOMAS MANAHAN, chief of Irish Record Factors, looks to Irish television for a big promotional boost that will help give artists meaningful commercial exposure.

MEXICO



DAVID CRUMP (left), who has become manager of the record division of RCA Victor Mexicana, shown with the firm's president, Michael Hazzard.



The new general manager of Discos Columbia de Mexico, **MANUEL VILLARREAL**, who took over his duties early in 1961 and revitalized the firm.



JUAN CAMPO, vice-president of Pan Americana de Discos (Musart), which had several disks by Carlos Campos, among others, in the Top 10 during 1961.



Discos Peerless de Mexico, represented here by President **HEINZ KLINCKWORT** (left) and General Manager **LEO PORIAS**, had several hits go to the No. 1 spot on the Mexican chart, including Julio Jaramillo's "Ay, Mexicanita," and Juan Mendoza's "Crei."

(Continued on page 101)

We have had a good year. And so we cannot let the year pass without expressing our appreciation to all those who have participated in this ever-challenging task. To the dealers, disc jockeys, coin phonograph operators, record merchandisers, critics, we owe particular thanks for helping us bring the message of music to people throughout the world. To our artists we owe gratitude for so much, but most of all for their wonderful enthusiasm, that vital quality which is the key to the continuing success and progress of the record industry.

We at RCA Victor, along with the entire industry, look forward with great expectations to the new year.



George Marek

GEORGE MAREK
VICE-PRESIDENT, RCA
GENERAL MANAGER
RCA VICTOR RECORD DIVISION

1961—A RECORD YEAR

RCA Victor Leadership

Leadership in an industry such as ours is composed of a wide variety of elements. Once again in 1961 RCA Victor has found that happy combination of ingredients to sustain its leadership on these varied fronts—Management, A&R, Advertising, Promotion and Selling. At RCA Victor, leadership means a constant effort to promote an atmosphere in which our entire industry can prosper while keeping abreast of the ever-changing moods of our business.

A&R

The A&R staff at RCA Victor proved again its versatility and brilliance in all fields of recorded music. The strength of product released is best displayed by the number of chartmakers listed later. Suffice it to say that RCA Victor's A&R department by all standards can be tabbed the best in the business.

Artists—New and Great

No other company in the record industry can boast as impressive a list of world-renowned artists as RCA Victor. These great artists form the quintessence of our company's sales strength. However, artists of the future must be found, nurtured and exposed in order to maintain continued superiority. In 1961 RCA Victor introduced a group of new artists who in a short span of months have proven their potential greatness. Outstanding in the popular field have been Ann-Margret, Al Hirt, The Limelickers, Peter Nero, John D. Loudermilk and the Tokens. New "Red Seal" artists who came to the fore include Julian Bream, Erick Friedman, Anna Moffo, Leontyne Price and Jon Vickers. We salute and admire what they have to give to lovers of music.

Singles

In 1961 RCA Victor maintained its lead as the hottest singles producer. A total of forty-eight singles made the Billboard charts throughout the year.

FOR RCA VICTOR

Advertising and Promotion Broadens Record Business

RCA Victor's position as the leader in record advertising and promotion was further underscored by campaigns which served to widen the audience for our product. Outstanding among these were the "Greatest Sale on Earth," the Best Buy Campaign featuring the "Mime" character heralding "The New and the Great in Entertainment," and the company's Christmas promotion which displayed seven nationally famous products along with top RCA Victor records.

Distribution and Field Force

Marketing and promotion of records can only be effective through solid teamwork in the field. RCA Victor, with its world-wide distributing organization, its seasoned field sales representatives and broadcast promotion force, has maintained its reputation as the most efficient field sales and service operation in the record industry. Again—the sales charts tell the story.

International

The scope of popularity for recorded music has been constantly expanding in the last decade. Recordings produced in America have found an ever-increasing market throughout the world, being distributed and promoted by our Associated Companies and our Licensees in virtually every civilized country of the globe. Conversely, American music lovers have become increasingly conscious of the "international" sound of music. In 1961, with the release of the soundtrack from "La Dolce Vita," and six other original albums, RCA Victor introduced a new line of recordings on the RCA International label. These were recorded on location around the world. Americans, who since 1945 have seen more of the world than ever before, now like to sample the authentic music of the people of the lands they have visited.

And What of the Future

We at RCA Victor firmly believe in the vitality of the record business. We realize that many ideas which seem unshakable today will have to be adjusted as that elusive element—popular taste—changes. But that is the nature of our business. Not only do we accept it—we thrive on it. Above all we will never lose sight of our responsibilities to take a leading position in furthering the healthy growth now, in 1962, and thereafter.

RCA VICTOR CHARTMAKERS OF 1961

ALBUMS*

AIN'T THAT WEIRD!—Brother Dave Gardner—LPM2335
 AL (HE'S THE KING) HIRT AND HIS BAND—LPM2354, LSP2354
 AL HIRT—THE GREATEST HORN IN THE WORLD—LPM2366, LSP2366
 ARTHUR FIEDLER CONDUCTS A BOSTON POPS CONCERT (EVERYTHING BUT THE BEER) Boston Pops Orchestra (Fiedler) LM6082, LSC6082
 BELAFONTE AT CARNEGIE HALL—Harry Belafonte—LOC6006, LSO6006
 BELAFONTE RETURNS TO CARNEGIE HALL—Harry Belafonte—LOC6007, LSO6007
 BLUE HAWAII—Elvis Presley—LPM2426, LSP2426
 BRAHMS CONCERTO NO. 2—Sviatoslav Richter, Chicago Symphony Orchestra (Leinsdorf)—LM2466, LSC2466
 BREAKFAST AT TIFFANY'S—Henry Mancini—LPM2362, LSP2362
 CALYPSO—Harry Belafonte—LPM1248
 CHET ATKINS' WORKSHOP—LPM2232, LSP2232
 DO RE MI—Original Cast—LOC2002, LSO2002
 DYNAMICA—Ray Martin Orchestra—LSA2287
 ELVIS' CHRISTMAS ALBUM—Elvis Presley—LPM1951
 ELVIS IS BACK—Elvis Presley—LPM2231, LSP2231
 EXODUS—Sound Track—LOC1058, LSO1058
 G. I. BLUES—Elvis Presley—LPM2256, LSP2256
 GROFE: GRAND CANYON SUITE—Morton Gould—LM2433, LSC2433
 HEART OF THE PIANO CONCERTO—Artur Rubinstein, Krips and Wallenstein, RCA Victor Symphony Orchestra; Chicago Symphony Orchestra (Reiner)—LSC2495
 HE'LL HAVE TO GO—Jim Reeves—LPM2223
 HIS HAND IN MINE—Elvis Presley—LPM2328
 HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—Original Cast—LOC1066, LSO1066
 JUMP UP CALYPSO—Harry Belafonte—LPM2388, LSP2388
 KICK THY OWN SELF—Brother Dave Gardner—LPM2239, LSP2239
 MARIO!—Mario Lanza—LM2331
 MARIO LANZA SINGS CARUSO FAVORITES—Mario Lanza/Enrico Caruso—LM2393, LSC2393
 MILK AND HONEY—Original Cast—LOC1065, LSO1065
 MR. LUCKY GOES LATIN—Henry Mancini—LPM2360, LSP2360
 THE MOST POPULAR GUITAR—Chet Atkins—LPM2346
 MUSIC FROM "MR. LUCKY"—Henry Mancini—LPM2198, LSP2198
 THE MUSIC FROM "PETER GUNN"—Henry Mancini—LPM1956, LSP1956
 NEW PIANO IN TOWN—Peter Nero—LPM2383, LSP2383
 ON THE REBOUND—Floyd Cramer—LPM2359
 THE OTHER CHET ATKINS—LPM2175
 PIANO FORTE—Peter Nero—LPM2334, LSP2334
 PUCCINI: TURANDOT—Tebaldi, Nilsson, Bjoerling, Tozzi—Rome Opera House Orchestra (Leinsdorf)—LM6149, LSC6149
 RACHMANINOFF: PIANO CONCERTO NO. 2—Artur Rubinstein—LM2068, LSC2068
 RACHMANINOFF: CONCERTO NO. 3—Van Cliburn—LM2355, LSC2355
 RAVEL: BOLERO—Morton Gould—LM2345, LSC2345
 REJOICE, DEAR HEARTS!—Brother Dave Gardner—LPM2083
 RODGERS: VICTORY AT SEA, VOL. I—RCA Victor Symphony Orchestra (Bennett)—LM2335, LSC2335
 RODGERS: VICTORY AT SEA, VOL. II—RCA Victor Symphony Orchestra (Bennett)—LM2226, LSC2226
 RODGERS: VICTORY AT SEA, VOL. III—RCA Victor Symphony Orchestra (Bennett)—LM2523, LSC2523
 SCHUMANN: CONCERTO IN A MINOR—Van Cliburn—LM2455, LSC2455
 SEASON'S GREETINGS FROM PERRY COMO—Perry Como—LPM2066, LSP2066
 SING TO ME, MR. C.—Perry Como—LPM2390, LSP2390
 SIXTY YEARS OF "MUSIC AMERICA LOVES BEST," VOL. I—Assorted Artists—LM6074
 SIXTY YEARS OF "MUSIC AMERICA LOVES BEST," VOL. II—Assorted Artists—LM6088
 SIXTY YEARS OF "MUSIC AMERICA LOVES BEST," VOL. III—Popular—Various Artists—LOP1509
 SIXTY YEARS OF "MUSIC AMERICA LOVES BEST," VOL. III—Classical—Various Artists—LM2574
 THE SLIGHTLY FABULOUS LIMELITERS—LPM2393, LSP2393
 SOMETHING FOR EVERYBODY—Elvis Presley—LPM2370, LSP2370
 SOUTH PACIFIC—Sound Track—LOC1032, LSO1032
 SPECIAL DELIVERY—Della Reese—LPM2391
 STUDENT PRINCE—Mario Lanza—LM2339, LSC2339
 TCHAIKOVSKY: 1812 OVERTURE; RAVEL: BOLERO—Morton Gould—LM2345, LSC2345
 TCHAIKOVSKY: NUTCRACKER SUITE—Boston Pops Orchestra (Fiedler)—LM6803, LSC6803
 TCHAIKOVSKY: PIANO CONCERTO NO. 1—Van Cliburn, Orchestra conducted by Kiril Kondrashin—LM2252, LSC2252
 TONIGHT: IN PERSON—The Limeliters—LPM2272, LSP2272
 WILDCAT—Original Cast—LOC1060

*According to Billboard Music Week's Album Charts—January through December 3, 1961.

SINGLES*

A DOLLAR DOWN—The Limeliters—47-7859
 AM I LOSING YOU—Jim Reeves—47-7800
 APACHE—Sonny James—47-7858
 ARE YOU LONESOME TONIGHT!—Elvis Presley—47-7810
 THE BLIZZARD—Jim Reeves—47-7855
 CALENDAR GIRL—Neil Sedaka—47-7829
 CUPID—Sam Cooke—47-7883
 FEEL IT—Sam Cooke—47-7927
 FLAMING STAR—Elvis Presley—LPC-128
 FUNNY HOW TIME SLIPS AWAY—Jimmy Elledge—47-7946
 GROUND HOG—The Browns—47-7866
 HANG ON—Floyd Cramer—47-7907
 HAPPY BIRTHDAY, SWEET SIXTEEN—Neil Sedaka—47-7957
 (MARIE'S THE NAME) HIS LATEST FLAME—Elvis Presley—47-7908
 IT DO ME SO GOOD—Ann-Margret—47-7952
 I FEEL SO BAD—Elvis Presley—47-7880
 I GOTTA KNOW—Elvis Presley—47-7810
 I JUST DON'T UNDERSTAND—Ann-Margret—47-7894
 IT'S ALL RIGHT—Sam Cooke—47-7927
 LA DOLCE VITA—Ray Ellis—47-7888
 LANGUAGE OF LOVE—John D. Loudermilk—47-7938
 LAST DATE—Floyd Cramer—47-7775
 THE LION SLEEPS TONIGHT—The Tokens—47-7954
 LITTLE DEVIL—Neil Sedaka—47-7874
 LITTLE SISTER—Elvis Presley—47-7908
 LONELY MAN—Elvis Presley—47-7850
 LOSING YOUR LOVE—Jim Reeves—47-7950
 MAKE SOMEONE HAPPY—Perry Como—47-7812
 MOON RIVER—Henry Mancini—47-7916
 MOST BEAUTIFUL WORDS—Della Reese—47-7833
 MY LAST DATE (WITH YOU)—Skeeter Davis—47-7825
 ON THE REBOUND—Floyd Cramer—47-7840
 ROCKIN' ROLLIN' OCEAN—Hank Snow—47-7722
 SAD MOOD—Sam Cooke—47-7816
 SAN ANTONIO ROSE—Floyd Cramer—47-7893
 SEA OF HEARTBREAK—Don Gibson—47-7890
 SURRENDER—Elvis Presley—47-7850
 SWEET LITTLE YOU—Neil Sedaka—47-7922
 THAT'S IT—I QUIT—I'M MOVIN' ON—Sam Cooke—47-7853
 THEME FROM THE GREAT IMPOSTER—Henry Mancini—47-7830
 THIS IS MY STORY—Mickey and Sylvia—47-7811
 WHAT ABOUT ME—Don Gibson—47-7841
 WHAT WOULD I DO—Mickey and Sylvia—47-7811
 WHAT WOULD YOU DO!—Jim Reeves—47-7905
 WILD IN THE COUNTRY—Elvis Presley—47-7880
 WON'CHA COME HOME BILL BAILEY—Della Reese—47-7867
 YOU'RE FOLLOWING ME—Perry Como—47-7962
 YOUR LAST GOODBYE—Floyd Cramer—47-7907

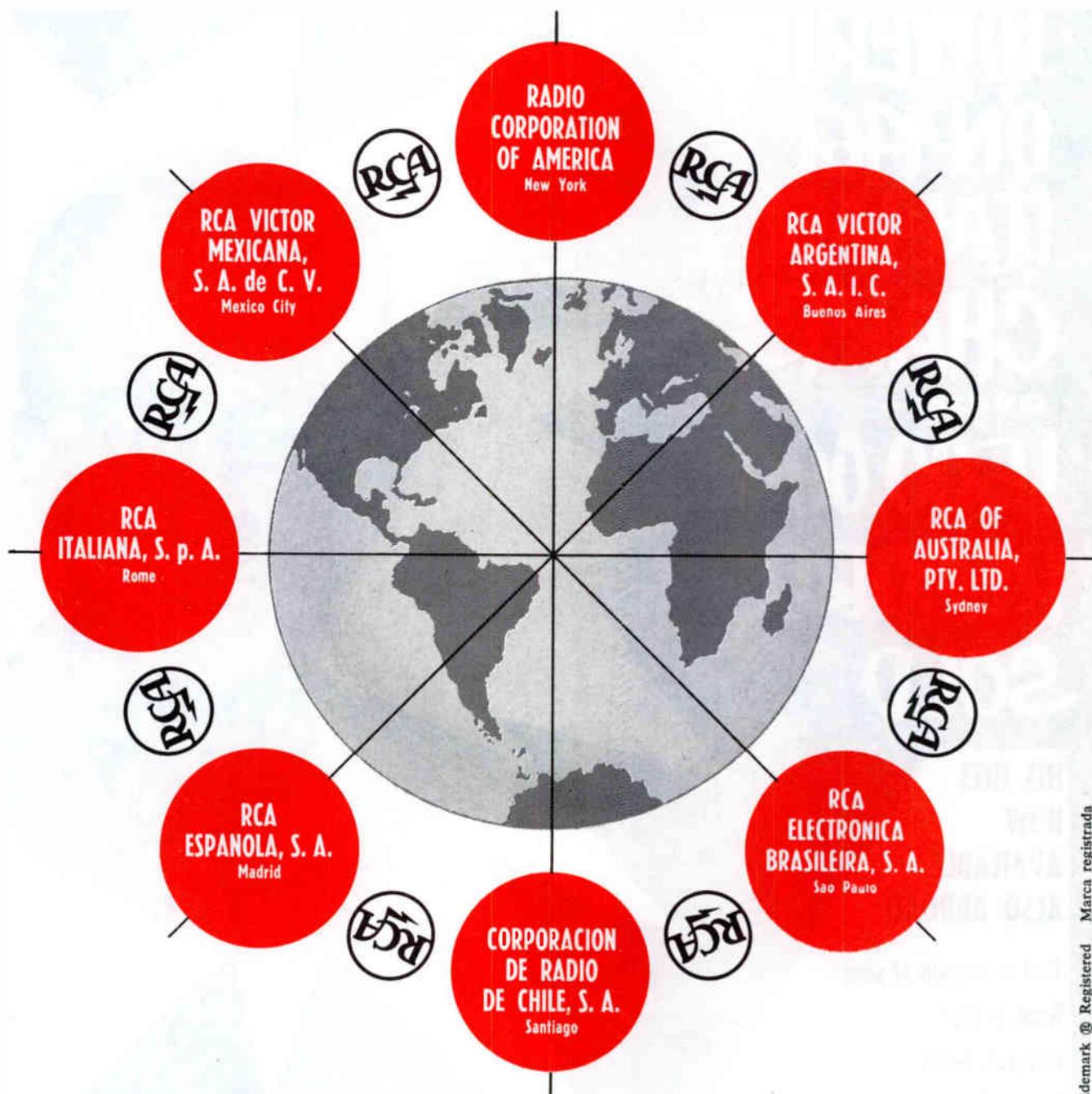
*According to Billboard Music Week Hot 100 Charts—January through December 3, 1961.

... and more
 in view
 for '62!

AROUND THE WORLD

with

RCA RECORDS



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 The most trusted name in sound

A NEW ARTIST

NICO FIDENCO

TOWERING
ON 1961
ITALIAN
CHARTS
OVER
1,500,000
RECORDS
SOLD

HIS HITS
NOW
AVAILABLE
ALSO ABROAD

Tied to a grain of sand*

What a sky*

Tornerai, Suzie

Trust me

Just that same old line

*To be released in the United States—Jan. 1, 1962



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BELGIUM

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growing record
organisation in
Benelux BELGIUM
NETHERLAND
LUXEMBURG



ELVIS PRESLEY
HARRY BELAFONTE
THE EVERLY BROTHERS
NEIL SEDAKA
LES CHAKACHAS
DELLA REESE
JIM REEVES
CONNIE STEVENS
SAM COOKE
HANK LOCKLIN
TONI WITT
PETER KREUDER



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With these international and local artists Inelco did not miss a single week on Billboard "Hits of the World" page in 1961

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* Only in Belgium
** Only in Netherlands

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S.A. N.V.

20-24, rue de l'Hopital
BRUSSELS 1 (Belgium)
Bilderdijkkade, 109
AMSTERDAM (Netherlands)

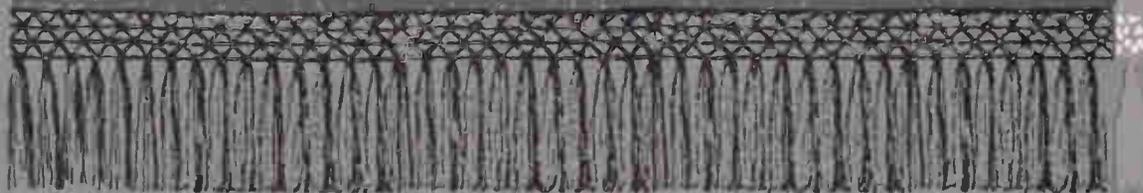


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records the colorful, romantic music of Latin America



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SIXTEN ERIKSSON
General Manager
Centralvagen 21
Post Office Box 150

SOLNA SWEDEN

A/S NERA

EILIF MEYER
General Manager
Pilestred Et 75C
Postboks 7033H

OSLO, NORWAY

HEDE NIELSENS FABRIKER A/S

Hede Nielsens
Fabriker A/S
Grundtvigsvej 10A

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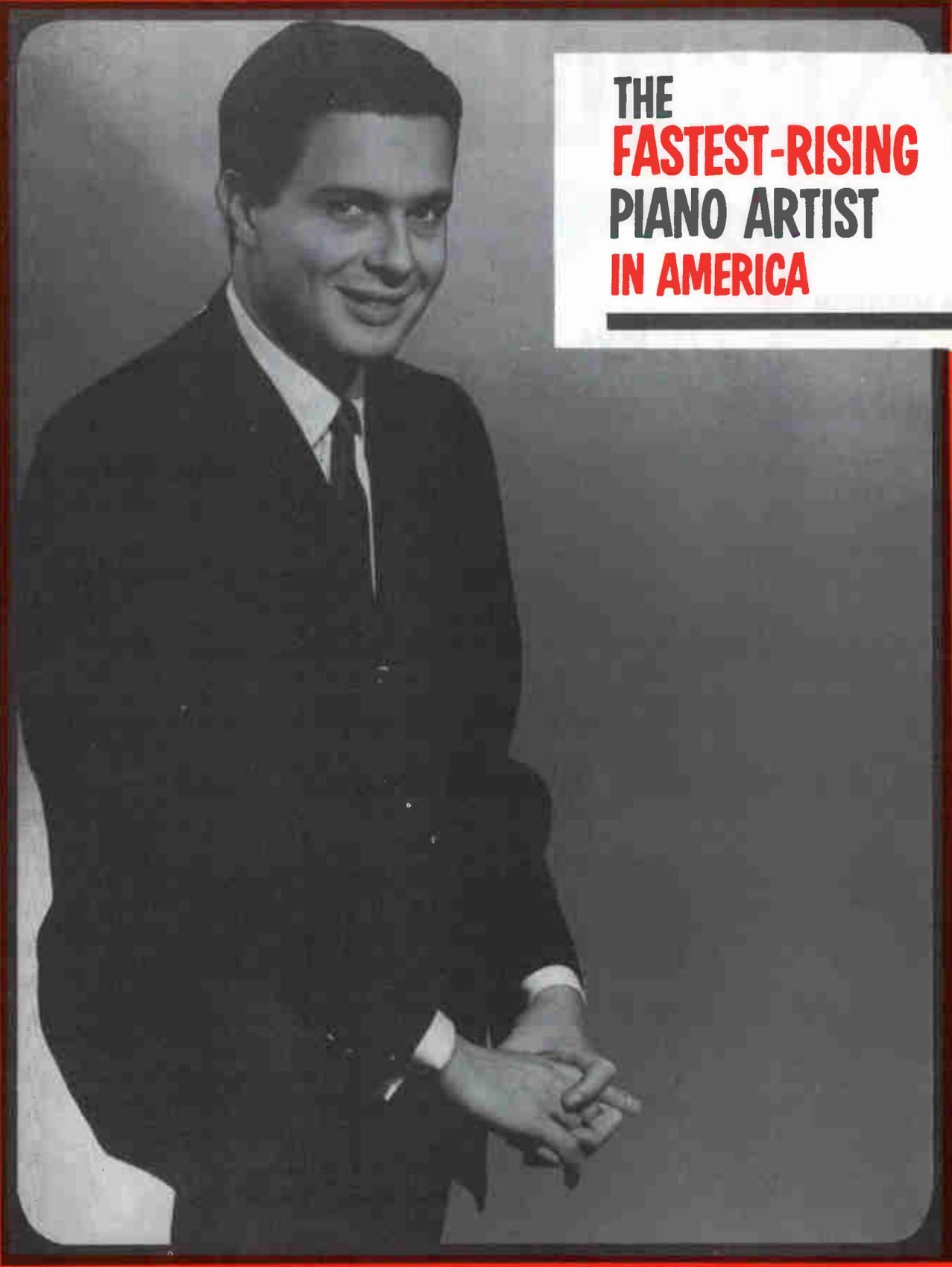
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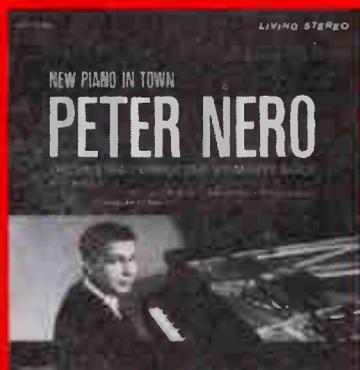
EDITING:

65 East 55th St. New York 22, N. Y.
Phone: 1-3544

EXCLUSIVE
RCA VICTOR
RECORDING ARTIST

PETER NERO

In Just Seven Months...
RECORDINGS:



"NEW PIANO IN TOWN"
LPM/LSP 3383

Peter Nero's first two albums — two smash best-seller Best-sellers, certainly, because of the enthusiasm and aid of the many Disk Jockeys and Program Directors who have been graciously playing and replaying them.



"PIANO FORTE"
LPM/LSP 3334

NOW his first single:

THEME FROM "SUMMER AND SMOKE"
(FROM THE HAL WALLIS PRODUCTION)
C/W **MARIA** (from "West Side Story") 7956

TELEVISION:

Successful appearances on THE TODAY SHOW, PM EAST, and, most recently, THE ED SULLIVAN SHOW (resulting in two return engagements for 1962)

NEXT THE BOB NEWHART SHOW ON JANUARY 10th

PERSONAL APPEARANCES:

A series of hugely successful personal appearances at BASIN STREET EAST and THE EMBERS in New York City, THE LONDON HOUSE in Chicago, BAKER'S in Detroit, to mention a few.

NEXT A MAJOR CONCERT TOUR OF THE NATION BEGINNING IN MARCH AND INCLUDING:

Mar. 3—Pasadena	Mar. 11-15—West Coast Colleges	Mar. 24-25—Eastern Colleges	Apr. 8—Columbus
Mar. 4-8—West Coast Colleges	Mar. 14—Portland	Mar. 28—Boston	Apr. 9-May 11—Midwest, South-west and Southern Colleges
Mar. 9—Seattle	Mar. 17—Seattle	Mar. 31-Apr. 5—Eastern Colleges	May 12—Miami
Mar. 16—San Francisco	Mar. 18—Yamoussoukro	Apr. 6—Indianapolis	May 13-16—Southern Colleges
Mar. 17—E. of California	Mar. 19-25—Midwest Colleges	Apr. 7—Orcutt	

Season's Greetings

... and thanks to all the Dee Jays, program directors and music librarians—and to all my many friends in the business who've contributed to

10 WONDERFUL YEARS

... Tony



Current
Best Selling Album:

MY HEART SINGS

Current Single:

ONCE IN A LIFETIME

4-42219

BOOKINGS:
GAC

EXCLUSIVELY:
COLUMBIA
RECORDS

PERSONAL MANAGER:
DEE ANTHONY

PUBLIC RELATIONS:
VINCENT ASSOCIATES



THE 50 MOST POPULAR INTERNATIONAL RECORDING ARTISTS OF 1961

On the following pages we salute the 50 international stars whose records achieved the greatest number of multi-national Top 10 listings in the international and U. S. charts published in Billboard Music Week. The international popularity of these stars is attested by their hits in nations besides their own, and Billboard Music Week is proud to

pay tribute to them. Their work typifies the "One World" aspect of today's music-record business.

The artists are listed alphabetically, with pertinent personal information, and a list of all records that hit the Top 10 of any country from January through October 1961, plus the label on which it was released in each case.



THE ALLISONS
 Personal Manager: TITO BURNS
 Home Town: LONDON
 Age: BOB, 18; JOHN, 20

Record	COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country
ARE YOU SURE	BELGIUM (Flemish): Philips. BRITAIN: Fontana. DENMARK: Fontana. ERIE: Fontana. GERMANY: Fontana. HOLLAND: Fontana. NEW ZEALAND: Philips. NORWAY: Fontana. SOUTH AFRICA: Philips.



PAUL ANKA
 Personal Manager: IRVIN FELD
 Booking Office: G. A. C.
 Home Town: OTTAWA, ONTARIO
 Birthday: JULY 30, 1941

Record	COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country
ADAM AND EVE	SPAIN: ABC-Hispavox.
CINDERELLA	BELGIUM (Flemish): ABC-Paramount. HONG KONG: ABC-Paramount. PHILIPPINES: Dyna.
DANCE ON, LITTLE GIRL	BELGIUM (Flemish): ABC-Paramount. BELGIUM (Walloon): ABC-Paramount. HOLLAND: ABC-Paramount. HONG KONG: ABC-Paramount. ITALY: Columbia. PHILIPPINES: Dyna. SPAIN: ABC-Hispavox. UNITED STATES: ABC-Paramount.

KISSING ON THE PHONE	PHILIPPINES: Dyna.
MY HOME TOWN	JAPAN: ABC-Paramount. SPAIN: ABC-Hispavox.
SO IT'S GOODBYE (ASI ES EL ADIOS)	CHILE: ABC-Paramount.
SUMMER'S GONE (PASO EL VERANO)	ITALY: Columbia. CHILE: ABC-Paramount.
THE STORY OF MY LOVE	CHILE: ABC-Paramount. HONG KONG: ABC-Paramount. INDIA: Columbia. PHILIPPINES: Dyna. SPAIN: ABC-Hispavox.
TONIGHT, MY LOVE, TONIGHT	BELGIUM (Flemish): ABC-Paramount. BELGIUM (Walloon): ABC-Paramount. CHILE: ABC-Paramount. DENMARK: ABC-Paramount. HOLLAND: AM-PAR. HONG KONG: ABC-Paramount. ISRAEL: Arton. ITALY: Columbia. PHILIPPINES: Dyna. SOUTH AFRICA: ABC-Paramount. SPAIN: ABC-Hispavox.



BLUE DIAMONDS

Record	COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country
ARE YOU SURE	GERMANY: Fontana.
DOWN BY THE RIVERSIDE	NORWAY: Fontana.
IN A LITTLE SPANISH TOWN	GERMANY: Fontana. HOLLAND: Decca.

RAMONA

BELGIUM (Flemish): Decca. BELGIUM (Walloon): Decca. FRANCE: Fontana. GERMANY: Fontana. HOLLAND: Decca. NEW ZEALAND: Philips. NORWAY: London. SWEDEN: Fontana.

SAVE THE LAST DANCE FOR ME

DENMARK: Decca.



PAT BOONE

Personal Managers: RANDY WOOD JACK SPINA

Booking Office: G. A. C.

Home Town: NASHVILLE

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

ALL HANDS ON DECK	SOUTH AFRICA: Dot.
BIG COLD WIND	HONG KONG: Dot.
CANDY SWEET	SOUTH AFRICA: Dot.
DEAR JOHN	HONG KONG: Dot. INDIA: London.
HEART FULL OF HAPPINESS	SOUTH AFRICA: Dot.
MOODY RIVER	EIRE: London. HONG KONG: Dot. NEW ZEALAND: London. NORWAY: Dot. PHILIPPINES: Dot. SOUTH AFRICA: Dot. SWEDEN: Dot. UNITED STATES: Dot.
SEND ME THE PILLOW YOU DREAM ON	SOUTH AFRICA: Dot.
SLEEP	SOUTH AFRICA: Dot.
THE EXODUS SONG	CHILE: Dot. HONG KONG: Dot. INDIA: London. ISRAEL: London.
THERE'S A MOON OUT TONIGHT	SOUTH AFRICA: Dot.



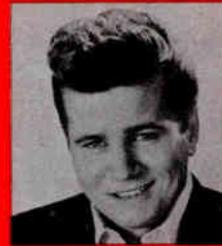
THE BROTHERS FOUR

Personal Manager: MORT LEWIS
Booking Office: INTERNATIONAL TALENT

Name: BOB FLICK, MIKE KIRKLAND, JOHN PAINE, RICHARD FOLEY
Home Town: SEATTLE
Ages: 20-22

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

GREENFIELDS	CHILE: Columbia. JAPAN: Columbia. NORWAY: Philips. SPAIN: Philips. SWEDEN: Philips.
GREEN LEAVES OF SUMMER (LE BLEU DE L'ETE)	BELGIUM (Walloon): Columbia. FRANCE: Philips. ISRAEL: Philips. JAPAN: Columbia. NEW ZEALAND: Coronet. SPAIN: Philips.



JOHNNY BURNETTE

Personal Manager: EARL McDANIELS

Home Town: MEMPHIS

Birthday: MARCH 25, 1938

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

DREAMIN'	ERIE: London. NEW ZEALAND: London.
LITTLE BOY SAD	AUSTRALIA: London. EIRE: London. HONG KONG: Liberty. NEW ZEALAND: London. NORWAY: London. PHILIPPINES: Monument.
YOU'RE SIXTEEN	BRITAIN: London. EIRE: London. NEW ZEALAND: London. UNITED STATES: Liberty.



CHUBBY CHECKER

Personal Manager: KAL MANN & HENRY COLT

Booking Office: G. A. C.

Home Town: PHILADELPHIA

Birthday: OCTOBER 3, 1941

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

HUCKLEBUCK	PHILIPPINES: Parkway.
LET'S TWIST AGAIN	UNITED STATES: Parkway.
OH POO PH DOO SHIMY SHIMY	PHILIPPINES: Era.
PONY TIME	ITALY: Galleria del Corso. UNITED STATES: Parkway.
THE FLY	UNITED STATES: Parkway.
TWIST	PHILIPPINES: Parkway.
TWISTIN' AT THE HOP	PHILIPPINES: Era.



PETULA CLARK

Booking Office: GRADE ORGANISATION

Birthday: NOVEMBER 15, 1932

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

PRENDS MON COEUR	FRANCE: Vogue Pye.
ROMEO	BELGIUM (Walloon): Vogue. BRITAIN: Pye Int. DENMARK: Pye. EIRE: Pye. FLEMISH BELGIUM: Vogue. NORWAY: Pye.
SAILOR (MARIN)	BELGIUM (Walloon): Vogue. BRITAIN: Pye. EIRE: Pye. FRANCE: Vogue. ISRAEL: Pye.



BUZZ CLIFFORD

Personal Manager:
STANLEY FELDMAN—
JACK SILVER
Booking Office:
M. C. A.
Home Town:
MOUNTAIN LAKES, N. J.
Birthday:
OCTOBER 8, 1942

Record

COUNTRIES IN WHICH RECORD HIT
TOP 10: Label in Each Country

BABY SITTING BOOGIE

BELGIUM (Flemish): Philips. BELGIUM
(Walloon): Philips. CHILE: Columbia.
DENMARK: Philips. FRANCE: London.
GERMANY: Philips. HOLLAND: Philips.
NORWAY: Philips. PHILIPPINES: Colum-
bia. SOUTH AFRICA: CBS. SWEDEN: Phil-
ips. UNITED STATES: Columbia.



COMPAGNONS DE LA CHANSON

Names:
FRED MELLA, RENE MELLA, JEAN
BROUSSOLLE, GERARD SABBAF,
HUBERT LANCELOT, JEAN-LOUIS
JAUBERT, JO FRACHON, GUY
BOURGUIGNON, JEAN PIERRE
CALVET.

Home Town:
PARIS

Record

COUNTRIES IN WHICH RECORD HIT
TOP 10: Label in Each Country

ALLEZ SAVOIR POURQUOI

BELGIUM (Walloon): Columbia.

BRAS DESSOUS

BELGIUM (Walloon): Columbia.

LE BLUE DE L'ETE (GREEN LEAVES OF SUMMER)

BELGIUM (Flemish): Columbia. BEL-
GIUM (Walloon): Columbia. FRANCE:
Columbia.

NOTRE CONCERTO

BELGIUM (Walloon): Columbia.

VERTE CAMPAGNE (GREEN FIELDS)

BELGIUM (Walloon): Columbia. FRANCE:
Columbia.



FLOYD CRAMER

Home Town:
SHREVEPORT, LA.

Birthday:
OCTOBER 27, 1933

Record

COUNTRIES IN WHICH RECORD HIT
TOP 10: Label in Each Country

LAST DATE

AUSTRALIA: RCA. JAPAN: Victor. NEW
ZEALAND: RCA. UNITED STATES: RCA
Victor.

ON THE REBOUND

AUSTRALIA: RCA. BRITAIN: RCA. NEW
ZEALAND: RCA. UNITED STATES: RCA
Victor.

SAN ANTONIO ROSE

GERMANY: RCA. NEW ZEALAND: RCA.
UNITED STATES: RCA Victor.

SWEETIE BABY

NEW ZEALAND: RCA.



DALIDA

Record

COUNTRIES IN WHICH RECORD HIT
TOP 10: Label in Each Country

ITSY BITSY TEENIE WEENIE TINY POLKA-DOT BIKINI

BELGIUM (Walloon): Barclay.

NEVER ON SUNDAY (LES ENFANTS DU PIREE)

BELGIUM (Walloon): Barclay. HOLLAND:
Barclay. ISRAEL: Barclay. ITALY: Bar-
clay. SPAIN: Barclay.

NUITS D'ESPAGNE

FRANCE: Barclay.

O SOLE MIO (IT'S NOW OR NEVER)

BELGIUM (Walloon): Barclay.

PEPE

BELGIUM (Walloon): Barclay. GERMANY:
Ariola. HOLLAND: Barclay.

PROTEGEZ MOI SEIGNEUR

FRANCE: Barclay.

SAVE THE LAST DANCE FOR ME (GARDE-MOI LA DERNIERE DANSE)

BELGIUM (Flemish): Barclay. BELGIUM
(Walloon): Barclay.



BOBBY DARIN

Personal Manager:
STEVE BLAUNER
Booking Office:
G. A. C.
Home Town:
NEW YORK
Birthday:
MAY 14, 1937

Record

COUNTRIES IN WHICH RECORD HIT
TOP 10: Label in Each Country

LAZY RIVER

AUSTRALIA: London. BRITAIN: London.
EIRE: London. NEW ZEALAND: London.
PHILIPPINES: Atlantic.

NATURE BOY

CHILE: C.R.C.

SOMEBODY TO LOVE

NEW ZEALAND: London.

YOU MUST HAVE BEEN A BEAUTIFUL BABY

AUSTRALIA: London. BRITAIN: London.
UNITED STATES: Atco.



FATS DOMINO

Personal Manager:
CHARLES LEVY
Booking Office:
SHAW
Home Town:
NEW ORLEANS
Birthday:
FEBRUARY 26, 1928

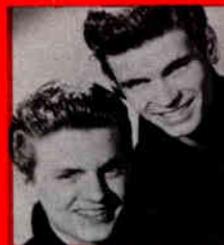
Record	COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country
FELL IN LOVE ON MONDAY	INDIA: London.
LET THE FOUR WINDS BLOW	HONG KONG: Imperial.
MY GIRL, JOSEPHINE	BELGIUM (Flemish): Imperial. CHILE: RCA. EIRE: London. HOLLAND: Imperial. HONG KONG: Imperial.
WALKING TO NEW ORLEANS	INDIA: London.



THE DRIFTERS

Personal Manager:
GEORGE TREADWELL
Booking Office:
DREW
CHARLES THOMAS, lead singer;
ELLISBURG HUBBS (currently
serving in the U. S. Army); DON
GREEN, bass; RUDY LEWIS and
TOMMY EVANS
Home Town:
ALL FROM NEW YORK CITY EX
CEPT RUDY FROM PHILADELPHIA
April
24-24

Record	COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country
SAVE THE LAST DANCE FOR ME	AUSTRALIA: London. BELGIUM (Walloon): Atlantic. BRITAIN: London. DENMARK: Atlantic. EIRE: London. GERMANY: Atlantic. HOLLAND: London. ISRAEL: London. JAPAN: Atlantic. NEW ZEALAND: London. NORWAY: Top Rank. SOUTH AFRICA: London. SWEDEN: Atlantic.



THE EVERLY BROTHERS

Booking Office:
G. A. C.
Home Town:
BROWNIE, KY.
Birthday:
DON, FEBRUARY, 1937;
PHIL, JANUARY 19, 1939

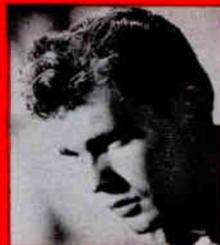
Record	COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country
DONNA, DONNA	PHILIPPINES: Warner Bros.
DON'T BLAME ME	NEW ZEALAND: Warner Bros.
EBONY EYES	HOLLAND: Warner Bros. UNITED STATES: Warner Bros.
LIKE STRANGERS	EIRE: London. NEW ZEALAND: Warner Bros.
SO SAD	NEW ZEALAND: London.
STICK WITH ME,	PHILIPPINES: Warner Bros.

TEMPTATION

AUSTRALIA: Warner Bros. BRITAIN: Warner Bros. HOLLAND: Warner Bros. PHILIPPINES: Warner Bros.

WALK RIGHT BACK

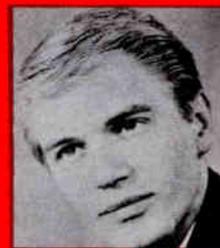
BRITAIN: Warner Bros. EIRE: Warner Bros. HOLLAND: Warner Bros. NEW ZEALAND: Warner Bros. NORWAY: Warner Bros. PHILIPPINES: Warner Bros. NORWAY: Warner Bros. UNITED STATES: Warner Bros.



DUANE EDDY

Personal Managers:
AL WILDE—MORT CURTIS
Booking Office:
G. A. C.
Home Town:
PHOENIX, ARIZ.
Birthday:
APRIL 26, 1938

Record	COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country
PEPE	BELGIUM (Flemish): London. BELGIUM (Walloon): London. BRITAIN: London. EIRE: London. NEW ZEALAND: London.
PETER GUNN	AUSTRALIA: London.
THEME FROM DIXIE	AUSTRALIA: London. BRITAIN: London. NEW ZEALAND: London.



ADAM FAITH

Personal Manager:
EVELYN TAYLOR
Booking Office:
STARCAST
Birthday:
JUNE 23, 1940

Record	COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country
DON'T YOU KNOW IT	BRITAIN: Parlophone. EIRE: Parlophone.
EASY GOING ME	BRITAIN: Parlophone. EIRE: Parlophone.
HOW ABOUT THAT	NEW ZEALAND: Columbia.
LONELY PUP	BRITAIN: Parlophone. EIRE: Parlophone.
WHO AM I!	BRITAIN: Parlophone. EIRE: Parlophone. NEW ZEALAND: Parlophone.



FERRANTE AND TEICHER

Booking Office:
G. A. C.
Names:
ARTHUR FERRANTE,
LOUIS TEICHER
Home Town:
FERRANTE, NEW YORK;
TEICHER, WILKES-BARRE, PA

Record	COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country
EXODUS	AUSTRALIA: London. BELGIUM (Walloon): United Artists. BRITAIN: London. EIRE: London. ITALY: London. UNITED STATES: United Artists.

(Continued on page 61)

In Germany

The *Big* Names
The Records

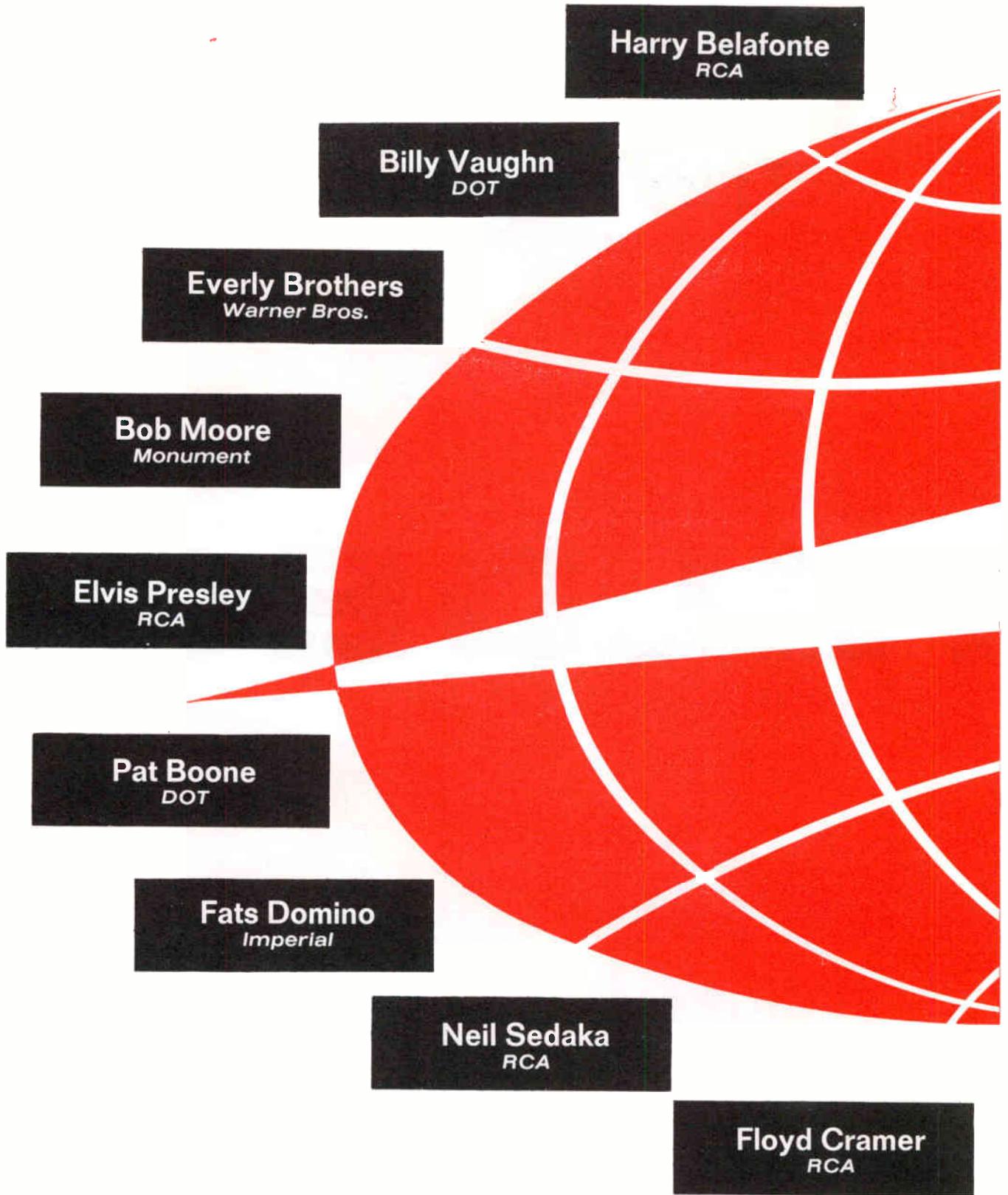
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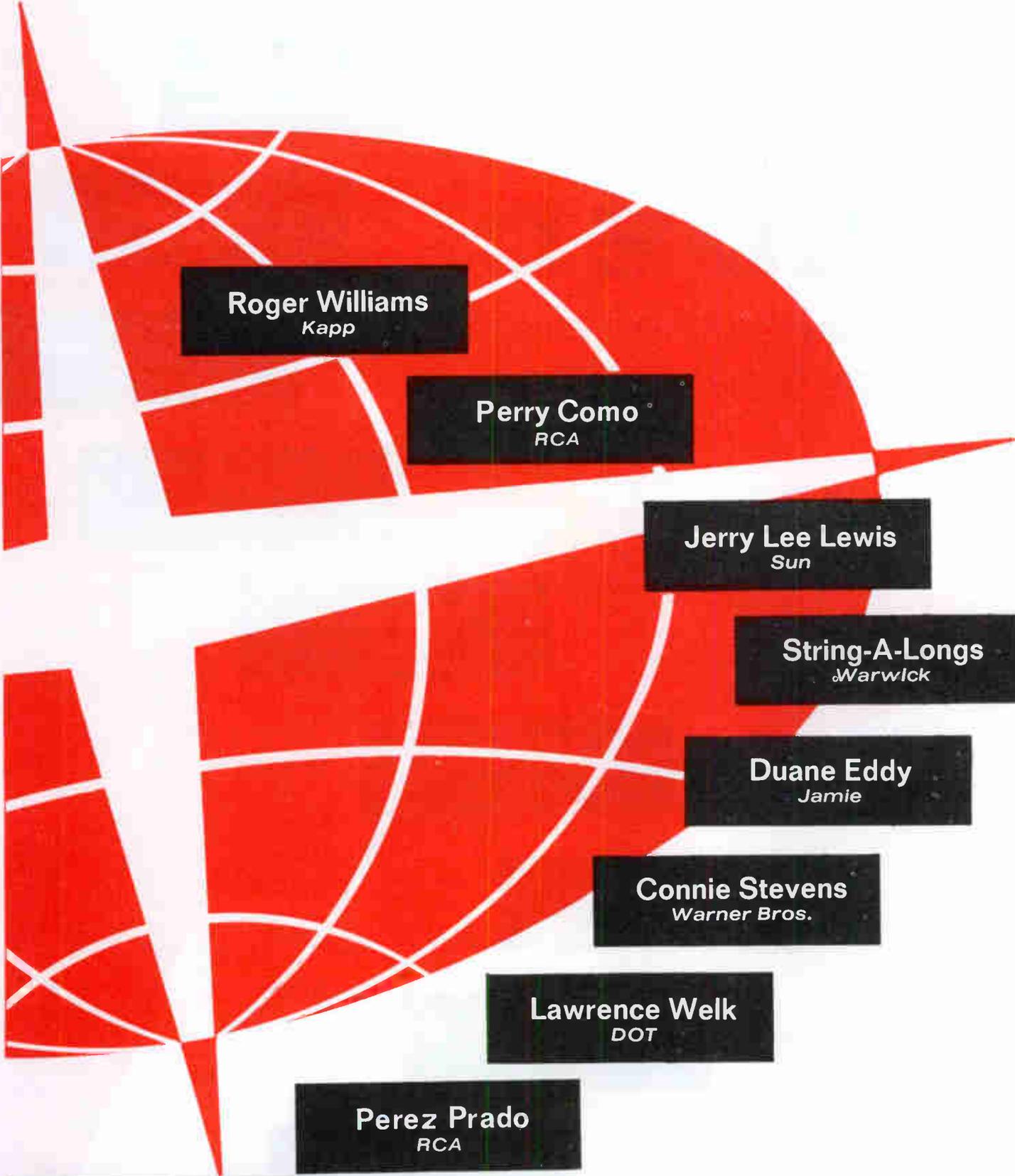


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Roger Williams
Kapp

Perry Como
RCA

Jerry Lee Lewis
Sun

String-A-Longs
Warwick

Duane Eddy
Jamie

Connie Stevens
Warner Bros.

Lawrence Welk
DOT

Perez Prado
RCA

Ricky Nelson
Imperial

Caterina Valente
Decca

Vico Torriani
Decca

TELDEC

presents the most
popular International
Artists:

Will Glahé
Decca

Werner Müller
Decca

Lys Assia
Telefunken

Mantovani
Decca

Ted Heath
Decca

Edmundo Ros
Decca

Los Machucambos
Decca

Gitta Lind
Telefunken

THEME FROM THE APARTMENT

AUSTRALIA: London. NEW ZEALAND: London. PHILIPPINES: United Artists.

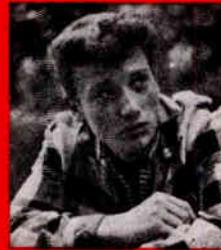


CONNIE FRANCIS

Personal Manager: GEORGE SCHECK
 Booking Office: G. A. C.
 Home Town: BELLEVILLE, N. J.
 Birthday: DECEMBER 12, 1938

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

- AIUTAMI A PIANGERE (HELP ME TO CRY)** ITALY: MGM.
- BREAKIN' IN A BRAND NEW BROKEN HEART** EIRE: MGM. HOLLAND: MGM. NEW ZEALAND: MGM. SOUTH AFRICA: MGM. UNITED STATES: MGM.
- CHITARRA ROMANA (ROMAN GUITAR)** ITALY: MGM.
- EVERYBODY'S SOMEBODY'S FOOL** HOLLAND: MGM. NORWAY: MGM.
- JEALOUS OF YOU** INDIA: MGM. ITALY: MGM.
- LA VALLE SENZA ECO (VALLEY WITHOUT TEARS)** ITALY: MGM.
- MANY TEARS AGO** EIRE: MGM. HONG KONG: MGM. NEW ZEALAND: MGM.
- MY HEART HAS A MIND OF ITS OWN** NEW ZEALAND: MGM.
- SOMEONE ELSE'S BOY** CHILE: MGM. GERMANY: MGM. HONG KONG: MGM.
- TOGETHER** BRITAIN: MGM. EIRE: MGM. HONG KONG: MGM. INDIA: MGM. NEW ZEALAND: MGM. UNITED STATES: MGM.
- TOO MANY RULES** NEW ZEALAND: MGM. PHILIPPINES: MGM.
- VALENTINO** ITALY: MGM.
- WHERE THE BOYS ARE** BRITAIN: MGM. EIRE: MGM. HONG KONG: MGM. ISRAEL: MGM. ITALY: MGM. JAPAN: MGM. NEW ZEALAND: MGM. PHILIPPINES: MGM. UNITED STATES: MGM.



JOHNNY HALLIDAY

Personal Manager: LEE HALLYDAY
 Home Country: FRANCE
 Age: 18

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

- KILI WATCH** FRANCE: Vogue.
- LAISSE LES FILLES** FRANCE: Vogue.
- LET'S TWIST AGAIN** FRANCE: Philips.
- NOUVELLE ORLEANS** FRANCE: Vogue.
- SOUVENIRS** FRANCE: Vogue.
- TU PARLE TROP** FRANCE: Vogue.
- TUTTI TUTTI** FRANCE: Vogue.
- 24,000 BAISERS** BELGIUM (Walloon): Vogue.



CLARENCE FROGMAN HENRY

Personal Manager: PETER PAUL
 Booking Office: CONTINENTAL BOOKING
 Home Town: ALGIERS, LA.
 Age: 24

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

- BUT I DO** BRITAIN: Pye Int. EIRE: Pye. NEW ZEALAND: Viking. NORWAY: Mercury. SWEDEN: Pye Int. UNITED STATES: Argo.
- YOU ALWAYS HURT THE ONE YOU LOVE** BRITAIN: Pye Int. EIRE: Pye.



THE HIGHWAYMEN

Personal Manager: KEN GREENGRASS
 Booking Office: G. A. C.
 Members: STEVE BUTTS, CHAN DANIELS, BOBBY BURNETT, STEVE TROTT, DAVE FISHER.
 Home Town: BUTTS, NEW YORK; DANIELS, BUENOS AIRES; BURNETT, MYS TIC, CONN.; TROTT, MEXICO CITY; FISHER, NEW HAVEN, CONN.
 Ages: ALL ARE 21

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

- MICHAEL** AUSTRALIA: Coronet. BRITAIN: HMV. DENMARK: United Artists. EIRE: HMV. HONG KONG: United Artists. NEW ZEALAND: United Artists. NORWAY: United Artists. UNITED STATES: United Artists.



JOHNNY HORTON

Home Town:
TYLER, TEXAS

BirthDay:
APRIL 30, 1927. DIED NOVEMBER 5, 1960, IN AUTO CRASH.

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

NORTH TO ALASKA AUSTRALIA: Coronet. DENMARK: Philips. GERMANY: Philips. JAPAN: Columbia. NEW ZEALAND: Coronet. NORWAY: Philips. PHILIPPINES: Columbia. UNITED STATES: Columbia.

THEY'LL NEVER TAKE HER LOVE FROM ME NEW ZEALAND: Coronet.



JORGEN INGMANN

Personal Manager:
ORION DEVELOPMENT CORP.

Booking Office:
METRONOME RECORDS

Home Town:
COPENHAGEN, DENMARK

Age:
LATE TWENTIES

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

AMORADA DENMARK: Metronome.

APACHE CHILE: Top Rank. DENMARK: Metronome. FRANCE: Bel-Air. GERMANY: Metronome. SWEDEN: Metronome. UNITED STATES: Atco.

BONANZA FRANCE: Bel-Air.

PEPE DENMARK: Metronome. GERMANY: Metronome. NORWAY: Metronome. SWEDEN: Metronome.



DAMITA JO

Personal Manager:
JAMES BIDDY WOOD

Booking Office:
G. A. C.

Home Town:
AUSTIN, TEX.

Age:
LATE TWENTIES

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

DO WHAT YOU WANT SWEDEN: Mercury.

I'LL BE THERE HONG KONG: Mercury.

I'LL SAVE THE LAST DANCE FOR YOU AUSTRALIA: Mercury. BELGIUM (Walloon): Mercury. HONG KONG: Mercury. NEW ZEALAND: Mercury. PHILIPPINES: Mercury. SWEDEN: Mercury.

I'VE TOLD EVERY LITTLE STAR SWEDEN: Mercury.



BEN E. KING

Personal Manager:
SRO ARTISTS, INC.

Booking Office:
CIRCLE ARTISTS

Home Town:
NEW YORK CITY

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

AMOR FRANCE: Atlantic. NEW ZEALAND: London.

FIRST TASTE OF LOVE EIRE: London. NEW ZEALAND: London. PHILIPPINES: Capitol.

SPANISH HARLEM AUSTRALIA: London. PHILIPPINES: Atlantic. UNITED STATES: Atco.

STAND BY ME UNITED STATES: Atco.



STEVE LAWRENCE

Personal Manager:
KEN GREENGRASS

Booking Office:
G. A. C.

Home Town:
BROOKLYN

BirthDay:
JULY 8, 1937

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

COME BACK SILLY GIRL HONG KONG: ABC-Paramount.

FOOTSTEPS CHILE: Polydor. JAPAN: ABC.

IN TIME PHILIPPINES: United Artists.

MY CLAIRE DE LUNE HONG KONG: United Artists.

PORTRAIT OF MY LOVE AUSTRALIA: London. HONG KONG: United Artists. PHILIPPINES: United Artists. UNITED STATES: United Artists.



BRENDA LEE

Personal Manager:
DUB ALBRITTEN

Booking Office:
WILLIAM MORRIS

Home Town:
ATLANTA

BirthDay:
DECEMBER 11, 1944

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

DUM DUM BELGIUM (Flemish): Brunswick. CHILE: Decca. NEW ZEALAND: Festival. SOUTH AFRICA: Decca. UNITED STATES: Decca.

EMOTIONS BELGIUM (Flemish): Brunswick. NEW ZEALAND: Festival. UNITED STATES: Decca.

I'M SORRY BELGIUM (Flemish): Brunswick. BELGIUM (Walloon): Brunswick. ISRAEL: Brunswick.

I WANT TO BE WANTED

NEW ZEALAND: Festival. SOUTH AFRICA: Decca.

YOU CAN DEPEND ON ME

NEW ZEALAND: Festival. SOUTH AFRICA: Decca.

WHEN MY DREAM-BOAT COMES HOME

CHILE: Decca.



LOLITA

Home Town
VIENNA, AUSTRIA

Record

COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

SAILOR (MARIN)

AUSTRALIA: Polydor. DENMARK: Polydor. GERMANY: Polydor. HOLLAND: Polydor. JAPAN: Polydor. NEW ZEALAND: Philips. NORWAY: Polydor. SWEDEN: Polydor.



LOS MACHUCAMBOS

Names:
JULIA CORTES, RAPHAEL GAYOSO, ROMONO ZANOTTI

Home Town:
COSTA RICA, MADRID, ITALY

Record

COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

LA BAMBA

BELGIUM (Walloon): Decca.

PEPITO

BELGIUM (Flemish): Decca. BELGIUM (Walloon): Decca. FRANCE: Decca. GERMANY: London. HOLLAND: Omega. ISRAEL: Decca. ITALY: Decca.



THE MARCELLS

Personal Manager:
JULIUS KRUSPIR
Booking Office:
SHAW

Names:
DICK KNAUSS, GENE BRICKER, IRED JOHNSON, CORNELIUS HART, RONALD MUNDY.

Home Town:
PITTSBURGH

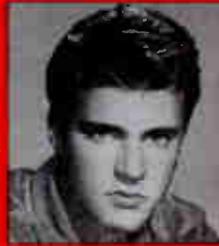
Age:
18-20

Record

COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

BLUE MOON

AUSTRALIA: Pye. BELGIUM (Flemish): Colpix. BELGIUM (Walloon): Colpix. BRITAIN: Pye Int. EIRE: Pye. FRANCE: Ricordi. HOLLAND: Colpix. ISRAEL: Pye. NEW ZEALAND: Mercury. NORWAY: London. PHILIPPINES: Eva. SOUTH AFRICA: London. SPAIN: Colpix Discophon. SWEDEN: Colpix. UNITED STATES: Colpix.



RICKY NELSON

Personal Manager:
OZZIE NELSON
Booking Office:
M. C. A.
Home Town:
HOLLYWOOD
Birthday:
MAY 8, 1940

Record

COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

A WONDER LIKE YOU

HONG KONG: Imperial.

HELLO MARY LOU

BELGIUM (Flemish): Imperial. BELGIUM (Walloon): Imperial. BRITAIN: London. DENMARK: California. EIRE: Imperial. GERMANY: London. HOLLAND: Imperial. HONG KONG: Imperial. ISRAEL: London. NEW ZEALAND: London. NORWAY: California. SPAIN: Imperial-Polydor. SWEDEN: California. UNITED STATES: Imperial.

MILK COW BLUES

INDIA: London.

TRAVELIN' MAN

AUSTRALIA: London. BELGIUM (Walloon): Imperial. CHILE: Polydor. EIRE: Imperial. HONG KONG: Imperial. NEW ZEALAND: London. SOUTH AFRICA: Renown. SWEDEN: California. UNITED STATES: Imperial.

YOU ARE THE ONLY ONE

HONG KONG: Imperial.



ROY ORBISON

Personal Manager:
WESLEY ROSE
Booking Office:
ACUFF-ROSE
Home Town:
ODESSA, TEX.
Birthday:
APRIL 23, 1936

Record

COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

BLUE ANGEL

BRITAIN: London. EIRE: London.

CRYING

AUSTRALIA: London. UNITED STATES: Monument.

ONLY THE LONELY

BELGIUM (Flemish): London. HOLLAND: London. NORWAY: London.

RUNNING SCARED

AUSTRALIA: London. BRITAIN: London. UNITED STATES: Monument.

TODAY'S TEARDROPS

NEW ZEALAND: London.



RAY PETERSON

Personal Manager:
STAN SHULMAN
Home Town:
TEXAS
Age:
21

Record

COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

CORINNA, CORINNA

AUSTRALIA: London. BELGIUM (Flemish): London. EIRE: London. GERMANY: Helidor. HOLLAND: London. ISRAEL: Columbia. UNITED STATES: Dunes.

(Continued on page 66)

IN SWITZERLAND THE MUSIKVERTRIEB

DISTRIBUTING THE TOP LABELS IN THE WORLD OF MUSIC

DECCA	REL-ATR
TELEFUNKEN	DUCRETEY-THOMSON
RCA	L'OISEAU ETRE
LONDON	ELITE-SPECIAL
CAPITOL	FESTIVAL
DOT	FELTED
WARNER BROTHERS	HED-ARZI
IMPERIAL	FUNKLER
BARCLAY	GALLERIA DEL CORSO

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TELEFUNKEN, DECCA

GRAMOPHONES: TELEFUNKEN,
DECCA

TAPE RECORDERS: TELEFUNKEN

JUKE BOXES: SEEBURG

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*and most successful hits
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Cable:

MUSIKVERTRIEB—ZÜRICH

• Continued from page 63

FEVER PHILIPPINES: RCA Victor.

TELL LAURA I LOVE HER HONG KONG: RCA. PHILIPPINES: RCA Victor.



EDITH PIAF

Home Town:
PARIS

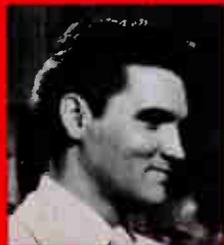
Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

EXODUS BELGIUM (Walloon): Columbia. FRANCE: Columbia. ITALY: Columbia.

HYMNE A L'AMOUR ITALY: Columbia.

MILORD AUSTRALIA: Columbia. NEW ZEALAND: Philips. NORWAY: Columbia.

NON, JE NE REGRETTE RIEN BELGIUM (Flemish): Columbia. BELGIUM (Walloon): Columbia. FRANCE: Columbia. HOLLAND: Columbia.



ELVIS PRESLEY

Personal Manager
TOM PARKER
Booking Office:
WILLIAM MORRIS
Home Town:
TUPELO, MISS.
Birthday
JANUARY 8 1935

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

ARE YOU LONESOME TONIGHT AUSTRALIA: RCA. BELGIUM (Flemish): RCA. BELGIUM (Walloon): RCA. BRITAIN: RCA. CHILE: RCA. DENMARK: RCA. EIRE: RCA. GERMANY: RCA. HOLLAND: RCA Victor. HONG KONG: RCA. ISRAEL: RCA Victor. ITALY: RCA. JAPAN: Victor. NEW ZEALAND: RCA. NORWAY: RCA. PHILIPPINES: RCA Victor. SOUTH AFRICA: RCA. SPAIN: RCA. SWEDEN: RCA. UNITED STATES: RCA Victor.

FLAMING STAR DENMARK: RCA. SOUTH AFRICA: RCA. SWEDEN: RCA.

G. I. BLUES JAPAN: Victor. SOUTH AFRICA: RCA.

(MARIE'S THE NAME) HIS LATEST FLAME UNITED STATES: RCA Victor.

I FEEL SO BAD CHILE: RCA. HOLLAND: RCA Victor. UNITED STATES: RCA Victor.

I GOTTA KNOW SOUTH AFRICA: RCA.

I SLIPPED, I STUMBLED, I FELL SOUTH AFRICA: RCA.

IT'S NOW OR NEVER (O SOLE MIO) BELGIUM (Flemish): RCA. BELGIUM (Walloon): RCA. BRITAIN: RCA. DENMARK: RCA. EIRE: RCA. FRANCE: RCA. HOLLAND: RCA Victor. HONG KONG: RCA. ISRAEL: RCA Victor. ITALY: RCA. JAPAN: Victor. MEXICO: RCA. NORWAY: RCA. PHILIPPINES: RCA Victor. SPAIN: RCA. SWEDEN: RCA.

JUDY SOUTH AFRICA: RCA.

KING CREOLE FRANCE: RCA.

LITTLE SISTER AUSTRALIA: RCA. BELGIUM (Flemish): RCA. NORWAY: RCA. PHILIPPINES: RCA Victor. UNITED STATES: RCA Victor.

LONELY MAN HONG KONG: RCA. SOUTH AFRICA: RCA.

POCKETFUL OF RAINBOWS PHILIPPINES: RCA Victor.

SENTIMENTAL ME SOUTH AFRICA: RCA.

SHOPPING AROUND SOUTH AFRICA: RCA.

SUMMER KISSES, WINTER TEARS HONG KONG: RCA. SOUTH AFRICA: RCA.

SURRENDER AUSTRALIA: RCA. BELGIUM (Flemish): RCA. BELGIUM (Walloon): RCA. BRITAIN: RCA. CHILE: RCA. DENMARK: RCA. EIRE: RCA. FRANCE: RCA. GERMANY: RCA. HOLLAND: RCA Victor. HONG KONG: RCA. ISRAEL: RCA Victor. ITALY: RCA. NEW ZEALAND: RCA. NORWAY: RCA. PHILIPPINES: RCA Victor. SPAIN: RCA. SOUTH AFRICA: RCA. SWEDEN: RCA. UNITED STATES: RCA Victor.

WILD IN THE COUNTRY BELGIUM (Flemish): RCA. BRITAIN: RCA. EIRE: RCA. HONG KONG: RCA. NEW ZEALAND: RCA.

WOODEN HEART (MUSS I DENN) AUSTRALIA: RCA. BELGIUM (Flemish): RCA. BELGIUM (Walloon): RCA. BRITAIN: RCA. CHILE: RCA. DENMARK: RCA. EIRE: RCA. GERMANY: RCA. HOLLAND: RCA Victor. HONG KONG: RCA. NEW ZEALAND: RCA. NORWAY: RCA. PHILIPPINES: RCA Victor. SPAIN: RCA. SOUTH AFRICA: RCA. SWEDEN: RCA.



CLIFF RICHARD

Personal Manager
PETER GORMLEY
Booking Office:
GRADE ORGANISATION
Home Town
LUCKNOW, INDIA

Birthday
OCTOBER 14, 1940

Record COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country

A GIRL LIKE YOU BRITAIN: Columbia. DENMARK: Columbia. EIRE: Columbia. HOLLAND: Columbia. HONG KONG: Columbia. INDIA: Columbia. NEW ZEALAND: Columbia. NORWAY: Columbia. SOUTH AFRICA: Columbia. SWEDEN: Columbia.

A VOICE IN THE WILDERNESS INDIA: Columbia.

BEAT OUT THAT RHYTHM ON A DRUM	SOUTH AFRICA: Columbia.
BLUE MOON	SOUTH AFRICA: Columbia.
'D' IN LOVE	SOUTH AFRICA: Columbia.
EVERGREEN TREE	SOUTH AFRICA: Columbia.
FALL IN LOVE WITH YOU	INDIA: Columbia.
GEE WHIZ IT'S YOU	BRITAIN: Columbia. EIRE: Columbia. INDIA: Columbia. SOUTH AFRICA: Columbia.
I LOVE YOU	BRITAIN: Columbia. EIRE: Columbia. HOLLAND: Columbia. INDIA: Columbia. ISRAEL: Columbia. NEW ZEALAND: Columbia. NORWAY: Columbia. SOUTH AFRICA: Columbia.
NINE TIMES OUT OF TEN	INDIA: Columbia. NEW ZEALAND: Columbia. SOUTH AFRICA: Columbia.
PLEASE DON'T TEASE ME	INDIA: Columbia.
TEMPTATION	SOUTH AFRICA: Columbia.
THEME FOR A DREAM	BRITAIN: Columbia. EIRE: Columbia. INDIA: Columbia. NEW ZEALAND: Columbia. SOUTH AFRICA: Columbia.
THINKING OF OUR LOVE	NEW ZEALAND: Columbia.
WHEN THE GIRL IN YOUR ARMS	BRITAIN: Columbia.



LINDA SCOTT

Personal Manager:
HUTCH (BOB) DAVIE

Home Town:
NEW YORK

Birthday:
JUNE 1, 1945

Record	COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country
DON'T BET MONEY HONEY	UNITED STATES: Canadian-American.
I'VE TOLD EVERY LITTLE STAR	AUSTRALIA: Columbia. BRITAIN: Columbia. DENMARK: Sonet. ISRAEL: Columbia. NEW ZEALAND: Columbia. PHILIPPINES: Vertex. SOUTH AFRICA: Columbia. SWEDEN: Sonet. UNITED STATES: Canadian-American.



NEIL SEDAKA

Personal Manager:
NEVINS-KIRSCHNER

Booking Office:
M. C. A.

Home Town:
BROOKLYN

Birthday:
MARCH 13, 1939

Record	COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country
CALENDAR GIRL	AUSTRALIA: RCA. BELGIUM (Flemish): RCA. BRITAIN: RCA. CHILE: RCA. EIRE: RCA. HONG KONG: RCA. JAPAN: RCA. NEW ZEALAND: RCA. PHILIPPINES: RCA Victor. SOUTH AFRICA: RCA. UNITED STATES: RCA Victor.
GOING HOME TO MARY LOU	PHILIPPINES: RCA Victor.
I FOUND MY WORLD IN YOU	HONG KONG: RCA.
LITTLE DEVIL	AUSTRALIA: RCA. BRITAIN: RCA. CHILE: RCA. EIRE: RCA. HONG KONG: RCA. JAPAN: RCA. NEW ZEALAND: RCA. PHILIPPINES: RCA Victor.
NOTHING CAN EVER CHANGE MY LOVE FOR YOU	PHILIPPINES: RCA Victor.
RUN SAMSON RUN	PHILIPPINES: RCA Victor.
SWEET LITTLE YOU	AUSTRALIA: RCA. HONG KONG: RCA. PHILIPPINES: RCA Victor.
YOU MEAN EVERYTHING TO ME	JAPAN: RCA.



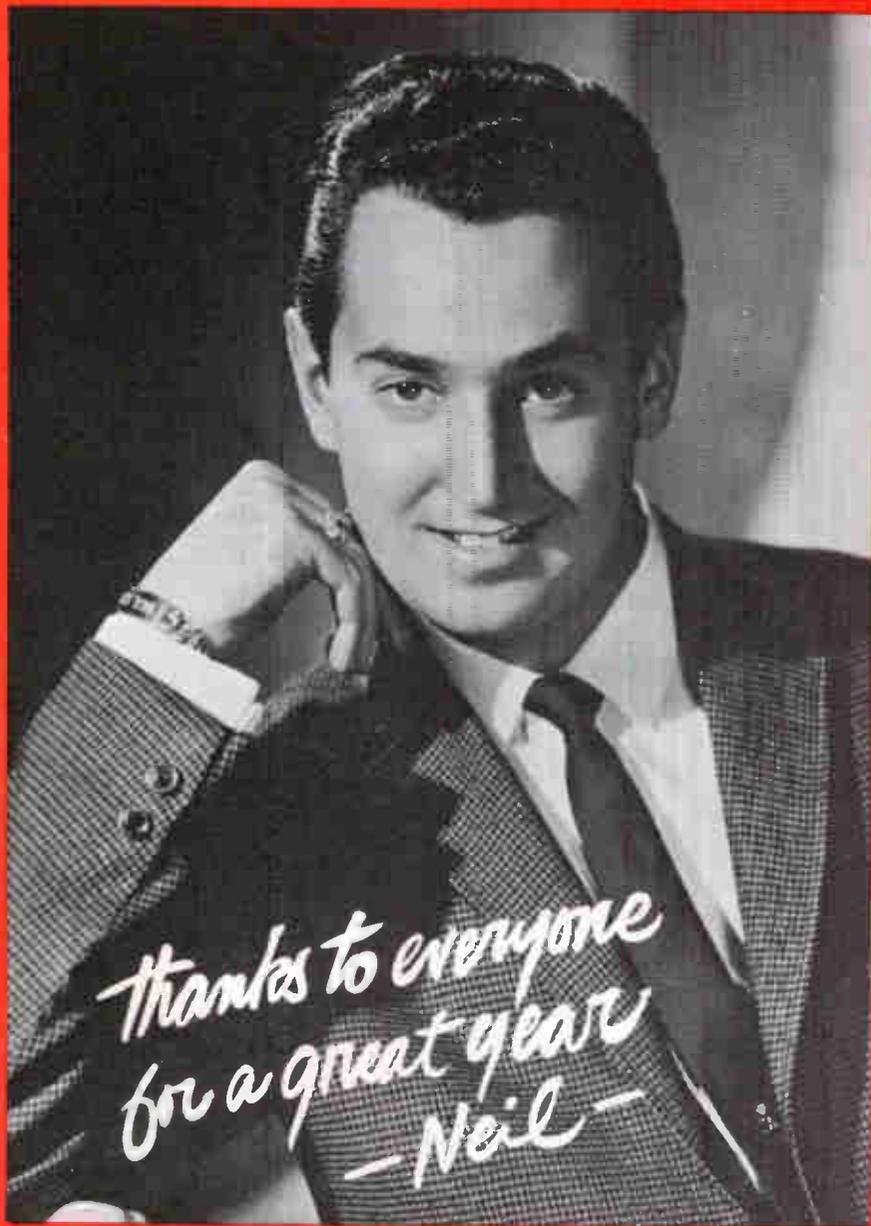
THE SHADOWS

Personal Manager:
PETER GORMLEY
Booking Office:
GRADE ORGANISATION

Record	COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country
APACHE	BELGIUM (Flemish): Columbia. BEGIUM (Walloon): Columbia. FRANCE: Columbia. GERMANY: Columbia. ISRAEL: Columbia.
F. B. I.	BRITAIN: Columbia. FRANCE: Columbia. SOUTH AFRICA: Columbia.
FRIGHTENED CITY	BRITAIN: Columbia. EIRE: Columbia. INDIA: Columbia. SOUTH AFRICA: Columbia.
KON-TIKI	AUSTRALIA: Columbia. BRITAIN: Columbia. EIRE: Columbia. NORWAY: Columbia.
MAN OF MYSTERY	BRITAIN: Columbia. SOUTH AFRICA: Columbia.
THEME FOR A DREAM	INDIA: Columbia.
THE STRANGER	INDIA: Columbia.

(Continued on page 70)

THE SEDAKA SOUND IS



NEIL

singing in

WEEKS

"CALENDAR GIRL"

- Australia—5
- Chile—1
- Eire—4
- England—3
- Flemish Belgium—1
- Hong Kong—9
- Japan—14
- New Zealand—4
- Philippines—11
- South Africa—3
- U.S.A.—9
- Argentina—6



◀ LATEST SMASH ALBUM:

NEIL SEDAKA

Sings

LITTLE DEVIL

LPM / LSP-2421

"HAPPY"

Exclusively: RCA VICTOR

ROCKIN' ROUND THE WORLD

SEDATAKA

english, italian, portuguese, german, spanish.

IN TOP TEN . . . January-October, 1961

"LITTLE DEVIL"

Australia—10
 Chile—5
 Eire—3
 England—2
 Hong Kong—3
 Japan—5
 New Zealand—5
 Philippines—7
 Argentina—6
 Italy (sung in Italian)—2

**"I FOUND MY WORLD °
 IN YOU"**

Hong Kong—2

**"YOU MEAN EVERYTHING
 TO ME"**

Japan—1

**"NOTHING CAN EVER
 CHANGE MY LOVE FOR YOU"**

Philippines—3

"SWEET LITTLE YOU"

Australia—1
 Philippines—2

**"GOING HOME TO
 MARY LOU"**

Philippines—6

"RUN SAMSON RUN"

Philippines—4

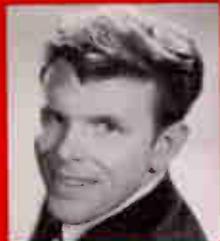
LATEST SMASH SINGLE:

BIRTHDAY, SWEET SIXTEEN"

RCA Victor 7957

Personal Management: BENJAMIN L. SUTTER

Direction: MCA



DEL SHANNON

Personal Manager
ARTISTS, INC.

Booking Office
G. A. C.

Home Town
GRAND RAPIDS, MICH.

Birthday
DECEMBER 30, 1939

Record COUNTRIES IN WHICH RECORD HIT
TOP 10: Label in Each Country

HATS OFF TO LARRY BRITAIN: London. NEW ZEALAND: Lon-
don. UNITED STATES: Big Top.

RUNAWAY AUSTRALIA: London. BELGIUM (Flemish):
London. BELGIUM (Walloon): London.
BRITAIN: London. CHILE: London. EIRE:
London. HOLLAND: London. ISRAEL:
London. JAPAN: Atlantic. NEW ZEA-
LAND: London. NORWAY: London.
SOUTH AFRICA: London. UNITED STATES:
Big Top.



HELEN SHAPIRO

Personal Manager
ALAN PARAMOUR

Home Town
LONDON

Birthday
SEPTEMBER, 1946

Record COUNTRIES IN WHICH RECORD HIT
TOP 10: Label in Each Country

**DON'T TREAT ME
LIKE A CHILD** BRITAIN: Columbia. NEW ZEALAND:
Decca.

YOU DON'T KNOW BELGIUM (Flemish): Columbia. BRITAIN:
Columbia. EIRE: Columbia. NEW ZEA-
LAND: Columbia. NORWAY: Columbia.

**WALKIN' BACK TO
HAPPINESS** BRITAIN: Columbia. EIRE: Columbia.
NORWAY: Columbia.



THE SHIRELLES

Personal Manager
FLORENCE GREENBERG

Booking Office
SHAW

Home Town
PASSAIC, N. J.

Birthdays
ADDIE HARRIS, JANUARY 22;
SHIRLEY OWENS, JUNE 10; DOR-
RIS KENNER, AUGUST 2; BEVERLY
LEE, AUGUST 3.

Record COUNTRIES IN WHICH RECORD HIT
TOP 10: Label in Each Country

**DEDICATED TO THE
ONE I LOVE** UNITED STATES: Scepter.

MAMA SAID UNITED STATES: Scepter.

**(WILL YOU LOVE ME)
TOMORROW** AUSTRALIA: Top Rank. BRITAIN: Top
Rank. CHILE: Top Rank. ISRAEL: Rank.
NEW ZEALAND: Top Rank. SOUTH
AFRICA: Ridge. UNITED STATES: Scepter.



THE STRING-A-LONGS

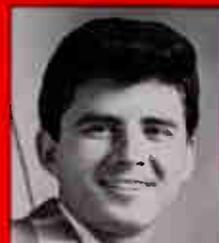
NORMAN PEELY

ALLEN SHAW, AUBREY LEE
DE LORDOVA (bass and guitar)
RICHARD STEPHENS (guitar) JIM
MY (drums) (guitar) and
BETTY M. COOMER (vocal and
rhythm guitar)

BORN JULY 18, 1928 AUBREY
NOVEMBER 20, 1941 RICHARD
SEPTEMBER 20, 1948 JIMMY
OCTOBER 2, 1939 AND BETTY
OCTOBER 19, 1940

Record COUNTRIES IN WHICH RECORD HIT
TOP 10: Label in Each Country

WHEELS AUSTRALIA: London. BELGIUM (Flem-
ish): London. BELGIUM (Walloon): Lon-
don. BRITAIN: London. CHILE: Lon-
don. DENMARK: London. EIRE: London.
GERMANY: London. HOLLAND: London.
NORWAY: London. SOUTH AFRICA: Lon-
don. SPAIN: London.



JOHNNY TILLOTSON

Personal Manager
MEL SHANE

Home Town
JACKSONVILLE, FLA.

Birthday
APRIL 20, 1940

Record COUNTRIES IN WHICH RECORD HIT
TOP 10: Label in Each Country

CUTIE PIE PHILIPPINES: Cadence.

POETRY IN MOTION AUSTRALIA: London. BELGIUM (Flem-
ish): Heliodor. BRITAIN: London. DEN-
MARK: Heliodor. EIRE: London. ISRAEL:
London. NEW ZEALAND: London. NOR-
WAY: London. SPAIN: ABC-Hispavox.

**TRUE, TRUE
HAPPINESS** PHILIPPINES: Era.

WITHOUT YOU HONG KONG: Cadence.
UNITED STATES: Cadence.



CATERINA VALENTE

Personal Manager
VON ARNO

Booking Agent
WILLIAM MORRIS

Home Town
FLORENCE, ITALY

Age
LATE TWENTIES

Record COUNTRIES IN WHICH RECORD HIT
TOP 10: Label in Each Country

**DER SHERIFF VON
ARKANSAS WAR NE
LADY** GERMANY: Decca.

**EINEN RING MIT ZWEI
BLU-TROTEN STEINEN** GERMANY: Decca.

**EN SEEMANNS
HERZ-L' AMOR
LA MER** GERMANY: Decca.

NON DIMENTICOR	ITALY: Decca.
PEPE	BELGIUM (Flemish): Decca. BELGIUM (Walloon): Decca. GERMANY: Decca.
ROSALIE MUSST NICHT WEINEN	GERMANY: Decca.
SUCU SUCU	BELGIUM (Flemish): Decca. PHILIPPINES: Era.



BILLY VAUGHN
 Personal Manager: RANDY WOOD
 Home Town: GLASGOW, KY.

Record	COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country
BLUEBERRY HILL— (EIN KLEINES HAUS)	GERMANY: London.
GREENFIELDS	JAPAN: Dot.
THEME FROM A SUMMER PLACE	INDIA: London.
WHEELS	BELGIUM (Walloon): London. GERMANY: London. INDIA: London. ISRAEL: London. JAPAN: Dot. MEXICO: Dot.



BOBBY VEE
 Personal Manager: B. ALEXANDER PRODUCTIONS
 Home State: NORTH DAKOTA
 Age: 16

Record	COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country
BABY FACE	AUSTRALIA: London.
DEVIL OR ANGEL	HONG KONG: Liberty.
HOW MANY TEARS	CHILE: Vivart. HONG KONG: Liberty.
MORE THAN I CAN SAY	BRITAIN: London. EIRE: London. HONG KONG: Liberty. NEW ZEALAND: London.
ONE LAST KISS	PHILIPPINES: Monument.
RUBBER BALL	AUSTRALIA: London. BRITAIN: London. EIRE: London. HONG KONG: Liberty. INDIA: London. ISRAEL: London. UNITED STATES: Liberty.
TAKE GOOD CARE OF MY BABY	AUSTRALIA: London. NEW ZEALAND: London. UNITED STATES: Liberty.



ADAM WADE
 Personal Manager: CAPAX MANAGEMENT
 Booking Office: WILLIAM MORRIS
 Home Town: PITTSBURGH
 Birthday: MARCH 17, 1937

Record	COUNTRIES IN WHICH RECORD HIT TOP 10: Label in Each Country
AS IF I DIDN'T KNOW	UNITED STATES: Coed.
TAKE GOOD CARE OF HER	AUSTRALIA: HMV. PHILIPPINES: Grand. SOUTH AFRICA: HMV. UNITED STATES: Coed.
THE WRITING ON THE WALL	NEW ZEALAND: HMV. SOUTH AFRICA: HMV. UNITED STATES: Coed.

FOR A WORLD
 OF TOP-GRADE
 PRODUCTS AND SERVICES,
 BE SURE TO CHECK
 THE IMPORTANT MESSAGES
 OF THE COMPANIES
 AND ARTISTS SHOWN
 IN THE ADVERTISERS INDEX
 BEGINNING ON
Page 15



THANKS • MERCI • GRACIAS • DANKE

DUANE EDDY

TO ALL THE DISK JOCKEYS ALL
OVER THE WORLD FOR THEIR HELP IN
MAKING THE FOLLOWING AWARDS POSSIBLE:

VOTED BEST INSTRUMENTALIST OF THE YEAR

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CASH BOX POLL
PHOTOPLAY AWARD



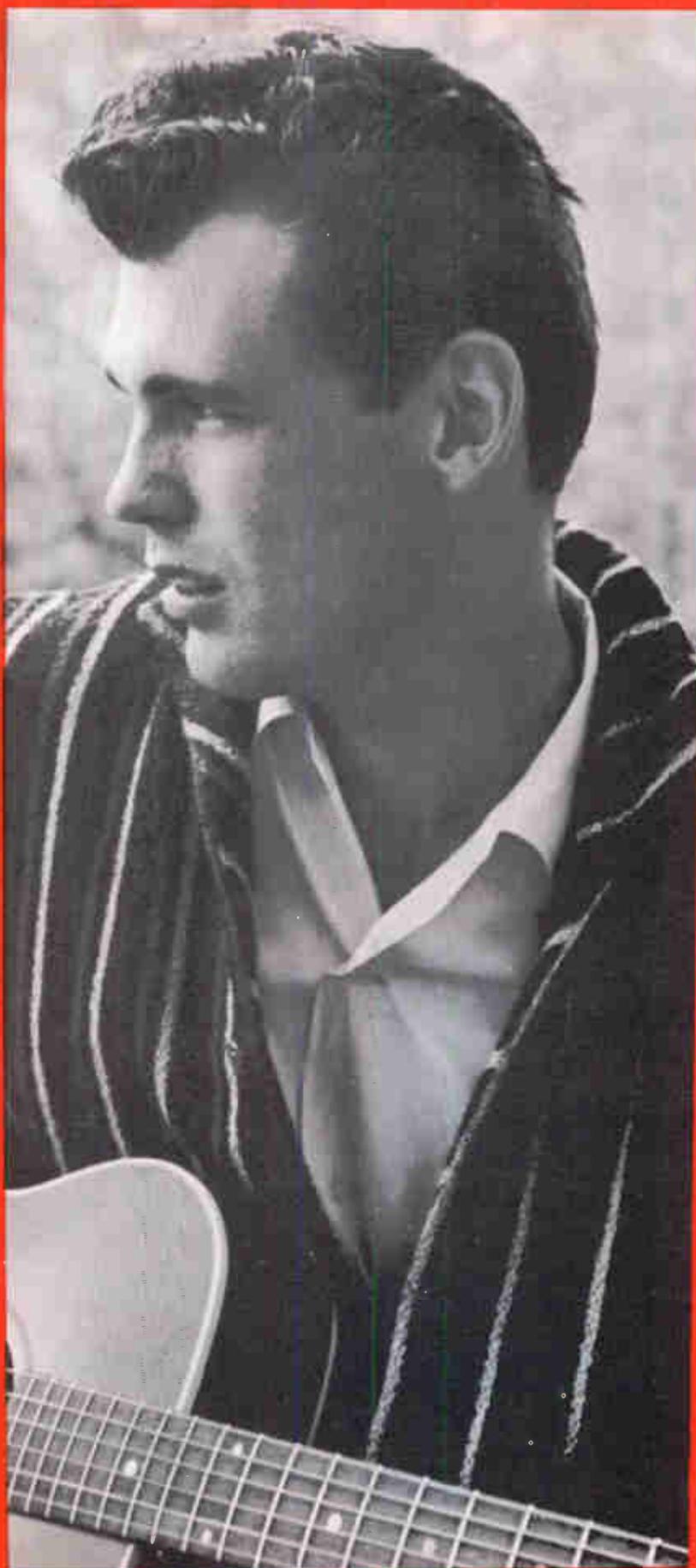
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— Duane —*

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after this
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WINNERS in the 14th ANNUAL DISK JOCKEY POLL

conducted by
**BILLBOARD
MUSIC WEEK**

*Foreign artists give U. S. performers
strong competition for deejay votes;
poll shows impact of foreign wax here*

By JUNE BUNDY

The growing strength of foreign records and tunes in the U. S. was strikingly illustrated by the results of Billboard Music Week's 14th Annual Record Artists' Popularity Poll, based on a survey of disk jockeys and station librarians.

Although a new category was set up this year to enable deejays to vote for their favorite foreign artists and songs, many jocks also voted their pet imported performers into the "Top 10" of other categories, where they gave U. S. artists a hard battle for position.

For example, England's Matt Monro, voted the jockeys' "favorite foreign artist" this year, also walked off with top honors on the "most promising new male vocalist" poll. Runner-up to Monro was Joe Dowell, an American artist, but whose success was due to his recording of "Wooden Heart," based on an old German folk song. Also on the "most promising male vocalist" (No. 7) was Canadian-born Robert Goulet, star of the Broadway musical, "Camelot."

Other foreign artists who placed on various segments of the poll were Australia's Diana Trask, England's Hayley Mills and Ted Heath, Denmark's Jorgen Ingmann, and Germany's Bert Kaempfert.

English and French artists dominated the "favorite foreign artist" poll. Monro, Anthony Newley, Heath, Mantovani, Lonnie Donegan and Hayley Mills represented England; while Kaempfert, Kurt Edelhagen and Lolita placed for Germany. Also on the list was Caterina Valente, an Italian, who sings and records in several languages.

The growing "one-worldness" of the music business is neatly summed up on the "favorite foreign tune" poll which lists the Greek "Never on Sunday," French "Milord," English "My Kind of Girl" and the German "Wonderland by Night" and "Wooden Heart."

Lawrence Welk's version of the foreign tune "Calcutta" was voted "favorite instrumental single record" this year; while Kaempfert's "Wonderland by Night" and Ingmann's "Apache" placed 7th and 10th respectively on the same poll.

Frank Sinatra emerged as the all-time champ again, winning by overwhelming majorities in both the "favorite male vocalist," "most played male vocalist" categories. He also had five albums on the 10 "favorite albums" list. It's interesting to note that the jockeys' new favorite, Matt Monro, is so similar in sound and style to Sinatra.

This year marks the emergence of Connie Francis as the No. 1 fem singer in the country. Easing Ella Fitzgerald out of her long-held title as "favorite female vocalist," Miss Francis also captured "most played female vocalist" honors for the second year in a row. The star is unusually big in the international record market, as the result of her extensive multi-lingual waxing.

Other artists taking the No. 1 spot on two sections of the poll this year were Floyd Cramer, "favorite" and "most played" solo instrumentalist; the Highwaymen, "most promising male vocal group" and "favorite vocal single" ("Michael"), and Billy Vaughn, most played band" and "favorite instrumental LP" ("Orange Blossom Special-Wheels").

Ann-Margret's election as the "most promising female vocalist" points up the fact that RCA Victor now has its first big-selling fem pop artist in many years. Victor also has another artist in a No. 1 slot, Al Hirt, acclaimed as "the most promising solo instrumentalist."

Artists winning No. 1 kudos in the same category for the second consecutive year included the Kingston Trio, "most played singing group"; the Four Freshmen, "favorite singing group"; Bill Black's Combo, "most played instrumental group," and Si Zentner, "most promising band."

On the strength of his recent best selling pop single, "Take Five," Dave Brubeck moved up from No. 3 last year to No. 1 on the "favorite instrumental group" poll. Also new to the No. 1 spot were the Mar-Keys as the "most promising instrumental group."

Judy Garland's phenomenal comeback this year was dramatically illustrated on the poll. Her album "Judy at Carnegie Hall" won top honors as "favorite vocal album," and she also placed on the "favorite female vocalist" chart.

Since deejays programmed more and more comedy material this year, a "comedy album" category was introduced this year. Bill Dana, whose "Jose Jimenez at the Hungry i" album won first place, also pulled a tongue-in-cheek vote from one jock as "favorite foreign artist."

Ferrante and Teicher, the duo piano team, polled so many votes in two different categories—"solo instrumentalists" and "instrumental groups"—that they are listed under both headings. Technically they qualify for both, since the poll doesn't include section for instrumental duos.

FAVORITE INTERNATIONAL ARTISTS

(excluding U. S. tunes)



- | THIS YEAR | ARTIST & U. S. LABEL |
|-----------|---------------------------------|
| 1 | Matt Monro, Warwick |
| 2 | Caterina Valente, Decca; London |
| 3 | Bert Kaempfert, Decca |
| 4 | Anthony Newley, London |
| 5 | Ted Heath, London |
| 6 | Lolita, Kapp |
| 7 | Mantovani, London |
| 8 | Lonnie Donegan, Dot; Felsted |
| 9 | Hayley Mills, Vista |
| 10 | Kurt Edelhagen, Decca |

FAVORITE INTERNATIONAL SONG

(excluding U. S. tunes)

- | POS. | TITLE & WRITER(S) | U. S. PUBLISHER & LICENSING AGENT |
|------|---|-----------------------------------|
| 1 | Never on Sunday, M. Hadjidakis . . . | Esteem-Sidmore, BMI |
| 2 | Wonderland by Night, B. Kaempfert . . . | Roosevelt, BMI |
| 3 | Milord, Marguerite Monnot-Bunny Lewis . . . | Alamo, ASCAP |
| 4 | Wooden Heart, Wise-Wiseman-Twomey-Kaempfert . . . | Gladys, ASCAP |
| 5 | My Kind of Girl, Leslie Bricusse . . . | Hollis, ASCAP |

FAVORITE RECORDS

SINGLES



Vocals

- | POS. | TITLE & ARTIST | LABEL |
|------|---|------------------|
| 1 | Michael, The Highwaymen | United Artists |
| 2 | Big Bad John, Jimmy Dean | Columbia |
| 2 | Runaround Sue, Dion | Laurie |
| 4 | Portrait of My Love, Steve Lawrence | United Artists |
| 5 | Runaway, Del Shannon | Big Top |
| 6 | My Kind of Girl, Matt Monro | Warwick |
| 7 | Where the Boys Are, Connie Francis | MGM |
| 8 | Surrender, Elvis Presley | RCA Victor |
| 8 | Take Good Care of My Baby, Bobby Vee | Liberty |
| 10 | Wooden Heart, Joe Dowell | Smash |
| 10 | You Don't Want My Love, Andy Williams | Cadence-Columbia |



Instrumentals

- | POS. | TITLE & ARTIST | LABEL |
|------|---|----------------|
| 1 | Calcutta, Lawrence Welk | Dot |
| 2 | Mexico, Bob Moore | Monument |
| 2 | Theme From "Exodus," Ferrante and Teicher | United Artists |
| 4 | Last Night, The Mar-keys | Satellite-Stax |
| 5 | Yellow Bird, Arthur Lyman | Hi-Fi |
| 6 | Moon River, Henry Mancini | RCA Victor |
| 7 | Wonderland by Night, Bert Kaempfert | Decca |
| 8 | One Mint Julep, Ray Charles | Impulse |
| 9 | Satin Doll, Billy Mated | K & H |
| 10 | Apache, Jorgen Ingmann | Atco |

LP'S



Vocals

- | POS. | TITLE & ARTIST | LABEL |
|------|---|------------|
| 1 | Judy at Carnegie Hall, Judy Garland | Capitol |
| 2 | Ring-A-Ding Ding, Frank Sinatra | Reprise |
| 3 | Come Swing With Me, Frank Sinatra | Capitol |
| 4 | I Remember Tommy, Frank Sinatra | Reprise |
| 5 | Portrait of Johnny Mathis | Columbia |
| 6 | Swing Along With Me, Frank Sinatra | Reprise |
| 7 | The Four Preps on Campus | Capitol |
| 8 | If You Should Go, Peggy Lee | Capitol |
| 8 | Sinatra's Swingin' Session, Frank Sinatra | Capitol |
| 10 | The Slightly Fabulous Limelitters | RCA Victor |



Instrumentals

- | POS. | TITLE & ARTIST | LABEL |
|------|---|----------------|
| 1 | Orange Blossom Special & Wheels, Billy Vaughn | Dot |
| 2 | Calcutta, Lawrence Welk | Dot |
| 3 | Mr. Lucky Goes Latin, Henry Mancini | RCA Victor |
| 4 | Breakfast at Tiffany's, Henry Mancini | RCA Victor |
| 5 | New Piano in Town, Peter Nero | RCA Victor |
| 5 | He's the King, Al Hirt | RCA Victor |
| 7 | Great Motion Picture Themes, Various Artists | United Artists |
| 8 | Berlin Melody, Billy Vaughn | Dot |
| 9 | Exodus (to Jazz), Eddie Harris | Vee Jay |
| 9 | Yellow Bird, Lawrence Welk | Dot |



Comedy

- | POS. | TITLE & ARTIST | LABEL |
|------|--|--------------|
| 1 | Jose Jimenez at the Hungry I, Bill Dana | Kapp |
| 2 | Stan Freberg Presents the United States of America, Vol. 1 | Capitol |
| 3 | The Button-Down Mind Strikes Back, Bob Newhart | Warner Bros. |
| 4 | Manna Overboard, Charlie Manna | Decca |

- | | | |
|----|--|--------------|
| 5 | Behind the Button-Down Mind of Bob Newhart | Warner Bros. |
| 6 | Ain't That Weird, Brother Dave Gardner | RCA Victor |
| 7 | Here's Jonathan, Jonathan Winters | Verve |
| 8 | Inside Shelley Berman | Verve |
| 8 | 2,000 Years, Carl Reiner and Mel Brooks | Capitol |
| 10 | Phyllis Diller Laughs | Verve |

(Continued on page 82)

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records sold
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licensees in 15 more countries press and distribute EMI recordings. And countless distributors throughout the world import their supply of finished records from the various EMI companies.

EMI was formed in 1931 through the amalgamation of the two leading British record companies... "H.M.V." and "Columbia." Capitol Records, Inc., was added to the EMI roster in 1956, adding greatly to Capitol's worldwide distribution. Over the years, EMI has expanded strongly into electronics and household appliances. But EMI's primary interest is in records. *And through steady growth, it has evolved into the world's largest record producing and distributing organization.*





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| AUSTRALIA (Sydney) E.M.I. (Australia) Ltd. | FRANCE (Paris) Les Industries Musicales et Electriques Pathe Marconi | SOUTH AFRICA (Johannesburg) E.M.I. (South Africa) (Pty.) Ltd. |
| AUSTRIA (Vienna) Oesterreichische Columbia Graphophon G.m.b.H. | GERMANY (Cologne) Electrola G.m.b.H., Carl Lindstrom G.m.b.H. | SPAIN (Barcelona) Compania del Gramofono-Odeon, S.A.E. |
| BELGIUM (Brussels) S.A. Gramophone N.V. | GREECE (Athens) Columbia Graphophone Co. of Greece Ltd. | SWEDEN (Stockholm) Skandinaviska Grammophon Aktiebolaget |
| BRAZIL (Rio de Janeiro) Industrias Eletricas e Musicais Fabrica Odeon S.A. | HONG KONG Electric & Musical Industries Ltd. | SWITZERLAND (Zurich) Emiag Verkaufs A.G. der E.M.I. Ltd. |
| CANADA (Toronto) Capitol Records of Canada, Ltd. | INDIA (Calcutta) The Gramophone Co. Ltd. | TURKEY (Istanbul) Gramofon Limitet Sirketi |
| CHILE (Santiago) Industrias Electricas y Musicales Odeon S.A. | ITALY (Milan) "La Voce del Padrone-Columbia-Marconiphone" S.p.A. | U.K. (London) E.M.I. Records Ltd. |
| DENMARK (Copenhagen) Skandinavisk Grammophon Aktieselskab | NEW ZEALAND (Wellington) "His Master's Voice" (N.Z.) Ltd. | U.S.A. (Hollywood) Capitol Records, Inc. |

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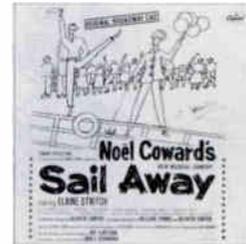
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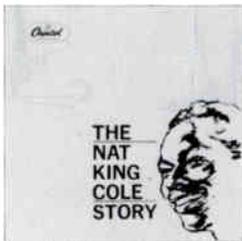


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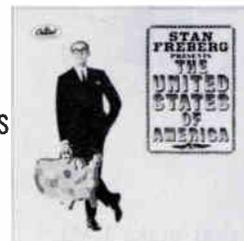


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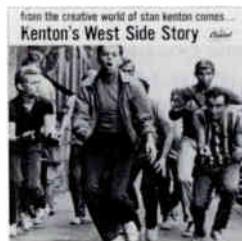
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MALE VOCALISTS



FAVORITE

Frank Sinatra

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
1	1	Frank Sinatra, Capitol-Reprise	Wm. Morris	Hank Sanicola
4	2	Nat King Cole, Capitol	GAC	Carlos Gastel
5	3	Perry Como, RCA Victor	GAC	Dee Belline
2	4	Johnny Mathis, Columbia	GAC	Helen Noga
—	5	Steve Lawrence, ABC-Paramount-United Artists	GAC	Ken Greengrass
6	6	Pat Boone, Dot	GAC	Wood-Spina
—	7	Bobby Vee, Liberty	GAC	Arthur Mills Assoc.
—	8	Vic Damone, Columbia-Capitol	Wm. Morris	Pierre Cosette
—	9	Andy Williams, Cadence-Columbia	GAC	Alan Bernard
8	10	Tony Bennett, Columbia	GAC	Dee Anthony



MOST PLAYED

Frank Sinatra

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
1	1	Frank Sinatra Capitol-Reprise	Wm. Morris	Hank Sanicola
4	2	Elvis Presley, RCA Victor	Wm. Morris	Tom Parker
5	3	Nat King Cole, Capitol	GAC	Carlos Gastel
—	4	Roy Orbison, Monument	Acuff-Rose-Confidential	Wesley Rose
—	5	Bobby Vee, Liberty	GAC	Arthur Mills Assoc.
2	6	Bobby Darin, Atco	GAC	Steve Blauner
—	7	Perry Como, RCA Victor	GAC	Dee Belline
—	8	Ricky Nelson, Imperial	MCA	Ozzie Nelson
3	9	Johnny Mathis, Columbia	GAC	Helen Noga
9	10	Pat Boone, Dot	GAC	Wood-Spina



MOST PROMISING

Matt Monro

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
—	1	Matt Monro, Warwick	Mercury Artists	Don Black
—	2	Joe Dowell, Smash	Wilhelm Agency	Doyle Wilburn
—	3	Gene McDaniels, Liberty	ITA	Arnie Mills
—	4	Ral Donner, Gone	Confidential	George Goldner
—	5	Gene Pitney, Musicor	—	Aaron Schroeder
7	6	Jack Jones, Kapp	—	Nick Sevano
—	7	Robert Goulet, Columbia	MCA	Norman Rosemont
—	8	Del Shannon, Big Top	GAC Artists, Inc.	—
—	9	Frank D'Rone, Mercury	—	Dick La Palm
—	10	Jimmy Dean, Columbia	Wm. Morris	Al Bruno

FEMALE VOCALISTS



FAVORITE

Connie Francis

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
3	1	Connie Francis, MGM	GAC	George Scheck
2	2	Peggy Lee, Capitol	Wm. Morris	Jim Hines
1	3	Ella Fitzgerald, Verve	—	Norman Granz
4	4	Doris Day, Columbia	—	Martin Melcher
6	5	Eydie Gorme, United Artists	GAC	Ken Greengrass
—	6	Brenda Lee, Decca	Wm. Morris	Dub Albritten
—	7	Judy Garland, Capitol	—	Freddie Fields-Dave Begelman
—	8	Jane Morgan, Kapp	—	Johnny Greenhut
8	9	Patti Page, Mercury	GAC	Jack Rael
5	10	Sarah Vaughan, Roulette	W. Alexander	C. B. Atkins



MOST PLAYED

Connie Francis

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
1	1	Connie Francis, MGM	GAC	George Scheck
2	2	Brenda Lee, Decca	Wm. Morris	Dub Albritten
3	3	Doris Day, Columbia	—	Martin Melcher
4	4	Peggy Lee, Capitol	Wm. Morris	Jim Hines
7	5	Ella Fitzgerald, Verve	—	Norman Granz
—	6	Eydie Gorme, United Artists	GAC	Ken Greengrass
9	7	Patti Page, Mercury	GAC	Jack Rael
6	8	Dinah Washington, Mercury	Associated	George Treadwell
—	9	Linda Scott, Canadian-American	—	Hutch (Bob) Davie
—	10	Sarah Vaughan, Roulette	W. Alexander	C. B. Atkins



MOST PROMISING

Ann-Margret

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
—	1	Ann-Margret, RCA Victor	—	Bobby Roberts
—	2	Timi Yuro, Liberty	—	Martin Machat
—	3	Linda Scott, Canadian-American	—	Hutch (Bob) Davie
2	4	Joanie Sommers, Warner Bros.	MCA	Cliff Stone
—	5	Diana Trask, Columbia	GAC	—
—	6	Aretha Franklin, Columbia	W. Alexander	Jo Basil King
—	7	Hayley Mills, Vista	—	—
—	8	Shelby Flint, Valiant	—	Billy Sherman
—	9	Sue Thompson, Hickory	—	—
4	10	Nancy Wilson, Capitol	Associated	John Levy

(Continued on page 87)

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HOLLYWOOD IN RHYTHM
mono CL 1310 stereo CS 8117

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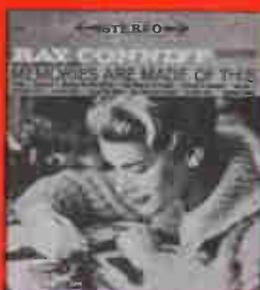
CONNIFF

and Chorus

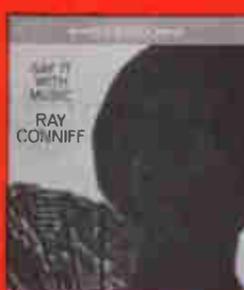
and rhythm of integrated voices and orchestra



SOMEBODY LOVES ME
mono CL 1642 stereo CS 8442



MEMORIES ARE MADE OF THIS
mono CL 1574 stereo CS 8374



SAY IT WITH MUSIC
mono CL 1490 stereo CS 8282



YOUNG AT HEART
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I hope-

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FOLLOWING
ME”**

b/w

**“ESPECIALLY
FOR THE YOUNG”**

RCA Victor #7962

perry como



RCA VICTOR

Direction
GENERAL ARTISTS CORPORATION
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BEVERLY HILLS • CINCINNATI • DALLAS • LONDON

VOCAL GROUPS



FAVORITE

Four Freshmen

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
	1	Four Freshmen, Capitol	Viscount Intl.	Bill Wagner
2	2	Kingston Trio, Capitol	ITA-James Saphier	Frank Werber
—	3	The Limeliters, RCA Victor	ITA	Ken Kragen
3	4	Hi-Lo's, Columbia	MCA	Gabbe, Lutz, Heller & Loeb
4	5	Ames Brothers, RCA Victor	—	Bill Ficks
—	6	Ray Conniff Singers, Columbia	Ray Conniff Enterprises	—
6	7	Four Lads, Columbia	GAC	Danny Kessler
10	7	Four Preps, Capitol	MCA	Mel Shauber
—	9	Johnny Mann Singers, Liberty	—	—
5	10	Brothers Four, Columbia	ITA	Mort Lewis



MOST PLAYED

Kingston Trio

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
	1	Kingston Trio, Capitol	ITA-James Saphier	Frank Werber
3	2	Four Freshmen, Capitol	Viscount Intl.	Bill Wagner
2	3	Everly Brothers, Warner Bros.	GAC	—
—	4	Norman Luboff Choir, Columbia-RCA Victor	—	—
—	5	Mitch Miller's Sing Along Chorus, Columbia	—	—
—	6	The Highwaymen, United Artists	GAC	Ken Greengrass
6	7	Brothers Four, Columbia	ITA	Mort Lewis
—	8	The Shirelles, Scepter	Shaw	Florence Greenberg
—	8	The Limeliters, RCA Victor	ITA	Ken Kragen
—	10	Ray Conniff Singers, Columbia	Ray Conniff Enterprises	—



MOST PROMISING

The Highwaymen

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
—	1	The Highwaymen, United Artists	GAC	Ken Greengrass
—	2	The Limeliters, RCA Victor	ITA	Ken Kragen
—	3	The Paris Sisters, Gregmark	—	Jess Rand
—	4	The Lettermen, Capitol	GAC	Jess Rand
—	5	The Velvets, Monument	Fred Foster	Fred Foster
—	6	The Johnny Mann Singers, Liberty	—	—
—	6	The Journeymen, Capitol	ITA	Frank Werber
—	6	The Chantels, Carlton	Ben Bart	Richard Barrett
—	9	The G-Clefs, Terrace	—	Jack Gold
—	10	The Jarmels, Laurie	Jim Gribble	Jim Gribble

INSTRUMENTAL GROUPS



FAVORITE

Dave Brubeck

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
3	1	Dave Brubeck, Columbia	Associated	Mrs. Dave Brubeck
1	2	George Shearing, Capitol	Associated	John Levy
8	3	The Ventures, Dolton	—	Stars, Ltd.
2	4	Bill Black's Combo, Hi	Universal-Continental	R.A.F. Management Corp.
5	5	Jonah Jones, Capitol	—	Sam Berke
7	6	Ferrante & Teicher, United Artists	GAC	—
—	7	Art Van Damme, Columbia	—	Jack Russell
—	8	Ramsey Lewis, Argo	Associated	John Levy
—	9	Pete Fountain, Coral	ITA	Jimmy Saphier
—	9	The Three Suns, RCA Victor	GAC	Al Nevins



MOST PLAYED

Bill Black's Combo

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
	1	Bill Black's Combo, Hi	Universal-Continental	R.A.F. Management Corp.
5	2	The Ventures, Dolton	—	Stars, Ltd.
3	3	George Shearing, Capitol	Associated	John Levy
10	4	Ferrante & Teicher, United Artists	GAC	—
7	5	Dave Brubeck, Columbia	Associated	Mrs. Dave Brubeck
4	6	Jonah Jones, Capitol	—	Sam Berke
—	7	The Mar-Keys, Satellite-Stax	—	—
—	8	Art Van Damme, Columbia	—	Jack Russell
—	9	The Harmonicals, Columbia	—	—
—	10	The String-A-Longs, Warwick	—	Norman Petty



MOST PROMISING

The Mar-Keys

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
—	1	The Mar-Keys, Satellite-Stax	—	—
—	2	Bob Moore, Monument	Fred Foster	Fred Foster
4	3	Ferrante & Teicher, United Artists	GAC	—
—	4	The String-A-Longs, Warwick	—	Norman Petty
1	5	The Ventures, Dolton	—	Stars, Ltd.
—	6	Arthur Lyman, Hi-Fi	—	—
—	7	Don Shirley Trio, Cadence	—	—
—	8	Al Hirt, RCA Victor	Associated	Gerry Purcell
—	9	The Rondells, Amy	—	—
—	10	The Duals, Fury	—	Lenny Pietze

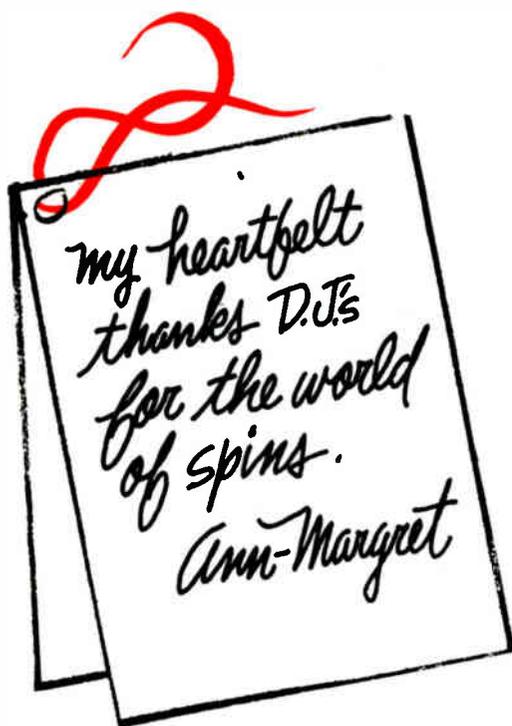
(Continued on page 92)

THE SINGING SENSATION OF '61

ANN-MARGRET

... WITH HER BIG NEW SINGLE
"IT DO ME SO GOOD"

7952



... WITH HER BIG NEW ALBUM

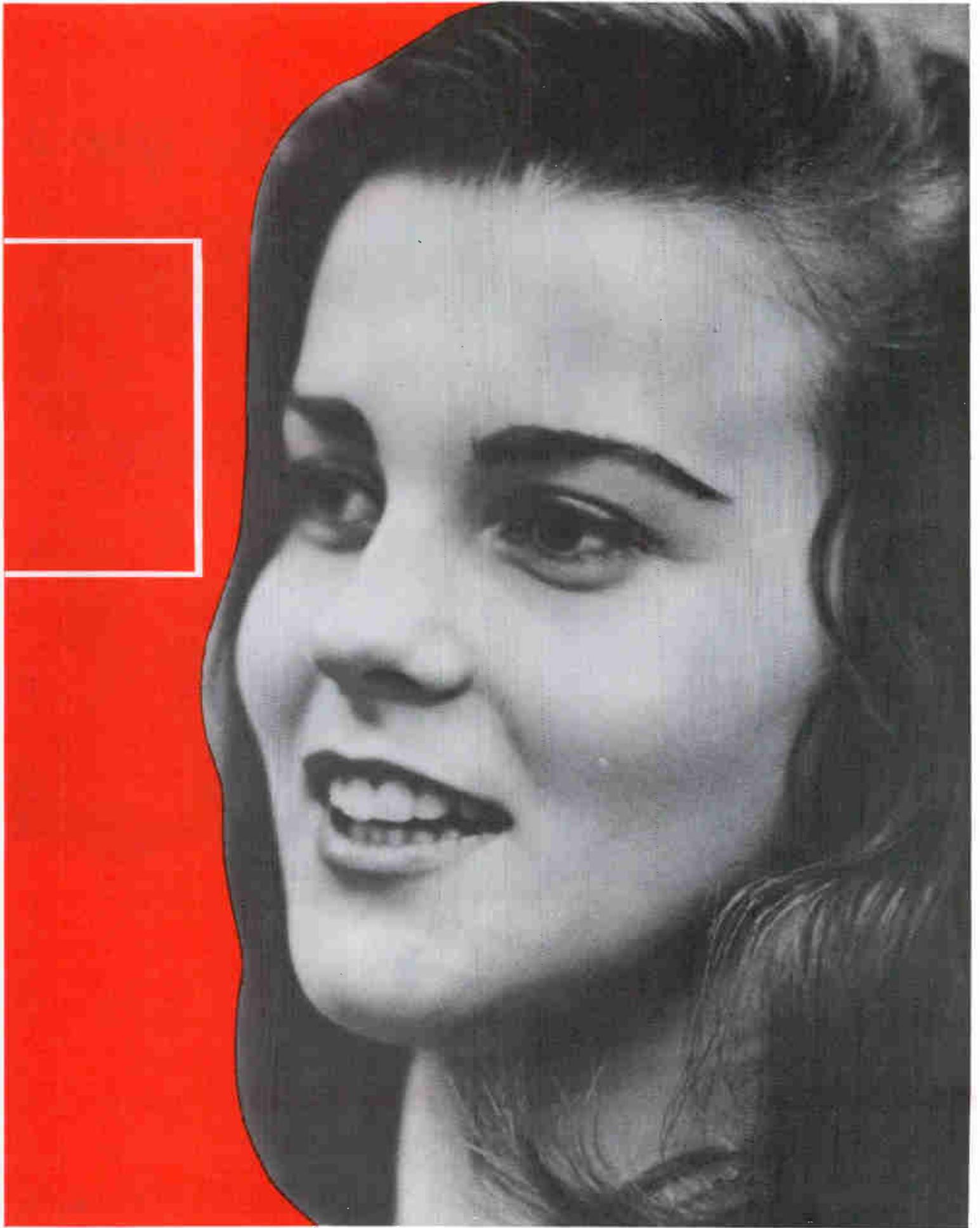


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The Year's



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Sherrell

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Single—Soon to be released
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"LONELY

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★ Distributed Nationally

Brightest
New Stars!
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"LOVE HIM TOO MUCH"

b/w

"GIRL'S PRAYER"

Gregmark Record #10

Watch for our New Album
Soon to be released

★ Personal Management: JESS RAND ★

by ERA Records ★

SOLO INSTRUMENTALISTS



FAVORITE

Floyd Cramer

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
—	1	Floyd Cramer, RCA Victor	—	—
5	2	Pete Fountain, Coral	ITA	Jimmy Saphier
—	3	Al Hirt, RCA Victor	Associated	Gerry Purcell
1	4	Roger Williams, Kapp	MCA	—
3	5	Andre Previn, Free Lance	MCA	Robert Ginter
2	6	Erroll Garner, Columbia-Octave	S. Hurok	Martha Glaser
10	7	George Shearing, Capitol	Associated	John Levy
4	8	Chef Atkins, RCA Victor	—	—
—	9	Ferrante & Teicher, United Artists	GAC	—
—	10	Peter Nero, RCA Victor	ITA	Stan Greeson



MOST PLAYED

Floyd Cramer

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
5	1	Floyd Cramer, RCA Victor	—	—
1	2	Roger Williams, Kapp	MCA	—
—	3	Al Hirt, RCA Victor	Associated	Gerry Purcell
—	4	Ferrante & Teicher, United Artists	GAC	—
2	5	Duane Eddy, Jamie	GAC	Al Wilde-Mort Curtis
6	6	Pete Fountain, Coral	ITA	Jimmy Saphier
3	7	Chef Atkins, RCA Victor	—	—
—	8	Bobby Hackett, Free Lance	—	—
9	9	Billy Butterfield, Free Lance	MCA	—
—	10	George Greeley, Warner Bros.	MCA	—



MOST PROMISING

Al Hirt

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
—	1	Al Hirt, RCA Victor	Associated	Gerry Purcell
—	2	Peter Nero, RCA Victor	ITA	Stan Greeson
1	3	Floyd Cramer, RCA Victor	—	—
—	4	Bob Moore, Monument	Fred Foster	Fred Foster
—	5	Jorgen Ingmann, Atco	—	—

BANDS



FAVORITE

Stan Kenton

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
2	1	Stan Kenton, Capitol	Associated	Margaret Sharp
—	2	Henry Mancini, RCA Victor	—	—
1	3	Les Elgart, Columbia	W. Alexander	—
—	4	Glenn Miller-Ray McKinley, RCA Victor	W. Alexander	David McKay
1	5	Si Zentner, Liberty	W. Alexander	—
—	6	Ted Heath, London	—	—
—	6	Billy May, Free Lance	—	—
8	8	Les Brown, Columbia	Associated	Don Kramer
—	9	Glen Gray, Capitol	—	Calk O'Keefe
6	10	Ray Anthony, Capitol	GAC	Fred Benson



MOST PLAYED

Billy Vaughn

LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
1	1	Billy Vaughn, Dot	—	—
—	2	Lawrence Welk, Dot	—	Gabbe Lutz, Heller & Loeb
2	3	Les Elgart, Columbia	W. Alexander	—
5	4	Henry Mancini, RCA Victor	—	—
—	5	Si Zentner, Liberty	W. Alexander	—
8	6	Ray Anthony, Capitol	GAC	Fred Benson
—	7	Glen Gray, Capitol	—	Calk O'Keefe
3	8	Ray Conniff, Columbia	Ray Conniff Enterprises	—
10	9	Billy May, Free Lance	—	—
9	10	Stan Kenton, Capitol	Associated	Margaret Sharp

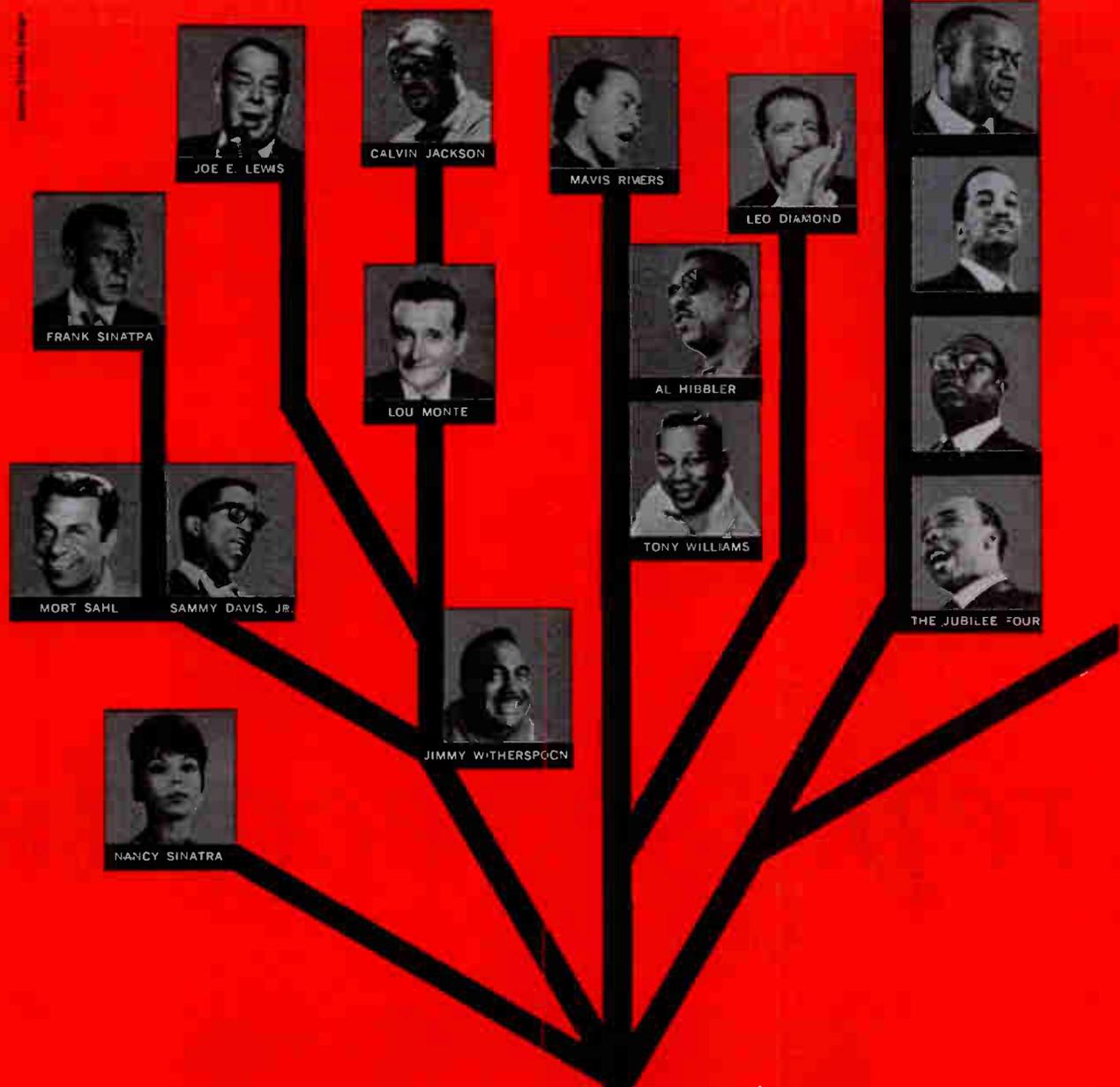


MOST PROMISING

Si Zentner

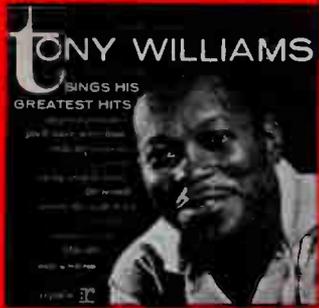
LAST YEAR	THIS YEAR	ARTIST & LABEL	AGENCY	PERSONAL MANAGER
1	1	Si Zentner, Liberty	W. Alexander	—
—	2	Bert Kaempfert, Decca	—	—
—	3	Bob Moore, Monument	Fred Foster	Fred Foster
—	4	Al Hirt, RCA Victor	Associated	Gerry Purcell
—	5	Billy Maxted, K & H	—	—

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 roster continues
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 a tradition of quality
 has begun!
 these are some
 of the distinctive
 artists whose
 greatest performances
 are now...and will
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TONY WILLIAMS SINGS HIS GREATEST HITS
R-4006 89-6004



AMERICA'S FAVORITE ORGAN HITS
See George
R-4004 89-6002



THEMES FROM GREAT FOREIGN FILMS
See Diamond
R-4005 89-6003



THE PASSIONATE VALENTINO TANGOS
Francisco Canabarro and His Argentinean Cellists
R-4007 89-6005

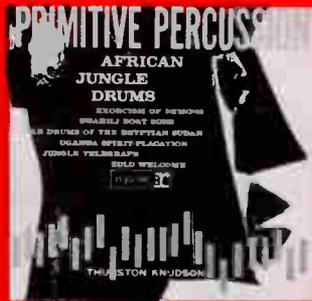
reprise records

...TO PLAY AND PLAY AGAIN

REPRISE RECORDS • HOLLYWOOD 69,



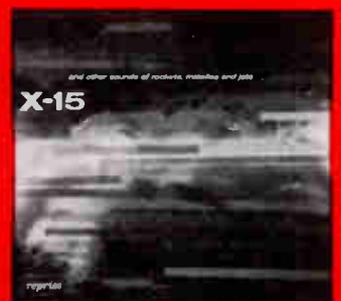
THE NEW FRONTIER • MORT SAHL
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X-15 AND OTHER SOUNDS OF MISSILES, ROCKETS AND JETS
Narration by Johnny Maguire
R-4004 89-6004



GOTTA SING THE GREAT ISRAELI HITS
GATTA SING THE GREAT ISRAELI HITS
2011 #9-2011



SINGS ALONG WITH MAVIS
Mavis Beery
2002 #9-2002



TOUPEE IN MIND
Mavis Lipscomb
2012 #9-2012



REMEMBER TOMMY
Frank Sinatra
2002 #9-2002



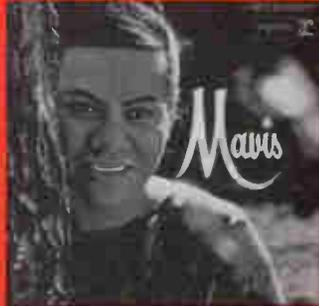
SINATRA SWINGS # Frank Sinatra
1992 #9-1992



RING-A-DING-DING! # Frank Sinatra
2002 #9-2002



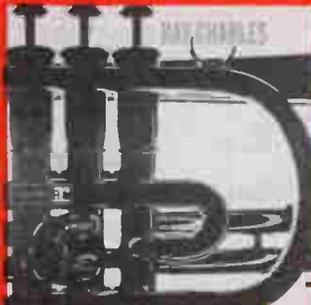
THE MAVIS SESSIONS # Mavis Beery
2011 #9-2011



MAVIS # Mavis Beery
2002 #9-2002



THE WHAM OF SAM
Sammy Davis Jr.
2002 #9-2002



A JAZZ PROFILE OF RAY CHARLES # The
Trampet of Jack Shostrom # 2004 #9-2004

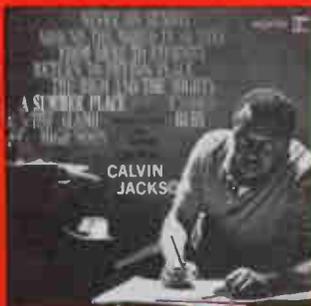


MENDY EVERY DAY # Mendy
Singer # 2005 #9-2005

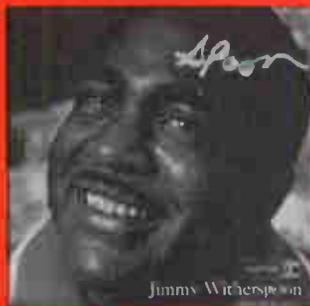


LOOKING UP # The Jubilee Four
2004 #9-2004

CALIFORNIA



A STILL PLACE
CALVIN JACKSON
2007 #9-2007



SPOON # Jimmy Witherspoon
2008 #9-2008



IT'S NOW POST TIME
Jon E. Lewis
2001 #9-2001



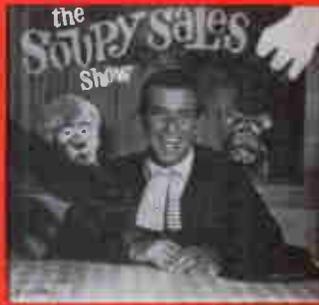
THE DC CHALLENGE MAN AT THE FAIR
The Sando & Creamer Fun-Time Band
2004 #9-2004



LOU MONTE SINGS THE GREAT ITALIAN-AMERICAN HITS
2005 #9-2005



ON RELATIONSHIPS # Mort Sahl
2002 #9-2002



THE SAPPY SALES SHOW # 2010 #9-2010



reprise REPRESENTATION

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Apartado Chacao 5141
Caracas, Venezuela



INTERNATIONAL ARTISTS WHO SCORED WITH HITS IN THE U. S. IN 1961

The following are International artists whose records made Billboard Music Week's Hot 100 chart in 1961 (January through October) with one or more sides. Artists are listed in alphabetical order with the tune or tunes that made the Hot 100 chart and the American label that released the record in the U. S.

(Note: These artists may have released other tunes in the U. S. during the year, but since these tunes did not make the Hot 100 chart, they are not listed below.)

ARTIST	COUNTRY	TUNE THAT MADE HOT 100 CHART	U. S. LABEL
LALE ANDERSON	Germany	Ein Schiff Wird Kommen (A Ship Will Come)	King
CAMBRIDGE STRINGS	Britain	Tunes of Glory	London
LONNIE DONEGAN	Britain	Does Your Chewing Gum Lose Its Flavor on the Bedpost Overnight	Dot
JORGEN INGMANN	Denmark	Apache • Anna	Atco
BERT KAEMPFERT	Germany	Cerveza • Tenderly • Now and Forever • Wonderland by Night	Decca
LOLITA	Germany	Sailor (Seemann)	Kapp
MATT MONRO	Britain	My Kind of Girl • Why Not Now	Warwick
ANDY STEWART	Britain	A Scottish Soldier • Donald, Where's Your Trousers	Warwick

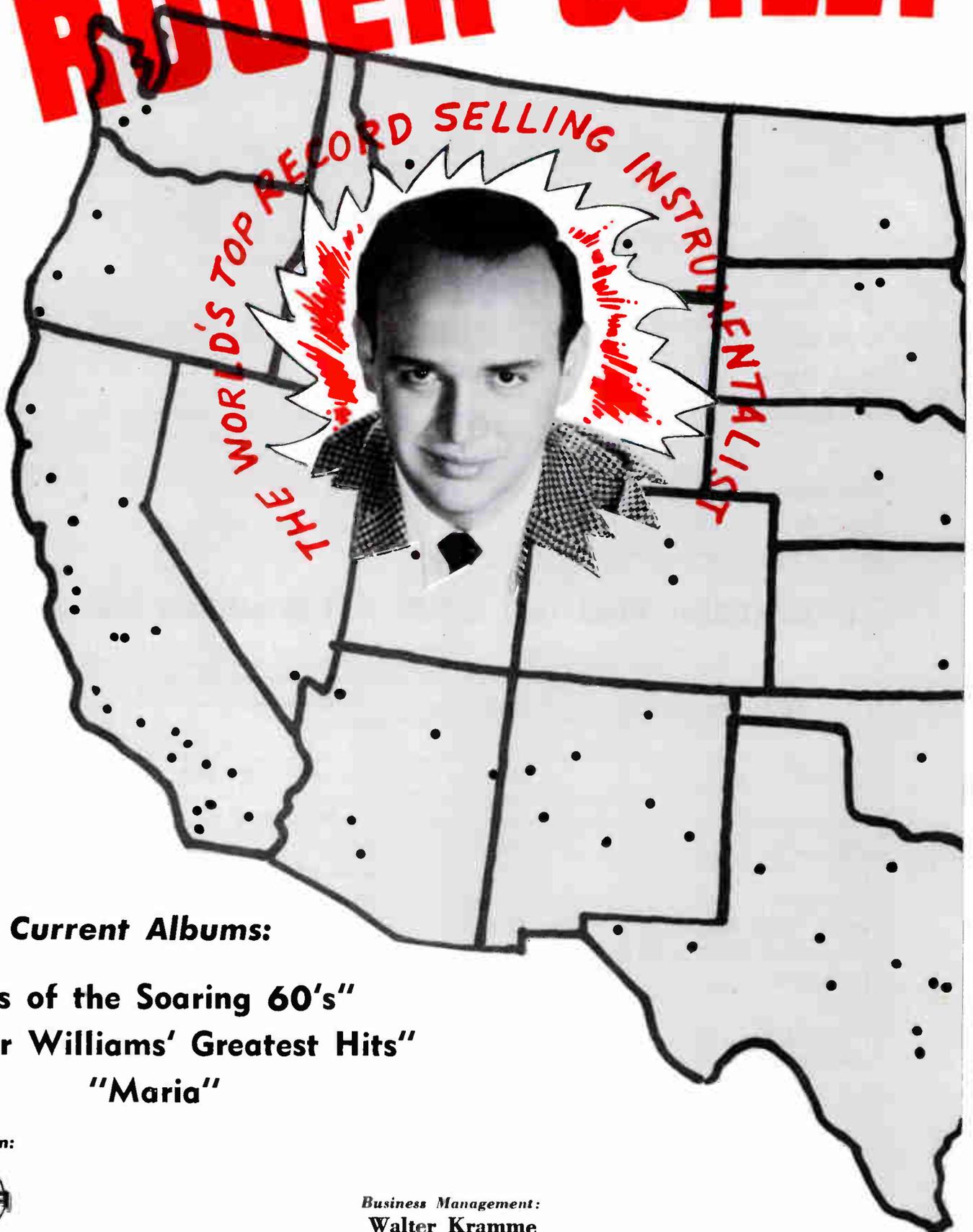
INTERNATIONAL TUNES THAT BECAME HITS IN AMERICA DURING 1961

The following are International tunes that made Billboard Music Week's Hot 100 chart in 1961 (January through October). Tunes are listed in alphabetical order with the American publisher and the artist and label whose version made the chart.

(Note: Other versions of any one of the tunes may have been released in the U. S. but did not make the Hot 100 chart and so are not listed below.)

TUNE	COUNTRY OF ORIGIN	AMERICAN PUBLISHER & LICENSEE	ARTIST (U. S. LABEL)
A SCOTTISH SOLDIER	Britain	Peter Maurice, ASCAP	Andy Stewart (Warwick)
ANNA	Italy	Hollis, BMI	Jorgen Ingmann (Atco)
APACHE	Britain	Regent, BMI	Jorgen Ingmann (Atco)
BERLIN MELODY	Germany	Symphony House, ASCAP	Billy Vaughn (Dot)
DONALD, WHERE'S YOUR TROUSERS	Britain	Kerr, BMI	Andy Stewart (Warwick)
EIN SCHIFF WIRD KOMMEN (A Ship Will Come)	Greece	BIEM	Lale Anderson (King)
LA DOLCE VITA	Italy	Robbins, ASCAP	Ray Ellis (RCA Victor)
MILORD	France	Alamo, ASCAP	Teresa Brewer (Coral)
MY KIND OF GIRL	Britain	Hollis, ASCAP	Matt Monro (Warwick)
NEVER ON SUNDAY	Greece	Esteem-Sidmore, BMI	Chordettes (Cadence) Don Costa (United Artists)
NOW AND FOREVER	Germany	Roosevelt, BMI	Bert Kaempfert (Decca)
SAILOR (Seemann)	Germany	Garland, ASCAP	Lolita (Kapp)
TUNES OF GLORY	Britain	Unart-Sidmore, BMI	Cambridge Strings (London)
WHY NOT NOW	Britain	Selma, BMI	Matt Monro (Warwick)
WONDERLAND BY NIGHT	Germany	Roosevelt, BMI	Bert Kaempfert (Decca)
WOODEN HEART (Muss I Denn)	Germany	Gladys, ASCAP	Joe Dowell (Smash)

ROGER WILLI



Current Albums:

"Songs of the Soaring 60's"

"Roger Williams' Greatest Hits"

"Maria"

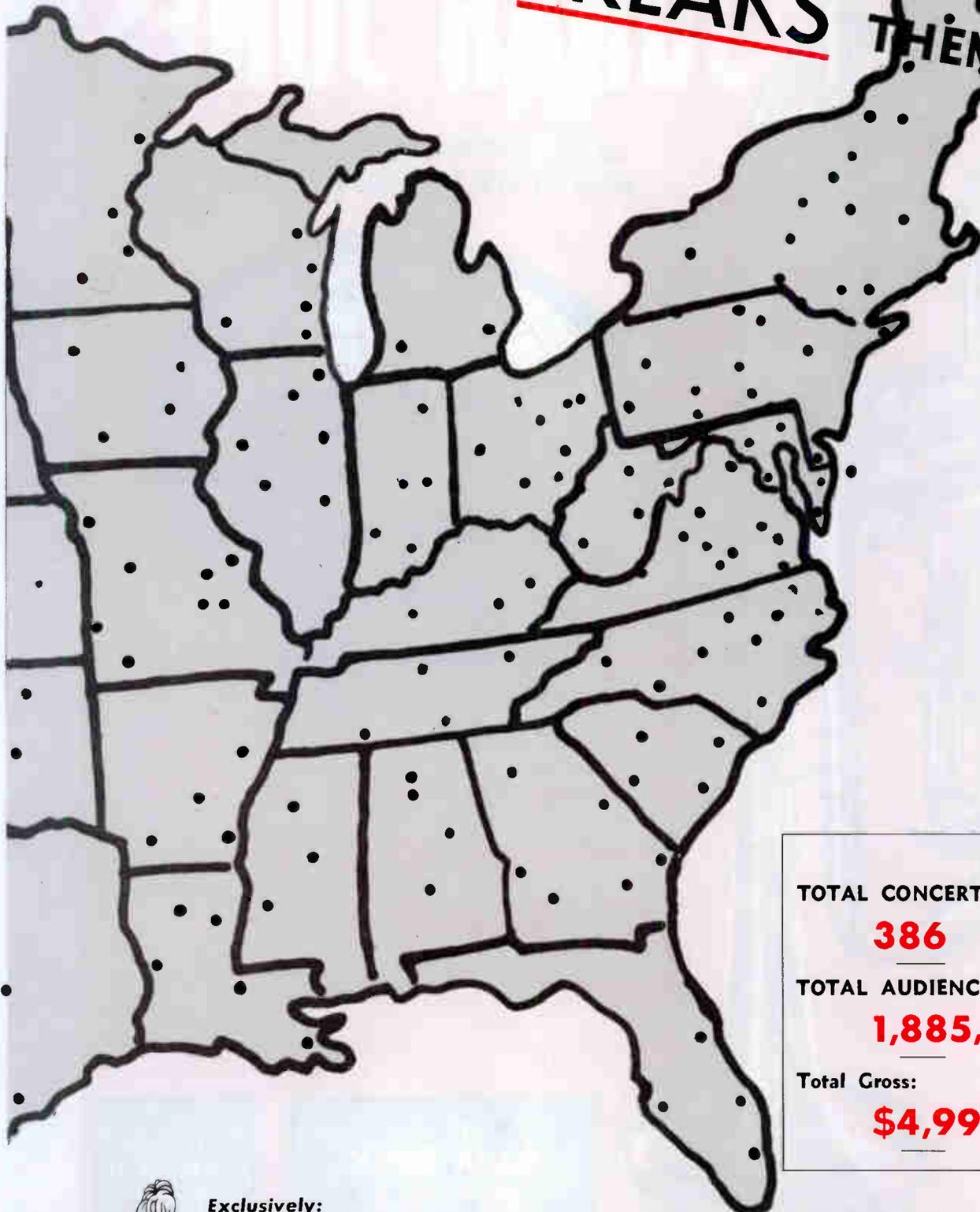
Direction:



Business Management:
Walter Kramme

AMS

NOT ONLY MAKES RECORDS
HE BREAKS THEM!



TOTAL CONCERTS:	386
TOTAL AUDIENCE:	1,885,996
Total Gross:	\$4,997,889.40

Exclusively:
KAPP RECORDS

Public Relations:
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AN

INTERNATIONAL

FAVORITE

JONAH JONES

SEASON'S GREETINGS AND THANKS TO MY MANY FRIENDS ALL OVER THE WORLD FOR A GREAT YEAR!



current best-selling album

BROADWAY SWINGS AGAIN

CAPITOL T-1641 (Mono)
ST-1641 (Stereo)

BEST SELLING LP'S

MUTED JAZZ
SWINGIN' AT THE CINEMA
SWINGIN' ON BROADWAY
I DIG CHICKS
SWINGIN' 'ROUND THE WORLD
TOUCH OF BLUE
UNSINKABLE MOLLY BROWN
HIT ME AGAIN
JUMPIN' WITH A SHUFFLE
JONAH JUMPS AGAIN
GREAT INSTRUMENTAL HITS
STYLED BY JONAH JONES

Direction

SAM BERK

160 W. 46th St.
New York, N. Y.

Exclusively

CAPITOL RECORDS

Photo Gallery of **INTERNATIONAL MUSIC-RECORD NEWSMAKERS**

NEW ZEALAND



ELLA FITZGERALD with **HARRY M. MILLER**, managing director of La Gloria Records and Miller Associates. Harry was responsible for the appearances of many U. S. artists in New Zealand, including Miss Fitzgerald and the Kingston Trio.



English hitmaker **LONNIE DONEGAN** (left), with N. Z. Pye Records rep **FRED NOAD** and **NORM GLOVER**, A.&R. chief of the Kerridge Odeon Organization.



Shot during personal appearance of British star **CLIFF RICHARD** in N. Z., this photo shows, left to right, **HAMISH BAIN**, touring manager of the R. J. Kerridge Organization; **REG JOHANSEN**, record head of HMV, Ltd.; **MR. ISAACS**, manager of HMV in Auckland; **RICHARD**; **SELWYN TOOGOOD**, the biggest man in N. Z. radio (l., rear); HMV rep **KEN BEGG** (r., rear), and three members of Richard's group.

SWITZERLAND



This happy couple, married late in 1961, is **JACK** and **SARAH DIMENSTEIN**. The lovely bride, daughter of M. A. Rosengarten, head of the giant Musikvertrieb combine in Zurich, is very active in the company's music publishing activities, while the groom, a former New Yorker, has joined Musikvertrieb in an executive capacity.

NORWAY

EGIL MONN-IVERSEN, head of the dynamic young record firm that bears his name, whose Triolo label released two hits disks by the little Italian wonder boy, **Roberto Loreti**: "Romantica" and "O Sole Mio." The firm also handles the **Worner Bros.** line and has had such other winners as **Ricky Nelson** and the **Monn-Keys**.



Philips A.&R. chief **HAAKON TVETEN**, which has upped the number of labels it distributes now to eleven, as against only two before this year.

PEER JOHNSON, who resigned in 1961 as president of the Norwegian branch of the International Federation of Gramophone Industries, but continues to serve as head of the Norwegian Gramophone Wholesaler's organization as well as president of **Brodrene Johnsen Record Co.**



The A.&R. man of Iversen & Frogg, Norway's largest record firm, is **ROLF SYVERSEN**, who has come up with two strong-selling personalities in **Inger Jacobsen** and **Jan Moiland**, the latter especially showing international potential.

THE HOTTEST AND



'Round the

COME



Imperial..

RECORDS



—ARTISTS THAT GAVE

- | | | |
|----------------------|--------------------------|-------|
| RICKY NELSON | "EVERLOVIN'" | #5770 |
| | "A WONDER LIKE YOU" | |
| FATS DOMINO | "JAMBALAYA" | |
| | "I HEAR YOU KNOCKIN'" | |
| ERNIE FREEMAN | "THE TWIST" | #5793 |
| | "SHINE ON, HARVEST MOON" | |
| SANDY NELSON | "QUITE A BEAT" | #5775 |
| | "LET THERE BE DRUMS" | |



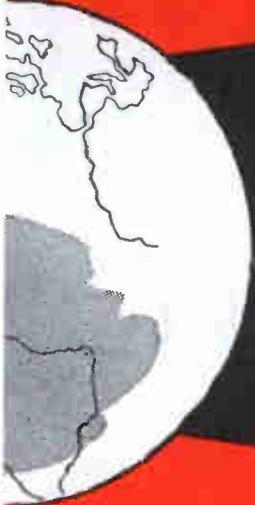
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IN CANADA *

FASTEST SELLING RECORDS

World 

FROM ...



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RECORDS 

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**SLIM
WHITMAN** "THE OLD SPINNING WHEEL"
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K-DOE "I CRIED MY LAST TEAR"

THE "COUNTRY FOOL" #632
SHOWMEN "I WILL STAND"

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Hollywood, Calif.

LONDON RECORDS, Ltd.

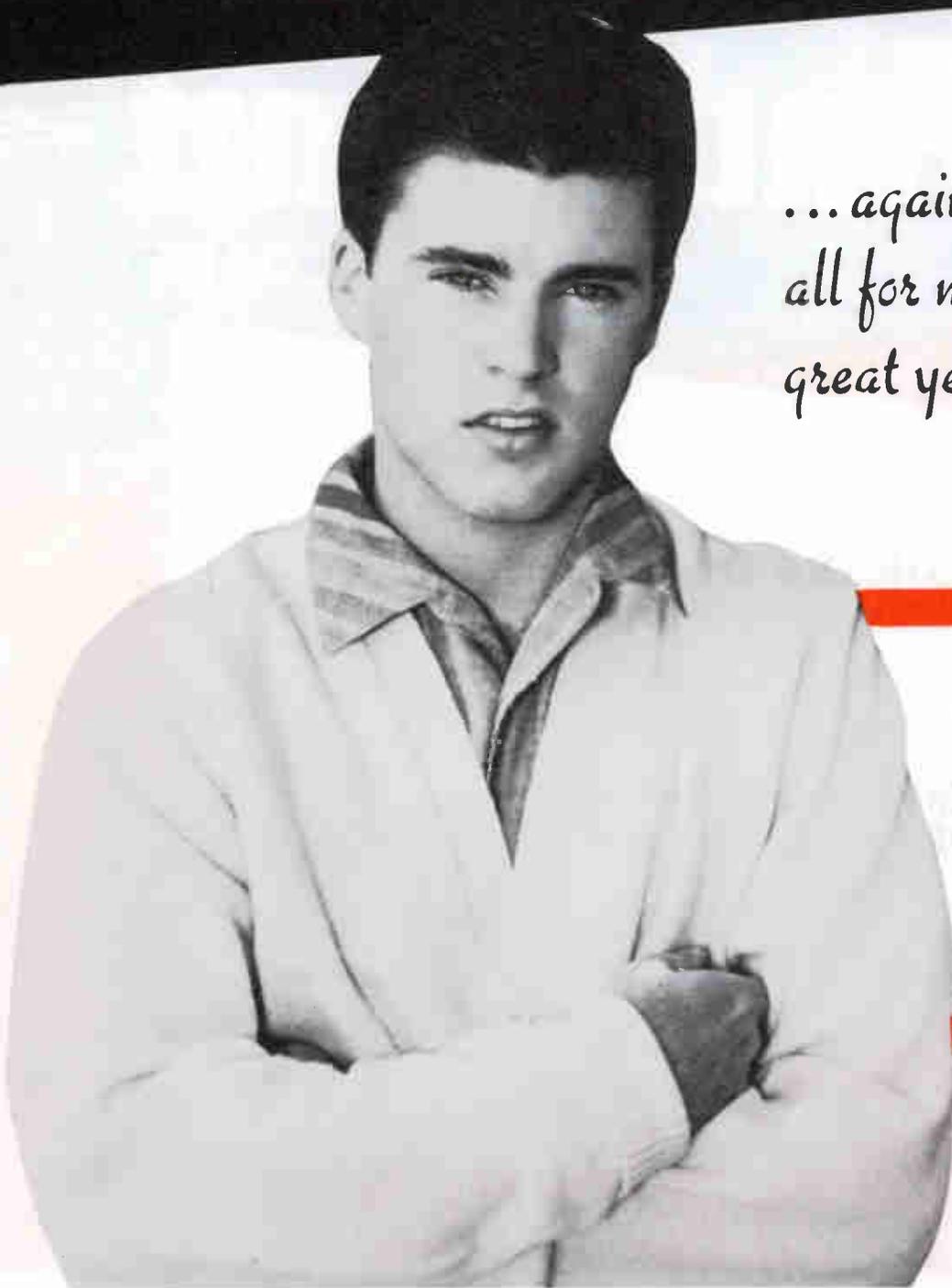
The **HOTTEST** And **FASTEST**

RICKY



*...again--thanks to
all for making it a
great year--*

Rich



SONGS BY RICKY
LP 12030

SELLING Records Come From...



NELSON

—Current Single—

"EVERLOVIN'"

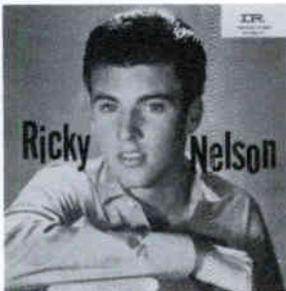
b/w

"A WONDER LIKE YOU"

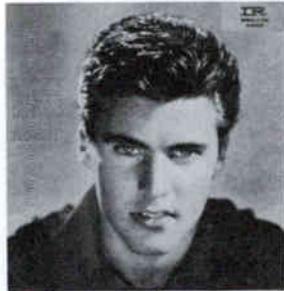
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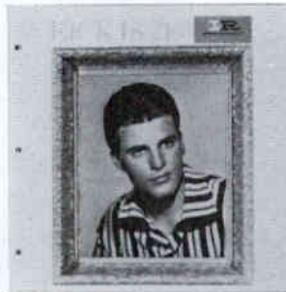
— BEST SELLING ALBUMS —



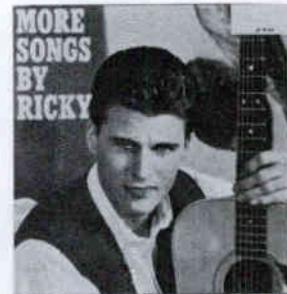
RICKY NELSON
LP 9050



RICKY SINGS AGAIN
LP 9061



RICK IS 21
LP 9152



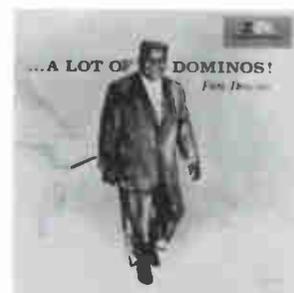
MORE SONGS BY RICKY
LP 9122

The **HOTTEST** And **FASTEST**

FATS



** Based on a Detailed Analysis over the Past 2 years—Fats has had more sides on the “TOP 100” than any other artist in the record business.*



A LOT OF DOMINOS
LP 9127

SELLING Records Come From...



—New Single Release—

"JAMBALAYA"

(On The Bayou)

b/w

"I Hear You Knockin'"

#5796

— TOP SELLING ALBUMS —



I MISS YOU SO
LP 9138



MILLION RECORD HITS
LP 9103



LET THE FOUR WINDS BLOW
LP 9153



WHAT A PARTY
LP 9164

The HOTTEST And FASTEST

SANDY



*The
New
Sensation
of The
Charts!*



SELLING Records Come From...



NELSON

—Current Single—

"Let There Be Drums"

b/w

"Quite A Beat"

5775

—Current Albums—



HE'S A DRUMMER BOY
LP 9136



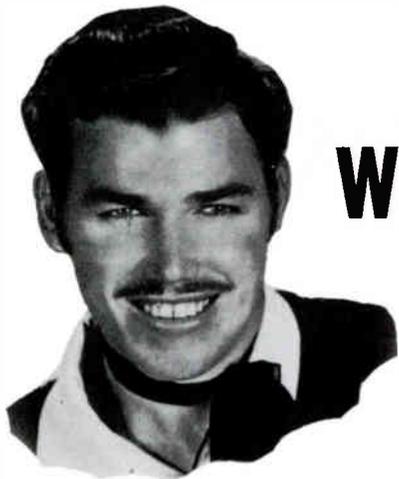
LET THERE BE DRUMS
LP 9159



SANDY NELSON Plays TEEN BEAT
LP 9105 St. LP 12044

The HOTTEST And FASTEST

Imperial...



Slim
WHITMAN

Current Single

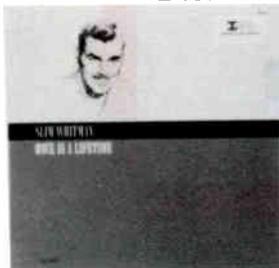
"THE OLD SPINNING WHEEL"

b/w

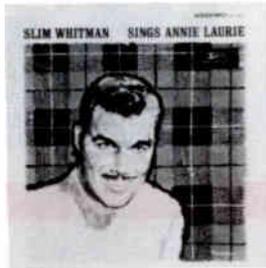
"IN A HUNDRED YEARS"

#5778

—Best Selling Albums—



ONCE IN A LIFETIME
LP 9156



SINGS ANNIE LAURIE
LP 12077

Ernie
FREEMAN



Big Selling Single

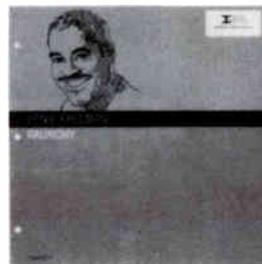
"THE TWIST"

b/w

"SHINE ON, HARVEST MOON"

#5793

—Best Selling Albums—



RAUNCHY
LP 9148



THE DARK AT THE TOP OF THE STAIRS
LP 12067

Imperial Records, Inc.



SELLING Records Come From...



...Minit Records



**Ernie
K-DOE**

Top Selling Single

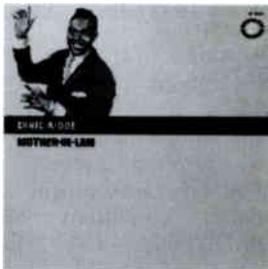
"A CERTAIN GIRL"

b/w

"I CRIED MY LAST TEAR"

MINIT #634

—Best Selling Album—



**MOTHER-IN-LAW
LP 0002**



The SHOWMEN

Current Single

"COUNTRY FOOL"

b/w

"I WILL STAND"

MINIT #632



HOLLYWOOD 9-2135. Cable: Imperial-Hollywood



TOP EVENTS AND ACHIEVEMENTS AROUND THE WORLD DURING 1961

A summary of the developments of greatest international significance in the leading music-record markets of the world during the past year, along with a summary of all records that achieved a Top 10 listing during 1961 in each country where authoritative chart information is available. For your convenience, the material is presented alphabetically by country, beginning with Argentina and ending with Venezuela. Information concerning the United States is included in the appropriate alphabetical sequence among the nations represented here.

ARGENTINA

Strike Curbs Sales; New 4% Royalty Set

By RUBEN MACHADO
Lavalle 1783, Buenos Aires

Among the most important events of 1961 in Argentina was the new agreement between the Sociedad Argentina de Autores y Compositores (SADAIC) and the recording companies, leveling royalties to 4% on selling prices. Also, for several months in 1961 the local record industry was paralyzed because of the musicians' strike, and the only recordings were those made in studios of Brazil and Uruguay.

Several new record lines appeared in 1961: Audio Fidelity and Durium (Microfon); Atco-Atlantic (Surco), Reprise and Kapp (Sicamericana), Music Disc de Brasil and Colpix (Ariel-Famous); MGM (Interbas); Deutsche Grammophon and Polydor are produced by Philips; and RCA added Impulse to its labels which include Vik, X and Camden. A new

label, Tonodisc, was founded by Jorge Esperon, who had been general manager of Sicamericana.

The "33 single" made its appearance, first released by Columbia and then by Sicamericana, Victor and Interbas.

Visits this year in Argentina included Dizzy Gillespie, Neil Sedaka, Tony Bennett, Caterina Valente, Coleman Hawkins, Jo Jones, Al Cohn, Sammy Davis, Brenda Lee, Benny Goodman, Carmen Cavallaro and many others.

In the musical field, Argentina evolved a sea of rock, or numbers influenced by it. The greatest hits of the year were "La Novia," "Moliendo Cafe" and "Angelica."

Technically, Columbia opened the most complete stereo recording studio in South America.

On the sales front, some companies are now deriving their record sales from distributors, as in the United States, but the bulk of record distribution remains directly between the recording companies and the 800 shops of the country.

Record Clubs

Several record clubs have appeared, the most important of them being the

first in the country, the Club Internacional del Disco, with classical releases of its own, and presided by Julio Epstein.

Looking ahead to 1962, Ian Morris, general manager of Famous Ariel, said that "forecasting sales in this country is always something of a problem, but providing the present trend continues we can look forward to an excellent year." Nestor Selasco, president of Sicamericana S.A., said: "Our enthusiasm for the new year is provided by incorporation in our international catalog of new and important lines of records from the whole world. We believe that a complete change is coming on the commercial side of the record business here. And Mario R. Kaminsky, general manager of Microfon Argentina said: "1962 will be a fruitful year for the Argentine record business. Our market, which is in full expansion, will hold steady next year and small problems of commercialization will be met with vigor and decision."

AUSTRALIA

Disk Sales Slow But Upswing Seen in '62

By GEORGE HILDER
19 Todman Ave., Sydney

Along with many other industries, the record industry in Australia suffered in 1961 from the decreased spending of the public brought about by the "credit squeeze" applied by the Federal Government to lessen the boom conditions which applied throughout 1960. Less consumer goods were sold, consequently production of many lines was cut back and many factories which had been working constant overtime returned to normal working schedules and their employees took home less money in the weekly pay envelopes. The record

THE BEST from ARGENTINA

(Courtesy Escalera a la Fama, Buenos Aires)

*Denotes local origin

Following is a list of the year's top tunes, together with artists, labels and music publishers, which represent the 10 top records of 1961 in Argentina.

TITLE	Artist (Label)	Publisher
*LA NOVIA	Antonio Prieto (RCA Victor)	Fermata
NEVER ON SUNDAY	Los Fernandos (Odeon Pops)	U. Artists-Smart
LLORANDO ME DORMI	Bobby Capo (RCA Victor)	Marks-Korn
*ANGELICA	Horacio Guarany (Record)	Lagos
MOLIENDO CAFE	Hugo Blanco (Polydor)	Morro-Korn

TITLE	Artist (Label)	Publisher
MY HOME TOWN	Paul Anka (ABC-Famous)	Spanka-Fermata
*EL PANUELO MANCHADO DE ROUGE	Lalo Franzen (RCA Victor)	Fermata
GREENFIELDS	Brothers Four (Columbia)	Monclair-Korn
WHEELS	Billy Vaughn (Dot-Sicamericana)	Dundee-Korn
CARA DE PAYASO	Antonio Prieto (RCA Victor)	Rio Fermata

industry depends to a large degree upon overtime earnings for the cream of its business.

Record clubs also tended to syphon off a large proportion of dealer selling and also to push down prices. Of these clubs operating in Australia, the World Record Club continues as the largest and most successful. The Australian Record Company's "Coronet Record Club," which works along the same lines as the U. S. Columbia Club, got off to a bad start with great dealer opposition but is now moving along quietly and without fuss. There has been no appeal to the public via the daily press since the first burst which announced the launching of the club.

All companies have tended to combat club influence by issuing records in lower price categories. The most consistent of these have been E.M.I.'s "Ace of Clubs," "Variety" and "Concert Classics" series. Another factor which has moved cheaper records into purchaser's homes has been the semi-annual sales which have put records on sale for less than two dollars each compared with the six dollars asked for top quality classical discs.

These special "sales," which provide dealers with the opportunity of moving slow selling records off their shelves, are sanctioned by the record companies which also sell their deleted records to the dealers at greatly reduced prices so that dealers can dispose of them at bargain rates and use them as catch or leader lines to bring people into the stores. As the sales are accompanied by a great deal of newspaper advertising, the entire business receives a much needed shot in the arm by way of increased turnover during the period of the bargain drive.

One of the problems of this move is the non-compliance of certain companies to the agreed upon code among the manufacturers that the bargain prices shall only apply during an agreed upon term of selling. Some manufacturers have continued to sell to selected dealers at greatly discounted prices, long after the agreed upon time has elapsed. This has brought about a situation somewhat similar to that pertaining in the U. S. with the discount houses. This is an unhealthy trend, as until this year manufacturers have managed to keep the industry fairly stable with the price scale maintained in all stores throughout the Commonwealth.

There have been very few major changes of personnel in the industry during the period. The resignation of Ken Taylor from the board of Festival Records and his subsequent dropping out of the record industry following his move into radio, caused greatest

THE BEST from AUSTRALIA

(Courtesy Music Moker, Sydney)

Following is a list of the year's top tunes, together with artists, labels and music publishers, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
ARE YOU LONESOME TONIGHT	—Elvis Presley (RCA)—J. Albert		ON THE REBOUND	— Floyd Cramer (RCA)—Sigma	
AS LONG AS HE NEEDS ME	—Shirley Bassey (Columbia)—Essex		OUT OF GAS	—Floyd Robinson (RCA)—Southern	
ASIA MINOR	—Kokomo (London)—J. Albert		PETER GUNN	—Duane Eddy (London)—Chappell	
BABY FACE	—Bobby Vee (London)—J. Albert		POETRY IN MOTION	— Johnny Tillotson (London)—Morris	
BLUE MOON	—Marcel's (Pye)—J. Albert		PORTRAIT OF MY LOVE	—Steve Lawrence (London)—Essex	
CALCUTTA	—Lawrence Welk (London)—J. Albert		RUBBER BALL	—Bobby Vee (London)—J. Albert	
CALENDAR GIRL	—Neil Sedaka (RCA)—Mellin-Chappell		RUNAWAY	—Del Shannon (London)—Belinda	
CORINNA, CORINNA	—Ray Peterson (Leedon)—Belinda		RUNNING SCARED	—Roy Orbison (London)—Acuff-Rose	
CRYING	—Roy Orbison (London)—Acuff-Rose		SAD MOVIES	— Sue Thompson (Hickory)—Acuff-Rose	
CUPID	—Sam Cooke (RCA)—Leeds		SAILOR	— Lolita (Polydor)—Leeds	
DIXIE	—Duane Eddy (London)—Chappell		SAMANTHA	—Kenny Ball (Pye)	
DOLL HOUSE	— Donnie Brooks (London)—c/c		SAVE THE LAST DANCE FOR ME	— Drifters (London)—Belinda	
DONALD, WHERE'S YOUR TROUSERS	—Andy Stewart (Top Rank)—Allan		SCOTTISH SOLDIER	—Andy Stewart (Top Rank)—Essex	
DREAM GIRL	—Bryan Davis (HMV)—Essex		SEA OF HEARTBREAK	—Don Gibson (RCA)—Chappell	
EXODUS	— Ferrante & Teicher (London)—Chappell		SIX WHITE BOOMERS		
FIVE FOOT TWO	—Brian Davies (HMV)		SMOKY MOKES	—Col. Joye's Joy Boys (Columbia)—Castle	
GOIN' STEADY	—Col Joye, (Festival)—Boosey & Hawkes		SPANISH HARLEM	—Ben E. King (London)—Progressive	
GOODNESS GRACIOUS ME	—Sellers & Loren (Parlophone)—Essex		SURRENDER	—Elvis Presley (RCA)—Belinda	
I FAIL TO PIECES	—Patsy Cline (Festival)		SWAY	— Bobby Rydell (HMV)—Southern	
GOOD TIME BABY	—Bobby Rydell (HMV)—Belinda		SWEET LITTLE YOU	—Neil Sedaka (RCA)—Mellin	
I'LL SAVE THE LAST DANCE FOR YOU	—Damita Jo (Mercury)—Belinda		TAKE GOOD CARE OF HER	—Adam Wade (HMV)—Chappell	
I'M COUNTING ON YOU	— Johnny O'Keefe (Leedon)—Belinda		TAKE GOOD CARE OF MY BABY	—Bobby Vee (London)—Chappell	
I'M GONNA KNOCK ON YOUR DOOR	—Eddie Hodges (London)—Belinda		TEMPTATION	— Everly Brothers (Warner Bros.)—D. Davis	
ISTANBUL	—Col Joye's Joy Boys (Festival)—J. Albert		THE BATTLE'S O'ER	—Andy Stewart (Top Rank)—Leeds	
I'VE TOLD EVERY LITTLE STAR	—Linda Scott (Columbia)—Chappell		THE MAGNIFICENT SEVEN	—Al Caiola (London)—Boosey & Hawkes	
JOHNNY GUITAR	—Leeman (Leedon)—Chappell		THEME FROM A SILENT MOVIE	—Kokomo (London)—J. Albert	
KON TIKI	—The Shadows (Columbia)—J. Albert		THEME FROM THE APARTMENT	—Ferrante & Teicher (London)—Boosey & Hawkes	
LAST DATE	—Floyd Cramer (RCA)—Acuff-Rose		TRAVELIN' MAN	—Ricky Nelson (London)—Belinda	
LAZY RIVER	—Bobby Darin (London)—Allan		WELL, I ASK YOU	—Eden Kane (Decca)—Essex	
LIL OLE ME	—Warren Carr (Festival)—Victoria Leeds		WHEELS	— String-A-Longs (London)—J. Albert	
LITTLE BOY SAD	—Johnny Burnette (London)—Southern		WILL YOU LOVE ME TOMORROW	— Shirelles (Top Rank)—Mellin	
LITTLE DEVIL	— Neil Sedaka (RCA)—Mellin		WINGS OF A DOVE	— Fertin Husky (Capitol)—Belinda	
LITTLE SISTER	— Elvis Presley (RCA)—Belinda		WONDERLAND BY NIGHT	—Bert Kaempfert (Polydor)—D. Davis	
MEXICO	—Bob Moore (London)—Acuff-Rose		WOODEN HEART	—Elvis Presley (RCA)—Belinda	
MICHAEL	— The Highwaymen (Coronet)—Boosey & Hawkes		YELLOW BIRD	—Arthur Lyman (Hi Fi)—Chappell	
MILORD	—Edith Piaf (Columbia)—Belinda		YOU CAN HAVE HER	—Roy Hamilton (Philips)—Essex	
MORE MONEY FOR YOU AND ME	—Four Preps (Capitol)—Various		YOU DON'T WANT MY LOVE	— Roger Miller (RCA)—Belinda	
NEVER ON SUNDAY	—Don Costa (London)—Boosey & Hawkes		YOU MUST HAVE BEEN A BEAUTIFULL BABY	— Bobby Darin (London)—J. Albert	
NORTH TO ALASKA	—Johnny Horton (Coronet)—J. Albert		YOU'LL NEVER KNOW	—Shirley Bassey (Columbia)	
ONE LAST KISS	—Crash Craddock (Coronet)—Morris		YOU'RE DRIVIN' ME CRAZY	—Temperence Seven (Parlophone)—J. Albert	
			YOU'RE THE LIMIT	—The Delltones (Coronet)—Southern	

comment. A new name to appear was that of Geoff Harvey, an English musician who was appointed by E.M.I. as musical director. A talented arranger, Harvey has put new sounds into the local record scene and has brought in one hit record which has resulted in tremendous popularity for a new, young artist, Bryan Davies.

One of the problems of the local recording scene is the geographical popularity of artists. It is becoming very evident that artists who are popular in the state of Victoria do not necessarily sell in New South Wales and vice versa. As approximately two thirds of the total business is centered in these territories, this is a serious problem. It is largely aggravated by the disk jockeys. The jocks, who concentrate largely on American product, ignore local artists who are not known to them personally. This reduced the chance of an out of town artist making the scene to practically nil. It is well known that Bryan Davies' recording of "Dream Girl," which sold strongly and rated high on the BMW Australian chart nevertheless hardly sold at all in Victoria. His current hit disk, "Five Foot Two," is moving at a tremendous clip in N.S.W., but has not yet got off the ground elsewhere. In reverse, currently hot singles in Melbourne which feature artists living in that city, are unknown in the other major city, Sydney.

New Artists

Among other artists who have come forward during the year are Patsy Ann Noble, a talented youngster who is making an impact on disc, in television and on stage with her singing and dancing; the Allen Brothers, two young boys who are developing well with well integrated dance and singing routines; Lionel Long, a folk type singer with an outstanding voice, who has the fastest selling Australian album at the present time. Entitled "Waltzing Matilda," the album has clicked to such an extent that E.M.I. in answer to many requests have pulled "Botany Bay" from the album and have issued it as a single. Another group which has registered well is "The Sapphires," whilst guitarist Dave Bridge, who started out with the Col Joye outfit, has launched himself successfully with an outstanding recording.

The older favorites, Col Joye, Johnny O'Keefe, Slim Dusty and Rolf Harris are still at the top, but many others who reigned in the first flush of the Rock and Roll age have faded or have dropped out altogether.

There have been only two label changes of consequence. Command, subsequent to ABC-Paramount's move into Festival Records, moved out

of the E.M.I. stable and into Festival whilst United Artists went across to the Australian Record Club which issues U.A. on its own logo. There have been many rumors about Reprise, the strongest being that Pye will be issuing, but at deadline time there is no evidence of any records coming out of that company on the Reprise label.

Taken all in all, the situation seems healthy. The line has been held in 1961 a little below the 1960 level. There are strong signs that 1962 will see a move forward to a higher level.

Aussie Publishers Also See Comeback

As a result of the credit squeeze the Australian publishing industry suffered a considerable setback over 1961, although indications are that 1962 will see a return to the success of previous years. Publishers have been affected by the lack of spending value in the community and particularly by the fall-off of single record sales. Although LP production figures have retained their level, a large proportion of these have been sold through record clubs, with a resultant decrease in revenue to publishing houses.

Performance collections have been maintained at the level of previous years for, although there has been a big reduction in performance moneys received from cinemas and film houses due to the effect of TV, the performance values from this latter source have balanced this effect.

Competition among publishers has increased greatly during 1961 to the point where publishers like Belinda Music, Leeds Music, Essex Music and others controlled by local record companies have dominated to a large extent Australian charts and hit songs. This group of newer publishers has only developed in the last two or three years and have competed strongly for the rights to overseas companies and groups as well as individual songs. Coupled with this has been an ever-increasing trend to record original songs with local artists. These two have made a marked impression on the local charts to the point where they are no longer reproductions of the American charts, and it is no longer possible to say that a No. 1 hit in America will repeat its success in Australia. The English chart, too, has become much more significant and many successful pop songs are originating from this source with artists like Cliff Richard, the Shadows, Kenny Ball, Shirley Bassey and Anthony Newley developing into big pop names.

Many local publishers complain bitterly about the advance playing of U. S. songs by pop music stations. Most of these stations have regular deliveries by air express air mail of the latest U. S. releases. It is quite normal to hear solid plugging for new items that have only been reviewed in the U. S. that current week. This has disastrous effects on record companies and music publishers alike, for despite quick action by local music men the plugging of brand new releases quite often destroys the success of a current release. In fact, with radio stations using the Top 40 format a brand new song can be over-exposed to a point where much of its attractiveness is lost to the buying public before it even hits the market.

Although a mechanism to restrict performances has been set up, this is far from effective and meets with strong disapproval from top local disk jockeys. It is also found that in many instances an Australian publisher cannot confirm his ownership of the work until it has been pounded to death.

Similarly, record companies quite often do not have master tapes as quickly as they would like them and they too trail the popularity created by maximum exposure of new material. It became the thing for Top 40 disk jockeys to boast of their first playing and, indeed, plugging for an item which later became a hit. This has gone so far that some radio stations are now publishing their own charts which include an asterisk against certain titles which they claim are first heard on their stations. The newness of the record seems much more significant to most deejays than its quality or hit parade potential.

Radio is considered a much more effective medium of pop promotion than TV, with the result that recorded versions of the song become more significant than the song itself. It follows, therefore, that cover versions of top overseas hits are seldom successful and, in fact, few record companies attempt the practice prevalent in other countries of having their local artists record new versions of top overseas hits. Local artists, therefore, must either choose original material or new versions of songs that did not achieve outstanding success in other territories.

Sheet Music Solid

Sheet music sales of pop songs have maintained a volume which seems much higher pro rata than in many overseas territories. As an average it would appear that with a worth-while pop song a publisher can expect approximately 60 sheet sales to every 100 single records. However, the Australian publisher still suffers from the smallness of our population which

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GUYS AND DOLLS

SHOW BOAT

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Scandinavian Publishers
Since 1927

only totals a figure equal to that of the city of New York and this is spread over an area comparable to that of the U. S.

This means that costs of promotion and distribution of an individual pop song are reaching a level that makes the net result unprofitable to the music publisher. It follows, therefore, that the publishers producing the best balance sheets in Australia are still the old established companies which receive a large proportion of their money from old standard songs continually re-recorded and performed which do not necessitate the costly effort of a new pop.

Nevertheless, active new publishing companies continue to spring up and provide a stimulus to the whole industry which makes for a much healthier situation and keener competition than was envisaged three or four years ago.

It may also be that Australian publishers in the next 12 months will produce a number of world hits out of the great assortment of local songs being currently recorded with the addition of improved recording techniques slowly becoming available to the industry.

AUSTRIA

3 Million Singles Sold Before Holiday

By FRED ZILLER
Mollwaldplatz 1, Vienna

My country is small. But our 6 million believe in free speech, free arts, and so I proudly present for you the progress made in "free music":

Starting with an outstanding total of the 1961 turnover (without this year's Christmas sale) we have done rather nicely: Gross revenue of 75 million Austrian schillings selling about 2.9 to 3.1 million records (45 r.p.m.) with approximately 10 per cent of it in 33 r.p.m. speed.

Our charming Lolita made a "Golden Record" with more than a million copies of "Sailor" sold all over the world.

An American ex-G.I. became our "Star of the Year": Gus Backus, now heading for the U. S. market with Austrian-German tunes, including Viennese songs in a startling new rhythm. Benny Goodman's brother, Harry Goodman, president of the Regent Music Corporation of New York, along with Vienna music publisher Hermann Schneider, are setting plans for Gus to come home to his own country. U. S. film and record star

Connie Francis made her first pure German recordings in Vienna, with sessions headed by D.D.G. (Polydor) crack producer Gerhard Mendelson. She swings world-wide with "Die Liebe ist ein seltsames Spiel" or "Schoner fremder Mann" while our top composers, Erwin Halletz, Werner Scharfenberger and Charly Niessen write more tunes for her to be released next year. Producer Mendelson expanded production business from Vienna to Munich and Monte Carlo, speeding up special LP productions with Ted Herold, Lolita and Peter Kraus, also offering the "New Sound" of the newly formed Monte Carlo Light Symphony Orchestra under the baton of Erwin Halletz and Hans Carste.

Mr. Hannemann, head of the Philips company in Austria, gained greatest success with a special promo-push for Ray Coniff in this country. His record men, Walter Reichsfeld and Wolf Arming, also are pushing a new series of 10-inch LP's (mono and stereo) embracing both classical and pop music. Same firm represents ABC-Paramount and, since September 15, the Mercury label in Austria.

New Stars

The famous Vienna Philharmonic received the Philips Award of 100,000 Austrian schillings at the Salzburg Festival this year. New stars with the Austrian public were Sacha Distel of France and Yong Whan Cloi of Korea (on the Polydor label). Preparing a European trip in 1962 for the famous Wiener Symphoniker, director Professor Dr. Robert Kolisko felt that the group's 60th anniversary was an opportune time for a series of concerts in the States. This year Mr. Kolisko set exactly 208 concerts for the Wieners.

Dr. Heinrich Haerdtl, head of the Austrian record firm Amadeo, rep of British Pye, received the "Grand Prix 1961" for the best jazz album of this year, "Spirituals to Swing." He starred the top artists of this country for his spoken word records, pushed Viennese music into new styles, and made several operas and classical disks move forward into high sales.

Rudolph Friedmann (Decca, RCA, Telefunken and WB) stated that business will be better in 1962, with Elvis Presley, Caterina Valente and Vico Torriani as top stars on his labels. He said: "Elvis broke almost a million (wooden) hearts in Austria."

So did Cliff Richard (Philips) and Ralph Bendix (Columbia), as Columbia rep Eldon Wally said in a press conference: "They really taught us how to boogie as a "Babysitter."

Closing up with the WB potential

hit "Let's Do It," sung by Connie Stevens, permit us to invite you to do it, that is, take more interest in the Austrian market, business, artists—to give my small country every chance to know "Who's Who in the World of Music."

BELGIUM

Flemish Records Die As U. S. Disks Boom

By JAN TORFS
Juke Box Magazine
Mechelen, Belgium

Year 1961 saw almost complete collapse of records sung in Flemish. Not one original really made it and even Flemish cover versions of American hits didn't stand a chance in spite of remarkable efforts made by several a.&r. men — especially Jack and Jean Kluger of Palette Records and Peter Plum of Barclay Records, who did a fine job with Rina Pia, Jacques Raymond, Lou Neefs and Will Tura.

Most record producers gave up trying to cover American wax. French cover versions (made in France, not in our own country) did better. Dalida hit the charts with French interpretations of "Itsy Bitsy," "Save the Last Dance," "Pepe"; rock singers made good with French lyrics on "You Talk Too Much"; Les Compagnons de la Chanson with "Greenfields," "Why," "Green Leaves of Summer," etc., and Sacha Distel with "Baby Sittin' Boogie."

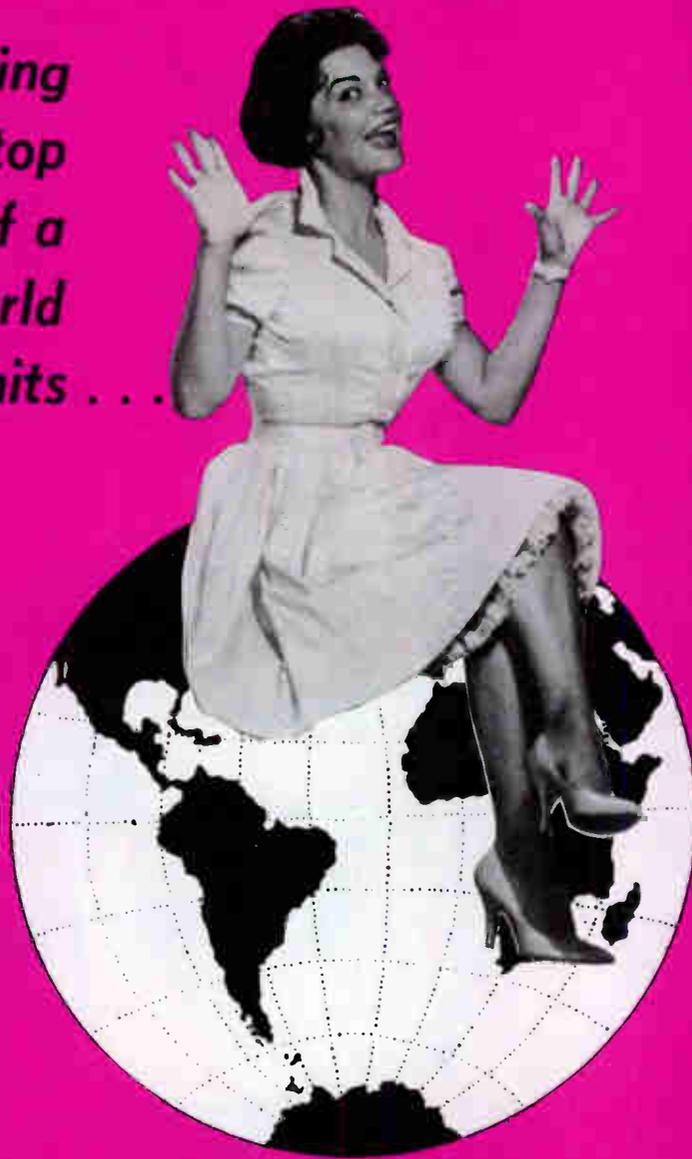
On the other hand, Belgium was probably the European country most influenced by the U. S. pop market. Almost every American hit made the charts here in its original version a few weeks after its release in the States: every Presley, Anka and Brenda Lee title, and besides that also "Only the Lonely," "My Girl Josephine," "Save the Last Dance for Me," "Poetry in Motion," "Calendar Girl." "Wheels" (maybe the biggest hit for 1961), "Baby Sittin' Boogie," "Corrina, Corrina"; "Pepe," "Blue Moon," "Runaway," "Hello Mary Lou," "Raindrops."

New Belgian Talent

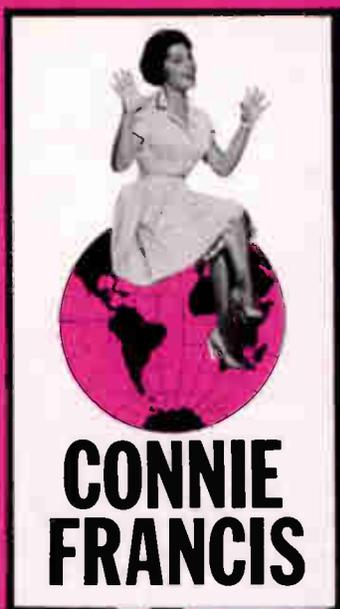
The only new Belgian national talent that came to attention in 1961 was the rock group, The Cousins (label: Palette), from Brussels that hit the Top 10 with no less than four titles (all originals!): "Kili Watch," "Kana Kapila," "Parasol" and "Dang Dang." These four young fellows record in five or six languages and will surely go a long way.

(Continued on page 125)

*sitting
on top
of a
world
of hits . . .*



CONNIE FRANCIS



the Internatio

CONNIE

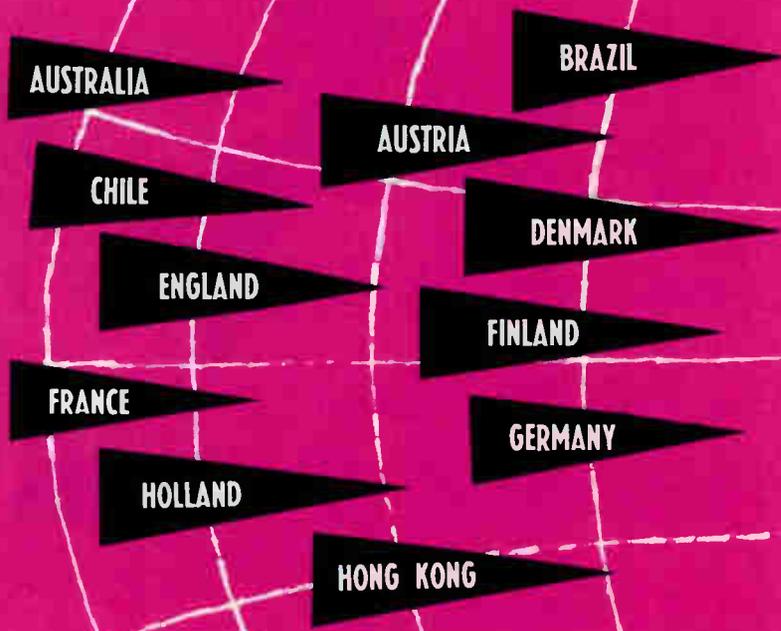
**Breakin' In a
Brand New
Broken Heart**

**Everybody's
Somebody's Fool**

Jealous of You

Many Tears Ago

**My Heart Has
a Mind
of Its Own**



Thanks to my many friends all over the world who have helped make these hits climb the charts in these countries . . . in the languages of these countries.

nal Favorite!

FRANCIS

INDIA

ISRAEL

IRELAND

ITALY

JAPAN

NEW ZEALAND

NORWAY

SOUTH AFRICA

SWEDEN

PHILIPPINES

SWITZERLAND

Latest Single

**WHEN THE BOY
IN YOUR ARMS
BABY'S FIRST CHRISTMAS**

M-G-M 13051

Roman Guitar

**Someone
Else's Boy**

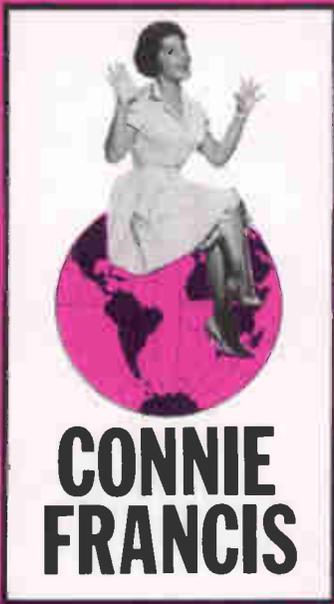
Together

Too Many Rules

**Where the
Boys Are**

Valentino

Everybody



The highest German award, the Lion, is presented to Connie by DJ Camillo Felgen. She's the only American artist ever to be so honored.



In Paris, with the Arc de Triomphe as a background, Connie relaxes after a recording session for EMI.



Housewives, children and even the cop on the boat all know Connie and vie for her attention.

Loves Connie...



In England, Leonard Wood, general manager of EMI, presents Connie with a gold record, an indication of the popularity of her M-G-M Records in England and the Continent.

Check these charts for most any country . . . and you'll find Connie Francis riding high.

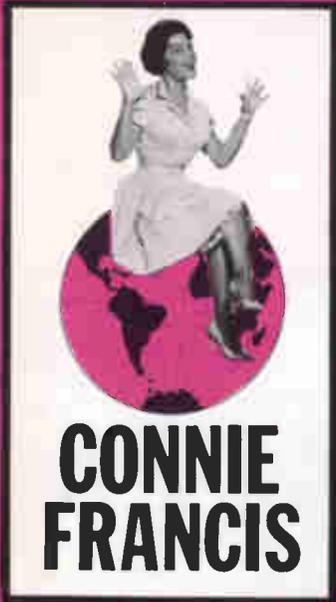
The reasons are simple. Connie is a star. But more important, Connie likes people and people like Connie.

And Connie sings to them in their own language. For while the international language is music, Connie delivers the words in English, French, German, Italian, Japanese, Portuguese, Spanish or Yiddish.

It's an unbeatable combination!

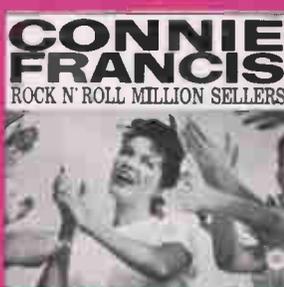
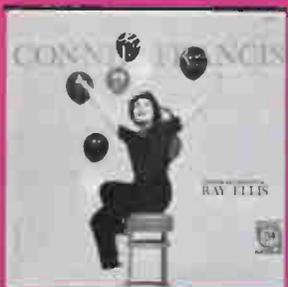


Airport crowds, store displays and fans everywhere attest to the popularity of Connie Francis in Italy.



CONNIE

INTERNATIONAL BEST



FRANCIS

SELLING ALBUMS

Connie Francis Sings Folk Song Favorites



In the history of the world-wide record business, there has been no artist to achieve the personal popularity, the awards and the record sales that Connie Francis has enjoyed.





CONNIE IN '62....

ON TOUR

Personal Appearances in

Australia
England
Germany
Italy

Japan
New Zealand
Philippines
South America

CLUBS

*The Sahara, Las Vegas
and other leading clubs in the U. S.*

ON TV

*Ed Sullivan Show
Connie Francis Spectaculars*

IN FILMS

*"Where the Boys Are"
grossed over \$10,000,000.
Another film coming in 1962.*

Exclusively

M-G-M RECORDS
All Over The World

Personal Management

GEORGE SCHECK
161 W. 34th St.
New York, N. Y.

• Continued from page 116

Records from France took a terrible beating too. Only old timers Charles Aznavour and Edith Piaf broke through with originals such as "Je m'voyais Deja" and "Non, Je Ne Regrette Rien." Rocker Johnny Halliday, although very popular with the younger set, never really made the top with an original.

Imports from England got a better break than in previous years, due to an ever increasing number of teenagers listening to the English programs of Radio Luxemburg. "Apache"

by The Shadows, "You Don't Know" by Helen Shapiro, "Romeo" by Petula Clark, "Are You Sure" by The Allison's (due to its placing second in the Eurovision contest).

German records only mean something in the Flemish speaking part of the country where Conny, Peter Kraus and Rex Gildo are still very popular, although their products don't make the Top 10. Only Freddy (Quinn) made it with "Weit ist der Weg" and "La Paloma" (Polydor).

Holland's biggest hit this year was

on the international scene: two young brothers who used to sound like the Everly Brothers and who found a hit the day they found their own sound: The Blue Diamonds, who scored heavily with "Romona" (sung in English). And Holland's biggest hit on the local scene was undoubtedly "Och, was ik marr," an original by Johnny Hoes on Philips.

Some peculiar things happened on our record scene: In France, Decca made a double hit in Spanish with

(Continued on page 128)

THE BEST from BELGIUM

(Courtesy Juke Box Magazine, Mechelen, Belgium)

Following is a list of the year's top tunes, together with artists, labels and music publishers, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961. The letter "F" after the title represents a listing on the Flemish Belgium chart, and the letter "W" represents a listing on the Walloon Belgium chart.

TITLE	Artist (Label)	Publisher
ALLEZ-SAVOIR POURQUOI (W)	—Les Compagnons de La Chanson (Columbia)—Southern	
APACHE (FW)	—The Shadows (Columbia)—Francis Day	
ARE YOU LONESOME TONIGHT (FW)	—Elvis Presley (RCA)—Francis Day	
ARE YOU SURE (F)	—The Allison's (Philips)—Primavera	
BABY SITTIN' BOOGIE (FW)	—Buzz Clifford (Philips)—Chappell	
BABY SITTIN' BOOGIE (FW)	—Tim Reynolds (RCA)—Chappell	
BANJO BOY (W)	—Jan and Kjeld (CNR)—Bens	
BARCELONA (F)	—Franky Bodet (Ronnex)—Primavera	
BARCELONA (F)	—Wilmari's (Philips)—Primavera	
BLUE MOON (FW)	—The Marcells (Colpix)—Francis Day	
BRAS DESSOUS (W)	—Compagnons de la Chanson (Columbia)—Debmar	
BRIGITTE BARDOT (FW)	—Jorge Veiga (Barclay)—Peter Plum	
BRIGITTE BARDOT (FW)	—Roberto Seto (Vogue)—Peter Plum	
CA C'EST DU POULET (W)	—Les Chakachas (RCA)—Universal	
CALENDAR GIRL (F)	—Neil Sedaka (RCA)—Mellin	
CINDERELLA (F)	—Paul Anka (ABC-Paramount)—Spanka	
CORINNA, CORINNA (F)	—Ray Peterson (London)—Mills	
DANCE ON LITTLE GIRL (FW)	—Paul Anka (ABC-Paramount)—Spanka	
DER ROTE TANGO (F)	—Die Regengefeier (Philips)—Primavera	
DER ROTE TANGO (F)	—Enny Denita (Fontana)—Primavera	
DUM DUM (F)	—Brenda Lee (Brunswick)—Chappell	
ECRIT DANS LE CIEL (W)	—Bob Azzam (Barclay)—Moderny	
EMOTIONS (F)	—Brenda Lee (Brunswick)—Southern	
EXODUS (W)	—Ferrante & Teicher (United Artists)—Chappell	
EXODUS (FW)	—Los Albinos (Palette)—Chappell	
EXODUS (W)	—Edith Piaf (Columbia)—Chappell	
GARDE MOI LA DERNIERE DANCE (FW)	—Dalida (Barclay)—Belinda	

TITLE	Artist (Label)	Publisher
GRUIZE HAREN (F)	—Bobbejaan Schoepen (Decca)—World	
HELLO, MARY LOU (FW)	—Ricky Nelson (Imperial)—Basart	
I'LL SAVE THE LAST DANCE FOR YOU (W)	—Damita Jo (Mercury)—Belinda	
I'M GONNA KNOCK ON YOUR DOOR (F)	—Eddie Hodges (Cadenca)—Belinda	
I'M SORRY (FW)	—Brenda Lee (Brunswick)—Bens	
ITSY BITSY TEENIE WEENIE, etc. (W)	—Dalida (Barclay)—Bens	
JE M'VOYAIS DEJA (W)	—Charles Aznavour (Barclay)—Breton	
JE SUIS SEULE CE SOIR (F)	—Lucienne Deleje (Barclay)—Europa	
JUNGLE DRUMS (F)	—Clyde Otis (Mercury)—B. Marks (U.S.A.)	
KANA KAPILA (FW)	—The Cousins (Palette)—World	
KILI WATCH (FW)	—The Cousins (Palette)—World	
LA BAMBA (W)	—Los Machucambos (Decca)—Public Domain	
LA NOVIA (F)	—Tony Dallara (Moonglow)—World	
LA PACHANGA (W)	—Les Chakachas (RCA)—Southern	
LA PALOMA (F)	—Freddy (Polydor)—Traditional	
LE BLEU DE L'ETE (W)	—Brothers Four (Columbia)—Francis Day	
LE BLEU DE L'ETE (FW)	—Compagnons de la Chanson (Columbia)—Francis Day	
LE BLEU DE L'ETE (FW)	—John Williams (Polydor)—Francis Day	
LE MORIBOND (W)	—Jacques Brel (Philips)	
LES ENFANTS DU PIREE (W)	—Dalida (Barclay)—Barclay	
LES ENFANTS DU PIREE (F)	—Makadopoulos (Palette)—Barclay	
LES MILLIONS D'ARLEQUIN (W)	—Francis Linel (Ricordi)—Breton	
LITTLE SISTER (F)	—Elvis Presley (RCA)—Belinda	
MARIN (W)	—Petula Clark (Vogue)—Bens	
MY GIRL JOSEPHINE (F)	—Fats Domino (Imperial)—Chappell	
NON, JE NE REGRETTE RIEN (FW)	—Edith Piaf (Columbia)—Moderny (F); Celtic (W)	

TITLE	Artist (Label)	Publisher
NOTRE CONCERTO (W)	—Compagnons de la Chanson (Columbia)—Peter Plum	
OCH WAS IK NAAR (F)	—Johnny Hoes (Philips)—Benelux	
ONLY THE LONELY (F)	—Roy Orbison (London)—World	
O SOLE MIO (W)	—Dalida (Barclay)—Bideri	
O SOLE MIO (FW)	—Elvis Presley (RCA)—Bideri	
PARASOL (W)	—The Cousins (Palette)—World	
PEPE (W)	—Dalida (Barclay)—Manhattan	
PEPE (FW)	—Duane Eddy (London)—Manhattan	
PEPE (FW)	—Caterina Valente (Decca)—Manhattan	
PEPITO (FW)	—Los Machucambos (Decca)—Francis Day	
POETRY IN MOTION (F)	—Johnny Tillotson (Heliodor)—Chappell	
RAMONA (FW)	—Blue Diamonds (Decca)—Francis Day	
RAINDROPS (F)	—Dee Clark (Top Rank)	
ROMEO (FW)	—Petula Clark (Vogue)—World	
RUNAWAY (FW)	—Del Shannon (London)—Belinda	
SAG WARUM (W)	—Camillo (Electrola)—Chappell	
SAVE THE LAST DANCE FOR ME (W)	—Drifters (Atlantic)—Belinda	
SUCU SUCU (F)	—Alberto Carte (Moonglow)—Class	
SUCU SUCU (F)	—Caterina Valente (Decca)—Class	
SUCU SUCU (F)	—Ping Ping (Fast)—Class	
SURRENDER (FW)	—Elvis Presley (RCA)—Belinda	
TONIGHT, MY LOVE, TONIGHT (FW)	—Paul Anka (ABC-Paramount)—Spanka	
TRAVELIN' MAN (W)	—Ricky Nelson (Imperial)—Bens	
24,000 BAISERS (W)	—Johnny Hallyday (Vogue)—Coda	
VERTE CAMPAGNE (W)	—Compagnons de la Chanson (Columbia)—Bens	
WEIT IST DER WEG/LA GUI-TARRA BRASILIANA (F)	—Freddy (Polydor)—Intervox	
WHEELS (FW)	—String-A-Longs (London)—Bens	
WHEELS (W)	—Billy Vaughn (London)—Bens	
WILD IN THE COUNTRY (F)	—Elvis Presley (RCA)—Belinda	
WOODEN HEART (FW)	—Elvis Presley (RCA)—Belinda	
YOU DON'T KNOW (F)	—Helen Shapiro (Columbia)—World	
YOU TALK TOO MUCH (W)	—Joe Jones (Roulette)—Southern	
YOU TALK TO MUCH (W)	—Dario Moreno (Philips)—Southern	
ZARINA	—Rex Gildo (Electrola)—Metropolis	



MIKE KIRKLAND

BOB FLICK

JOHN PAINE

DICK FOLEY

WORLD-WIDE FAVORITE SINGERS OF FOLK SONGS...

THE BROTHERS FOUR

LATEST HIT SINGLE:

"BLUE WATER LINE"

c/w

"SUMMER DAYS ALONE"

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FUTURE TELEVISION:

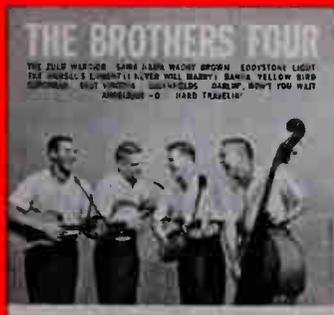
The Bob Newhart Show, Jan. 3

RADIO & TV COMMERCIALS:



CONCERT TOUR:

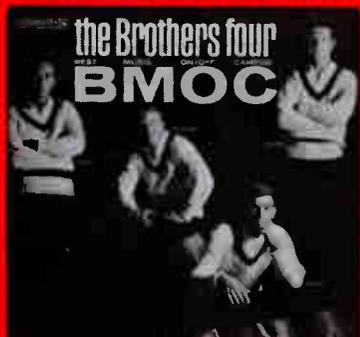
3 months nationwide college tour
beginning January 12.



THE BROTHERS FOUR CL-1402; CS-8197



RALLY 'ROUND! CL-1479; CS-8270

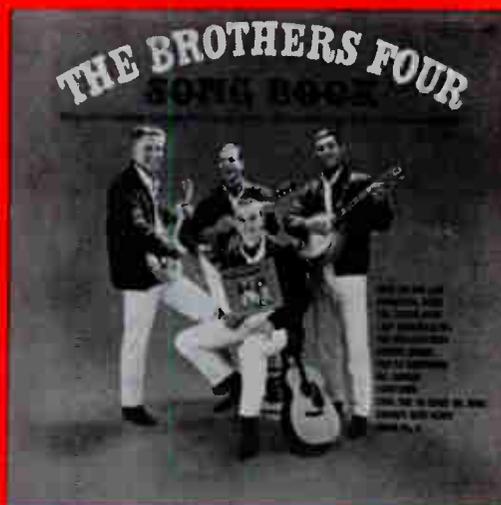


BEST MUSIC ON/OFF CAMPUS CL-1576; CS-8378



ROAMIN' CL-1625; CS-8425

Latest Best Selling Album:



THE BROTHERS FOUR SONG BOOK CL-1697; CS-8497

● Continued from page 125

"La Bamba" and "Pepito." Then (again in France) Vogue and Barclay recorded a hit from Rio de Janeiro and made it a hit all over Western Europe: "Brigitte Bardot." In Belgium, Moonglow took a hit from South America ("Sucu Sucu"), recorded it here where it became a best seller, and only now the tune begins to move in England. "Je suis seule ce soir," a French tune by Ducienne Delyle, made a bang in the Flemish part of Belgium, but didn't even make the charts in the French part! The most popular German tune of 1961, "Der rote Tango," was made and originated not in Germany but in Holland!

Outlook for 1962

P. J. Goemaere, head of Inelco, distributor for Belgium of RCA Victor and Warner Bros. Records, declared that 1961 was substantially better than the year before. "We had more hits," says Goemaere, "and penetration of our records was stronger. Business for next year, however, could be strongly influenced by certain factors such as supermarkets and record clubs, which might adversely reflect on normal dealer sales. The biggest event for our company this year is undoubtedly the dramatic promotion campaign for RCA LP's that is taking place right now. This campaign should see sales of RCA albums in quantities unheard of previously."

J. Kluger of World Music, noted music publisher, who handles Southern Music, Acuff-Rose and several other catalogs in this country and who launched very successfully his Palette label, declared that 1961 had a rather slow start due to the strike that paralyzed this country for some weeks. "But after that period, we enjoyed very good sales. And I hope 1962 will bring us still more hits!" He names the tremendous acceptance of his Palette label and their stars (The Cousins) and the big success of his Acuff-Rose material as the outstanding events to his company.

To R. Bosmans, well-known music publisher handling Bens, Spanka, Debmar and other catalogs, 1961 can be summed up in two points: (1) Cheap records did a lot of harm to the sale of the normally priced ones, and (2) normally priced records are too expensive (the most expensive of the entire Continent). That is why he predicts that 1962 will see heavy price battles (remember that prices in Belgium are not suggested, but fixed). He is especially proud of the international extension of his publishing house in foreign countries,

as in Scandinavia, which has already shown to be very successful.

BRITAIN

New Labels, Strong Sales Feature 1961

By DON WEDGE

News Editor, New Musical Express

The British record industry got both what it wanted and would rather have avoided in 1961. Record sales in the home market took an appreciable upward turn and there were some new faces in the talent field, which badly needed a shot in the arm. Not quite so welcome was the addition of new major labels in the singles field—threatened for 1962 rather than accomplished in 1961.

This label problem is probably going to be a crucial 1962 issue as far as international relations are concerned. The past year saw two new and completely separate marks—Reprise and Piccadilly, both from Pye. There was also the unusual emergence of the United Artists series getting joint credit with HMV.

Promised for 1962 are CBS (to handle American Columbia repertoire) and Liberty. It is very likely that there will be others; certainly there will be demands from U. S. firms to have their own line:

Separate Labels

There is an understandable resistance on the part of long-established local labels to sharing the limelight with newcomers. But the brass controlling the destinies of our firms are realists. They recognize that good cases can be made out for launching new marks and go ahead. The real opposition comes from distributors and dealers.

Is there so much advantage in getting a separate label in the British market? It is a question being increasingly asked.

The moment a new line appears its chances decrease even at consumer level, it is argued. A hit will be bought irrespective of label, color, shape or smell. But what about the non-hits, the vast majority?

Few, if any, American labels could offer ready-made institutional promotion. Such firm names as Warner Bros. and United Artists were pre-sold but such advantages are not likely for future newcomers.

Business Booms

There was no dealer revolt over the 1961 moves in this area. But sales were never higher, as noted elsewhere.

What made things so good in 1961, anyway? The economic explanation is that the government's discouragement of capital spending. With deferred installment payments expensive, more consumer purchases were made. This meant records. There were also more teen-agers to buy them, better paid and more disk-conscious than ever before.

The product they wanted was also available. A dozen or so British artists dominated the charts week after week. Elvis Presley, however, was the outstanding seller. He hit the No. 1 spot with three successive releases, which had never been done before. The Everly Brothers, Connie Francis and Duane Eddy remained big sellers, although all three did not end the year as strongly as they began it.

Bobby Vee was the outstanding new name from America—the only one to offer something of a claim to lasting success in Britain. Del Shannon, with "Runaway" one of the longest selling hits of the year, also made a mark. Neil Sedaka and Ricky Nelson, both only moderate successes in Britain previously, did much better.

Teen Attractions

As far as teen attractions went, the main British personalities lost little if any ground during 1961. Cliff Richard was the dominating solo artist. Close to him in appeal both on disk and in person came the Shadows, a four-man guitar group which originally started as his accompanying unit and though they still work as a team, the quartet can pack any teen-age concert without the benefit of any other attraction. Together they visited South Africa, Scandinavia and Australia during the year.

In the teen field the other big attraction to continue from 1960 was Adam Faith. He, too, packed theaters and on disk made the Top 20 or better with every release.

Billy Fury proved to be the "sleeper" of the year. He has been a well-publicized name since 1958, but did not get a big disk hit until spring of 1961. Then "Half Way to Paradise"

(Continued on page 133)

Good Companies to Do Business With

For a world of top-grade products and services, be sure to check the important messages of the companies and artists shown in the Advertisers' Index, beginning on page 15.



**BEST SELLING
ALBUMS**

SONGS EVERYBODY KNOWS . . . (Decca DL-8873; DL-78873)
BRENDA LEE (Decca DL-4039; DL-74039)
THIS IS BRENDA (Decca DL 4082; DL-74082)
EMOTIONS (Decca DL4104; DL-74104)
ALL THE WAY (Decca DL 4176; DL-74176)

continued



**HIT
SINGLES**

SWEET	EMOTIONS	(9-31195)
NOTHINGS	YOU CAN DEPEND	
I'M SORRY	ON ME	(9-31231)
THAT'S ALL YOU	DUM DUM	(9-31272)
GOTTA DO	EVENTUALLY	(9-31272)
I WANT TO BE	FOOL #1	(9-31309)
WANTED	ANYBODY BUT ME	(9-31309)

continued



INTERNATIONAL APPEARANCES
 in
 13 FOREIGN COUNTRIES
 and
 ANOTHER WORLD TOUR
 SCHEDULED FOR 1962

1962 CLUB
 APPEARANCES
 SAHARA LAS VEGAS
 HOLIDAY HOUSE PITTSBURGH
 LATIN CASINO
 MERCHANTVILLE, PA.,
 Outside Philadelphia
 BLINSTRUB'S BOSTON

TV APPEARANCES
 THE PERRY COMO SHOW
 THE STEVE ALLEN SHOW
 THE DANNY THOMAS SHOW
 THE TENNESSEE ERNIE SHOW
 THE ED SULLIVAN SHOW

MOVIES
 TWO
 LITTLE
 BEARS
 20th-
 Century
 Fox



EXCLUSIVELY ON

<p>DIRECTION:  WILLIAM MORRIS AGENCY</p>	<p>PERSONAL MGT.  1717 WEST END BLVD NASHVILLE, TENN. dub allbritten</p>	<p>PUBLIC RELATIONS THE BRANDY CO. BEVERLY HILLS, CALIF.</p>
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to be continued....

● Continued from page 128

clicked and was on the charts for 20 weeks!

New Names

The new names the business wanted did not show until the second half of the year. Most interesting was Helen Shapiro, whose story is closely linked with Norrie Paramor—the a.&r. man of the year (he was connected with the success of Cliff Richard, the Shadows, Acker Bilk and Craig Doug-

las, too, as head of EMI's Columbia label).

The big new male singer was an actor called John Leyton, at first on Top Rank, later switching to HMV.

Most unusual sound on disk came from the Temperance Seven (Parlophone), which recreated the dance music of the '20's. Nina and Frederik (Columbia) consolidated as the outstanding continental disk sellers.

The projected CBS label seemed to dominate all the switching and chang-

ing that went on through the year. Almost as intriguing was the problem set with the retraction of Rank's record interests, with the Co-op the remaining important factor.

Two former U. S. members of the Co-op switched to direct affiliation with EMI—Vee-Jay and Laurie—during the fall. King renewed with the British giant for three years straight—for the first time.

After gaining rights to the Argo, (Continued on page 136)

THE BEST from BRITAIN

(Courtesy New Musical Express)

*Denotes local origin

Following is a list of the year's top tunes, together with artists, labels and music publishers, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961. The letters following the name of the label represent company groups: "D"—Decca; "E"—EMI; "F"—Philips; "P"—Pye.

TITLE Artist (Label) Publisher
AFRICAN WALTZ—Johnny Dankworth (Columbia)E—Key
A GIRL LIKE YOU—Cliff Richard (*Columbia)E—*Francis Day & Hunter
A HUNDRED POUNDS OF CLAY—Craig Douglas (*Top Rank) E—Tin Pan Alley
AND THE HEAVENS CRIED—Anthony Newley (*Decca)D—*Tin Pan Alley
ARE YOU LONESOME TONIGHT?—Elvis Presley (RCA)D—Francis Day & Hunter
ARE YOU SURE—Ahisons (*Fontana)F—*Marlyn
BLESS YOU—Tony Orlando (Fontana)F—Nevins-Kirshner
BLUE ANGEL—Roy Orbison (London)D—Acuff-Rose
BLUE MOON—Marcela (Pye)P—Robbins
BUONA SERA—Acker Bilk (Columbia)E—Mills
BUT I DO—Clarence Henry (Pye)P—Jewel
CALENDAR GIRL—Neil Sedaka (RCA)—D Nevins-Kirshner
CLIMB EVERY MOUNTAIN—Shirley Bassey (*Columbia)E—Williamson
COUNTING TEARDROPS—Emile Ford (*Pye)P—Nevins-Kirshner
CUPID—Sam Cooke (RCA)D—Kags
DON'T TREAT ME LIKE A CHILD—Helen Shapiro (*Columbia)E—*Lorna
DON'T YOU KNOW IT—Adam Faith (*Parlophone)E—*Essex
EASY GOING ME—Adam Faith (*Parlophone)E—*Apollo
EXODUS—Ferrante & Teicher (London)D—Chappell
F.B.I.—The Shadows (*Columbia)E—*Shadows
FRIGHTENED CITY—The Shadows (*Columbia)E—Filmusic
GEE WHIZ, IT'S YOU—Cliff Richard (*Columbia)E—*Belinda
GET LOST—Eden Kane (Decca)D—*Essex
GOODNESS GRACIOUS ME—Peter Sellers & Sophia Loren (*Parlophone)E—*Essex
HALFWAY TO PARADISE—Billy Fury (*Decca)D—Nevins-Kirshner
HATS OFF TO LARRY—Del Shannon (London)D—Vicki
HAVE A DRINK ON ME—Lonnie Donegan (*Pye)P—Cromwell
HELLO MARY LOU—Ricky Nelson (London)D—Sidney Bron

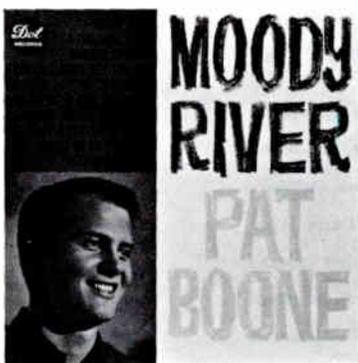
TITLE Artist (Label) Publisher
HIT THE ROAD JACK—Ray Charles (HMV)E—Tangerine
I LOVE YOU—Cliff Richard (*Columbia)E—*Shadows Music
IT'S NOW OR NEVER—Elvis Presley (RCA)D—Ricordi
I'VE TOLD EVERY LITTLE STAR—Linda Scott (Columbia)E—Chappell
JEALOUSY—Billy Fury (*Decca)D—L. Wright
JOHNNY REMEMBER ME—John Leyton (Top Rank)E—Meridian
KON TIKI—The Shadows (*Columbia)E—*Feldman
LAZY RIVER—Bobby Darin (London)D—Southern
LITTLE DEVIL—Neil Sedaka (RCA)D—Nevins-Kirshner
LONELY PUP—Adam Faith (*Parlophone)E—*Mills
MAN OF MYSTERY—The Shadows (*Columbia)E—*Feldman
MEXICALI ROSE—Karl Denver (Decca)D—Francis Day & Hunter
MICHAEL—Highwaymen (HMV)E—Tyler
MICHAEL, ROW THE BOAT—Lonnie Donegan (*Pye)P—*Tyler
MORE THAN I CAN SAY—Bobby Vee (London)D—Southern
MY KIND OF GIRL—Matt Monro (*Parlophone)E—*Essex
ON THE REBOUND—Floyd Cramer (RCA)D—Acuff-Rose
PASADENA—Temperance Seven (*Parlophone)E—L. Wright
PEPE—Duane Eddy (London)D—Kassner
PERFIDIA—The Ventures (London)D—Latin American
POETRY IN MOTION—Johnny Tillotson (London)D—E. H. Morris
PORTRAIT OF MY LOVE—Matt Monro (*Parlophone)E—*Lennox
QUARTER TO THREE—U. S. Bonds (Top Rank)E—Ardmore & Beechwood
REACH FOR THE STARS—Shirley Bassey (*Columbia)E—Kassner
RIDERS IN THE SKY—Ramrods (London)D—Morris
ROCKING GOOSE—Johnny & the Hurricanes (London)D—Vicki
ROMEO—Petula Clark (*Pye)P—Darewski
RUBBER BALL—Bobby Vee (London)D—Feldman
RUBBER BALL—Marty Wilde (*Philips)F—Feldman
RUNAWAY—Del Shannon (London)D—Vicki Newley (*Decca)D—*Essex

TITLE Artist (Label) Publisher
RUNNING SCARED—Roy Orbison (London)D—Acuff-Rose
SAILOR—Anne Shelton (*Philips)F—Leeds
SAILOR—Petula Clark (*Pye)P—Leeds
SAVE THE LAST DANCE FOR ME—The Drifters (London)D—Manor
STAY—Maurice Williams & the Zodiacs (Top Rank)E—Lorna
STRAWBERRY FAIR—Anthony Newley (*Decca)D—*Essex
SUCU-SUCU—Laurie Johnson (Pye)P—Peter Maurice
SURRENDER—Elvis Presley (RCA)D—Aberbach
TEMPTATION—Everly Brothers (Warner Brothers)D—Chappell
THAT'S MY HOME—Acker Bilk (Columbia)E—L. Wright
THEME FOR A DREAM—Cliff Richard (*London)E—Eugene
THEME FROM DIXIE—Duane Eddy (London)D—Twangy
TIME—Craig Douglas (*Top Rank)E—E. H. Morris
TOGETHER—Connie Francis (MGM)E—Campbell Connelly
WALKIN' BACK TO HAPPINESS—Helen Shapiro (Columbia)E—Filmusic
WALK RIGHT BACK—Everly Brothers (Warner Brothers)D—Leeds
WELL I ASK YOU—Eden Kane (Decca)D—*Essex
WHAT'D I SAY—Jerry Lee Lewis (London)D—Sidney Bron
WHEELS—String-A-Longs (London)D—Petford
WHEN THE GIRL IN YOUR ARMS—Cliff Richard (Columbia)E—Eugene
WHERE THE BOYS ARE—Connie Francis (MGM)E—Robbins
WHO AM I—Adam Faith (*Parlophone)E—*Mills
WILD IN THE COUNTRY—Elvis Presley (RCA Victor)D—Aberbach
WILD WIND—John Leyton (Top Rank)E—Meridian
WILL YOU LOVE ME TOMORROW—The Shirelles (Top Rank)E—Nevins-Kirshner
WOODEN HEART—Elvis Presley (RCA Victor)D—West One
YOU ALWAYS HURT THE ONE YOU LOVE—Clarence Henry (Pye)P—Pickwick
YOU DON'T KNOW—Helen Shapiro (*Columbia)E—*Lorna
YOU'LL ANSWER TO ME—Cleo Laine (Fontana)F—Shapiro-Bernstein
YOU'LL NEVER KNOW—Shirley Bassey (*Columbia)E—Victoria
YOU MUST HAVE BEEN A BEAUTIFUL BABY—Bobby Darin (London)D—
YOU'RE DRIVING ME CRAZY—Temperance Seven (*Parlophone)E—Francis Day & Hunter
YOU'RE SIXTEEN—Johnny Burnette (London)D—Jewel

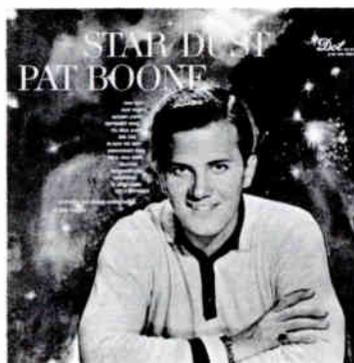
... thanks for a great year--
and my best to all of you in '62

Pat

Current
Big Selling
Albums



MOODY RIVER
DLP 3384



STAR DUST
DLP 3118



PAT BOONE Reads From THE HOLY BIBLE
DLP 3402

★

—Current Single—

“Johnny Will” b/w “Just Let Me Dream”

#16284

★

—Motion Pictures—

Just completed

“STATE FAIR”

20th Century Fox Prod.

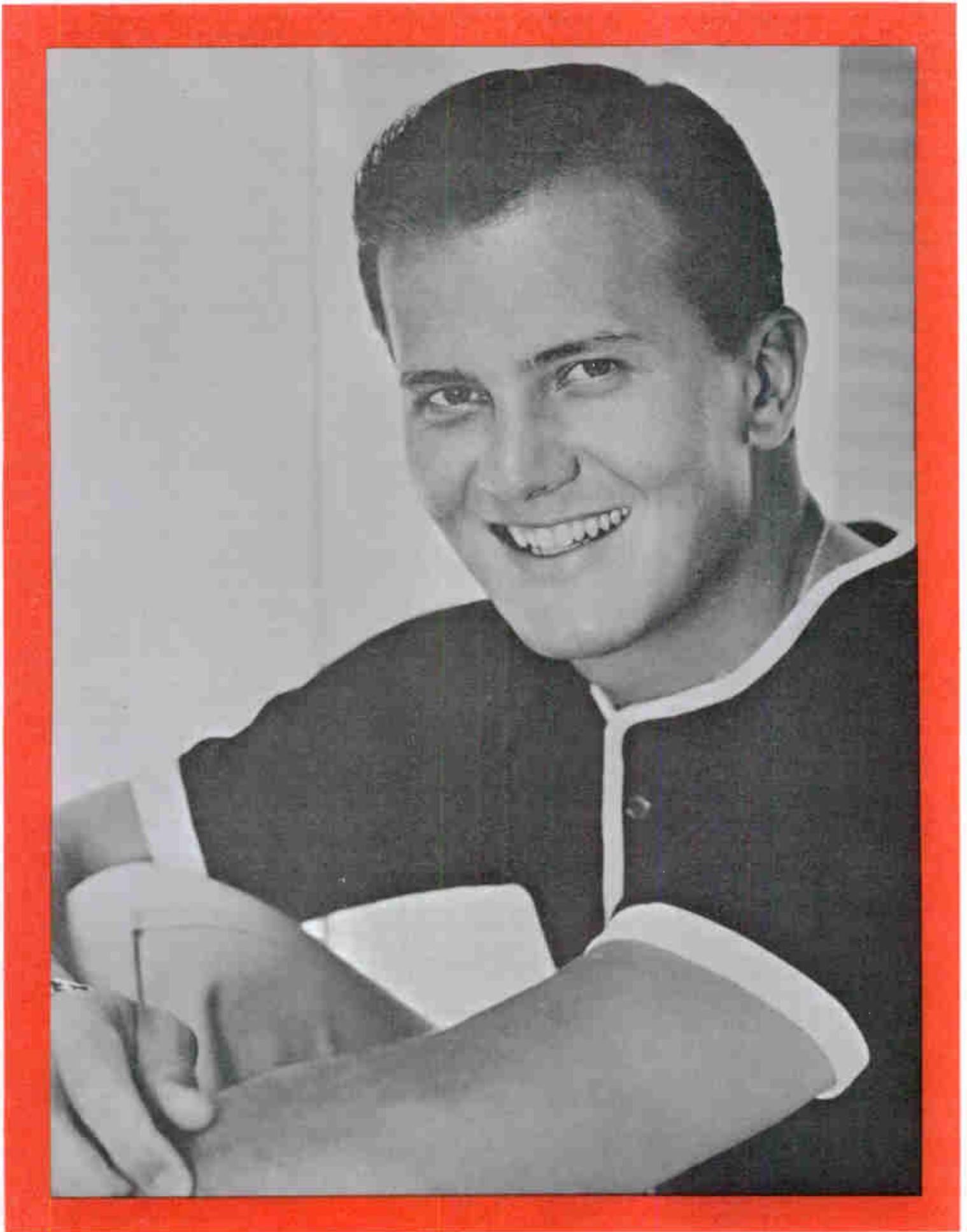
“MARIA”

A Seven Arts Production

Shooting in February—Italy & England

Recording *Dot.* Exclusively

Personal Management: **RANDY WOOD—JACK SPINA, Inc.**



• Continued from page 133

Chess and Checker catalogs, Pye launched Reprise. An active New York office was established to buy and sell masters.

Decca, with improved chart successes, got a resounding vote of confidence from Warner Bros., which gave notice of long-term renewal of its contract. Anxious to gain their own labels, United Artists went to EMI and Liberty gave notice that it would do so come February 1.

Oriole stepped up its international and domestic activity and prepared for bigger singles and LP campaigns. London Records is to represent it in the U. S. and Canada.

Associated - Recordings shipped \$110,000 worth of disks to Russia under an exchange agreement, and prepared to launch its Australian subsidiary January 1. A deal to handle the Disneyland kiddie label was seen as a move to enter the singles market as soon as suitable repertoire became available.

Ember International chief, Jeff Kruger, visited the U. S. in the fall and secured masters from Rondo, Rank, King, and Kapp as well as Lionel Hampton and Woody Herman for his \$3.65 album line.

It has been a fast-moving year of change, a very successful one for almost every firm. It began auspiciously when Decca's chairman was honored with a knighthood thus becoming Sid Edward Lewis. It ended with no similar honor likely, but full of the promise of consolidation and a lot more changes, new faces and perhaps, success stories.

BRITAIN (PART 2)

Disk Sales Hit Peak \$36 Million in Britain

If the usual pattern has been followed, one-third the year's total of disks was sold in the last quarter of the year. This means something like \$36 million will have been paid to manufacturers by the home market in 1961—by far the highest ever. Total production, including exports, will have been something like 76.5 million disks. Though fewer than the peak 78 million production of 1957, it would represent 4 million more than 1960.

Album production at more than 18 million would show a 1½ million increase over the previous year and set a new high, also accounting for fewer

disks attracting more money than in 1957.

The future promises even better for the disk trade. In recent years the industry has been benefiting from the war "bulge" in the birth rate. In 1962 more than a million children will become 15. This is school-leaving age and the vast majority will become wage earners. It is 100,000 more than in 1960. By 1964 there will be more than 750,000 in the 15-19 age group (which accounts for at least 25 per cent of disk buying) than there were in 1959.

The market looks good. But it still labors under the terrible burden of luxury-rate sales tax, levied at 55 per cent of the distributor price and paid by the retailer before sales to the consumer. There is a possibility of it being reduced to 50 per cent, but little of relief beyond that. It meant that most major entrants to disk retailing in 1961 were connected with large chain stores.

The British market has been founded on quality product and everyone is keen to maintain this. There is fear of and firm opposition to cut-price dealings at all levels. The year 1961 saw some powerfully advertised record clubs, but so far their influence has been marginal.

Low-Price Disks

As a counter to the clubs, Decca began major general press advertising for its Ace of Clubs, Camden and Ace of Hearts labels (the latter launched this year with deleted American repertoire). EMI also indulged in similar enterprise with its Encore label, launched this year, too. Pye pressed ahead with its Golden Guineas. All these sell at slightly more than \$3, about \$1 less than the major clubs offer.

The manufacturer's main problem was lack of exploitation media. Television offered little. BBC radio had one disk request show getting an audience of 13 million. Others reached much less though still were heard by millions. Controlled exposure, however, was only possible on the Radio Luxembourg programs sponsored by the big four manufacturers.

The government's committee on broadcasting should report by March, 1962, paving the way for one or two more TV networks and local radio—commercial or otherwise.

Radio Lux advertising seems to be the generally accepted key to singles sales. British Philips stepped up its air time as the year progressed (as well as TV commercials) and, according to General Manager Leslie Gould, sold more singles in the three autumn months than in any similar period in the firm's history. Higher jazz sales

were noted, but Gould reported a falling EP figure which he expected to continue in 1962. "The EP drop was more than made up by LP and single sales," he claimed, "with 1961 becoming a record-breaking year."

Labels' Progress

British Decca participated in 1961's higher disk sales with its greater emphasis on albums, according to chairman Sir Edward Lewis. Despite signs of a slight flattening out of singles, there had been many big sales (including more than 600,000 on Elvis Presley's "Wooden Heart"). Consistent albums included the "South Pacific" sound track (now over 800,000) and all Presley LP's; from English releases, "Oliver" original cast had been outstanding, while Mantovani was "still supreme in his field." Recording techniques have advanced still further—Sir Edward instanced the "Phase 4" stereo product—and a "ceramic" cartridge, "little short of revolutionary," had been developed. "We approach 1962 with full confidence in the future of the record industry," he added, "believing our own contributions will be no less significant than those of the past 30 years."

L. G. Wood, managing director of EMI Records (the British disk operation within the Electrical and Musical Industries group), highlighted "a considerable increase of all types and speeds in 1961." EMI had improved, he claimed, both its share of the charts and its success with U. S. disks by teamwork within the organization. He predicted another increase in 1962 with "repertoire constantly being strengthened by the introduction of outstanding U. S. labels, continual search for new British artists and development of established best-selling names."

Pye joint general manager Louis Benjamin also claimed a best-ever year in 1961. "It has been fantastic," he said, "really as a result of two years hard ground-work." There had been bigger and better overseas deals, increased production by its own a.&r. staff and factory expansion. Direct-to-dealer selling had meant that once a record became a hit, every possible copy could be sold. For 1962, Benjamin predicted expansion in the a.&r., sales and distribution departments and looked for more two-way traffic with overseas labels.

At least three of the smaller firms were planning to step up activity in the singles field in 1962. Oriole has strengthened its a.&r. staff and was looking for suitable masters from all over the world. Associated-Recordings, only two-years old, but with a substantial LP catalogue, has de-

(Continued on page 141)

the sound that sells...

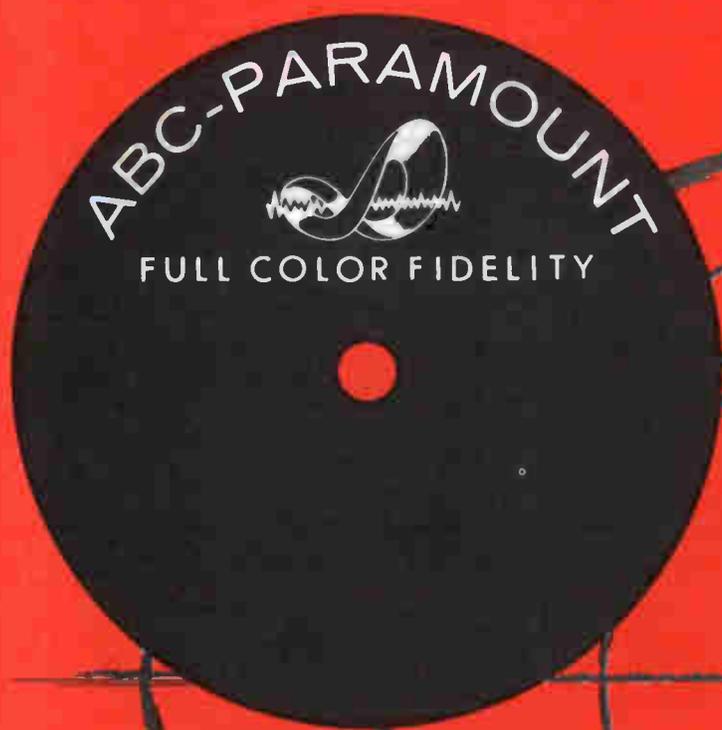


around the world

FROM ABC-PARAMOUNT



the sound that sells



ABC-Paramount records the star-studded favorites of popular music ... from the "classics" of popular harmony and melody, to the best of vocalists and instrumentalists, to the precedent-shattering new sounds of music by big-name recording artists. ABC-Paramount presents the styling, the interpretations, the renditions that make feet tap! Here is the vital sound that captures today's tastes in popular music ... introduced by ascending young artists and everybody's long-time favorites. Look first—and always—to ABC-Paramount for the music and recording artists with the built-in audience appeal.

Recently acquired by ABC-Paramount, the time-honored name of Westminster stands for the very finest in great classical music. Capturing the superb orchestras, conductors and artists of Europe and the United States in the inimitable Westminster manner, Westminster is the source of one of the finest catalogs in the recording business.



... around the world

THE NEW WAVE IN JAZZ!

Successfully launched by ABC-Paramount a year ago, today this great label is one of the hottest sellers—around the world! This is typical of Impulse!—the new force in jazz recording. Impulse! is a leader, capturing the great jazzmen of our time in the high adventure of their art. Impulse! is the vivid, living sound showcase of jazz!



i!
impulse!



WHITEHALL

A PRODUCT OF WESTMINSTER

Whitehall is the label featuring a tasteful array of basic classical selections and splendid musical specialties at a popular price. This solid segment of fine recordings is part of our family of good listening.

ABC-PARAMOUNT AFFILIATES AROUND THE WORLD

ABC-PARAMOUNT RECORDS and IMPULSE! RECORDS

DISTRIBUTORS:

ENGLAND

E.M.I. Records, Ltd., London
Distribution Markets:

Azores	Eire
British E. Africa	Gibraltar
British W. Africa	Great Britain
Cyprus	Iceland
Egypt	India
Italy	Portugal
Malta	Switzerland
Northern Ireland	Turkey
Pakistan	

ARGENTINA

Famous S.R.L., Buenos Aires

AUSTRALIA

Festival Records Pty., Ltd.
Pyrmont, N.S.W.

BELGIUM

Anvers Radio, Brussels

BRAZIL

Companhia Brasileira de Disco
Rio de Janeiro

CANADA

Sparton of Canada, Ltd.
London, Ontario

CHILE

Philips Chilena, Santiago

COLOMBIA

Industrias Fonoton, Bogota

DENMARK

I.S. Dansk Grammofonpladeforlag
Copenhagen

FRANCE

Société D'applications Industrielles
Paris

GREECE

Lambropoulos Bros., Ltd., Athens

HOLLAND

Artone Grammophone, Haarlem

HONG KONG

Colonial Trading Co., Hong Kong

ISRAEL

Hed-Arzil Ltd., Ramat-Gan

ITALY

La Voce Del Padrone, Milano

JAMAICA

Federal Record Co., Kingston

JAPAN

King Record Co., Ltd., Tokyo

MEXICO

Gamma, S.A., Mexico 4, D.F.

PHILIPPINES

Dyna Products Inc., Manila

PUERTO RICO

Island Tours, Santurce

SINGAPORE

Hagemeyer Trading Co., Ltd.
Malaya

SOUTH AFRICA

Gallo-African Ltd., Johannesburg

SPAIN

Hispavox, S.A., Madrid

SWEDEN

Karusell Grammofon AB, Solna

VENEZUELA

Almacenes Electronicos, Caracas

PHILIPS:

Home Office:

N.V. Philips Phonographische Industrie
Baarn, Holland

BOLIVIA

Philips Sudamericana S.A. La Paz

LEBANON

Philips Liban S.A., Beyrouth

PERU

Philips Peruana S.A., Lima
"El Virrey" Industrias Musicales S.A.,
Lima

URUGUAY

Philips del Uruguay S.A.
Montevideo

W. DEUTSCHLAND

Deutsche Philips G.m.b.H.
Musik-Abteilung,
Hamburg 1, Germany

YUGOSLAVIA

Radio Televizija Beograd
Beograd

WESTMINSTER RECORDS

LICENSEES:

Associated Recordings, Ltd.
Home Office: London, England.

Territories:

England
Scotland
Wales
Northern Ireland
Republic of Eire

Sparton of Canada, Ltd., London, Ontario, Canada.

Territory: Canada

Festival Records Pty., Ltd.
Pyrmont, N.S.W., Australia.

Territory:

Australia
New Zealand
New Guinea

Deutsche Grammophon Gesellschaft, mbH
Hamburg, Germany.

Territories:

Aden	Iraq
Afghanistan	Jordan
Bahrein	Kuweit
Belgium	Lebanon
Cyprus	Luxemburg
Denmark	Norway
Finland	Portugal
France	Spain
Germany	Sweden
Greece	Switzerland
Holland	Syria
Iran	Turkey

King Record Co., Ltd., Tokyo, Japan.

Territory: Japan

G. Ricordi & C., s.p.a., Milan, Italy.

Territory: Italy

Companhia Brasileira de Discos,
Rio de Janeiro, Brazil.

Territory: Brazil

Sicamericana, Buenos Aires, Argentina.

Territory: Argentina

Industrias Fonoton Ltda.,

Bogota, Colombia.

Territory: Colombia

DEALERS:

R. A. da Silva, Hong Kong.

Juan Martinez Vela, Inc., Puerto Rico

Aux Ondes Sonores. Haiti

Musical, Guatemala

Joseph Wynne & Co., South Rhodesia

Music Lovers' Club,

Taiwan (Formosa), China

ABC-Paramount's great distribution set-up is worldwide. From Australia to Zanzibar, and all points of the compass in between, this superb network is the reason ABC-Paramount is the sound that sells... around the world — bringing the enjoyment of top artists and records to people everywhere!

● Continued from page 136

veloped its own distribution network. Managing director D. M. Bennett, a former marketing consultant, is planning a major general newspaper campaign to seek a new mass market for pop product.

Ember, according to managing director Jeff Kruger, will pursue its \$3.60 LP policy, but will step up "the right single" releases. "We have established our roots," he said, "and stayed alive when many thought we would perish. Now we need a big single hit to make our name." Like every other British firm, Kruger is looking for sales abroad, and is ready to consider good foreign material for release here. As competition and opportunities increase, wider markets are being sought all around.

BRITAIN (PART 3)

U. S. Tunes Still Are Top Fare in Britain

British records have done better than ever before, bringing more opportunities for British composers. Together they have meant good business for publishers. But American compositions still form the basis of the pop trade.

Sheet music saleswise, "Exodus" (Chappells) is the probable leader followed by "Wooden Heart" (West One), "Scottish Soldier" (James S. Kerr), "Climb Ev'ry Mountain" (Williamson), and the Franco-British "How Wonderful to Know" (Macmelodies)—not necessarily in that order. Of these, only "Soldier" is wholly British.

Efforts are being made in several quarters to get a bigger future share of the market for home writers. Most pressure is directed at the broadcasting organizations. The Songwriters' Guild has even suggested a quota system, despite possible reprisals. It feels if British writers were guaranteed 5 per cent American air time, there would be little objection to Americans getting 10 per cent here for at present they have more like 40 per cent.

On the other hand, the Performing Rights Society notes a favorable balance with the rest of the world. "It is in the dominance of American music in our broadcasting programs and records issued by the gramophone companies that there is danger to the health of British music," Sir Arthur Bliss, president, told the annual meeting. Towards the end of the year, the PRS lapsed 26 publishers which had

been granted provisional membership seemingly because of insufficient action on British repertoire. All were foreign-owned.

Business Predictable

The Music Publishers' Association, according to chairman Jimmy Phillips (the head of the Keith Prowse-Peter Maurice group), was directing its efforts at retaining "a sane business for publishers as a whole." He felt that the British scene was much more predictable than the American where there was "a maelstrom of amateur recording." An increasing part of the U. S. Top 40 was not necessarily successful here in 1961. Phillips welcomed the high number of revivals the year had seen because "they brought good copyrights to new ears and helped build them into something permanent."

Throughout the year there have, however, been some noticeable swings to the American pattern. Few publishers have welcomed the trend, but some have formed subsidiary firms with writers and artists. This pattern is likely to continue into 1962. So is the practice of publishers making masters for record firms to release.

One of the biggest of the American houses, Shapiro-Bernstein, opened its own operation early in 1961, but most U. S. firms were content to operate through British affiliates. Lee Pincus came to London to direct the Gill-Pincus operations in Europe, but on the whole, foreign-owned firms are operated by local men who know the market and it is not likely that this position will change.

CANADA

Discount Battle Key To Dealer Survival

By ARNOLD GOSEWICH
198 Macy St., Ottawa

The year 1961 for the record industry in Canada has been one of improvement and exciting changes at all levels. The tail-end of 1961 saw a startling new concept in disk retailing that has already triggered an explosion of controversy among manufacturers, wholesalers and dealers.

In August, Towers Marts Discount Department Stores, who had one outlet operating since November 1960 in the Toronto suburb of Scarborough, kicked off a program of eight new store openings in a period of 100 days. During the same time discounters such as Sayvettes, GEM, Banner, Sentry, Lee's, Miracle Mart and Shop-

per's City, jumped into the act with store openings of their own. By the time the smoke has cleared in mid-November, an estimated 25 major discount stores had opened, stretching across Ontario and Quebec Provinces, from Windsor to Quebec City.

Into each of these stores has gone, in most cases, well-stocked record departments retailing at prices 20 per cent to 60 per cent below normal list. The effect was immediate. Department store leaders such as Eaton's and Simpson's have started an all-out war against the discounters and are using the record department as a loss leader in the issue. Manufacturers and wholesalers are burning the midnight oil determining the over-all end result of this solid discounting trend. To answer them is Alex Sherman, president of Sherman Enterprises, Ltd., whose firm operates 10 leased record departments in Towers and Shopper's City.

"You cannot avoid the inevitable" says Sherman. "The manufacturers must face the facts and that is the tremendous volume of business discounters can generate. Sure, it will harm the small dealers, but the clubs have done that already and it is only the large operator who can meet this kind of competition." With a predicted 500 discount stores in operation within the next few years the industry's leaders will definitely have to face the facts.

Many Changes

The year also saw the entry of many new label distributors as well as changes in label distribution. One of the most significant of these was the acquisition of the Westminster line by Sparton Records of Canada who are also handling Sinatra's Reprise label. With these labels plus ABC-Paramount, Command, Grand Award, and their own Sparton label, the London, Ontario-based firm is now in its strongest distribution position.

Zirkon Records of Montreal will be celebrating its first anniversary
(Continued on page 144)

Products and Services

You Can Use

For a world of top-grade products and services, be sure to check the important messages of the companies and artists shown in the Advertisers' Index, beginning on page 15.

**MERRY CHRISTMAS
& HAPPY NEW YEAR**



PERSONAL MANAGER
FRANK J. GUIDA
817 CHURCH ST. NORFOLK, VA.

EXCLUSIVELY ON



817 CHURCH STREET • NORFOLK, VIRGINIA

FROM
YOUR BEST INVESTMENT*
**GARY
U.S.
BONDS**

*DIVIDENDS PAID TO DATE

- NEW ORLEANS
- QUARTER TO THREE
- SCHOOL IS OUT
- SCHOOL IS IN

AND NOW
THE BIGGEST SMASH OF ALL
"DEAR LADY TWIST"

LEGRAND 1015

AND THE FABULOUS ALBUM

Dance 'til QUARTER TO THREE with U. S. BONDS

LEGRAND LLP 2001

DISTRIBUTED NATIONALLY BY RUST RECORDS INC., NEW YORK CITY



PERSONAL MANAGER
SAL BONAFEDE

ANOTHER SMASH FROM LAURIE RECORDS

DION

"THE WANDERER"

LAURIE 3115



LAURIE[®]

LAURIE RECORDS - NEW YORK CITY

*Best
Wishes*

FOR A HAPPY
HOLIDAY
SEASON

*from
all of us*

ANOTHER HIT FROM

THE JARMELS

"ILL FOLLOW YOU" and
"GEE OH GOSH"

LAURIE 3116

LAURIE GIVES YOU THE
BIG XMAS HIT FOR 1961

NINA & FREDERIK

"MARY'S BOY CHILD"

LAURIE 3079

THE BEST from CHILE

Following is a list of the year's top tunes, together with artists and labels, which represent all records making the Top 10 Chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)
AMIGO DE QUE	Luis A. Martinez (Odeon)
APACHE	Jorgen Ingmann (Top Rank)
ARE YOU LONESOME TONIGHT	Elvis Presley (RCA)
ASI ES EL ADIOS	Paul Anka (ABC Paramount)
BABY SITTIN' BOOGIE	Buzz Clifford (Columbia)
CALENDAR GIRL	Neil Sedaka (RCA)
CORINNA, CORINNA	Danny Chileon (RCA)
COULDN'T REMEMBER	Freddie Fender
CUANDO REGRESE EL BARCO DE MIS SUEÑOS	Brenda Lee (Decca)
DANCE ON, LITTLE GIRL	Paul Anka (Polydor)
DUM DUM	Brenda Lee (Decca)
EL NOVENA MANDAMIENTO	Ciro Mendoza (RCA)
EXODUS	Ferrante & Teicher (United Artists)
EXODUS	Pat Boone (Dot)
GREENFIELDS	Brothers Four (Columbia)
HERIDA	Timi Yuro (Vivart)
HOW MANY TEARS	Bobby Vee (Vivart)
HOW MANY TEARS	Pat Henry (Odeon)

TITLE	Artist (Label)
I LOVE PARIS	Pee Wee Hunt (Capitol)
IT'S NEVER TOO LATE	Fresia Soto (RCA)
JOSEPHINE	Fats Domino (RCA)
JUST A LITTLE LOVE	Danny Chilean (RCA)
KILI WATCH	The Carr Twins (Odeon)
LA CONSENTIDA	S. Infantas-Los Condones (Philips)
LA CUECA ESPECIAL	Los Comperos (Philips)
LA NINA DEL RIO	Los Jazz Singers
LA NOVIA	Antonio Prieto (RCA)
LA PLAGA	Los Teen Tops
LITTLE DEVIL	Neil Sedaka (RCA)
LLORANDI ME DORMI	Bobby Capo (C.R.C.)
LOS COLENICOS	Los Condores (Odeon)
MALOS PENSAMIENTO	Elvis Presley (RCA)
NATURE BOY	Bobby Darin (C.R.C.)
NEVER ON SUNDAY	Don Costa (United Artists)
NUESTRA CONCIERTO	Luciano Tajoli
NUESTRA CONCIERTO	Umberto Rindi

TITLE	Artist (Label)
NUESTRA CONCIERTO	Helmuth Zacharias (Decca)
NUESTRA CONCIERTO—4 Saints 1 AND 20	Tommy Edwards (MGM)
PASO EL VERANO (SUMMER'S GONE)	Paul Anka (ABC-Paramount)
PASOS (FOOTSTEPS)	Steve Lawrence (United Artists)
POETRY IN MOTION	Pat Henry (Odeon)
RAINDROPS	Dee Clark (Top Rank)
RUBY	Ray Charles (Polydor)
RUNAWAY	The Carr Twins (Odeon)
RUNAWAY	Del Shannon (London)
SIN TU AMOR	Los 4 Duendos (Odeon)
SOMEONE ELSE'S BOY	Connie Francis (MGM)
SURRENDER	Elvis Presley (RCA)
THE GREEN LEAVES OF SUMMER	Frankie Avalon (Odeon)
THE STORY OF MY LOVE	Paul Anka (ABC-Paramount)
TONIGHT, MY LOVE, TONIGHT	Paul Anka (ABC-Paramount)
TONIGHT, MY LOVE, TONIGHT	Carr Twins (Odeon)
TRAVELIN' MAN	Ricky Nelson (Polydor)
UN AMOR DIFERENTE	Bat Carol
WHEELS	String-A-Longs (London)
WILL YOU LOVE ME TOMORROW?	The Shirelles (Top Rank)
WONDERLAND BY NIGHT	Bert Kaempfert (Polydor)
WOODEN HEART	Elvis Presley (RCA)
YOU CAN HAVE HER	Roy Hamilton (Polydor)
YOU'RE SIXTEEN	Pat Henry (Odeon)

● Continued from page 141

shortly, and for them it has been a year of tremendous expansion. Zirkon specializes in developing small labels in the rock and roll, comedy, jazz and folk music fields, with such labels in its stable as Gone, End, 49th State, Riverside, Prestige, Apollo, After Hours and Fax to name just a few.

Capitol Records, with the Capitol and Angel catalogs, added an excellent children's line and assumed distribution for Canadian Electrohome's stereo and hi-fi portables.

The one major sour note at the distributors' level was the bankruptcy of Chevrier Records, Ltd., which at one time was reputed to be Canada's largest one-stop.

Hit single sales seemed to improve across the country after a sluggish 1960 season and teen-age tastes for gimmick recordings dwindled for a stronger interest in rhythm and blues. Albums continued in 1961 to increase in sales with stereo gradually gaining a greater percentage in volume. Sing-Along and comedy albums led the field with only "Camelot" as a serious original cast or sound track contender.

The year 1962 promises to be an

eventful one for Canada's mushrooming record industry. Discounters who have a foothold in the country's two largest provinces will be moving both East and West. Dealers will have to meet them head-on in a struggle for the customers' dollars. There is no doubt that the weak dealers will fall by the wayside, but as in any business, the strong will emerge to cater on a better competitive level to Canada's increasing population. The decade we are presently in has been called the "soaring 60's" by an Ottawa, Ontario, radio station. This could well be the case for those in the record business who can make it off the launching pad.

DENMARK

LP's and Singles Up, 10 Inchers, EP's Fade

By ARNE HANSEN

11 Malerbakken, Holte, Denmark

Practically all American labels are now represented in Denmark, many as sub-labels. But with the total population here only 4½ million people

and 1½ million households, the competition among the companies is perceptible. The record turnover for 1961 is expected to reach 40 millions in Danish kroner, which is four millions more than in 1960. The trend shows a definite decline of EP's and 10-inch records and a rise in 12-inch LP's and seven-inch 45 r.p.m. standards, as these are the favorites of the teen-agers, who numbered one-half million of the population in 1961.

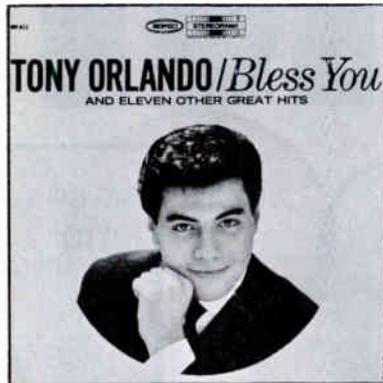
Record labels in Denmark went through certain changes in distribution during 1961. No wonder that the dealers get confused: Karusell went from Tono to DGF; Hartkopp got Pye from Metronome, which in return took over Cadence from Heliodor. Last year Metronome gave away their Mercury representation to EMI, which through the new Philips/Mercury deal has to hand Mercury on to the Danish Philips representative, Nordisk Polyphon, during 1962! Nordisk Polyphon, by the way, also had a major reorganization in 1961, as this firm on the first of July was amalgamated with Philips Records and thus became the biggest record company in Denmark.

Juke box activities have developed during the year, but is still secondary

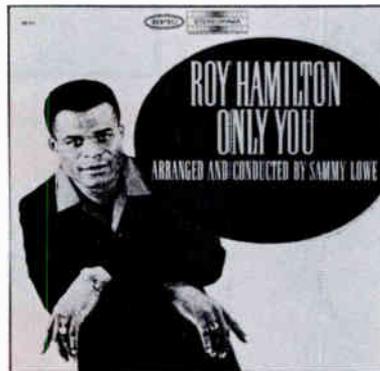
(Continued on page 148)

★★★★★★★★★★★★★★★★★★★★
MOVE
 ★★★★★ INTO ★★★★★
1962
 ★★★★★ WITH ★★★★★

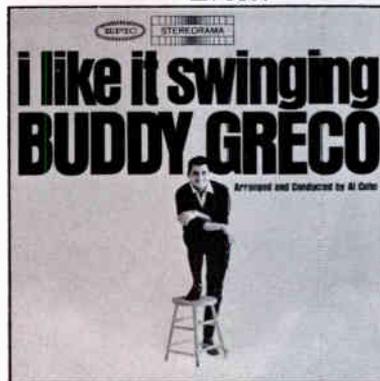

★ **THE LABEL** ★
& THE STARS
ON THE MOVE



LN 3808 BN 611*



LN 3807 BN 610*



LN 3793 BN 602*

★★★★★★★★★★★★★★★★★★★★
 *Stereorama © "Epic", Marca Reg. "CBS" T. H. Printed in U. S. A.

The Best-Selling Dance Albums in America!...
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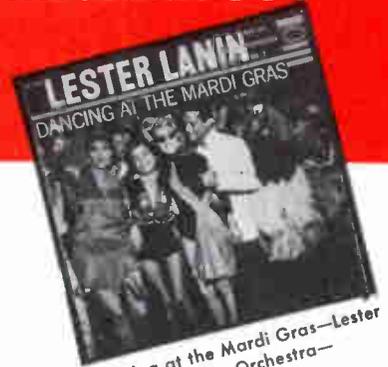
LESTER LANIN



LATEST:



Twistin' in High Society—Lester Lanin and his Orchestra—LN 3825/BN 620*



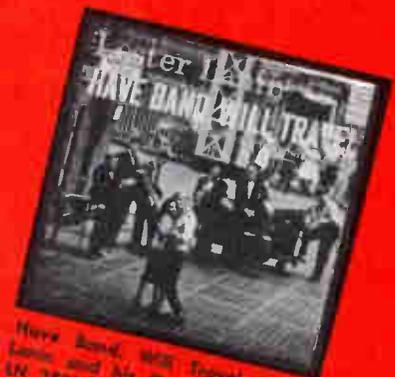
Dancing at the Mardi Gras—Lester Lanin and his Orchestra—LN 3547/BN 520*



Lester Lanin Plays Latin—LN 3761/BN 592*



Lester Lanin Plays The Madison Avenue Beat—LN 3796/BN 622*



Have Band Will Travel—Lester Lanin and his Orchestra—LN 3520/BN 517*

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Thank you for recommending all our fourteen albums when your customers ask for "the best music to dance to"—

and

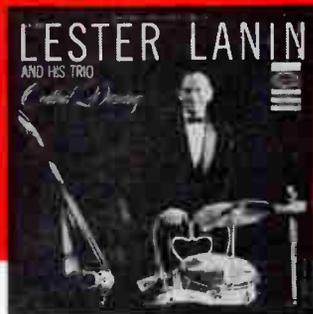
D.J.'s, P.D.'s, AND
LIBRARIANS—

Thank you for the many plays. If by chance you do not have all of our albums for programming, please check with your Epic distributor.

Lester



Dancing on the Continent—Lester Lanin and his Orchestra—LN 3578/BN 533*



Cocktail Dancing—LN 3531/BN 516*



High Society—Lester Lanin and his Orchestra—LN 3699/BN 570*



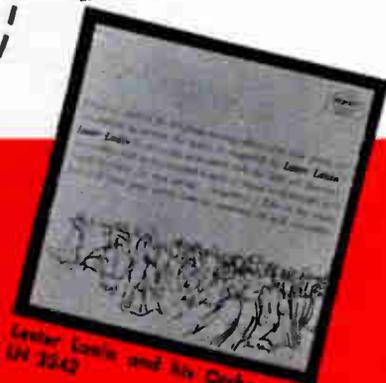
Lester Lanin at the Tiffany Ball—LN 3410/BN 505*



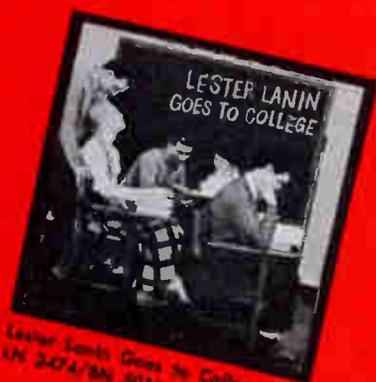
my sincere thanks
and best wishes
to our world
of friends,
Lester



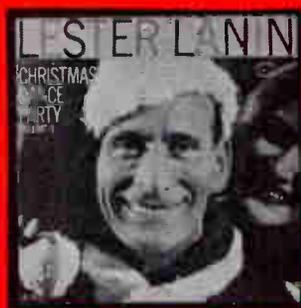
Dance to the Lester Lanin Beat—Lester Lanin Trio—LN 3656/BN 556*



Lester Lanin and his Orchestra—LN 3543



Lester Lanin Goes to College—LN 3474/BN 511*



Lester Lanin Christmas Dance Party—LN 3617/BN 547*



Dance to the Music of Lester Lanin—LN 3340

Exclusively



THE BEST from DENMARK

(Courtesy Quan's Musikbureau)

*Denotes local origin

Following is a list of the year's top tunes, together with artists, labels and music publishers, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
A GIRL LIKE YOU	Cliff Richard (Columbia)	Wilh. Hansen	NELLA BELLA CITTA	Dario Campeotto (Sonet)	Wilh. Hansen
APACHE	Jorgen Ingmann (Metronome)	Wilh. Hansen	NEVER ON SUNDAY	Melina Mercouri (London)	Multitone
A PUB WITH NO BEER	Harry Felbert (Sonet)	Winckler	NORTH TO ALASKA	Four Jacks (Odeon)	Morks
AMORADA	Jorgen Ingmann (Metronome)	Morks	NORTH TO ALASKA	Johnny Horton (Philips)	Morks
ANGELIQUE	Dario Campeotto (*Sonet)	*Imudico	O SOLE MIO	Elvis Presley (RCA)	Sedrin, Milano
ARE YOU LONESOME TONIGHT	Elvis Presley (RCA)	Morks	OH! MARIE, JEG VIL HJEM	Four Jacks (Odeon)	Imudico
ARE YOU SURE	The Allison (Fontana)	Stockholm	PEPE	Jorgen Ingmann (Metronome)	Kassner Musik
BABY SITTIN' BOOGIE	Buzz Clifford (Philips)	Imudico	POETRY IN MOTION	Johnny Tiltson (Heliodor)	Imudico
CERASELLA	Robertino (Triola)	DFG	ROMEO	Petula Clark (Pye)	Wilh. Hansen
DU FORSTAR INGENTING	Siv Malmquist (Metronome)	Multitone	SAILOR	Lolita (Polydor)	Belinda
EN SKRALDMAND TA' SKRALDET	Blue Boys (Sonet)	Morks	SAG MIR WAS DU DENKST	Conny (HMV)	Imudico
FLAMING STAR	Elvis Presley (RCA)		SAVE THE LAST DANCE FOR ME	Blue Diamonds (Decca)	Belinda-Winckler
HELLO, MARY LOU	Ricky Nelson (California)	Bens/Winckler	SAVE THE LAST DANCE FOR ME	Drifters (Atlantic)	Belinda-Winckler
HJEMME HOS OS GRETHE	Raquel Pastenni (*Sonet)	*Winckler	SUSANNE, BIRGITTE OG HANNE	Otto Brandenburg (*Odeon)	*Imudico
SONCK	Raquel Pastenni (*Sonet)	*Winckler	SUCU-SUCU	Ping-Ping (Sonet)	Morks
HOW WONDERFUL TO KNOW	The Cliffters (Philips)	Success, Stockholm	SURRENDER	Elvis Presley (RCA)	Belinda
I'M GONNA KNOCK ON YOUR DOOR	Eddie Hodges (Heliodor)	Belinda	TONIGHT, MY LOVE, TONIGHT	Paul Anka (ABC-Paramount)	Sweden Music, Stockholm
I'VE TOLD EVERY LITTLE STAR	Gitte (HMV)	Multitone	TOO MUCH TEQUILLA	The Champs (London)	Success, Stockholm
I'VE TOLD EVERY LITTLE STAR	Linda Scott (Sonet)	Multitone	VA BENE	Peter Kraus (Polydor)	Imudico
JEG VIL VENDE VED TELEFONEN	Gustav Winckler (Tono)	Mork	WHEELS	String-A-Longs (London)	Wilh. Hansen
MA MARIE	Little Gerhard (Karusell)	Sedrin, Milano	WHITE CLIFFS OF DOVER	Papa Bue (Storyville)	Imudico
MANHATTAN SPIRITUAL	Francis Bay (Philips)	Success, Stockholm	WOODEN HEART	Elvis Presley (RCA)	Belinda-Winckler
NAR EN SAILOR GAR I LAND	Otto Brandenburg (*Odeon)	*Imudico	WOODEN HEART	Gustav Winckler (Tono St.)	Belinda-Winckler

• Continued from page 144

disk promotion. A few small record clubs have tried to make pushes, but without remarkable effect. Less understandable is the relatively small reaction (compared with the large publicity) to Nordisk Grammofon Klub, which was launched by EMI in mid-September in Sweden and Denmark. The reason may be that the club is partly depending on the dealers' activity, and these are generally against the club idea. However, the club being rather new, the situation might change in 1962.

After three years' hesitation and neglect, the Danish Postal Administration in October finally went into official war against the illegal or

"pirate" commercial radio stations, Radio Mercur and Danish Commercial Radio. These stations are broadcasting from ships under foreign colors in international waters and have hitherto been kept alive through some weak points in Danish legislation. The order from the government to appoint a committee to amend the law was not greeted by enthusiasm by the 100 people employed at the stations, nor by the many firms, musicians, artists and record companies, whose interest in the perpetuation of the stations is obvious. The draft of the amendment is expected to be ready around New Year's, when it will be presented to the Parliament. Meanwhile the commercial radios are preparing for a big battle.

EASTERN EUROPE

(PART 1)

Soviet Disk Industry Seeks to Remedy Ills

By MILOS KACHNIC

Kremnica, Czechoslovakian U.S.S.R.

Attempts to improve the record manufacturing and distributing system in the Soviet Union are likely to bear fruit in 1962, after a spate of criticism in which the industry's leaders were charged with abnormal bureaucratic behavior, all the way from production to consumption. However, the defendants in this case may not be prosecuted further.

The Ministry of Culture coupled with the All-Union organization of gramophone studios has the right to accept material submitted for release in the Soviet Union, whether from domestic or foreign sources. The principal centers of the industry are in Moscow, Leningrad, Latvia and Tashkent.

Criticism of the industry emphasized slowness of distribution, lack of catalogue, insufficient selection within various types of music and lack of postal service.

In East Germany the Amiga label has been bringing out versions of several top pop hits of Western Europe. In recent months these have included such titles as "Ein Schiff Wird Kommen," the Greek hit by Hadjidakis; "Pepe," as performed by the Willy Hargara Hemman Quintet, and "Ramona," sung by Lys Assia, backed by the Herbert Beckh orchestra.

A festival of international music in Moscow, featuring orchestras from Yugoslavia, Rumania and Hungary as well as Russia, had a major portion dedicated to Glenn Miller, who was described as "one of the best jazz masters." Another section of the program was devoted to Duke Ellington themes put together into an arrangement by V. Terleckij. The Rumanian band, headed by Vojslav Simich, proved especially good in working around Ellington's "Caravan," Oscar Peterson's "Blues" and a suite on Glenn Miller themes.

In Warsaw, Poland, a festival called "Jazz '61" featured amateur as well as pro musicians, the former coming mainly from the ranks of local and foreign students. American drummer K. Clark was a welcome guest.

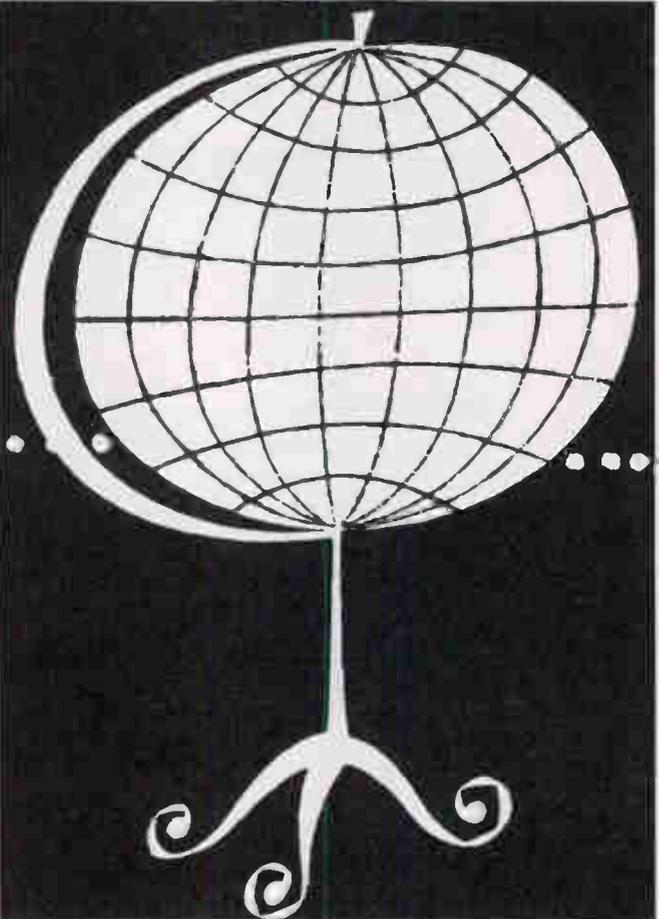
In Czechoslovakia, a Soviet-Czech Friendship celebration in November featured visits by many top musical artists from Russia at the Prague (Continued on page 152)

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EUROPE

GERMANY

This Week	Last Week	Artist/Title
3	3	AM MISSOURI (Michael)— The Highwaymen (United Artists)

BRITAIN

This Week	Last Week	Artist/Title
15	7	MICHAEL—Highwaymen (HMV)

ITALY

This Week	Last Week	Artist/Title
3	4	EXODUS—Ferrante & Teicher (UA); Pino Calvi (Columbia)
10	9	TOWN WITHOUT PITY— Gene Pitney (UA)

HOLLAND

This Week	Last Week	Artist/Title
9	—	MICHAEL—The Highwaymen

NORWAY

This Week	Last Week	Artist/Title
1	1	MICHAEL—Highwaymen (United Artists)— Norsk Musikforlag

FRENCH (WALLOON) BELGIUM

This Week	Last Week	Artist/Title
7	8	MICHAEL—The Highwaymen (United Artists)

FIRE

This Week	Last Week	Artist/Title
2	1	MICHAEL—The Highwaymen (HMV) Tyler

November, 1961

UNITED ARTISTS RECORDS

ASIA & PACIFIC

ISRAEL

This Week	Last Week	Artist
1	6	MICHAEL—The Highwaymen (United Artists)

HONG KONG

This Week	Last Week	Artist
2	—	CHANG CHANG CHA—The Cavalry Men (UA)

This Week	Last Week	Artist
3	1	MICHAEL—The Highwaymen (UA)

This Week	Last Week	Artist
7	—	IN TIME—Steve Lawrence (UA)

This Week	Last Week	Artist
10	3	MY CLAIRE DE LUNE—Steve Lawrence (UA)

PHILIPPINES

This Week	Last Week	Artist
1	1	IN TIME—Steve Lawrence (United Artists)—Mareco, Inc.

SOUTH AFRICA

This Week	Last Week	Artist
—	—	MICHAEL—The Highwaymen (Renown)—Southern Music Ltd.

AUSTRALIA

This Week	Last Week	Artist
10	—	NEVER ON SUNDAY—Don Costa (U.A.)—Boosey & Hawkes

THE AMERICAS

PERU

This Week	Last Week	Artist
2	5	COMPONTE CUNDUNGA—Tito Rodriguez (United Artists)

This Week	Last Week	Artist
6	—	OTRA VEZ ADIOS—Ferranto y Teicher (United Artists)

• Continued from page 148

House of Artists, as well as appearances by the Byelorussian Dance Ensemble.

Czech jazz orchestras were very active this year and these probably are the finest in all the eastern countries. Most prominent and the biggest swing-band is the Karel Vlach orchestra, which has a full schedule working for the Prague Comedy Theater, ABC and for broadcasting, besides recording for the State-owned label, Supraphone.

EASTERN EUROPE

(PART 2)

Western Publishers Set Hungarian Tunes

By PAUL GYONGY
Derekutca 6, Budapest

When speaking about Hungarian music, people in general imagine a fancy dressed gypsy band playing nostalgic, melancholic tunes on fiddles and cymbals. The reality is very much different, because though gypsy music is very popular today, it is only a byproduct of Hungarian creative art.

We have our world famous classical music, like works by Franz Liszt, Bela Bartok, Erno Dohnanyi, Zoltan Kodaly, Leo Weiner and others. We had famous operetta composers like Emmerich Kalman, Franz Lehar, and let's not forget the American but Hungarian born Sigmund Romberg.

Of course we also have excellent composers in the pop and light music field. Up until now in the United States only a very few Hungarian tunes have become hits, like "Take Me

in Your Arms" by Fred Markus; "Love, What Are You Doing to My Heart" by Tibor Barczy; "I Lost My Heart in Budapest" by Mihaly Erdelyi, and "Gloomy Sunday" by Rezso Seress. No other Hungarian pop tunes had the chance to be published in the U. S.

To promote the cause of Hungarian pop and light music, your reporter recently made a six-week tour through West European countries, which had very promising results indeed. Carefully selected material was presented from tapes to various interested publishers.

Three current Hungarian hits were contracted in Paris by Publications Francis-Day. In London, three light music compositions and one hit by Tin Pan Alley Music Co., Ltd., and three light music pieces by Mills Music, Ltd. Promising talks are continuing with Francis, Day and Hunter of London, who are interested in Hungarian background music and with Melodie der Welt in Frankfurt am Main, which shows great interest in a number of current hits.

Quite an outlook for Hungarian pop music, and perhaps one of these days a Hungarian hit might even show up on the "Hot 100" chart!

Composer Protection

Hungarian composers are feeling somewhat uneasy regarding the protection of their rights in the United States. Hungary is a member of the Berne Convention, but did not yet adhere to the Universal Copyright Convention. Our Performing Rights Society, the "Bureau for the Protection of Authors Rights" (ARTISJUS) is a member of the Confederation International des Societes des Auteurs et Compositeurs (CISAC) in Paris and there are approximately 30 reciprocal contracts in force, thus ensuring the rights of composers of all principal countries in Hungary and vice-versa.

Till lately the Hungarian composers were represented by ASCAP, but for the time being nobody represents them in the United States, and the American composers are equally unprotected in this country though their repertory is much in use. Without any doubt a new arrangement would be very advantageous for composers and publishers. Sooner or later the societies will have to come to a decision!

EIRE

Tourists, LP Sales Help Irish Business

By KEN STEWART
Dublin Evening Mail

Although actual sales figures are unavailable at present, it is quite evident that 1961 has been a prosperous year for the Irish record industry and that there is an increase over last year's figures. For one thing, there is every indication that LP's are gaining in popularity. The tourist trade helps out a lot because visitors to this country generally find that disks are cheaper here than at home.

Among the more successful records were "The Irish Patrol" (Patrick O'Hagan), "Forty Shades of Green" (Johnny Cash), almost anything by Elvis Presley, and "But I Do" (Clarence Henry). Regarding new names, Sean McManus made his debut on the newly formed Melvin label, and Maureen Hackett cut her first waxings for a U. S. company.

Many people here feel that the manufacturers should get together to discuss the establishment of a disk-producing plant in Dublin, instead of depending on the one in Waterford. The inconvenience of this rather isolated factory was driven home in November when, owing to a rail strike, supplies had to be collected by private transport instead of sent by train. The result was a few days' delay in the goods reaching the shops.

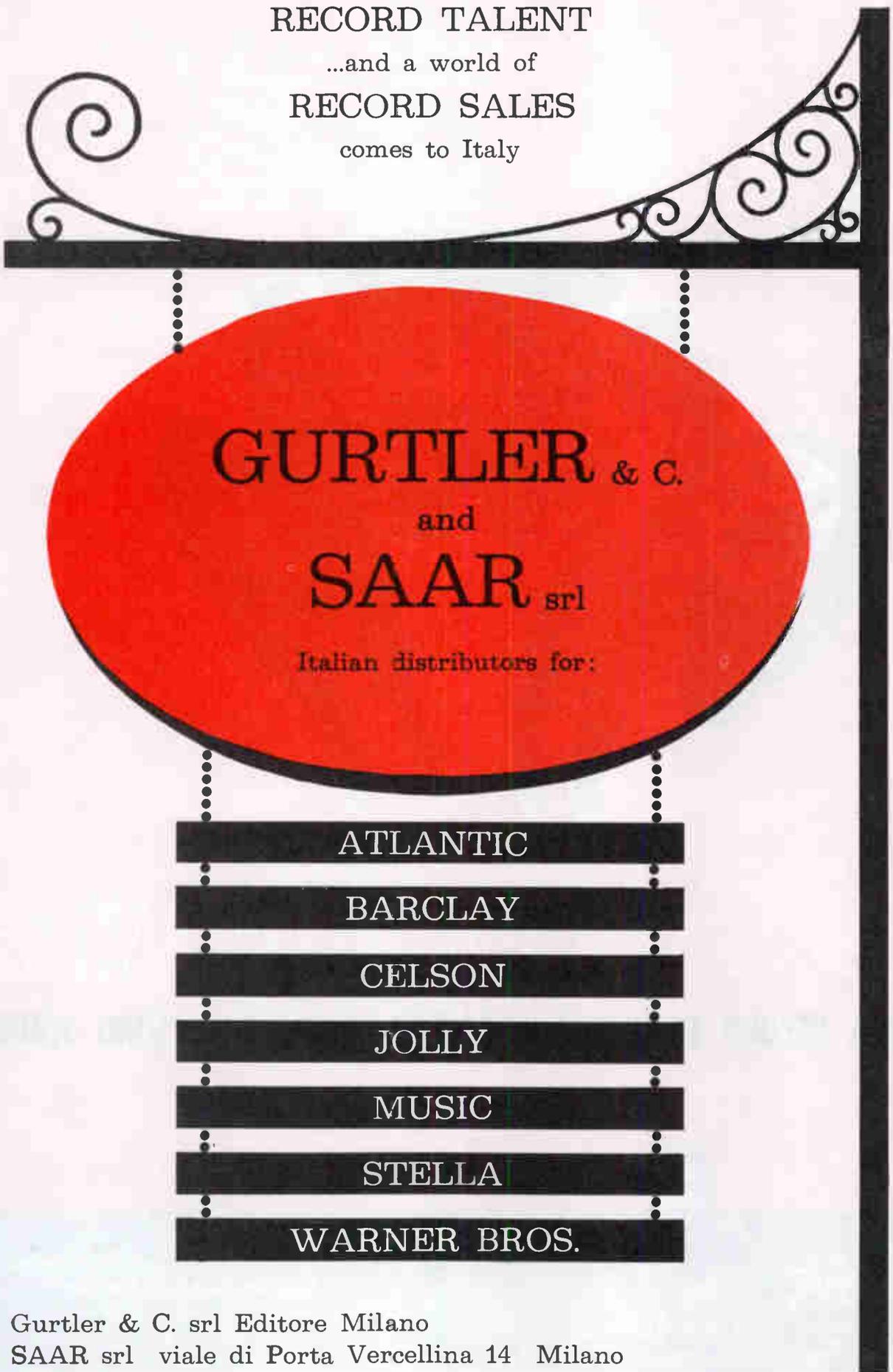
Another major complaint is the painfully slow release of American and British hits. There is often a month's difference between London and Dublin dates of issue. But the disk business is really in its early stages here and is suffering growing pains which, in time, will disappear. Judging by the following brief statements, leading figures in the industry are optimistic, anyway.

Michael Verecchia (leading juke box operator): "I have been more
(Continued on page 157)

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1961's BEEN A



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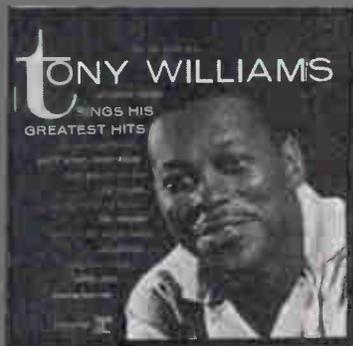
AS A RECORD PRODUCER • TALENT MANAGER • SONG WRITER



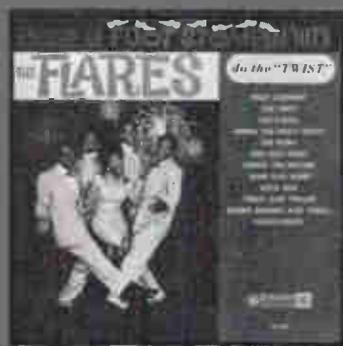
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PRES.

JEANIE BENNETT, Public Relations
FRIEDA GILLIS, C&W Dept.

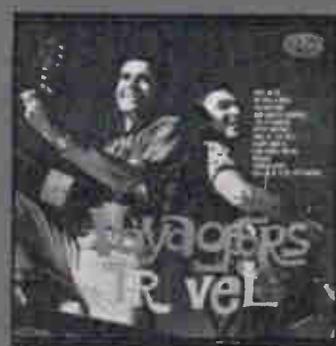
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(FR 2-2480)

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 MOONLIGHT—500,000 records sold
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 DENN SIE FAHREN HINAUS AUF DAS MEER—210,000 records sold
 ZAEHLE JEDE STUNDE—170,000 records sold
 CAROLIN—150,000 records sold
 SUEDWIND WESTWIND—120,000 records sold
 SUNSHINE BABY—110,000 records sold
 MEIN VATER WAR EIN COWBOY—Over 100,000 records sold

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- BASIN STREET BLUES
- NOBODY'S SWEETHEART
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• Continued from page 152

than pleased with the past year's business. Recently I ordered a considerable quantity of machines from the U. S., and I've great expectations for 1962."

Michael Manahan (Irish Record Factors): "I'd say that in the long run Irish television will promote all kinds of Irish music. The more people see stars on TV the more they will appreciate having a lasting souvenir of the artists—and that is where the records come in."

John Woods (Pye): "I feel extremely confident about the future. The country areas, particularly, constitute a large, and in many case, untapped market."

Louis Solomons (Decca): "The Irish television service should be a good aid to sales. There is every reason for optimism."

That last sentence, I feel, sums up the general view. Let us hope our optimism is justified in the months to come.

FINLAND

Sales Up 20%, Local Production Declines

By LARS-OLOF LANDEN
Yleisradio, Helsinki

Finland is indeed so far one of the small nations in the music-record field. Record sales at the retail level (excluding record clubs) in 1960 amounted to only 480,000 singles (\$650,000) while a mere 440,000 EP records (\$1,050,000) and 55,000 LP's (\$350,000) totaling \$2,050,000 were sold. In 1961 the estimated figures will be 580,000 (\$812,000) singles, 500,000 (\$1,200,000) EP and 65,000 (\$403,000) LP records totaling \$2,415,000. This means that 1961 showed a general increase near 20 per cent over 1960.

In 1960 domestic records represented 45 per cent of the sales and the figure will probably remain about the same during 1961, although there has been a considerable decrease (approximately 25 per cent) in the domestic production. It is expected that a total of a little more than 650 sides will have been produced locally in 1961.

The leading publishers in Finland are Fazer, Scandia and Westerlund. They rely heavily on foreign material. Although a few attempts to export Finnish pop songs have been made,

(Continued on page 160)

THE BEST from EIRE

(Courtesy Dublin Evening Mail)

Following is a list of the year's top tunes, together with artists, labels and music publishers, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
A GIRL LIKE YOU	Cliff Richard (Columbia)	Francis Day & Hunter	MOODY RIVER	Pat Boone (London)	Skidmore
AM I LOSING YOU	Jim Reeves (RCA)	Rondo	MORE THAN I CAN SAY	Bobby Vee (London)	Monique
ARE YOU LONESOME TONIGHT	Elvis Presley (RCA)	Francis Day & Hunter	MY GIRL JOSEPHINE	Fats Domino (London)	
ARE YOU SURE	The Allisons (Fontana)	Marilyn	MY KIND OF GIRL	Matt Monro (Parlophone)	Essex
BABY, I DON'T CARE	Buddy Holly (Coral)		MYSTERY GIRL	Jess Conrad (Decca)	Jack Good
BLUE ANGEL	Roy Oribson (London)	Acuff-Rose	PASADENA	Temperance Seven (Parlophone)	Lawrence Wright
BLUE MOON	The Marcels (Pye)	Robbins	PEPE	Duane Eddy (London)	Kassner-Schaeffer
BREAKIN' IN A BRAND NEW BROKEN HEART	Connie Francis (MGM)	Nevins-Kirshner	PERFIDIA	The Ventures (London)	Southern
BUONA SERA	Acker Bilk (Columbia)	B. F. Wood	POETRY IN MOTION	Johnny Tillotson (London)	Morris
BUT I DO	Clarence Henry (Pye)	Jewel	PORTRAIT OF MY LOVE	Matt Monro (Parlophone)	Kassner
CALENDAR GIRL	Neil Sedaka (RCA)	Nevins-Kirshner	REACH FOR THE STARS	Shirley Bassey (Columbia)	Kassner
CAN THIS BE LOVE	Matt Monro (Parlophone)	Essex	RIDERS IN THE SKY	The Ramrods (London)	Morris
CORRINA, CORRINA	Ray Peterson (London)	Lafleur	ROCKING GOOSE	Johnny and the Hurricanes (London)	Vicki
DON'T YOU KNOW IT	Adam Faith (Parlophone)	Downbeat	ROMEO	Petula Clark (Pye)	Feldman
DREAMIN'	Johnny Burnette (London)	E. H. Morris	RUBBER BALL	Bobby Vee (London)	Feldman
EASY GOING ME	Adam Faith (Parlophone)	Appolo	RUNAWAY	Del Shannon (London)	Vicki
EXODUS	Ferrante & Teicher (London)	Chappell	SAILOR	Petula Clark (Pye)	Leeds
FIRST TASTE OF LOVE	Ben E. King (London)	West One	SAVE THE LAST DANCE FOR ME	The Drifters (London)	Manor
FORTY SHADES OF GREEN	Johnny Cash (Philips)	Hill and Range	STRAWBERRY FAIR	Anthony Newly (Decca)	Essex
FRIGHTENED CITY	The Shadows (Columbia)	Filmusic	SUCU-SUCU	Laurie Johnson (Pye)	Peter Maurice
GEE WHIZ IT'S YOU	Cliff Richard (Columbia)	Belinda	SURRENDER	Elvis Presley (RCA)	Aberbach
GET LOST	Eden Kane (Decca)		THAT'S MY HOME	Acker Bilk (Columbia)	Lawrence Wright
GOODNESS, GRACIOUS ME	Peter Sellers and Sophia Loren (Parlophone)	Essex	THEME FOR A DREAM	Cliff Richard (Columbia)	Eugene
HALFWAY TO PARADISE	Billy Fury (Decca)	Nevins-Kirshner	TOGETHER	Connie Francis (MGM)	
HAVE A DRINK ON ME	Lonnie Donegan (Pye)	Cromwell	TRAVELIN' MAN	Ricky Nelson (Imperial)	Palace
HELLO, MARY LOU	Ricky Nelson (Imperial)	Bron	WALK RIGHT BACK	Everly Brothers (Warner Bros.)	Leeds
I LOVE YOU	Cliff Richard (Columbia)	Belinda	WALKING BACK TO HAPPINESS	Helen Shapiro (Columbia)	Filmusic
IRISH PATROL	Patrick O'Hagan (Beltona)	142 Music	WHAT'D I SAY	Jerry Lee Lewis (London)	Progressive
IT'S NOW OR NEVER	Elvis Presley (RCA)	Ricordi	WELL I ASK YOU	Eden Kane (Decca)	Essex
JEALOUSY	Billy Fury (Decca)	Lawrence Wright	WHEELS	The String-A-Longs (London)	Petford
JOHNNY, REMEMBER ME	John Leyton (Top Rank)	Meridian	WHERE THE BOYS ARE	Connie Francis (MGM)	Robbins
KON-TIKI	Shadows (Columbia)	Feldman	WILD IN THE COUNTRY	Elvis Presley (RCA)	Belinda
LAZY RIVER	Bobby Darin (London)	Southern	WHO AM I?	Adam Faith (Parlophone)	Mills
LIKE STRANGERS	Everly Brothers (London)	Acuff-Rose	WOODEN HEART	Elvis Presley (RCA)	West One
LITTLE BOY SAD	Johnny Burnette (London)	Monique	YOU ALWAYS HURT THE ONE YOU LOVE	Clarence Henry (Pye)	Pickwick
LITTLE DEVIL	Neil Sedaka (RCA)	Nevins-Kirshner	YOU DON'T KNOW	Helen Shapiro (Columbia)	Lorna
LONELY PUP	Adam Faith (Parlophone)	Mills	YOU'LL ANSWER TO ME	Cleo Laine (Fontana)	Shapiro-Bernstein
MANY TEARS AGO	Connie Francis (MGM)	Roosevelt	YOU'LL NEVER KNOW	Shirley Bassey (Columbia)	Bregman, Vocco & Conn
MARCHETA	Karl Denver (Decca)	Chappell	YOU'RE DRIVING ME CRAZY	Temperance Seven (Parlophone)	Francis Day & Hunter
MICHAEL	Highwaymen (HMV)	Tyler	YOU'RE SIXTEEN	Johnny Burnette (London)	Jewel
MICHAEL	Lonnie Donegan (Pye)	Tyler			

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- 1 RECORDING AND PRESSING FACILITIES ▶**

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- 2 DEPOTS IN HOLLAND'S TOP CITIES ▶**

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- 3 DESIGN STUDIOS AND PRINTING FACILITIES ▶**

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- 4 SEPARATE SALES STAFF FOR DIFFERENT LABELS ▶**

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- 5 BIGGEST TURNOVER OF U. S. PRODUCTS ▶**

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THE BEST from FINLAND

*Denotes local origin

Following is a list of tunes, together with artists, labels and music publishers, which represent the 10 top records of the year in Finland, based on sales of singles between September 1, 1960, and August 31, 1961.

TITLE	Artist (Label)	Publisher
O SOLE MIO (It's Now or Never)	Elvis Presley (RCA)	Ricordi
ADAM AND EVE	Paul Anka (Karussell)	Scandia
GREENFIELDS	Brothers Four (Philips)	Fazer/Campbell Connelly
*TULENLIEKKI	Elia Pienimäki (Rytmi)	X-Savel
*KALINKA	Tuula-Anneli Rantanen (HMV)	Traditional

TITLE	Artist (Label)	Publisher
ROMANTICA	Robertino (Triola)	Fazer/Stockholms Musikproduktion
DIE ROSE VON NOWGOROD	Zarah Leander (Ariola)	Fazer
*KERTOKKAA SE HANELLE	Mauno Kuusisto (RCA)	Canzonetta
GERASELLA	Robertino (Triola)	Scandia
*KOSTAJA (Big Iron)	Neluset (Triola)	Acuff-Rose

THE BEST from FRANCE

*Denotes local origin

Following is a list of the year's top tunes, together with artists, labels and music publishers, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)	Publisher
ADAGIO ALBINONI	Jean Witold (*Vogue)	Domaine Public
ADIOS MUCHACHOS	Primo Corchia (*Vogue)	Garzon
AFRICAN WALTZ	Cannonball Adderley (Riverside)	Bagatelle
AFRICAN WALTZ	Richard Anthony (Columbia)	Legrand
AFRICAN WALTZ	Francis Bay (Philips)	Bagatelle
AFRICAN WALTZ	Johnny Dankworth (Roulette)	Bagatelle
AH LE PETIT VIN BLANC	Lina Margy (*Odeon)	Semi
AIMEZ-VOUS BRAHMS	Arturo Motta (*Bel-Air)	Barclay
AIMEZ-VOUS BRAHMS	Yves Montand (*Philips)	Barclay
ALLONS LES ENFANTS	Colette Dereal (*Polydor)	Meridian
ALTE KAMERADEN	Aimable (Vogue)	
AMOR, AMOR	Ben E King (Atlantic)	Semi
APACHE	The Shadows (Columbia)	Francis Day
APACHE	Jorgen Ingmann (Bel-Air)	Francis Day
A VOUS DE CHANTER	Les Korrigans (*Odeon)	Domaine Public
BABY SITTING BOOGIE	Buzz Clifford (London)	Edwin H. Morris
BABY SITTING BOOGIE	Sacha Distel (Philips)	Edwin H. Morris
BLEU BLANC BLOND	Marcel Amont (*Polydor)	Chappell
BLUE MOON	The Marcells (Colpix)	Francis Day
BONANZA	Jorgen Ingmann (Bel-Air)	Chappell
BRIGITTE BARDOT	Digno Garcia (Palette)	Caravelle
BRIGITTE BARDOT	Roberto Seto (Vogue)	Caravelle
BRIGITTE BARDOT	Jorge Verga (Barclay)	Caravelle
CALCUTTA	Maurice Larcange (*Decca)	Bals de France
CATHY	Alain Barriere (*RCA)	Francis Lemarque
C'EST DANS LE CIEL	Aimable (*Vogue)	Carrusel
C'EST MERVEILLEUX CA	Milou Duchamp (*Odeon)	Ventura
CHARLIE CHARLOT	Jean Claude Darnal (*Vogue)	Carrusel

TITLE	Artist (Label)	Publisher
CREOLE JAZZ	Claude Luter (*Vogue)	Alpha
DANS LE COEUR DE MA BLONDE	Marcel Amont (*Polydor)	Legrand
DANS LE COEUR DE MA BLONDE	Johnny Spence (Odeon)	Legrand
DE CINQ A SEPT	Colette Dereal (*Polydor)	Dorsay
DE CINQ A SEPT	Marcel Amont (*Polydor)	Dorsay
DI BI LI BIN	Los Matecoco (*Bel-Air)	Caravelle
DIS A LAURA	Richard Anthony (Columbia)	
EE-IEE-OH	Jimmy Jones (MGM)	Chappell
ELLE A DES YEUX D'ANGE	Orlando (*Bel-Air)	Chappell
ELLE EST PASSEE	Frankie Jordan (*Decca)	Salvet
EL PASO CHA CHA	Trumpet Boy (*Philips)	Loulou Gaste
EXODUS	Ernest Gold (RCA)	Chappell
EXODUS	Edith Piaf (*Columbia)	Chappell
EXODUS	Rika Zarai (Bel-Air)	Chappell
F.B.I.	The Shadows (Columbia)	
GARDE MOI LA DERNIERE DANSE	Dalida (Barclay)	Salabert
GEORGIA ON MY MIND	Ray Charles (Vega)	
G. I. BLUES	Elvis Presley (RCA)	Pigalle
GRANADA	Mario Lanza (RCA)	Semi
GREEN LEAVES OF SUMMER	Brothers Four (Philips)	France Melodie
HALLELUJAH, I LOVE HER SO	Nicole Croisille (*Fontana)	Pigalle
HALLELUJAH, I LOVE HER SO	Ray Charles (Atlantic)	Pigalle
IL FAUT SAVOIR	Charles Aznavour (*Barclay)	French
ILLISOS	Rika Zarai (*Bel-Air)	Barclay
IL NOSTRO CONCERTO	Umberto Bindi (Ricordi)	Amour
IT'S NOW OR NEVER	Roger Williams (Kapp)	Salabert

(Continued on page 165)

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nothing of real importance has so far been attained. This year Finland participated for the first time in the Eurovision Song Prix with Laila Kinnunen singing "Valoa ikkunassa" (A Light in a Window). Miss Kinnunen has since appeared in several TV programs abroad. Of the new stars, young Johnny Forsell has established himself surprisingly fast. A Decca artist in Finland, he has made his appearance in Sweden on Cupol label.

The long expected new copyright law of September 1 will now protect the rights and interests of the phono performers and the producers. According to this law, the State Radio must pay an additional fee for the use of records on its programs. At this writing, rumors are that a so-called "pirate" radio station will soon start its broadcasts from a ship outside Finnish territorial waters. Since the corresponding Swedish enterprise has got a pretty enthusiastic response over here, too, it is expected that this new competitor to the State Radio might stir up our record business in many ways during 1962.

FRANCE

Overproduction Seen Bringing 1962 Crisis

By EDDIE ADAMIS

92 quai du Marechal Joffre
Courbevoise (Seine)

According to general figures, local records have decreased in quantity and sales in France when compared with the quantities and the sales of foreign records, either imported or locally made.

Next year will surely see a record crisis due principally to the general overproduction which could well mean the disappearance of many small firms. Big labels which have not a potentially salable catalog will also find themselves in a difficult situation.

A major contribution to that overproduction is the ever-growing number of distributing deals that are founded on a basic misunderstanding that neither partner wants to admit—foreign labels want by all means to force themselves on the local market, but French labels make those deals mostly for prestige. That is why the comedy of the distributing deals do not generally last more than two years.

On the contrary, the creation of the Pathe Marconi Record Club, with
(Continued on page 165)



79 weeks in the top ten in 1961

COMPAGNIA GENERALE DEL DISCO



Distributors of these great hits:

AL DI LA	Betty Curtis	(CGD)	WHERE THE BOYS ARE	Connie Francis	(MGM)
AIUTAMI A PIANGERE	Connie Francis	(MGM)	GRANADA	Frank Sinatra	(Reprise)
CHITARRA ROMANA	Connie Francis	(MGM)	TOWN WITHOUT PITY	Gene Pitney	(United Artists)
IL MAGNIFICI SETTE	Al Caiola	(United Artists)	PCNY TIME	Chubby Checker	(GC-Parkway)
JEALOUS OF YOU	Connie Francis	(MGM)	THE TWIST	Chubby Checker	(GC-Parkway)
VALENTINO	Connie Francis	(MGM)	SWAY	Bobby Rydell	(GC-Cameo)
EXODUS	Ferrante & Teicher	(United Artists)			

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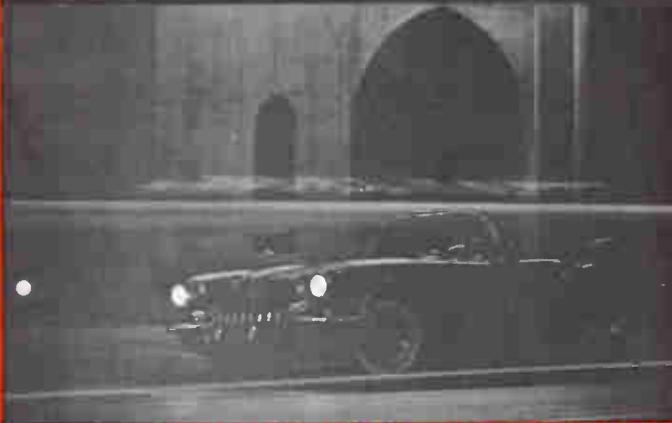
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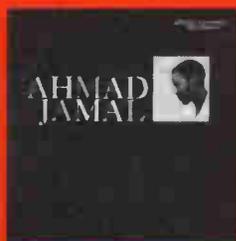
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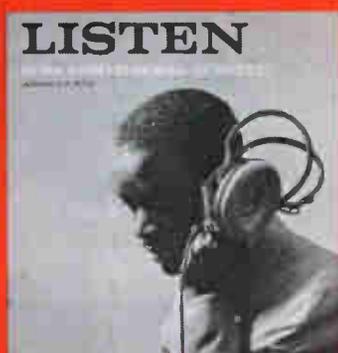
ARGO LP 628



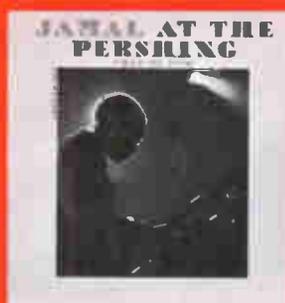
ARGO LP 363R*



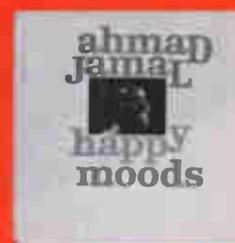
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• Continued from page 160

more than 70,000 members, has been one of the positive factors of the year for the future of the record business, as positive as the 20 per cent discount policy has been a negative one.

Despite those facts, there always have been sure values that no major label has ever ignored—classical and jazz records. Classical series, especially when marketed at popular prices, have always been in great de-

mand and all major labels regularly market jazz series of all styles.

U. S. film sound tracks and themes have been a dominating factor with the French recording and music publishing business and have furnished most of the top best sellers of the year.

The "pachanga" did not last long, but the rock and roll craze has been the biggest fad of the year, and with the coming of the "twist" one can say

that rock and roll has now reached its peak.

But the saddening conclusion is that the French record business is more and more dominated by a policy of the quick dollar and unfortunately is hampered by too many incapable men at top executive posts. It is surely heading towards a big crisis if it is not saved in time by adoption of sound long-range policies.

(Continued on page 169)

THE BEST from FRANCE (continued from page 160)

TITLE	Artist (Label)	Publisher
IT'S NOW OR NEVER	Elvis Presley (RCA)	Salabert
JE NE VEUX PLUS ETRA UN DRAGEUR	Danny Boy (*Ricordi)	Pigalle
J' M'VOYAIS DEJA	Charles Asnavour (*Barclay)	Breton
JOLIE MOME	Camille Sauvage (*Philips)	Semi
KILI WATCH	Johnny Hallyday (*Vogue)	Vendome
KILI WATCH	Kili Cats (Philips)	Vendome
KING CREOLE	Elvis Presley (RCA)	Pigalle
LA BAMBA	Los Machucambos (Decca)	Semi
LA BAMBA	Harry Belafonte (RCA)	Semi
LAISSE LES FILLES	Johnny Hallyday (Vogue)	Alpha
LA MARCHÉ DES ANGES	Paul Mauriat (*Bel-Air)	French Music
LA PACHANGA	Les Chakachas (RCA)	Semi
LA PACHANGA	Orlando (*Bel-Air)	Semi
LA PACHANGA	Francis Bay (Philips)	Semi
LA PACHANGA	Dario Moreno (Fontana)	Semi
LA PACHANGA	Ray Tchicoray (Vega)	Semi
LA PACHANGA	Rene (Capitol)	Semi
LA PETINE SYMPHONIE	Marcel Amont (*Polydor)	France Melodie
LA TAXI GIRL	Colette Lenard (*Vogue)	Carrusel
LE BLEU DE L'ETE	Compagnons de la Chanson (*Columbia)	France Melodie
LE BLEU DE L'ETE	John William (*Polydor)	France Melodie
LE BOOGIE DU BEBE	Sacha Distel (*Philips)	Edwin H. Morris
LE CHALAND QUI PASSE	Jean Lumiere (*Odeon)	Semi
LE GRILLON	Marcel Amont (*Polydor)	Barclay
LE JET	Les Pirates (*Bel-Air)	Pigalle
LE PETIT TRAIN REBUS	Marc Taynor (*Odeon)	Chappell
LE TEMPS DU TANGO	Leo Ferre (*Odeon)	Semi
LE TOUR DE FRANCE	George Briquet (*Odeon)	Domaine Public
LE VOL DU BOURDON	Maurice Vittenet (Decca)	Semi
LE VOYAGEUR SANS ETOILES	John William (*Polydor)	Barclay
LES FIANCES D'AUVERGNE	Jean Segurel (*Odeon)	Presence
LES OGINONS	Sidney Bechet (*Vogue)	Carrusel
LES ROSES BLANCHES	Berthe Sylva (*Odeon)	Raiter
LES TOMATES	Jack Ary (*Vogue)	Carrusel
LET'S TWIST AGAIN	Johnny Hallyday (Philips)	Salvet

TITLE	Artist (Label)	Publisher
LET'S TWIST AGAIN	Richard Anthony (Columbia)	Salvet
L'OLIVIER	Rika Zarai (*Bel-Air)	French Music
MADAME, MADAME (I STILL LOVE YOU ALL)	Les Chaussettes Noires (*Barclay)	Salabert
MADAME, MADAME (I STILL LOVE YOU ALL)	Vince Riccio (Bel-Air)	Salabert
MAGNIFICENT SEVEN	Medallion Orchestra (Kapp)	Pigalle
MA MOME	Jean Ferrat (*Decca)	Alleluia
MARIN (SAILOR)	Les Compagnons de la Chanson (Columbia)	Amour
MARIN (SAILOR)	Petula Clark (Vogue-Pye)	Amour
MARTIN	Gilbert Becaud (*VSM)	Breton
MON AMOUR DISPARU	Orlando (Bel-Air)	Salvet
NAVARONE	John William (Polydor)	
NAVARONE	Frank Pourcell (VSM)	
NAVARONE	Joe Reisman (Barclay)	
NON JE NE REGRETTE RIEN	Edith Piaf (*Columbia)	Barclay
NOUS LES AMOUREUX	Jean Claude Pascal (*VSM)	Bagatelle
NOUVELLE ORLEANS	Johnny Hallyday (Vogue)	Alpha
NUITS D'ESPAGNE	Dalida (Barclay)	Salvet
NUITS D'ESPAGNE	Norman Maine (*Fontana)	Salvet
NUIT DU CIRO'S	Claude Palu Guestron (Decca)	Hora Spiccato
OH MON AMOUR	Andre Bertin (*Decca)	Tutti
OTTORINO LARINGOLOGO	Los Machucambos (*Decca)	Semi
OUBLIE LARRY	Les Pirates (*Bel-Air)	Pigalle
PANAME	Leo Ferre (Barclay)	Semi
PEPE	J. Bayer (Pathe)	Barclay
PEPE	Tohama (Decca)	Barclay
PEPITO	Los Machucambos (Decca)	Francis Day
PEPITO	Los Matecoco (*Bel-Air)	Francis Day
PETITE FLEUR	Sidney Bechet (*Vogue)	Carrusel
PILTDOWN RIDES AGAIN	Pilt-down Men (Capitol)	Chappell
PORGY & BESS	June Richmond	Odeon
PREMIER BAL	Buck Clayton (Pop)	Carrusel
PREMIER BAL	Sidney Bechet (*Vogue)	Carrusel
PREND MON COEUR	Petula Clark (Vogue-Pye)	Beuscher
PROTEGEZ MOI SEIGNEUR	Dalida (Barclay)	Ricordi
PROTEGEZ MOI SEIGNEUR	Frank Pourcell (VSM)	Ricordi
PROTEGEZ MOI SEIGNEUR	Jacky Noguez (Pop)	Ricordi

TITLE	Artist (Label)	Publisher
QUI ME DELIVRERA	Nicole Louvier (*Decca)	Semi
RAMONA	Blue Diamonds (Fontana)	Francis Day
REVE MON REVE	Isabelle Aubrey (*Philips)	Bagatelle
ROMEO	Rika Zarai (*Bel-Air)	Breton
SOMBRES ET MANTILLES	Jacky Noguez (*Pop)	Meridian
SOUS LA NEIGE	Rudi Revil (*Arcteco)	Tropicales
SOUVENIRS SOUVENIRS	Johnny Hallyday (*Vogue)	Alpha
STORY OF MY LOVE	Paul Anka (ABC-Paramount)	Chappell
SUCU SUCU	Eddie Cristiani (Columbia)	Alpha
SUCU SUCU	J. Helian (Festival)	Alpha
SUCU SUCU	Bob Azzam (Barclay)	Alpha
SURRENDER	Elvis Presley (RCA)	Salvet
TEMPTATION	Roger Williams (Kapp)	Francis Day
TON ADIEU	Jacqueline Nero (*Bel-Air)	
TON ADIEU	Jean Philippe (Barclay)	Semi
TRISTESSE DE CHOPIN	Tani Scala (Odeon)	Domaine Public
TU PARLES TROP	Richard Anthony (*Columbia)	Meridian
TU PARLES TROP	Johnny Hallyday (*Vogue)	Semi
TU N'ES PLUS LA	Maria Candido (*Polydor)	Tutti
TUTTI FRUTTI	Johnny Hallyday (*Vogue)	Carrusel
24,000 BAISERS	Johnny Hallyday (*Vogue)	Carrusel
UN PEU BEAUCOUP D'AMOUR	Robert Rappetti (*Decca)	Chappell
UNE SIMPLE CARTE POSTALE	Maria Candido (*Polydor)	Beuscher
UNE SIMPLE CARTE POSTALE	Tino Rossi (Pathe)	Beuscher
VERTE CAMPAGNE	Los Alcarson (*Philips)	Amour
VERTE CAMPAGNE	Les Compagnons de la Chanson (Columbia)	Amour
VIOLETTES IMPERIALES	Marcel Merkes (*Odeon)	Royalties
WHAT'D I SAY	Ray Charles (Atlantic)	Progressive
WHEELS	String-A-Longs (London)	Legrand
YA, YA, YA, YA	Orlando (*Bel-Air)	Barclay
YOU TALK TOO MUCH	Joe Jones (Roulette)	Meridian
YO TENGO UNA MUNECA	Don Diego (*Ricordi)	Semi
YO TENGO UNA MUNECA	Ara-gon (RCA)	Semi
YO TENGO UNA MUNECA	Roberto Valentini (*Ricordi)	Semi
ZOU BISOU BISOU	Mays Casabianca (Philips)	Pagalle
ZOU BISOU BISOU	Pierrette Bruno (*Pathe)	Pigalle

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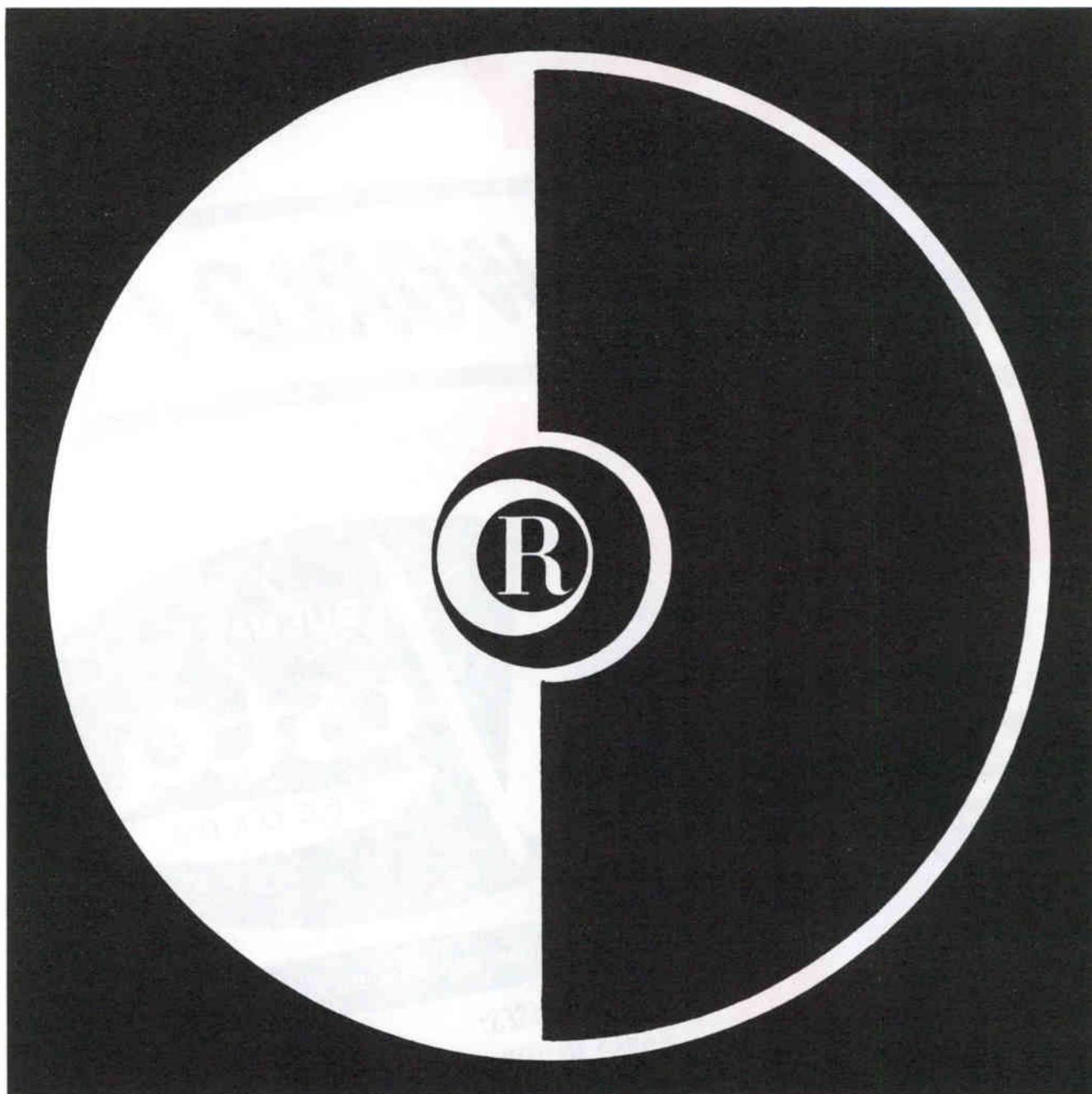
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Japan—Westminster
Spain—Samma
USA—H.M.V.
USSR—Metronome
USSR—Sovox

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RICORDI

MILANO VIA BERCHET 2 ITALY

THE BEST from GERMANY

(Courtesy Automaten-Markt, Braunschweig)

Following is a list of the year's top tunes, together with artists, labels and music publishers, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)	Publisher
ADIEU LEBWOHL GOODBYE—	Gerd Bottcher (Decca)—Montana	
AHOI-OHE (ARE YOU SURE)—	Blue Diamonds (Fontana)—Paul Siegel	
AHOI-OHE (ARE YOU SURE)—	The Allisons (Fontana)—Paul Siegel	
ALS ICH EIN KLEINER JUNGE WAR—	Peter Steffen (Polydor)—Monopol	
ANNEMARIE—	Will Brandes (Electrola)—H. Lotsch (Munche)	
AN SANTLY WILL MEIN SUSAN MIT SEGEL'N GEH'N	Old Merry Tale Jazz Band (Brunswick)—Dreiklang/Drei Masken	
APACHE—	Jorgen Ingmann (Metronome)—Josef Weinberger, Wien	
APACHE—	The Shadows (Columbia)—Josef Weinberger, Wien	
AUF WIEDERSEH'N—	Gus Backus (Polydor)—Peter Schaeffers	
BABY-SITTIN' BOOGIE	— Buzz Clifford (Philips)—Chappell	
BABY-SITTIN' BOOGIE	— Rolf Bendix (Electrola)—Chappell	
BIST DU EINSAM HEUT NACHT (ARE YOU LONESOME TONIGHT)—	Wyn Hoop (Decca)—Melodie Der Welt	
BIST DU EINSAM HEUT NACHT (ARE YOU LONESOME TONIGHT)—	Peter Alexander (Polydor)—Melodie Der Welt	
BIST DU EINSAM HEUT NACHT (ARE YOU LONESOME TONIGHT)—	Helmut Zacharias (Polydor)—Melodie Der Welt	
BLUEBERRY HILL — EIN KLEINES HAUS—	Billy Vaughn (London)—August Seith-Chappell	
BLUE MELODIE—	Peter Kraus (Polydor)	
CAFE ORIENTAL (C'EST ECRIT DANS LE CIEL)—	Vico Torriani (Decca)—Intro	
CAFE ORIENTAL (C'EST ECRIT DANS LE CIEL)—	Billy Ramsay (Polydor)—Intro	
CAPRI-FISHER—	Peter Kraus (Polydor)—Peter Schaeffers	
CORINNA, CORINNA—	Peter Beil (Fontana)—Rolf Budde	
CORINNA, CORRINA—	Ray Peterson (Heliodor)—Rolf Budde	
DA SPRACH DER ALTE HAUPTLING—	Gus Backus (Polydor)—Atlas	
DANKE FUR DIE BLUMEN (WEDDING CAKE)—	Siw Malmkvist (Metronome)—Metronome-Aberbach	
DAS ENDE DER LIEBE (TELL LAURA I LOVE HER)—	Rex Gildo (Electrola)—Ralph Maria Siegel	

TITLE	Artist (Label)	Publisher
DAS KANN MORGEN VORBEI SEIN—	Heidi Bruhl (Philips)—Denn Sie Fahren Hinaus	
AUF DAS MEER—	Peggy Brown (Telefunken)—Karlheinz-Busse	
DER MANN IN MOND—	Gus Backus (Polydor)—Karlheinz Busse	
DER ROTE TANGO—	Die Regenfeifer (Pergola)	
DER SHERIFF VON ARKANSAS WAR NE LADY—	Caterina Valente (Decca)—Rolf Budde	
EIN ENGEL OHNE FLUGEL (I CAN SEE AN ANGEL)—	Detlef Engel (Telefunken)	
EIN JUNGER KAVALIER—	Gaby King (Ariola)—Quint	
EIN RING MIT ZWEI BLUTROTEN-STEINEN—	Caterina Valente (Decca)—Melodie Der Welt	
EIN SEEMAMMS HERZ (L'AMOUR ET LA MER)—	Caterina Valente (Decca)—Budde-Viktoria	
HAFEN MARIE—	Rene Carol (Polydor)	
HALLO BLONDIE—	Alice, Ellen & Peter (Polydor)	
HELLO, MARY LOU—	Ricky Nelson (London)—Intro	
HELLO, MARY LOU—	Ricky Boys (Philips)—Intro	
HUH-A-HO (WHEELS)—	Trio Kolenska (Philips)	
I BIN A STILLER ZECHER—	Gus Backus (Polydor)—Weston	
IRENA—	Rocco Granata (Columbia)—Minerva	
LA PALOMA—	Freddy (Polydor)—Esplanade	
MISSOURI COWBOY (MULE SKINNER BLUES)—	Peter Alexander-Bill Ramsey (Polydor)—Hans Gerig	
MORGEN BIST DU ALLE SORGEN LOS (LITTLE LONELY ONE)—	James Bros. (Polydor)—Karlheinz Busse	
O SO SWEET—	Ted Herald (Polydor)	
PARIS IST EINE REISE WERT—	Peter Alexander (Polydor)	
PEPE —	Dalida (Ariola) — Peter Schaeffers	
PEPE —	Willy Hagara (Philips) — Peter Schaeffers	
PEPE—	Jorgen Ingmann (Metronome) — Peter Schaeffers	
PEPE—	Caterina Valente (Decca) — Peter Schaeffers	
PEPITO—	Yvone Carre (Decca) — Peer	
PEPITO—	Los Machucambos (London) — Peer	
PIGALLE—	Bill Ramsey (Polydor) — Gerig	
RAMONA —	Blue Diamonds (Fontana)—Francis Day & Hunter	

TITLE	Artist (Label)	Publisher
RASTLOS —	Jimmy Barber (Telefunken)	
ROSALIE MUSST NIGHT WEINEN—	Caterina Valente (Decca)—Aberbach	
SALOME —	Das Lucas Quartette (Polydor)	
SAN ANTONIO ROSE —	Floyd Cramer (RCA)—Ralph Maria Siegel	
SAN ANTONIO ROSE—	Die Continental — (Decca) — Ralph Maria Siegel	
SAVE THE LAST DANCE FOR ME —	The Drifters (Atlantic) — Aberbach	
SCHLAGER VON EINST —	Die Rixdorfer Sanger (Philips)	
SCHNAPS, DAS WAR SEIN LETZTES WORT—	Willy Millowitsch (Ariola)—Rolf Budde	
SCHONER FREMDER MANN (SOMEBODY'S ELSE'S BOY)—	Connie Francis (MGM)—Inselton	
SO LEBEN WIR—	Der Flotte Franz und seine Bierbrummer (Ariola)—Arnic	
SUCU-SUCU—	Ping Ping (Ariola)—Ralph Maria Siegel	
SURRENDER—	Elvis Presley (RCA) — Aberbach-Bideri	
SURRENDER —	Gerd Bottcher (Decca)—Aberbach-Bideri	
TRAUMEN KANN (MAN WAS MAN WILL) —	Jan and Kjeld (Ariola)—Quint	
UNDER ALLE SIEBEN MEERE—	Lolita (Polydor)	
VAYA CON DIOS—	The Virtues (Electrola)	
WARTE, WARTE NUR EIN WEILCHEN —	Spree City Stompers (Vogue)—Sikorski	
WEISS ROSEN AUS ATHEN—	Nana Mouskouri (Fontana)—Kassner	
WEIT IST DER WEG —	Freddy (Polydor)—Esplanade	
WEIT VON ALASKA (NORTH TO ALASKA) —	Rolf Bendix (Electrola)	
WEIT VON ALASKA (NORTH TO ALASKA) —	Johnny Horton (Philips)	
WENN DIE ELISABETH —	Billy Mo (Decca)—Bavaria-Tonverlag	
WENN DIE ELISABETH —	Peter Kraus (Polydor)—Bavaria-Tonverlag	
WENN DIE SEHNSUCHT NICHT WAR—	Freddy (Polydor)—Herbert Weiss	
WHEELS—	String-A-Longs (London) — Francis Day & Hunter	
WHEELS—	Billy Vaughn (London) — Francis Day & Hunter	
WIE DAMALS IN PARIS (IN A LITTLE SPANISH TOWN)—	Blue Diamonds (Fontana)—Francis Day & Hunter	
WOODEN HEART (MUSS I DENN ZUM STADTELE HINAUS)—	Gus Backus (Polydor)—Aberbach	
WUNDERLAND BEI NACHT—	Bert Kaempfert (Polydor)—Lutz Templin	
ZUCKERPUPPE —	Bill Ramsey (Polydor)—Hans Gerig	

GERMAN SCENE

Editorial coverage of the German music-record scene arrived too late for inclusion in this section, but will be found in the newsprint pages of the December 25 issue of Billboard Music Week. We respectfully urge all readers to clip out this data and insert it here for permanent reference during 1962. We regret any inconvenience this may cause.

Please

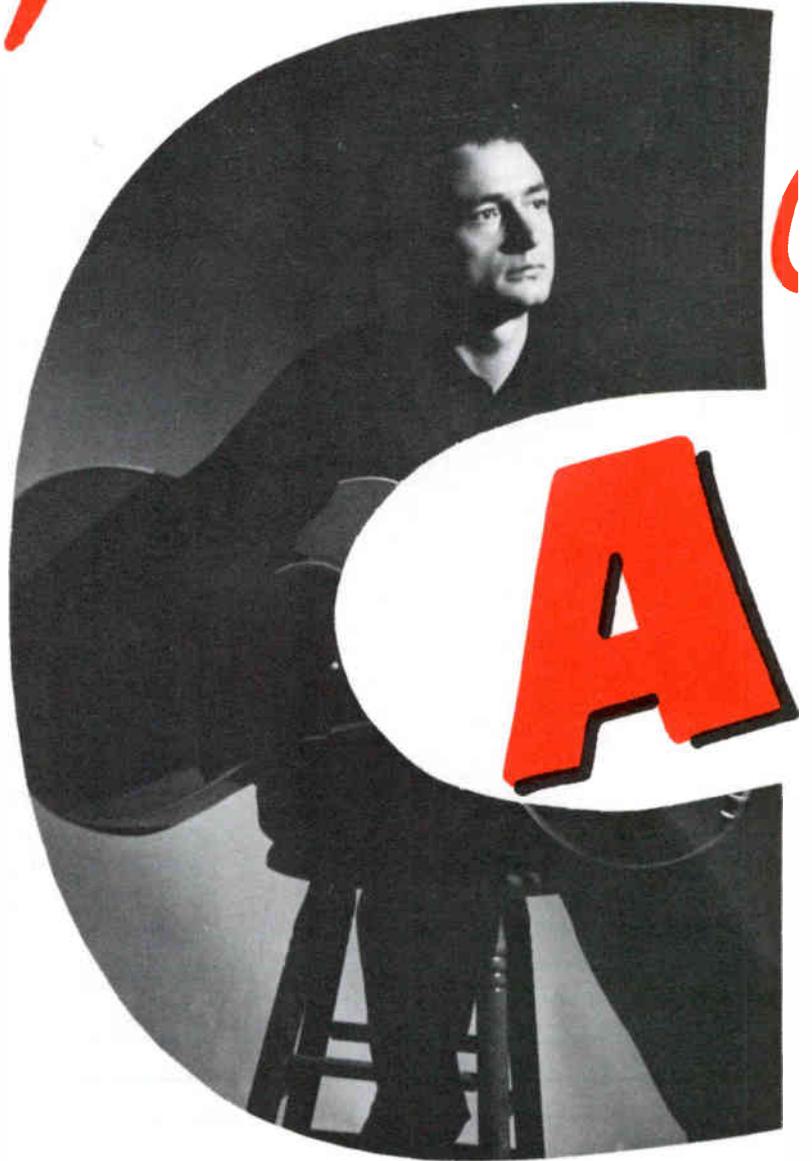
Note

(Continued on page 173)

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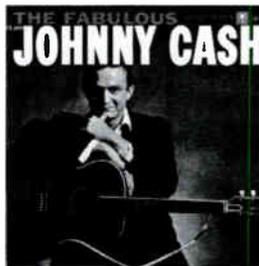
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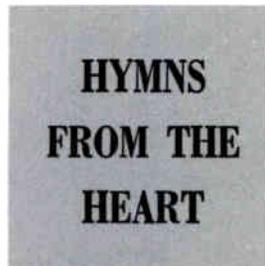
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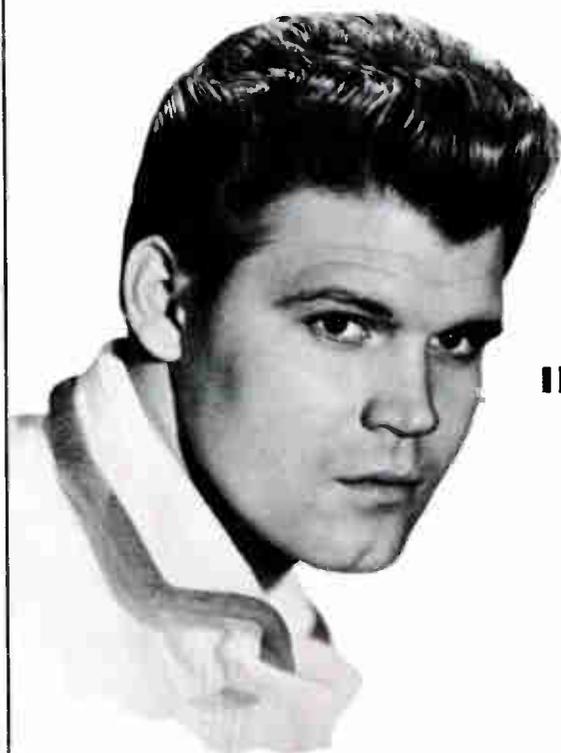
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HOLLAND

Lowered Prices Aid Climb in LP Sales

By HEMMY J. S. WAPPEROM
Editor, Platennieuws
P. O. Box 43, Amersfoort

The record business in Holland during 1961 was very surprising. It was active during the big sale at the beginning of the year and remained very interesting during February, March and April. During the wet summer, the record business stayed firm, and total sales for 1961 doubtless will sur-

pass that of 1960 as a result, the probable gross likely to go over \$14,000,000.

Sales of singles and EP records remain larger than those of LP's, although in proportion to 1960 the LP sales have grown considerably. One of the most important reasons for this is the lowering of LP prices and the creation of new interesting LP series, especially in the classical field. These series floated during 1961 include, among others, the HMV "Concert Classics" (12-inch) at \$4.40, with 32 classical LP's released thus far. Every three weeks a new record has been released in that series with stereo and monaural pegged at the same price. Philips' VR series "Klassieke Discotheek," 10-inch disks, was released in the spring, a dangerous season up until now to float new

record series in Holland. This Philips series proved the contrary. The VR series, containing 21 monaural and 9 stereo LP's, met with immense success. Dutch classical record buyers are voting for their favorites in a competition. After counting the results, Phonogram L. C. will enlarge the number of records with those which are requested most at the \$3.75 price.

The Pye "Golden Guinea Series" also are in demand, with records covering the classical as well as the popular/jazz field at \$3.85. In November, 1961, Bovema released the Encore (E.M.I.) LP's, 15 to begin with, also classical, popular and jazz 12-inch LP's, with the extra low price of \$3.45 promising big success. In the jazz field the Philips "Jazz Giant Series" and the Riverside releases attracted attention, the latter under special management of Pete Felleman, Jr., of Artone L. C. which, this year, has been enriched with distribution here of the Reprise label.

Singles Series

In the single and EP field, many new series were created, also mostly in the classical area. The prices of these series are the same (about \$1) and include "Muzikale Miniaturen" (Bovema), "Klassiek Verzoekprogramma" (Philips) Opera Miniaturen (Decca), "Fameuze Ouvertures" (Decca), "Muzikale Medaillons" (Decca), "Gouden Sleutel Serie" (Rood), "Your Favourites" (RCA).

Best LP during 1961 was undoubtedly the Dutch version of "My Fair Lady" on the Philips label. Increasing interest is being shown here for religious, c.&w., jazz and skiffle disks. The pure rock and roll popularity is fading away, slow but certain. The sale of rock on LP's was disappointing. A major release on LP's with international significance was the "Modern Music Series" by Philips in July, a presentation which truly is a major service to the world of music.

Exec Changes

During 1961 there were few important internal developments in the organizations of the leading record labels. At this moment there are 15 legal record firms and about 1,000 dealers. Some 30% of these dealers sell about 75% of the total amount of records in Holland. The companies Phonogram, Bovema, Rood, Siemens, Inelco and Artone cover about 90% of the total market with their labels.

Decca's label manager left and successors came, to wit Hans Tecker (classical department) and John Ros (popular department). Mr. C. Solleveld, managing director of L. C. Phonogram was succeeded by Mr. Th.v.d.Meer while Mr. Arendsen was

(Continued on page 174)

THE BEST from HOLLAND

(Courtesy Platennieuws, Amersfoort)

*Denotes local origin

Following is a list of the year's top tunes, together with artists, labels and music publishers, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
AFSCHIED VAN EEN SOLDAT— Ria Valk (*Fontana)—Benelux Music, Weert—Altona			NEVER ON SUNDAY — Melina Mercuri (London)—Int. Basart		
A GIRL LIKE YOU—Cliff Richard (Columbia)			NEVER ON SUNDAY — Anneke Van Hooff (*CNR)—Int. Basart		
ARE YOU LONESOME TONIGHT — Elvis Presley (RCA)—Francis Day			NON, JE NE REGRETTE RIEN— Edith Piaf (Columbia)—Altona		
ARE YOU SURE —The Allisons (Fontana)—Altona			OCH WAS IK MAAR—Johnny Hols (*Philips)—		
BABY SITTIN' BOOGIE—Buzz Clifford (Philips)—Chappell			O.K. IK GA MET JE MEE—Ria Valk (*Fontana)—*Editions Altona-Benelux		
BARCELONA—De Wilmari's (*Fontana)—Benelux Music, Weert			ONLY THE LONELY—Roy Orbison (London)—PIEM		
BATJE VIER HET—Cocktail Trio (Omega)			O SOLO MIO—Elvis Presley (RCA)— Ed. Bideri, Naples		
BLUE MOON—Marcel's (Colpix)—Francis Day			PEPE—Dalida (Barclay)—Int. Basart		
BRIGITTE BARDOT—Vorge Veiga (Barclay)			PEPITO—Los Machucambos (Omega)—Francis Day		
CORINNA, CORINNA—Ray Peterson (London)—Int. Basart			RAMONA—Blue Diamonds (*Decca)—Francis Day		
DANCE ON, LITTLE GIRL—Paul Anka (ABC-Paramount)—Spanka			ROCKIN' BILLY—Ria Valk (*Fontana)—*Editions Altona		
EBONY EYES — Everly Brothers (Warner Bros.)			RUNAWAY—Del Shannon (London)—Belinda		
EVERYBODY'S SOMEBODY'S FOOL—Connie Francis (MGM)			SAVE THE LAST DANCE FOR ME—The Drifters (London)—Belinda		
HAWAII TATTOO —The Waikikis (Palette)			SAVE THE LAST DANCE FOR ME—The Fouryos (*Decca)—Belinda		
HELLO, MARY LOU—Ricky Nelson (Imperial)—Int. Basart			SEEMAN—Lolita (Polydor)—Altona		
I FEEL SO BAD — Elvis Presley (RCA)—Kassner			SUCU, SUCU—Ping Ping (*Tivoli)—*Portengun, Haarlem		
I LOVE YOU—Cliff Richard (Columbia)—Belinda			SURRENDER—Elvis Presley (RCA)—Belinda		
I'M BREAKIN' IN A BRAND NEW BROKEN HEART—Connie Francis (MGM) — Robert Mellin, Brussels			TEMPTATION — Everly Brothers (Warner Bros.)—Francis Day		
KILIWATCH—The Cousins (Palette)—I.M.C. Ned.			TONIGHT, MY LOVE, TONIGHT — Paul Anka (ABC-Paramount)—Spanka		
LA PALOMA—Freddy (Polydor)			WALK RIGHT BACK/EBONY EYES—Everly Brothers (Warner Bros.)—World, Brussels - Holland Music		
MY GIRL JOSEPHINE—Fats Domino (Imperial)—Chappell			WHEELS—String-A-Longs (London)—Dundee		
NEVER ON SUNDAY—Lale Anderson (HMV)—Int. Basart			WOODEN HEART — Elvis Presley (RCA)—Belinda		
NEVER ON SUNDAY — Dalida (Barclay)—Int. Basart			ZARINA—Rex Gildo (HMV)—Vitgeverij De Kruyff Doetinchem		

• Continued from page 173

appointed director of the advertising department of the same company.

Important label switches were those of Roulette (Bovema to Artone), Heliodor (Artone to Siemens), MGM and Pathe (N. G. M. to Bovema), Elite (N. G. M. to Inelco), Metronome (Stibbe to Dureco), Prestige (Stibbe to Dureco), Gala (van Trigt to Dureco) and Liberty (Phonogram to Bovema). Socodisc of Brussels got the reprise line.

The most important artists of Dutch origin were (in international framework) the Blue Diamonds, Ria Valk, Willy Alberti and Johnny Hoes, all of whom are Phonogram artists. Elvis Presley was the most requested star from abroad. Secondly, there was the enormous success of the French vocalist Edith Piaf.

Toward the end of 1961 there was a major drive on RCA LP's by Inelco under the motto, "German manufacture, American recording." The result was remarkable. Belgium's Inelco firm already has taken over the plan and other European countries will follow.

For 1962 we look for increasing activity in the Dutch record market. Rock 'n' Roll will lose more interest, while good ballads, jazz and popular music will gain ground and more records will be sold.

HONG KONG

Local Disks, Stereo Help Hike Sales 15%

By CARL MYATT

44 Mount Kellett Road, The Peak

The year 1961 has been of particular significance to the Hong Kong music industry. It has been a successful year from the point of view of record sales, which if the current trend continues, should be approximately 15 per cent higher than last year's figure.

In 1960 Hong Kong imported HK\$4,418,868 (U. S. \$775,240) worth of phonograph records, of which United States supplied more than 50 per cent of the total for finished records. Of the grand total of \$4,418,868, a large amount was made up of native music, custom pressed in Japan, India and Germany, and also the imports of Chinese music from Red China which alone accounted for HK\$600,000 of the total.

Imports in 1961, up to June, were estimated at HK\$2,167,525. Dealers
(Continued on page 189)

THE BEST from HONG KONG

Following is a list of the year's top tunes, together with artists and labels, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)	TITLE	Artist (Label)
A GIRL LIKE YOU—Cliff Richard (Columbia)		LONELY MAN — Elvis Presley (RCA)	
A MILLION TEARDROPS—Conway Twitty (MGM)		LULLABY OF THE LEAVES—The Ventures (Liberty)	
ANOTHER LONELY GIRL—Mark Dinning (MGM)		MAGNIFICENT SEVEN, THE—Al Caiola (United Artists)	
ARE YOU LONESOME TONIGHT—Elvis Presley (RCA)		MICHAEL — The Highwaymen (United Artists)	
A WONDER LIKE YOU—Ricky Nelson (Imperial)		MOODY RIVER—Pat Boone (Dot)	
BABY FACE—Brian Hyland (Kapp)		MORE THAN I CAN SAY—Bobby Vee (Liberty)	
BELONGING TO YOU—Carmen McRae (Kapp)		MY CLAIRE DE LUNE — Steve Lawrence (United Artists)	
BIG COLD WIND — Pat Boone (Dot)		MY GIRL JOSEPHINE—Fats Domino (Imperial)	
BONANZA — Al Caiola (United Artists)		NEVER ON SUNDAY—Marty Gold & Ork. (RCA)	
BUNGAWAN SOLO—Mona Fong (Diamond)		NEVER ON SUNDAY—Manos Hadjidakis & Ork. (RCA)	
CALCUTTA—Lawrence Welk (Dot)		NEVER ON SUNDAY—Pete King (Kapp)	
CALENDAR GIRL — Neil Sedaka (RCA)		NEXT KISS, THE—Conway Twitty (MGM)	
C'EST MAGNIQUE—Kong Ling (Diamond)		NIGHTINGALE WHO SANG OFF KEY—Eileen Rodgers (Kapp)	
CINDERELLA—Paul Anka (ABC-Paramount)		PERFIDIA—The Ventures (Liberty)	
CLICKITY CLACK SONG, THE—Brian Hyland (Kapp)		RIDERS IN THE SKY—Lawrence Welk (Dot)	
COME BACK SILLY GIRL—Steve Lawrence (ABC-Paramount)		ROMANTICA—Jane Morgan (Kapp)	
COME BACK TO ME MY LOVE—Mark Dinning (MGM)		PORTRAIT OF MY LOVE—Steve Lawrence (United Artists)	
COLD, BIG COLD WIND—Pat Boone (Dot)		RUBBER BALL—Bobby Vee (Liberty)	
DANCE ON, LITTLE GIRL—Paul Anka (ABC-Paramount)		SAD MOVIES—The Lennon Sisters (Dot)	
DEAR JOHN—Pat Boone (Dot)		SOMEBODY—Johnny Nash (ABC-Paramount)	
DEVIL OR ANGEL—Bobby Vee (Liberty)		SOMEONE ELSE'S BOY—Connie Francis (MGM)	
DING DONG SONG, THE—Tsai Chin (Decca)		STORY OF MY LOVE, THE—Paul Anka (ABC-Paramount)	
DON'T READ THE LETTER—Patti Page (Mercury)		SUDDENLY THERE'S ONLY YOU—Mark Dinning (MGM)	
ELDORADO—Richard Hayman & Ork. (Mercury)		SURRENDER—Elvis Presley (RCA)	
EXODUS SONG, THE—Pat Boone (Dot)		SUMMER KISSES, WINTER TEARS—Elvis Presley (RCA)	
HELLO, MARY LOU—Ricky Nelson (Imperial)		SWEET LITTLE YOU—Neil Sedaka (RCA)	
HOW CAN WE TELL HER—Mary Johnson (United Artists)		TELL LAURA I LOVE HER—Ray Peterson (RCA)	
HOW MANY TEARS—Bobby Vee (Liberty)		TINTARELLA DI LUNA—Giancarlo & Combo (Diamond)	
HOW MANY TEARS AGO—Connie Francis (MGM)		TOGETHER — Connie Francis (MGM)	
I FOUND MY WORLD IN YOU—Neil Sedaka (RCA)		TONIGHT, MY LOVE, TONIGHT—Paul Anka (ABC-Paramount)	
I GOTTA LOVE YOU—Mona Fong (Diamond)		TRAVELIN' MAN—Ricky Nelson (Imperial)	
I'LL SAVE THE LAST DANCE FOR YOU—Damita Jo (Mercury)		U-T, THE—Harry M. & The Marvels (ABC-Paramount)	
I LOVE YOU BABY—Kong Ling (Diamond)		VOICE OF LOVE—Kong Ling (Diamond)	
I'M GONNA KNOCK ON YOUR DOOR—Eddie Hodges (Cadence)		WAIT TILL TOMORROW—Eileen Rodgers (Kapp)	
IT'S NOW OR NEVER—Elvis Presley (RCA)		WALK, DON'T RUN—The Ventures (Liberty)	
I'LL BE THERE—Damita Jo (Mercury)		WHERE THE BOYS ARE—Connie Francis (MGM)	
I WISH I'D NEVER BEEN BORN—Patti Page (Mercury)		WILD IN THE COUNTRY—Elvis Presley (RCA)	
I WILL FOLLOW YOU—Eydie Gorme (ABC-Paramount)		WITHOUT YOU—Johnny Tillotson (Cadence)	
KISS ME, HONEY, HONEY KISS ME—Marilyn Palmer (Diamond)		WOODEN HEART — Joe Dowell (Mercury)	
KIHOY SAKURAMBO — Mona Fong (Diamond)		WOODEN HEART—Elvis Presley (RCA)	
LET ME BELONG TO YOU—Brian Hyland (Kapp)		WORLD IS GETTING SMALLER, THE—Mark Dinning (MGM)	
LET THE FOUR WINDS BLOW—Fats Domino (Imperial)		YES, I'M LONESOME TONIGHT—Dodie Stevens (Dot)	
LITTLE BOY SAD—Johnny Burnette (Liberty)		YOU ARE THE ONLY ONE—Ricky Nelson (Imperial)	
LIPSTICK ON YOUR LIPS—Brian Hyland (Kapp)		YOU'LL ANSWER TO ME—Patti Page (Mercury)	
LITTLE DEVIL — Neil Sedaka (RCA)		YOURS TONIGHT—Eydie Gorme (RCA)	



The COSNAT RECORD DISTRIBUTING CORP. STORY

1946-1961

THE COSNAT STORY

15 YEARS OF DYNAMIC GROWTH

The Cosnat Record Distributing Corporation was born in 1946 when former band leader Jerry Blaine tightened his belt, took a deep breath and embarked upon the danger-laden safari into the steaming jungles of the recording industry. He took the plunge with a solid background: A leading baton waver for many years, recording artist, sales manager for disk firms—and a love of music combined with a shrewd, hard-driving business sense.

Cosnat was a lusty infant that grew to maturity in dynamic fashion. The fledgling distributing firm took its first breath with a single outlet in New York. Soon after Jerry Blaine hung up the Cosnat shingle, he was joined by his brother, Ben, an ex-song plugger, and brother Elliot, who had just returned from military service.

From that one branch in New York, Cosnat grew to a nationwide network of nine branches. Distribution centers were opened in Philadelphia in 1951, Newark in 1953, Cleveland in 1954, Detroit in 1955, Cincinnati in 1959, and in a rush of activity, in Pittsburgh, Los Angeles and Chicago in 1960.

Today, Cosnat represents more than 300 major and independent diskeries and covers 60 per cent of the record markets in the country.

During its climb to the top, the company's success has been marked by several factors. One of the most important is its excellent relations

with dealers. Around the country, record shop owners regard Cosnat as a distributor that works for the best interests of its dealers. Through the years, Cosnat's sales programs, promotional aids, sales incentive campaigns and policy of assisting its customers, have provided a continuous, long-range "shot-in-the-arm" to dealers throughout the nation.

In 1959, for example, Cosnat launched its now-famous D.S.B.A. (Dealer Service Buying Account) plan to extend credit to its dealers. Some of the sales incentive programs instituted by Cosnat set a certain sales quota for dealers to meet. Prizes are offered in the form of all-expenses-paid vacation trips, gifts, etc.

Cosnat's growth through the years has been marked by an ambitious program of expansion and diversification, not only within the recording industry, but in fields far removed from the entertainment world.

While Jerry Blaine and his brothers were building Cosnat into one of the nation's leading distributing firms, he was active in platter producing. Apart from Cosnat and as separate enterprises, Jerry established Jay-Gee Records, Inc., producer of the Jubilee, Josie, Port, Gold Eagle and Todd labels. Late in 1961, the Jay-Gee set-up became part of Cosnat.

The Jay-Gee merger was preceded by the acquisition several months ago of Monarch Record Manufacturing Corporation, one of the top record

(continued)

A LOOK INTO COSNAT'S FUTURE

The impressive progress racked up by Cosnat during its rapid growth serves only as a springboard toward an even brighter future for the company, according to Jerry Blaine, president.



JERRY BLAINE, President

"We've come a long way," says Blaine, "but my feeling is that we've only begun to scratch the surface. Our future is unlimited in scope, not only in the recording business but in other industries as well."

With the recording business far from its potential and a 100% industry-wide sales increase anticipated during the next five years, Cosnat faces the future with a rosy outlook. Plans call for six new distribution outlets, in addition to the nine branches now in operation.

(continued)



**A LOOK INTO
COSNAT'S FUTURE (contd.)**

Monarch Record Manufacturing Corp., an important addition to the Cosnat line-up, will provide a valuable growth stimulant to Cosnat by enabling diversification into the toy, plastics and defense industries. With Monarch's new Los Angeles plant under construction, production activity in record pressing will be stepped up considerably.

Jerry Blaine points out, "We have the resources, the manpower, the production facilities and executive know-how that will enable Cosnat to forge ahead on many fronts. By constantly seeking new horizons in the recording and other industries, Cosnat is destined to move ahead with unprecedented growth in many directions."

THE COSNAT MANAGEMENT TEAM

Cosnat's spectacular climb to the top rung of the distributing phase of the recording business can be traced to the men behind that rise—the Cosnat management team. The company's success can be directly attributed to the creative talents, professional know-how and show business flair of Cosnat's hard-driving executive line-up.

Jerry Blaine, president of Cosnat, sets the pace for the Cosnat team. Founder of the company, his long experience in the music and record industry has made him uniquely qualified for the quarterback post as head of the firm. He started his music career as a teen-ager, became one of the top band leaders in the country, was a recording star and held executive positions with several diskeries before establishing Cosnat.

Ben Blaine is Cosnat's national promotion manager and is also a vice-president and member of the board of directors. He's been in the music business for more than 20 years and has been with Cosnat since its inception.

Elliot Blaine is secretary-treasurer and a board director. A graduate of Brooklyn Law School, he's been with

Cosnat since the very beginning and serves as director of marketing and merchandising for the distributing end of the company's business.

Cosnat's Eastern district manager, Charles Goldberg, is a former musician who joined the company in 1949 as a salesman, was promoted to manager of the Newark branch before being appointed to his present post.

Charles Gray, the Midwest district manager, makes his headquarters in Detroit, where he was Cosnat's former branch manager, having opened that city's branch in 1955. He became district manager in 1960.

Mike Lipton, who doubles as manager of the Los Angeles branch and West Coast district manager, started with Cosnat eight years ago as a salesman in New York. He was later promoted to Cleveland branch manager and was named to his present spot in 1960.

Bernie Yudkofsky, who heads up the New York branch office, joined Cosnat 10 years ago as a salesman, rose to New York sales manager and became branch manager in 1960.

Cosnat's Newark branch manager is Ronnie Bernieri, who joined Cosnat in a sales position when that office was opened in 1953.

Dave Skolnick, manager of the Philadelphia branch, started with the company 10 years ago as a salesman. He's been in the record business for 15 years.

Tim Tormey, in charge of the Pittsburgh operation, opened that branch in 1960. Formerly with RCA Victor, he's been in the business for more than a decade.

Joe Goleski, Cosnat's man in Detroit, was sales manager of that branch before he was appointed branch manager.

Ed Rosenblatt, who's been in the disk business 12 years, joined Cosnat four years ago and became sales manager for the Cleveland branch. He was promoted to branch manager in 1960.

In charge of Cosnat's Cincinnati base is Chuck Huesman, a veteran of the recording business who came to Cosnat in 1960 in a sales post and became branch manager in Cincinnati this year.

Ed Walker, who's been in the record industry for 12 years, is manager of the Chicago branch. He came to Cosnat in 1960, after serving as Chicago branch manager for Decca.

SALES PLANNING— KEY TO COSNAT'S SUCCESS



ELLIOT BLAINE, Sales Manager

If you walk into the Cosnat office and see a gentleman juggling three phones at once, barking crisp orders to assistants and seeming to perform a dozen tasks at the same time, you'll

know it's Elliot Blaine, Cosnat's general sales manager.

The odds are, however, that most of the time you won't even find Elliot at his desk, for he's usually out in the field working with his branch managers in the nine branch offices, visiting dealers or conferring with manufacturers.

Elliott's duties represent an important factor in Cosnat's success, for sales is one of the key aspects of the recording business. His hundreds of dealer friends from coast to coast know and respect Elliot as an honest, hard-working, talented executive whose uppermost thought is to best serve the interests of the disk industry.

Elliot Blaine has been with Cosnat since the company was established 15 years ago.

HOW COSNAT'S D.S.B.A. HELPS DEALERS

One of the most significant developments in Cosnat's history was the creation of the Dealer Service Buying Account, the unique credit plan that serves to hypo sales and profits for disk shops. Known throughout the industry as D.S.B.A., the plan permits Cosnat dealers to purchase records on a basis of five months of installment credit.

Hailed by record shop owners as a "shot-in-the-arm," D.S.B.A. enables the dealer to order what he needs and to pay one-fifth of his purchase each month. At the end of the first month, he can buy another order, payable in the same manner. There are no interest or carrying charges and a big "plus" is that the dealer retains his 100% exchange privileges even after

the five-month period. The minimum order is \$300, packages only.

D.S.B.A. is a strong dealer aid in that he can offer his customers greater variety and selectivity. The plan also eliminates the burdensome problem of over-buying.

Explaining why Cosnat launched the special plan, president Jerry Blaine puts it this way: "Our dealers are our lifeline to success. Any program which helps them certainly helps us. The relation between Cosnat and its dealers is based on mutual faith and benefit."

MONARCH REC. MFG. CORP. NOW PART OF COSNAT FAMILY

When Cosnat took over the Monarch Record Manufacturing Corp. early in 1961, the deal represented a giant stride in the distribution company's program of expansion and diversification. Monarch, based in Los Angeles, is a major West Coast disk manufacturer and is also in the plastics business through its affiliates, Monarch Enterprises, Inc., and Etan Products, Inc.

The Monarch take-over provides Cosnat with manufacturing facilities for the first time in its 15-year history. Activity at Monarch since the acquisition has increased notably and a second plant is under construction in Los Angeles to accommodate the additional business resulting from the move into the Cosnat family.

The new plant, to be built at a cost of \$100,000, will enable Cosnat to enter the manufacture of toys, plastic products and defense materials. Production facilities will include 24 injection molding presses, making the plant the largest record pressing set-up on the West Coast.

Nathan DuRoff, Monarch topper, and veepee Nathan Rothstein will head up the new operation while continuing as administrative heads of Monarch's other Los Angeles plant.

DJ'S—A KEY TO COSNAT PROMOTION



BEN BLAINE, Promotion Mgr.

Ben Blaine, Cosnat's national promotion manager, is a tough man to find in the office. This is because Ben is either out on the road visiting disk jockeys, calling on branch promotion men in Cosnat's nine branches, or working closely with manufacturer's own promotion people.

On the promotion end, Ben has disk jockey friends from one end of the country to the other—he's working for the best interest of the disk industry as well as those of the platter spinners. Ben has been contacting deejays for Cosnat ever since he started with the company 15 years ago. He joined the firm after a tour of duty with a music publisher, where he had been a contact man.



THE COSNAT STORY (continued)

pressing firms in the recording business. With Monarch, and its affiliates, Monarch Enterprises, Inc., and Etan Products, Inc., in the Cosnat line-up, the company started by Jerry Blaine 15 years ago is taking on the form of an industrial empire. The Monarch deal represented Cosnat's major expansion move, for it now enables the parent company to manufacture as well as distribute records. Even more importantly, Cosnat can now venture into other industries since the Monarch subsidiaries were in the toy and plastics businesses. Recently Cosnat announced that Monarch, which has its plant in Los Angeles, is building a third plant there for the expansion of its record-producing activities. The new plant will also house facilities for the production of toys, plastics and defense materials.

The Cosnat story is, and shows all evidence of continuing to be, one of dynamic progress based on a knowledgeable management team, a strong policy of solid co-operation with dealers and an ability to advance vigorously on all fronts of the recording business as well as to expand into other fields.

COSNAT'S MONARCH PLANT IN LOS ANGELES





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CH 1-5200



NEWARK

Ronald Bernieri
415 HALSEY ST.
MA 3-8752



CLEVELAND

Ed Rosenblatt
1233 WEST 9th ST.
TO 1-6344



NEW YORK

Bernard Yudkofsky
315 WEST 47th ST.
PL 7-8140



DETROIT

Joe Goleski
3727 WOODWARD AVE.
TE 3-4700



PHILADELPHIA

Dave Skolnick
1343 W. CUMBERLAND ST.
BA 5-7428

MOST AGGRESSIVE ORGANIZATION



PITTSBURGH

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EASTERN DISTRICT MANAGER

Charles Goldberg



MIDWEST DISTRICT MANAGER

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HAVE BEEN WITH YOU
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- MUSIC FROM THE ORIGINAL MOTION PICTURE SOUND TRACK
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● Continued from page 174

believe that at the year's end sales should be up by at least 15 per cent.

Perhaps the most important aspect of the year has been the remarkable popularity of stereophonic sound, and the manner in which Hong Kong has made the transition from mono to stereo. A survey of the leading record dealers here reveals that approximately 40 per cent of the dollar volume was accrued on the sale of stereo disks. Hong Kong's acceptance of the new sound can be attributed to the fact that stereo equipment on sale here—primarily Japanese and German sets—is so cheap, there being no purchase tax or import tax.

For the first time, too, Hong Kong produced bilingual records (in English and Chinese), made a strong showing on the Southeast Asian market, and it is estimated that before long some of

these disks will be giving competition to those produced by rival companies in the U. S. and Europe.

The disks in question were produced by the Diamond Music Company—concern of the energetic da Silva family—and featured three Chinese vocalists who cut their first LP's and sang in English for the first time, too. Of the three, Kong Long acquired a certain international fame when Arthur Godfrey heard her and invited her to sing on his show; Rebecca Pan's popularity as a cabaret artist increased twofold. The third singer was Mona Fong.

The piracy question was another big issue this year, and for the first time some action has been taken.

The Oriental Record Company was formed during 1961.

Biggest hit of the year was Connie Francis' "Where the Boys Are." Dealers here predict a 25 per cent increase

in the volume of record sales for next year.

ISRAEL

Import Flood From France Hits Locals

By AZARIA RAPOPORT
73 Ahad Haam St., Tel Aviv

The year 1961 will go down as a bad one for Israel's record industry. Because of a cultural treaty with France, dealers from the latter country have been permitted to flood the market with records originating all over, under a specially convenient rate of exchange. This made it more important for local dealers to push sales of imported labels for cash, while the price is right, while local labels, whose records they could get on credit, remained on the shelves.

Having continued negotiations with the Israeli authorities, local companies hope to find 1962 a better year, since, as Messrs. N. Alsheich of Israphon and Daniel of Makolit put it: "The government is seeing the light and the low, unrealistic rate of exchange is going to be changed into a higher one, which will enable us to compete with out quality records and regain the place we deserve with the improved product we are sending the dealers."

1962 Projects

As for specific projects planned for 1962: Hed Arzi's executive manager, Zeev Levin, is in the U. S. now planning the distribution of the Eichmann record and tying more bonds with American labels for exchanges and releases. Israphon continues its activities through the Record Club, through which more than 10,000 subscribers have been getting classical records and light music. It is also pressing locally the records subscribed to by readers of our leading daily, "Ha'aretz," for which it is now preparing two LP's of liturgic chants, prepared by Collectors Guild in the U. S.

Israphon is associated with American Decca, Brunswick, Felstad, Coral and other companies in England. It is through Decca that it got Caterina Valente and Edmundo Ros' records, of which two 10-inch LP's and four EP's have been selling very nicely. The U. S. Jewish Record Club Shirim has released in the U. S. the Israphon recordings of "Little Tel Aviv" and "Erev Ba" plus three other Israel Song Festival hits. For 1962 it is planning another LP by Yosihizkiyona, performers of the 1961 best-seller "Little

THE BEST from INDIA

(Courtesy The Voice, Calcutta)

Following is a list of the year's top tunes, together with artists and labels, which represent all records making the International Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)	TITLE	Artist (Label)
A GIRL LIKE YOU	Cliff Richard (Columbia)	9 TIMES OUT OF 10	Cliff Richard (Columbia)
A VOICE IN THE WILDERNESS	Cliff Richard (Columbia)	OLE BUTTERMILK SKY	Bill Black's Combo (London)
BANGERS AND MASH	Peter Sellers and Sophia Loren (Parlophone)	PAPA LOVES MAMA	Donald Peers (Columbia)
BOBBY	Ricky Valance (Columbia)	PATATINA	Eddie Calvert (Columbia)
CALCUTTA	Four Preps (Capitol)	PENNY POINTS POLKA	Eddie Calvert (Columbia)
COLONIAL BOGEY MERENGUE	Edmundo Ros (Decca)	PEPE	Ronnie Aldrich (Decca)
CONTINENTAL WALK, THE	The Rollers (London)	PLEASE DON'T TEASE	Cliff Richard (Columbia)
DEAR JOHN	Pat Boone (London)	RIDERS IN THE SKY	The Ramrods (London)
DING DONG SONG	Tsai Chin (Decca)	RUBBER BALL	Bobby Vee (London)
EXODUS SONG, THE	Pat Boone (London)	SPANISH GYPSY DANCE	Edmundo Ros (Decca)
FALL IN LOVE WITH YOU	Cliff Richard (Columbia)	STORY OF MY LOVE	Paul Anka (Columbia)
FELL IN LOVE ON MONDAY	Fats Domino (London)	STRANGER, THE	The Shadows (Columbia)
FRIGHTENED CITY, THE	The Shadows (Columbia)	TELL LAURA I LOVE HER	Ricky Valance (Columbia)
GABBIE	Eddie Calvert (Columbia)	TEN LONELY WEEKENDS	Tony Brent (Columbia)
GEE WHIZ, IT'S YOU	Cliff Richard (Columbia)	THEME FOR A DREAM	Cliff Richards and The Shadows (Columbia)
GOODNESS, GRACIOUS ME	Peter Sellers and Sophia Loren (Parlophone)	THEME FROM A SUMMER PLACE	Billy Vaughn (London)
I LOVE YOU	Cliff Richard (Columbia)	TOGETHER	Connie Francis (MGM)
IT'S NOW OR NEVER	Sandra Church (Columbia)	TOO MUCH TEQUILA	The Champs (London)
IT'SY BITSY	Brian Hyland (London)	TRUE LOVER	The Platters (Mercury)
ISLE OF CAPRI	Edmundo Ros (Decca)	WALKING TO NEW ORLEANS	Fats Domino (London)
JEALOUS OF YOU	Connie Francis (MGM)	WELL I ASK YOU	Eden Kane (Decca)
LIPSTICK ON YOUR LIPS	Ricky Valance (Columbia)	WHEELS	Billy Vaughn (London)
LITTLE DIPSIE	Mickey Mozart (Columbia)	WHEELS—CHA CHA	Joe Loss Ork (HMV)
LOVE THEME	Cambridge Strings (Decca)	WHEN MEXICO GAVE UP THE RUMBA	The Mudlarks (Columbia)
MILK COW BLUES	Ricky Nelson (London)	WHY	Frankie Avalon (HMV)
MUSTAPHA	Bob Azzam (Decca)	WONDERLAND BY NIGHT	Eddie Calvert (Columbia)
NEVER ON SUNDAY	Don Costa (London)	YOU'RE SIXTEEN	Bill Forbes (Columbia)
NEVER ON SUNDAY	Lyn Cornell (Decca)		

Tel Aviv," and also another LP of songs by Duo Ofarim, one of the best sellers of 1961.

The Makolit label is preparing some innovations for the 1962 season. Their studio has received just recently a new recording tape system, the M-10, from Neuman-Telefunken, for stereo production, with 2x4 channels and synchronization facilities. This company is concentrating on dance music, either of local origin or with adapted Hebrew lyrics. It has also launched lately the Makolnoa, picture records known also as Mirrorecords. They have applied this gadget to nine children's songs, sung by such prominent names as Hanna Aharoni and Yaffa Yarkoni, and have been welcomed with interest by dealers all over the country. In 1962 they plan recorded postcards, with Israeli scenes, for both commercial distribution and promotional purposes.

In the hope that this coming year will see the record trade grow and improve, while TV is still a couple of years away, Makolit has also renewed its ties with Hispavox of Spain, Oriole of England, Fonit of Italy and Fiesta of the U. S.

Israeli Artists

Judging by former cases, there are some Israeli recording artists who stand a good chance of making a name

for themselves internationally during the coming year. Just as this report is being prepared, the favorites of 1961, as voted by dealers and the public, are the Roosters, Yosihizkiyona and Duo Ofarim.

Other artists who have been favorites are the Theatre Club Quartet, or Shimon Israeli. They have appealed to tourists as well as to Israelis, but to this reporter's mind have only a limited range and appeal as far as the world market is concerned.

The Roosters, on the other hand, have talent and originality which is comparable to that shown by the Companions de la Chanson, or the Freres Jacques of France. On top of that they have the freshness and youth that to many is typical of Israel and its spirit. Yosihizkiyona, whose songs and lyrics are specifically local and have a nostalgic value to them, have at the same time a comic quality that might bring the message across to listeners abroad. This is also true of the charming quality of Esther and Abraham Reichstat, the Duo Ofarim. Miss Reichstat has also won first and second prizes for songs on the Kol Israel Broadcasting's Israel's Song Festival in 1960 and 1961, and therefore is featured on such records as "Hit Parade No. 1" and "Hit Parade No. 2," both of which appear among the best

sellers of last year, along with the Roosters' record, two 12-inch LP's of Paul Anka and "The Weavers at Carnegie Hall," and Shimon Israeli, all of them on the Hed Arzi labels.

ITALY

Second TV Channel Seen Spurring Sales

By SAM'L STEINMAN
Piazza S. Anselmo 1, Rome

With opening of a second UHF TV channel in Italy, a greater market than ever opened for showcasing popular songs, insuring the music business of a boom which will carry it through 1962. No less than four major shows require top vocal and instrumental talent each week along with at least an equal number of minor ones.

Despite efforts of the Italian Society of Authors and Editors (S.I.A.E.) to stifle song festivals by forbidding the selection of winners, ways have been found through national voting polls to achieve the same results. The San Remo Song Festival is new well established as the leader in the field. Its only rival (Naples) split into two unsatisfactory competitions while RAI's TV program, "Canzonissima," which tried to supplant the Festivals, turned out to be a production fiasco which failed to attract top new numbers despite backing by the record industry.

New Personalities

Milva and Nico Fidenco must go down as the top new personalities of the year. The former emerged at San Remo and her records on the Cetra label held top places throughout the year. Composer-singer Fidenco, beginning with "Go Back, Suzie Wong" through "Tied to a Grain of Sand" for RCA-Camden, managed to become the top seller in the land, earning himself a golden disk. Domenico Modugno turned to the musical comedy stage and won favor in a new field as a top singer. Of the American contingent, Connie Francis, who returned for a p.a. tour and TV appearances, was by far the most popular recording name in the peninsula.

South America furnished two songs which held places at the top of the Italian recording lists through the greater part of the year. One was "La Novia" (The Bride) by J. Prieto which came from Argentina and won favor on disks by Modugno and Claudio Villa for Fonit and Cetra respectively. The other, coming to the fore fast at

THE BEST from ISRAEL

(Courtesy Kol Israel Broadcasting)

*Denotes local origin

Following is a list of the year's top tunes, together with artists and labels, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)	TITLE	Artist (Label)
*A GIRL NAMED KINNERETH—	Geula Gill (Hed Arzi)	*LAST NIGHT—The Ten Tzadikim	(Hed Arzi)
*A MAN'S LIFE—Duo Ofarim (Kol Israel)		LES ENFANTS DU PAREE —	Dalida (Barclay)
APACHE—The Shadows (Columbia)		*MARKET PLACE, THE —	The Roosters (Hed Arzi)
ARE YOU LONESOME TONIGHT	—Elvis Presley (RCA)	PEPE—Russ Conway (Columbia)	
BLUE MOON—Marcelis (Pye)		PEPITO—Los Machucambos (Decca)	
*CARRY ME WITH YOU—Esther Reichstat (Kol Israel)		POETRY IN MOTION—Johnny Tiltson (London)	
CORRINA, CORRINA—Ray Peterson (Columbia)		RUBBER BALL—Bobby Vee (London)	
EXODUS—Pat Boone (London)		RUNAWAY—Del Shannon (London)	
GOODNESS GRACIOUS ME—Peter Sellers and Sophia Loren (Parlophone)		SAILOR—Petula Clark (Pye)	
GREEN LEAVES OF SUMMER—Brothers Four (Phillips)		SAVE THE LAST DANCE FOR ME—The Drifters (London)	
*HAIM AMROU LACH PA'AM—The Roosters (Kol Israel)		TELL LAURA—Ricky Valance (Columbia)	
HELLO MARY LOU—Ricky Nelson (London)		THE KISSING GAME—Dion (Laurie)	
I LOVE YOU—Cliff Richard (Columbia)		THEME FOR A DREAM — Cliff Richard (Columbia)	
I'M SORRY—Brenda Lee (Brunswick)		TONIGHT, MY LOVE, TONIGHT — Paul Anka (Arton)	
I'VE TOLD EVERY LITTLE STAR — Linda Scott (Columbia)		*TWO SOLDIERS — Two Guitars (Hed Arzi)	
*IN A LITTLE INN—Benny Berman (Hed Arzi)		WHEELS—Billy Vaughn (London)	
IT'S NOW OR NEVER—Elvis Presley (RCA)		WHERE THE BOYS ARE—Connie Francis (MGM)	
		WILL YOU LOVE ME TOMORROW—The Shirelles (Rank)	
		*ZAGGAG—Yoshiskiyona (Kol Israel)	

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LIGION (Various Artists) • SLP 121—THE LEWIS FAMILY—Singin' Time Down South • SLP 122—THE STANLEY BROTHERS—Sacred Songs From the Hills • SLP 124—WAYNE RANEY & THE RANEY FAMILY • SLP 127—CARL STORY—GOSPEL REVIVAL • SLP 137—CARL STORY—Everybody Will Be Happy • SLP 139—MOST REQUESTED SACRED SONGS OF THE CARTER FAMILY by the A. L. Phipps Family • SLP 152—CARL STORY—Get Religion • SLP 161—THE LEWIS FAMILY.

GOSPEL QUARTETS

SLP 156—GOLDEN GOSPEL MILLION SELLERS—THE SUNSHINE BOYS • SLP 130—THE OAK RIDGE QUARTET • SLP 129—THE SUNSHINE BOYS • SLP 113—GOSPEL QUARTET FAVORITES by THE SUNSHINE BOYS • SLP 112—WALLY FOWLER'S ALL-NITE SINGING CONCERT—Recorded from the stage of the Ryman Auditorium.

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SLP 151—THE FABULOUS COUNTRY MUSIC SOUND OF GEORGE JONES • SLP 150—GEORGE JONES SINGS HIS GREATEST HITS • SLP 125—GEORGE JONES—CROWN PRINCE OF COUNTRY MUSIC.

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**SLP 136—BANJO JAMBOREE SPECTACULAR—32 Most Favorite Bluegrass Songs with 5-String Banjo.

*SLP 117—COUNTRY MUSIC SPECTACULAR—36 Golden Country Hits of the Fifties.

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SLP 148—THE DUKE OF PADUCAH—Button Shoes, Belly Laughs and Monkey Business • SLP 167—ARCHIE CAMPBELL—Bedtime Stories for Adults • SLP 119—LONZO & OSCAR—America's Greatest Country Comedians.

MORE COUNTRY MUSIC SING ALONG

SLP 166—BY THE SUNSHINE BOYS.

COUNTRY MUSIC SAMPLERS

#SLP 143—14 Selected Recordings from 14 Starday Albums.

INSTRUMENTALS

SLP 109—COUNTRY EXPRESS (Various Artists) • SLP 114—FIDDLIN' COUNTRY STYLE • SLP 126—SWEET WITH A BEAT (Hammond Organ Melodies From Dixie) • SLP 138—NASHVILLE STEEL GUITAR • SLP 145—JIMMY RICHARDSON & His Swinging Hammond Organ • SLP 103—POLKA & WALTZ FAVORITES FOR DANCING • SLP 154—TENNESSEE FIDDLER—Chubby Wise & The Rainbow Ranch Boys.

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COUNTRY & WESTERN COMBINATION & VARIETY LP's

(Various Artists)

SLP 102—HILLBILLY HIT PARADE • SLP 110—THE COUNTRY HIT PARADE • SLP 128—NASHVILLE SATURDAY NIGHT.

ALBUMS FOR COUNTRY MUSIC & FOLKSONG COLLECTORS

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the end of the year, was "Brigitte Bardot" by Brazilian composer M. Gustavo.

Top Labels

The recording field was dominated by three companies: RCA, Voce del Padrone-Columbia-Pathé (known as V-d-P) and Compagnia Generale del Disco (C.G.D.), each making important advances during the year. The former has built the largest recording studios in Europe in a big expansion move in Rome, the only major company not located in Milan. RCA's agreement with Reader's Digest has

placed it in a position where it promises more LP's than all of the other companies in Italy combined. V-C-P carries, in addition to the labels of its name, the Capitol output. C.G.D., in addition to MGM distribution, now also handles United Artists and five other labels. Its associated company, Galleria Del Corso, has its own label and Frank Sinatra's new Reprise hallmark. In all, some 30 companies distribute 97 different labels in the Italian market.

Greatest shakeup in personnel came during the year in the Ricordi com-

pany, which is trying to regain its onetime leadership in Italy with new names in charge of most departments. This company and almost everyone in the business now has a press chief, a job which was once considered unnecessary in Italy because the only publicity available was in strict proportion to advertising, and other space in news columns was for sale. Appearance of a greater number of disk magazines, public interest in TV personalities and a change in attitude by newspaper publishers who found that advertising was coming in greater

THE BEST from ITALY

(Courtesy Musica e Dischi, Milan)

Following is a list of the year's top tunes, together with artists, labels and music publishers, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)	Publisher
AL DI LA	Betty Curtis (CGD)	Ricordi
AL DI LA	Luciano Tajoli (Juke Box)	Ricordi
AIUTAMI A PIANGERE	Connie Francis (MGM)	Tiber (Messagerie Musicali)
ARE YOU LONESOME TONIGHT	Elvis Presley (RCA)	Francis Day
CALCUTTA	Lawrence Welk (London)	Leonardi
CAROLINA DAI	Sergio Bruni (Voce del Padrone)	GEA (Mess. Mus.)
CAROLINA DAI	Rocco Granata (Bluebell)	GEA (Mess. Mus.)
C'EST ECRIT DANS LE CIEL	Bob Azzam (Barclay)	Alfa (Leonardi)
C'EST ECRIT DANS LE CIEL	M. Marini (Durium)	Alfa (Leonardi)
CHITARRA ROMANA	Connie Francis (MGM)	Melodi (Mess. Mus.)
COME SINFONIA	Pino Donaggio (Columbia)	Accordo (Curci)
CREDERE	Milva (Cetra)	Tre Golfi
DANCE ON LITTLE GIRL	Paul Anka (Columbia)	Curci
DALLA MIA FINESTRA SUL CORTILE	Alida Chelli (RCA)	Successo (Mess. Mus.)
DARK AT THE TOP OF THE STAIRS	Eddie Calvert (Columbia)	Ricordi
DARK AT THE TOP OF THE STAIRS	Ernie Freeman (Imperial)	Recordi
DUE NOTE	Mina (Italdisc)	Ariston
EXODUS	Ferrante & Teicher (London)	Chappell (Mess. Mus.)
EXODUS	Edith Piaf (Columbia)	Chappell (Mess. Mus.)
EXODUS	Pino Calvi (Columbia)	Chappell (Mess. Mus.)
FLAMENCO ROCK	Milva (Cetra)	Southern Music
GIOVANE AMORE	Domenico Modugno (Fonit)	Curci
GLI INNAMORATI SONO SEMPRE SOLI	Gino Paoli (Ricordi)	Ricordi
GREEN LEAVES OF SUMMER	Frankie Avalon (Chancellor)	Curci

TITLE	Artist (Label)	Publisher
GREEN LEAVES OF SUMMER	Nelson Riddle (Capitol)	Curci
HYMNE A L'AMOUR	Edith Piaf (Columbia)	Redi
IL CIELO IN UNA STANZA	Mina (Italdisc)	Ricordi
IL CUORE DEL MANDRIANO	Fendermen (Top Rank)	Southern Music
IL MARE NEL CASSETTO	Milva (Cetra)	S. Giusto (Guerrini)
IL PULLOVER	Gianni Meccia (RCA)	M.E.C. (Ariston)
IL TANGO DELLE ROSE	Joe Damiano (Columbia)	Allione
I MAGNIFICI SETTE	Al Caiola (United Art.)	Resolute (Mess. Mus.)
I MAGNIFICI SETTE	Felix Starkin (London)	Resolute (Mess. Mus.)
I TE VURRIA VASA	Peppino Di Capri (Carisch)	Bideri
IT'S NOW OR NEVER	Elvis Presley (RCA)	Bideri
JEALOUS OF YOU	Connie Francis (MGM)	Carisch
JUST THE SAME OLD LINE	Nico Fidenco (RCA)	Titanus
LA NOVIA	Tony Dallara (Music)	Flaminia (Mess. Mus.)
LA NOVIA	Domenico Modugno (Fonit)	Flaminia (Mess. Mus.)
LA NOVIA	Antonio Prieto (RCA)	Flaminia (Mess. Mus.)
LA VALLE SENZA VENTO	Connie Francis (MGM)	Neapolis (Mess. Mus.)
LIEBELEI	Rolf Bauer (Voce del Padrone)	Ricordi
LEGATA A UN GRANELLO DI SABBIA	Nico Fidenco (RCA)	RCA
LE MILLE BOLLE BLU	Mina (Italdisc)	C. A. Rossi
LE STRADE DI NOTTE	Giorgio Gaber (Ricordi)	Ricordi
LES ENFANTS DU PIRE	Dalida (Barclay)	Resolute (Mess. Mus.)
LOOK FOR A STAR	Garry Mills (Top Rank)	Suvini-Zerboni (Mess. Mus.)
LUCY'S THEME	George Greeley (Warner Bros.)	Ricordi
NATA PER ME	Adriano Celentano (Jolly)	Ricordi
NON ARROSSIRE	Giorgio Gaber (Ricordi)	Ricordi

TITLE	Artist (Label)	Publisher
NON DIMENTICAR	Caterina Valente (Decca)	D'Anzi (Curci)
NON ESISTE L'AMOR	Adriano Celentano (Jolly)	EAR (Nazionale)
NON MI DIRE CHI SEI	Umberto Bindi (Ricordi)	Ariston
NOTTE DI LUNA CALANTE	Domenico Modugno (Fonit)	Curci
PARLAMI D'AMORE MARIU	Peppino Di Capri (Garisch)	Bixio
PEPITO	Cochi Mazzetti (Primary)	Francis Day
PEPITO	Los Machucambos (Decca)	Francis Day
PERA MATURA	Pino Donaggio (Columbia)	Accordo (Curci)
PER UN ATTIMO	Peppino Di Capri (Carisch)	Campi
PISCATORE 'E PUSILLECO	Peppino Di Capri (Carisch)	Bideri
PONY TIME	Chubby Checker (Galleria del Corso)	Durium
PONY TIME	Don Covay (Top Rank)	Durium
RIVIERA	Umberto Bindi (Ricordi)	Ariston
SASSI	Gino, Paoli (Ricordi)	Ricordi
SE CI SEI	Umberto Bindi (Ricordi)	Ariston
SENZA FINE	Gino Paoli (Ricordi)	Ricordi
SUMMER'S GONE	Paul Anka (Columbia)	Curci
SURRENDER	Elvis Presley (RCA)	Bideri
THE WORLD OF SUZIE WONG	Nico Fidenco (RCA)	Ricordi
TONIGHT MY LOVE, TONIGHT	Paul Anka (Columbia)	Curci
TOWN WITHOUT PITY	Gene Pitney (UA)	Resolute (Mess. Mus.)
TU SAI	Pino Donaggio (Columbia)	Accordo (Curci)
24,000 BACI	Adriano Celentano (Jolly)	Nazionale
24,000 BACI	Little Tony (Durium)	Nazionale
UN UOMO VIVO	Tony Dallara (Music)	Ricordi
UN UOMO VIVO	Gino Paoli (Ricordi)	Ricordi
VALENTINO	Connie Francis (MGM)	Francis Day
VILLAGGIO SUL FIUME	Pino Donaggio (Columbia)	Accordo (Curci)
WHAT A SKY	Nico Fidenco (RCA)	RCA
WHERE THE BOYS ARE	Connie Francis (MGM)	Curci
YO TENGO UNA MUNECA	Jack Ary (Vogue)	Southern Music
YO TENGO UNA MUNECA	Xavier Michell (Variety)	Southern Music

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Norman Johnson, lead
Milton Wells, bass
Dorsey Knight, second tenor
Gene Knight, first tenor
Leslie Felton, baritone

quantities than they could handle, changed the old attitudes in Italy. With prosperity, the publicity office has become a stand-by feature of the music houses.

Italian record publicity is usually directed toward the Continent and South America. The United States and the Far East have been of secondary interest in the past, but the attitude toward the former changed three years ago with the success of "Volare," "Piove," "Non Dimenticar" and "For the First Time" among other numbers.

Mina was one of the artists who headed the Italian invasion of Japan, while Claudia Villa made appearances in the Soviet Union. Almost every top name visits South America once every two years because the Latin American market is one of the big buyers of Italian music.

ITALY (PART 2)

North Italy Market Has Own Favorites

By MARIO DE LUIGI
Editor, Musica e Dischi, Milan

In addition to RCA, Voce del Padrone and Compagnia Generale del Disco, prominently mentioned in our Rome colleague's notes about Italy, there are several additional record companies which also are of considerable importance, although their sales may be more concentrated in this Northern area of Italy. These must include Gurtler, Durium, Philips, Decca, Ri-Fi, Italdisc and Recordi.

We also wish to mention that in Northern Italy the hit record "Novia," which is still one of the best sellers, is rolling up big sales figures in the Prieto version, but is also especially strong in the Tony Dallara version. In fact, Dallara's version of "La Novia" has reached an exceptionally high total of sales for Italy.

JAPAN

Victor, King in Race To Rep Indie Labels

By J. FUKUNISHI
108 Kakinokizaka, Tokyo

The most noticeable trend among diskeries here is the move by Victor and King to grab as many indie

labels as possible. King Records is presenting Good Time Jazz, Contemporary and G.N.P. under the London label and releasing Impulse, Grand Award and Command under their original labels. The latest addition to the above line-up, is Dansk of Denmark. Furthermore, the diskery which is owned by Kodansha, a magazine publishing company, is marketing Waikiki, CGD (Compania Generale del Disco, Italy), Gurtler (Italy), Moonglow (Belgium), Ariola (Ger-

many) and Alborado (Portugal) under the brand of King International.

Victor presses Dot, Montilla, UA, Seeco, 20th Fox, World-Pacific, Roulette, Top Rank, Atlantic, Vox, Imperial, Colpix besides RCA Victor, Camden and Philips. Moreover, the firm made the first release of Fontana on March 5.

Westminster has in its repertoire Erato, Palette and Oriole under the banner of Voix d'Or besides Westminster, Pye and Disneyland. Hispa-

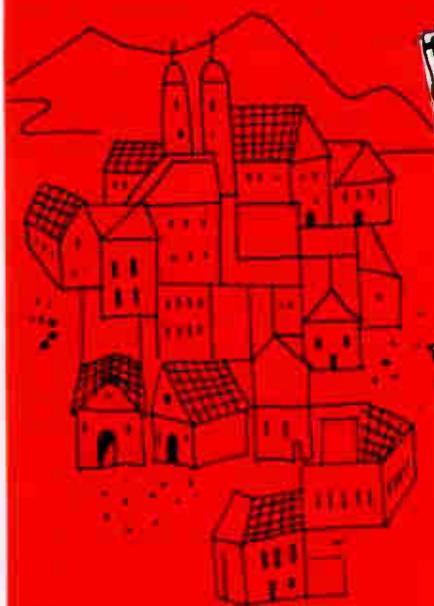
THE BEST from JAPAN

(Courtesy Utamatic, Tokyo)

Following is a list of the year's top tunes, together with artists and labels, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)
AME NI SAKU HANA	— Hiroshi Inoue (Columbia)
ARE YOU LONESOME TONIGHT	— Elvis Presley (Victor)
ARIGATAYA BUSHI	— Moriya Hirosha (Columbia)
AUTUMN LEAVES	— Nat King Cole (Capitol)
BALLAD OF THE ALAMO	— Marty Robbins (Columbia)
BROKEN PROMISES	— Henri de Paris (Colpix)
BROKEN PROMISES	— Kitamura Eiji (King)
BROKEN PROMISES	— Koboyashi Akira (Columbia)
CALENDAR GIRL	— Neil Sedaka (Victor)
CAPTAIN BUFFALO	— Art Mooney Ork (MGM)
CHAIN GANG	— Sam Cooke (Victor)
DAREYORIMO KIMIO AISU	— Matsuo Kazuko (Victor)
FOOTSTEPS	— Steve Lawrence (ABC-Paramount)
FOUR AND TWENTY THOUSAND KISSES	— Paul Rochers (Angel)
G.I. BLUES	— Elvis Presley (Victor)
GINZA NO KOI NO MONOGATARI	— Ishihara Yuhiro (Teichiku)
GOOD TIMIN'	— Danny Iida (Toshiba)
GOOD TIMIN'	— Jimmie Jones (MGM)
GREENFIELDS	— Brothers Four (Columbia)
GREENFIELDS	— Billy Vaughn (Dot)
GREEN LEAVES OF SUMMER	— Brothers Four (Columbia)
GREEN LEAVES OF SUMMER	— Nelson Riddle (Capitol)
HARLEM NOCTURNE	— Sam Taylor (MGM)
ITAKO GASA	— Yukio Hashi (Victor)
IT'S NOW OR NEVER	— Elvis Presley (Victor)
ITSY BITSY TEENIE WEENIE	— Brian Hyland (Kapp)
JINJIROGE	— Moriyama Kayoko (Toshiba)
KITAKAMI YAKYOKU	— Dark Ducks (King)
KITAKAMI YAKYOKU	— Mahina Stars (Victor)
KIMI KOISHI	— Frank Nagie (Victor)
KISO-BUSHI SANDO GASA	— Hashi Yukio (Victor)
KOSAMENO OKA	— Hiroshi Inoue (Columbia)
KOSHU	— Matsushima Akira (Victor)

TITLE	Artist (Label)
KUTSUKAKE TOKUJIRO	— Hashi Yukio (Victor)
LAST DATE	— Floyd Cramer (Victor)
LITTLE DEVIL	— Neil Sedaka (Victor)
LONELY SOLDIER BOY	— John Deerfield (Capitol)
LUNA NEPOLITANA	— Marino Marini (Seeco)
MAGICA LUNA	— Mitsuo Sagawa (Victor)
MANGOKU NO YORU	— Buckie Shirakata (Teichiku)
MOLIENDO CAFE	— Hugo Blanco (Polydor)
MUJO NO YUME	— Mitsuo Sagawa (Victor)
MUSTAFA	— Danny Iida (Toshiba)
MY HOME TOWN	— Paul Anka (ABC-Paramount)
NORTH TO ALASKA	— Johnny Horton (Columbia)
PLEIN SOLEIL	— Film Symphony Orch. (Polydor)
POCKET TRANSISTOR	— Alma Cogan (Angel)
POCKET TRANSISTOR	— Moriyama Kayoko (Toshiba)
REVIVAL	— Johnny & the Hurricanes (Atlantic)
RUNAWAY	— Del Shannon (Atlantic)
RUNAWAY	— Iida Hisahiko (Columbia)
RUTEN	— Akagi Keiichiro (Polydor)
SAILOR	— Lolita (Polydor)
SASURAI	— Akira Kobayashi (Columbia)
SAVE THE LAST DANCE FOR ME	— Drifters (Atlantic)
SINNO NU MARO	— Sound Track (Victor)
SUCU SUCU	— The Peanuts (King)
SUCU SUCU	— Ping Ping (Kapp)
SUUDARA BUSHI	— Ueki Hitoshi (Toshiba)
TOKYO DODONPA MUSUME	— Watanabe Mari (Victor)
TINTARELLA DI LUNA	— Seria Cruz (Seeco)
TRAIN OF LOVE	— Alma Cogan (Anbel)
URAMACHI JINSEI	— Mizuhara Hiroshi (Toshiba)
URAMACHI JINSEI	— Takagi Jyoji (Polydor)
WHEELS	— Billy Vaughn (Dot)
WHERE THE BOYS ARE	— Connie Francis (MGM)
YOU'LL NEVER KNOW	— Platters (Mercury)
YOU MEAN EVERYTHING TO ME	— Neil Sedaka (Victor)



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vox and Galleria del Corso are also expected to join Westminster's regime in coming March.

Capitol invested \$47,000 in Toshiba Records (Angel and Kapp) on July 28, and G. Bridge and W. Birkenhead were appointed Toshiba's directors representing EMI's interests. Capitol further acquired the right to increase its investment to cover 49% of Toshiba's total capital. Matsushita Electric Company, a huge manufacturer of National brand audio-video machines and home appliances bought up a controlling portion of Teichiku Records' shares (agent for Decca) in October. By this, Matsushita now operates the two recording companies of Victor and Teichiku. Victor, in conformity with its expanding business, increased its capitalization to \$6,700,000 on December 1. Victor's recent activities in the field of electronics are quite noteworthy; Victor is supplying television receiver chassis to Delmonico, New York. Teichiku added Italian Fonit to its catalog on May 20.

S. Muto, 77-year-old president of King Records retired when his company celebrated its 30th anniversary last summer and was succeeded by K. Machijiri, 47 years old. On the other hand, Y. Hata, 70-year-old boss of Columbia, also retired on November 29, and T. Seya, managing director was promoted to presidency. Business circles envisage that more positive policies will be adopted by the younger administrators hereafter.

Best Sellers

Best sellers during 1961 included "Green Leaves of Summer," "Alamo," "Never on Sunday," "It's Now or Never," "GI Blues," "Where the Boys Are" in a Japanese version by Connie Francis, "North to Alaska," "Exodus," and "Sucu-Sucu."

Stimulated by a variety of serial Western TV films, Western songs are gaining tremendous popularity and records are selling remarkably well, and so are the sound tracks of the big road show wide screen films such as "Alamo," "Ben Hur," "Spartacus" and "Exodus." Latin numbers are also going strong backed up by the live performances given here by Trio Los Panchos and Trio Los Paraguayos along with selections by Jazz Messengers, and Sam Taylor (now playing); however, the modern jazz boom has seemingly subsided since the visits of the Modern Jazz Quartet and Toshiko-Mariano Quartet.

People here were crazy this year over the newest dance rhythm, the Dodompá, created in and brought over from the Philippines, but it has now been replaced with Sucu-Sucu

imported via Europe. Between Dodompá and Sucu-Sucu, the Cuban Pachanga also was introduced, but it did not flare up. Sucu-Sucu fascinated youngsters, and it is on nightly TV programs.

Publishers

Zenon Music, Shinko Music, IMP, EMP, Toh-on and Yamaha Music are publishing American hit songs in English and Japanese versions, while Suisei Sha publishes most of French chansons in the same manner. Toshiba is the first record firm to enter into a publishing enterprise by establishing Toshiba Music, a subsidiary, and already secured the rights to about 10 French chansons. However, only limited selections that are considered certain to catch Japanese people's hearts are taken up for publication. Even smash hits abroad cannot be hits here every time due to the difference in musical taste. Music publishing business is not so flourishing here as in the States.

Record Sales

The record production of the first six months of 1961 indicated an increase of 40% in quantity and 44% in value over the same term of previous year. The total production of 1960 was 24,003,636 records worth \$20,380,537. Japanese product was 13,506,997 records worth \$9,883,898 and International product was 10,496,639 records worth \$15,034,357. So general speculation goes that the total 1961 production will probably result in an increase of about 40% of these figures.

Artists' Activities

Japanese artists most active State-side are Miyoshi Umeki ("Flower Drum Song," Mercury artist), Toshiko (jazz pianist) and Izumi Yukimura, torch singer of "Holidays in Japan," which made a year's tour in America. They are all married to Americans now.

MEXICO

Rock Still Strong as Sales Fall Off by 15%

By OTTO MAYER-SERRA

Editor, *Audiomusica*
Apartado 8688, Mexico City

As did most Latin American countries, Mexico suffered during 1961 a serious economic recession, which deeply affected the record industry. Although exact statistics are not available, 1960 production (including imported records) was estimated at a

total of about \$12 million (at retail price). Sales in 1961 have not been what they were in former years. Sales managers estimate that the total number of records sold during 1961 dropped over 15 per cent below last year's figures. This is an average estimate, as certain companies maintained or even raised last year's level as others dropped below it.

The weekly sales of 600 copies of a single record release over a three-to-four-month period is now considered satisfactory, and sales of 1,500 to 2,000 singles over the same period are top hits. Many LP's do not sell more than a thousand, although LP hits might sell a thousand monthly up to six to eight months, while certain standard LP's sell this number during the whole year. Hope for a new prosperity in 1962 is expressed by all record executives.

Personnel Shifts

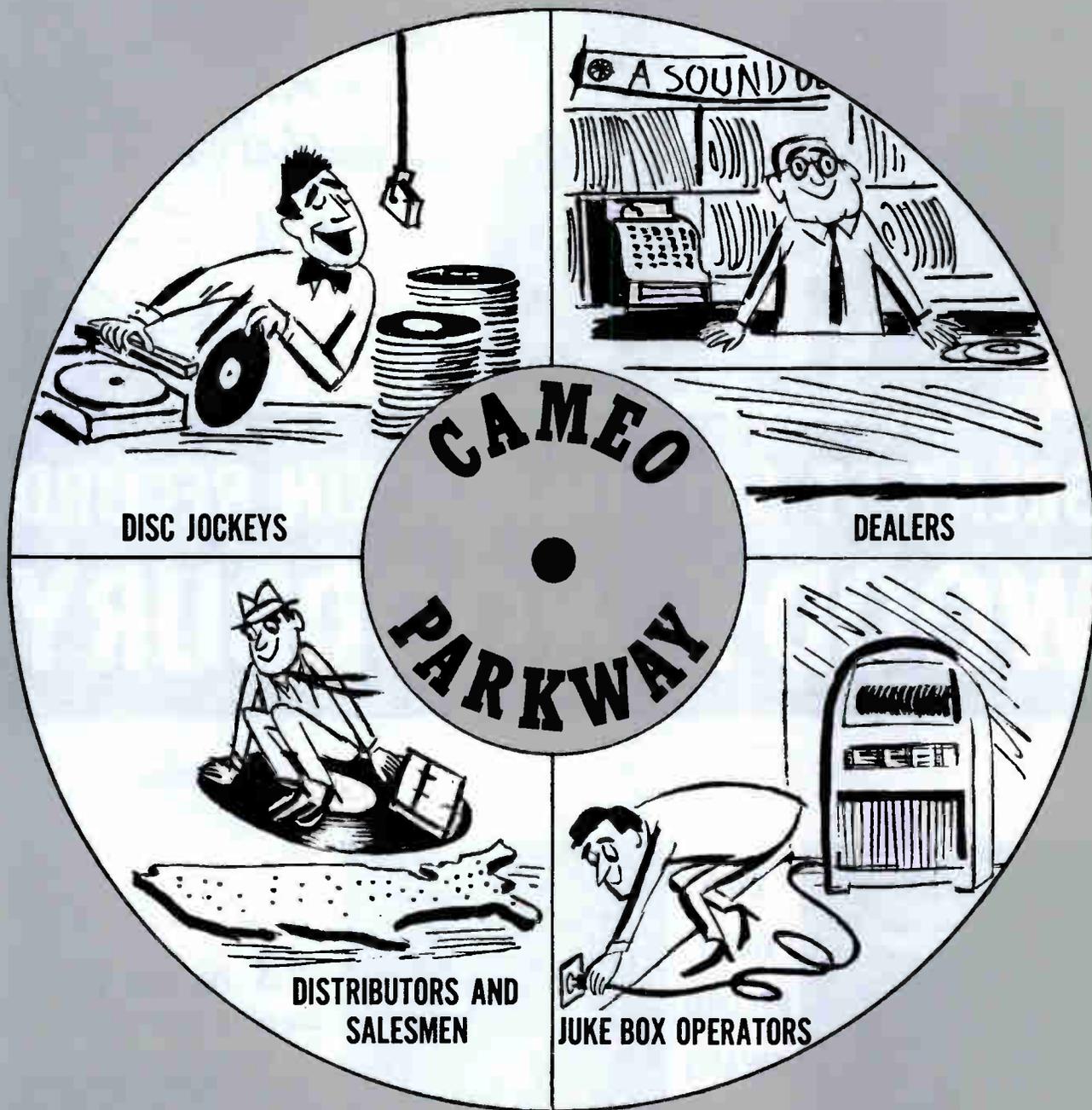
Several important developments of internal significance happened during the last 12 months. At the beginning of the year, Columbia was completely reorganized. Since Manuel Villarreal was appointed its new general manager, the company recuperated a leading position in Mexico. During July, Georges Meyerstein, president of Philip Records of France, spent a week in Mexico City exploring the possibilities of establishing a Philips record branch in this country, where up to now the Philips recordings have been sold under the Epic label. An association with a Mexican company has been under discussion since then. RCA's vice-president and artistic director, Mariano Rivera Conde, was appointed a.&r. director for Latin America. He was succeeded by David Crump as manager of the record division and composer Ruben Fuentes as artistic director of RCA Mexicana.

Earlier in the year the government upped duties on imported disks (each imported record costs now the distributor about a dollar more). The effect of this disposition was healthy for the industry, as more records are now locally originated or pressed from foreign tapes. As a side effect of this decree, several classical labels, such as Vanguard, Westminster and Monitor, available for many years on our market, are now without local distributors. As a result of the new Mercury-Philips tie-up, Mercury is the only major American label not distributed here at the moment.

Artists in Mexico

Many artists from the U. S., such as Nat King Cole, Stan Kenton, Frank Sinatra, Ray Anthony and Louis Armstrong, as well as Gloria Lasso, from Paris, appeared here for the first time.

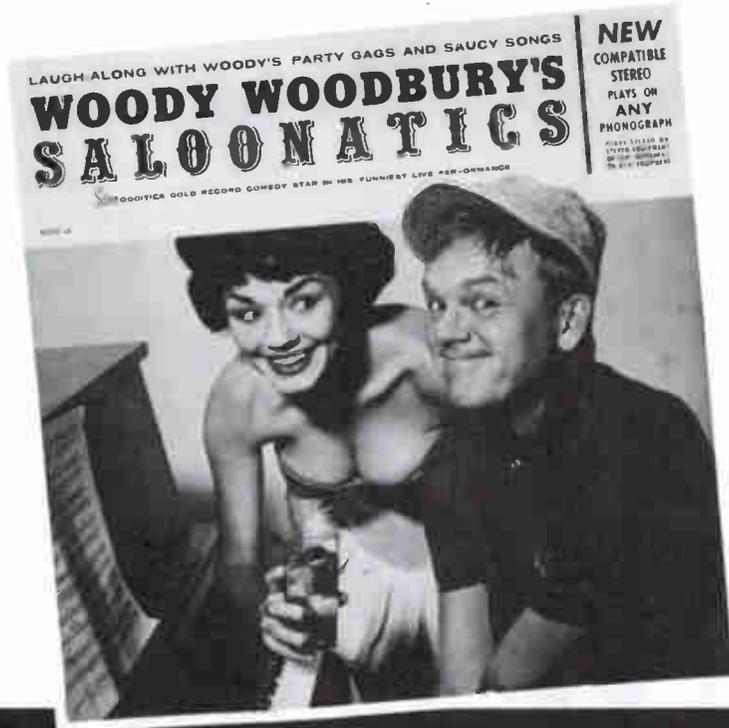
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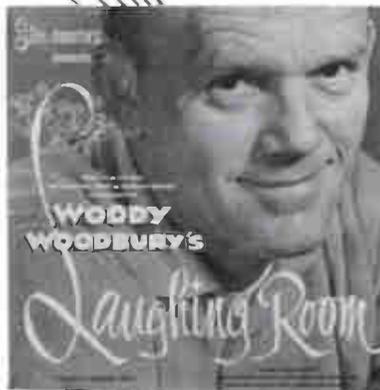
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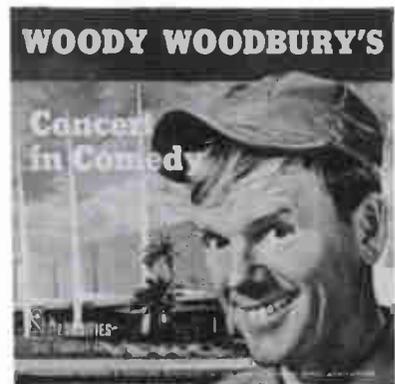
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A great number of artists from other Latin American countries have been visiting, especially expatriates from Cuba such as Olga Guillot, Celia Cruz and the Sonora Matancera band, settled here. Many well-known Mexican artists, among them the Trio Los Panchos, the 11 Zavalía Brothers, Luis Arcaraz, Los 3 Reyes, Javier Solís, Velazquez Sisters, Los 3 Ases, Jose Alfredo Jimenez, Juan Mendoza, etc., toured the States, Latin America, Spain, Japan and the Soviet Union.

The only international hit produced during 1961 was "La Novia," recorded by Chilean Antonio Prieto for RCA Mexicana. The significant and still increasing trend of 1961 in Mexican music has been the absolute predomi-

nance of rock in record sales and radio programs. In consequence, dozens of teen-age singers and "wild" rock groups have been and are still recording.

NEW ZEALAND

Appearances by Top Artists Move Disks

By FREDERICK GEBBIE
P. O. Box 5051, Auckland, N. Z.

Many labels changed distributors and many new labels arrived on the

New Zealand scene during 1961. New Zealand also had an influx of overseas record artists who helped boost sales on the teenage market. Top artists from the fields of jazz, rock 'n' roll and classical music all called in for a few days and all had successful tours, which proved that in spite of the small population, local fans will flock to their favorite artists' concerts.

Labels that found new distributors included Roulette, Cadence, Prestige (NZ), ABC Paramount, Top Rank, Verve and Everest, and new labels here for the first time included Gem Records, Folkways, Reprise, Spinorama, Audio Fidelity, Impulse, Warner Bros., RCA Camden and Ampar. Among the many record artists who called into New Zealand were such greats as Connie Francis, Bobby Vee, Johnny Burnette, Ella Fitzgerald, Sarah Vaughan, Dizzy Gillespie, Cliff Richard, Lonnie Donegan, Ruth Wallis, the Everly Brothers, Jimmie Rodgers and many others.

Local Artists

Local entertainers who showed up on the sales charts were headed by Bill and Boyd, who had three hit singles, best of which was "I Wanna Love My Life Away," which topped 9,000. Peter Posa chased the String-a-Longs' single with his "Wheels" and came out about even. The Keil Isles cut the banned U. S. Bonds' hit. "Quarter to Three," and made it a hit here. Toni Williams, a local boy, had hit after hit for the La Gloria label. His biggest was "Look Over the Hill," which had a release in Australia on the W & G label. The ever-popular Howard Morrison Quartet toured all year here and in Australia and produced a record for attendances at their shows. Their records sold big, too; in fact, their "Michael" got away at the start and finished up a close second to The Highwaymen's version.

EMI-HMV Progress

HMV held its position as the top selling distributor in the country and added many hits (over 55 per cent of the total market) to the charts. Their London label produced an average of five out of 10 hits for them and their records remained the top sellers in most of the fields, as they were last year. HMV's singles were also tops with the juke boxes. Connie Francis, Cliff Richard, Bobby Vee, Roy Orbison, Johnny Burnette, Duane Eddy, Pat Boone, Ricky Nelson, and England's new discovery, Helen Shapiro, helped make it a bumper singles year for the EMI (HMV) group, and in the LP line, Billy Vaughn, Pat Boone, Mantovani, Frank Sinatra, Ricky Nel-

THE BEST from MEXICO

(Courtesy Audiomusica, Mexico City)

*Denotes local origin

Following is a list of the year's top tunes, together with artists and labels, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)
ACAPULCO ROCK	Los Hooligans (*Columbia)
AGUJETAS COLOR DE ROSA	Los Hooligans (*Columbia)
AHORA O NUNCA (Now or Never)	—Elvis Presley (RCA)
AL DI LA	—Los 3 Diamantes (*RCA)
AL DI LA	—Lucho Gatica (*Musart)
AMALIA BATISTA	—Lobo y Melon (*Vik)
AY, MEXICANITA	—Julio Jaramillo (Peerless)
BATECITO DE VELA	—Julio Jaramillo (Peerless)
CAMINO OSCURO	—M. A. Muniz (*RCA)
CARMENCITA	—M. Merceron (*RCA)
CHICA ALBOROTADA (Tallahassie Lassie)	— Los Locos del Ritmo (*Dimsa)
CREI	—Juan Mendoza (*Peerless)
EL CABALLO BLANCO	—Lola Beltran (*Peerless)
EL FUTBOLISTA	—Sergio Corona (*RCA)
EL LOCO	—Javier Solís (Columbia)
EL NINO POPIS	—Los Crazy Boys (*Dimsa)
EL PESCADO NADADOR	—Aceves Mejia (*RCA)
EL PESCADO NADADOR	—Roberto Romano (*Musart)
EL PASCADO NADADOR	—Hnos Zaizar (*Peerless)
EL PACHI	—Carlos Campos (*Musart)
ENORME DISTANCIA	—Lola Beltran (*Peerless)
ENORME DISTANCIA	—J. A. Jimenez (RCA)
ESCANDALO	—M. A. Muniz (*RCA)
ESCANDALO	—Juan Mendoza (*Peerless)
ESCANDALO	—Javier Solís (*Columbia)
ESTE AÑO SI ME CASO	—Los Donnenos (*Columbia)
ETERNAMENTE	—Los Dandys (*RCA)
GOTAS DE LLUVIA	—Enrique Guzman (*Columbia)
HACIENDOTE EL AMOR (Making Love)	— Los Locos del Ritmo (*Dimsa)
LA CHUNGA	—Perez Prado (RCA)

TITLE	Artist (Label)
LA FLAUTA MAGICA	— Acerina (*Orfeon)
LA GIOCONDA	—Orquesta Aragon (*RCA)
LA LEYENDA DEL BESO	—Carlos Campos (*Musart)
LAS MACARENAS	—Los Espanoles (Polydor)
LAS MANANITAS	— Javier Solís (Columbia)
LA NOVIA	—Antonio Prieto (*RCA)
LA PLAGA	—Los Teen Tops (*Columbia)
LUCES DE NUEVA YORK	—Sonora Santanera (*Columbia)
LUS Y SOMBRA	— M. A. Muniz (*RCA)
MATILDA	—Los Jokers (*Vik)
MUCHO CORAZON	—Amalia Mendoza (*RCA)
MY HOME TOWN	—Cesar Costa (*Orfeon)
NEVER ON SUNDAY	—Los 3 Diamantes (*RCA)
NEVER ON SUNDAY	— Melma Mercuri (Barclay-Gamma)
NEVER ON SUNDAY	— Helmut Zacharias (Polydor)
NEVER ON SUNDAY	— Beltran Ruiz (RCA)
NO LLORARE	—Los Dandys (*RCA)
NO TE MIRES EN EL RIO	—Los Tribunos (*Dimsa)
OJITOS TRAIADORES	—Javier Solís (*Columbia)
OJOS DE ACAPULCO	—Los Dandys (*RCA)
PEPE	—Carlos Campos (*Musart)
POPOTITOS	—Los Teen Tops (Columbia)
POQUITA FE	—Los Tres Reyes (*RCA)
POR TU AMOR	—Los Galantes (*Musart)
PRESUMIDO	—Los Teen Tops (*Columbia)
RIGOLETTO	—Acerina (*Columbia)
SI, SI	—Los Kipus (Musart)
STORY OF MY LOVE	—Cesar Costa (*Orfeon)
SU MAJESTAD EL CHOTIS	—Carlos Campos (*Musart)
SUSPENSE INFERNAL	—Los Dandys (*RCA)
THE GREEN LEAVES OF SUMMER	—Los 3 Diamantes (*RCA)
WHEELS	—Billy Vaughn (Dot)
Y. . .	—Javier Solís (*Columbia)

THE BEST from NEW ZEALAND

*Denotes local origin

Following is a list of the year's top tunes, together with artists and labels, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE Artist (Label)
A GIRL LIKE YOU—Cliff Richard (Columbia)
AFTER ALL—Craig Douglas (Top Rank)
AMOR—Ben E. King (London)—Allans
AM I LOSING YOU—Jim Reeves (RCA)
ARE YOU LONESOME TONIGHT—Elvis Presley (RCA)
ARE YOU SURE—The Allison (Philips)
A SCOTTISH SOLDIER—Andy Stewart (Top Rank)—Belinda
A TISKET-A TASKET—Dodie Stevens (W & G)
BLUE MOON—The Marcells (Mercury)
BREAKIN' IN A BRAND-NEW BROKEN HEART—Connie Francis (MGM)
BUT I DO—Clarence (Frogman) Henry (Viking)
CALCUTTA—The Four Preps (Capitol)
CALENDAR GIRL—Neil Sedaka (RCA)
C'EST SI BON—Conway Twitty (MGM)
CHARLESTON, THE—Ernie Fields (Top Rank)
***CORINNA, CORINNA**—Bill & Boyd (Peak)—Boosey and Hawkes
CUPID—Sam Cooke (RCA)
DREAMIN'—Johnny Burnette (London)
DON'T BLAME ME—The Everly Brothers (Warner Bros.)
DON'T TREAT ME LIKE A CHILD—Helen Shapiro (Decca)
DUM DUM—Brenda Lee (Festival)
DON'T WORRY—Marty Robbins (Coronet)—Acutf-Rose
EMOTIONS—Brenda Lee (Festival)
FINGS AIN'T WOT THEY USED TO BE—Max Bygraves (Decca)
FIRST TASTE OF LOVE—Ben E. King (London)
FIVE BROTHERS—Marty Robbins (Coronet)—Acutf-Rose
FOLLOW ME—Guy Mitchell (Coronet)—Albert
GOODNESS GRACIOUS ME—Sellers & Loren (HMV)
GREEN LEAVES OF SUMMER—Brothers Four (Coronet)
HALFWAY TO PARADISE—Tony Orlando (Philips)—Mellin
HATS OFF TO LARRY—Del Shannon (London)
HEART AND SOUL—Jan & Dean (London)
HELLO MARY LOU—Ricky Nelson (London)
HELLO WALLS—Faron Young (Capitol)
HOW ABOUT THAT—Adam Faith (Columbia)
HURT—Timi Yuro (London)
I'LL SAVE THE LAST DANCE FOR YOU—Damita Jo (Mercury)
I LOVE YOU—Cliff Richard (Columbia)
I'M GONNA KNOCK ON YOUR DOOR—Eddie Hodges (London)
I'VE TOLD EVERY LITTLE STAR—Linda Scott (Columbia)
I WANT TO BE WANTED—Brenda Lee (Festival)
LAST DATE—Floyd Cramer (RCA)
LAST DATE WITH YOU—Joni James (MGM)
LAST NIGHT—Markeys (Atlantic) Copy Control
LAZY RIVER—Bobby Darin (London)

TITLE Artist (Label)
LIKE STRANGERS—Every Brothers (Warner Bros.)
LITTLE BOY SAD—Johnny Burnette (London)
LITTLE DEVIL—Neil Sedaka (RCA)
LIVELY—Lonnie Donegan (Pye)
LOOK OVER THE HILL—Toni Williams (La Gloria)
LOVE MY LIFE AWAY—Bill & Boyd (Philips)—Boosey and Hawkes
MacDONALD'S CAVE—The Pilt-down Men (Capitol)
MANY A WONDERFUL NIGHT—Rosemary Clooney (Coral)
MANY TEARS AGO—Connie Francis (MGM)
MEMPHIS—Donnie Brooks (London)
MICHAEL—Howard Morrison Quartet (La Gloria)
MICHAEL—The Highwaymen (UA)
MILORD—Edith Piaf (Philips)
MISSION BELLS—Donnie Brooks (London)
MR. CUSTER—Charlie Drake (Columbia)
MOODY RIVER—Pat Boone (London)
MORE THAN I CAN SAY—Bobby Vee (London)
MUSIC, MUSIC, MUSIC—The Sensations (Vikings)
MY HEART HAS A MIND OF ITS OWN—Connie Francis (MGM)
MY SHOES KEEP WALKING—Guy Mitchell (Coronet)—Albert
MY KIND OF GIRL—Matt Monro (Decca)
NINE TIMES OUT OF TEN—Cliff Richard (Columbia)
NORTH TO ALASKA—Johnny Horton (Coronet)—Albert
100 POUNDS OF CLAY—Gene McDaniels (London)
ON THE REBOUND—Floyd Cramer (RCA)
PASADENA—Temperance Seven (Parlophone)
PEPE—Duane Eddy (London)
POETRY IN MOTION—Johnny Tilotson (London)
QUARTER TO THREE—The Kell Isles (Viking)—NSNS
RAINDROPS—Dee Clark (Top Rank)
RAM-BUNK-SHUSH—The Ventures (London)
RAMONA—Blue Diamonds (Philips)—Allan
ROCKIN' GOOSE—Johnny & the Hurricanes (London)
ROUND ROBIN—Donnie Brooks (London)
RUBY DUBY DU—Charles Woolcott (London)
RUNAWAY—Del Shannon (London)
RUNNING SCARED—Toni Williams (La Gloria)
SAILOR—Lolita (Polydor)—Leeds
SAN ANTONIO ROSE—Floyd Cramer (RCA)
SAVE THE LAST DANCE FOR ME—The Drifters (London)
SEA OF HEARTBREAK—Dan Gibson (RCA)
SHOW FOLK—Paul Evans (London)
SILVER MOON UPON GOLDEN SANDS—Guy Mitchell (Coronet)—Albert
SOMEBODY TO LOVE—Bobby Darin (London)

Continued on page 203

son, Cliff Richard and all the Capitol Original Cast and Sound-Track albums scored very heavily in the best selling charts. HMV continued to maintain a high pressing quality in their Wellington factory, and early in the year took over the plush Lotus Recording studios, thereby acquiring the rights to distribute the labels formerly held by Lotus, which included World Pacific Jazz and Spotlight.

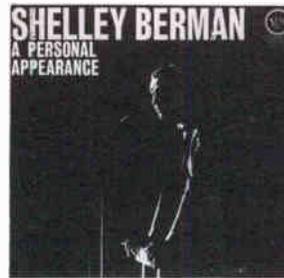
Labels' Positions

RCA once again had many chart riders, headed by Elvis Presley, Floyd Cramer, Jim Reeves, Neil Sedaka and The Browns. RCA stepped up distribution this year with all territories covered by their traveling vans.

Allied International (formerly Top Rank) lost Philip Warren early this year to the dance band industry, but scored with many indie hits both from the States and England. Their biggest hits this year included Andy Stewart's "Scottish Soldier," The Everly Brothers' "Walk Right Back," The Shirelles' "Will You Love Me Tomorrow," Dee Clark's "Raindrops" and The Highwaymen doing "Michael." Allied also had a couple of records that would have been sure hits if the New Zealand Broadcasting service had allowed airtime for them; among these was the U. S. hit "Quarter to Three" by U. S. Bonds.

Its banning was an ill wind that blew Viking Records good, because they covered the disc with their own local unit the Keil Isles, who had an earlier hit in "Goodnight Irene." This was Viking's best year, the firm having acquired some new labels and making the most out of a fine jazz catalog. Viking scored heavily on the local market with their Island and native Maori releases, virtually monopolizing the market. Besides the great sales garnered from these, Viking had the hot waxing of Clarence Henry's "But I Do," which had a great run for many weeks.

Philips Electrical Industries had many chart makers this year from the U. S. Columbia catalog (Coronet here) and also had a big seller in the original "Sailor" disc by Lolita which topped the 30,000 mark. Philips also had a great run with local boys, Bill and Boyd, as mentioned earlier. Other chart makers for Philips were Guy Mitchell, Johnny Horton, Tony Orlando, Marty Robbins, Bert Kaempfert, Brothers Four, Blue Diamonds, and the Aussie group, the Delltones.

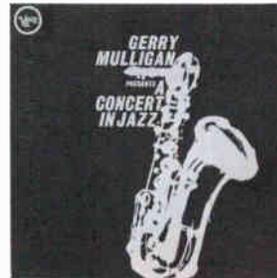


SHELLEY BERMAN—
A Personal Appearance (V 15027)



JONATHAN WINTERS—
Here's Jonathan (V 15025)

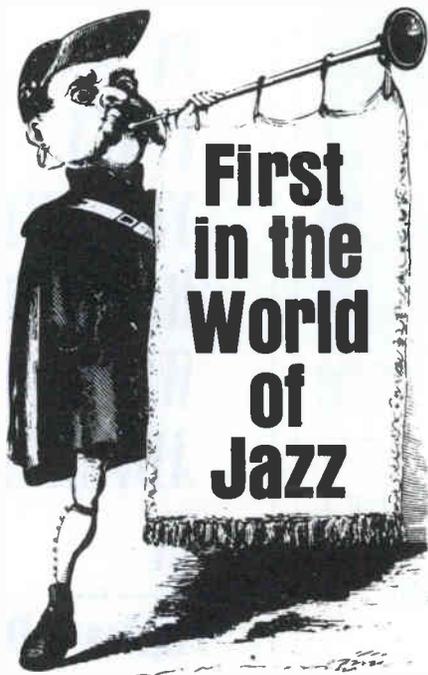
The Wit of America is on



GERRY MULLIGAN—
A Concert in Jazz (V/V8-8415)



ELLA FITZGERALD—
Ella in Hollywood (V/V6-4052)



CAL TJADER—In A Latin Bag
(V/V8-8418)



STAN GETZ/BOB BROOKMEYER
Recorded in Fall 1961
(V/V8-8418)



DIZZY GILLESPIE
Perceptions (V/V6-8411)



OSCAR PETERSON—
The Trio (V/V6-8420)

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La Gloria, headed by show promoter Harry Miller, had a good year, capturing new labels all the time. These included Roulette, Audio Fidelity and Reprise, but La Gloria's hits came mostly from local singers Toni Williams and the Howard Morrison quartet.

Record clubs had a varied existence. World Record Club, by far the major and biggest, continued its successful operations whereas the new Popular Record Club closed down here in September and went off back to Australia. Gem Records Club still stayed with the cheap-priced market, and a new company, Spinorama, offered rec-

ords at 17/6d, at least 10/- cheaper than any other label. This was soon met by HMV's Ace of Clubs label which came out of the retailer at 17/5d, one penny cheaper than Spinorama. Who is winning the battle of cheap records is hard to say at this writing.

The biggest LP to date here must be the original "My Fair Lady," which has touched the 70,000 mark and is still in demand. The show is still touring the country playing to record houses. Others with fine sales records include all the Mitch Miller Sing-Alongs and Wayne and Shuster. Dave Brubeck and Miles Davis have retained their positions as the top sellers in jazz.

NORWAY

Philips Distributes Brodrene Johnsen

By ESPEN ERIKSON

Verdens Gang, Akersgaten 34, Oslo

The success of the little Italian wonder boy Robertino Loreti, the golden records to "Seemann" (Lolita) and "Froken Johansen og jeg" (Inger Jacobsen) and the distribution agreement between Norsk A/S Philips and Brodrene Johnsen seem to be the big-

THE BEST from NEW ZEALAND

• Continued from page 200

TITLE	Artist (Label)
SO SAD	Everly Brothers (London)
STRAWBERRY FAIR	Anthony Newley (Columbia)
SURRENDER	Elvis Presley (RCA)
SWAY	Bobby Rydell (Rank)
SWEETIE BABY	Floyd Cramer (RCA)
SWINGING DOWN THE LANE	Jerry Wallace (London)
TAKE GOOD CARE OF MY BABY	Bobby Vee (London)—King-Goffin
THEME FOR A DREAM	Cliff Richard (Columbia)
THEME FROM DIXIE	Duane Eddy (London)
THEME FROM THE APARTMENT	Ferrante & Teicher (London)
THEY'LL NEVER TAKE HER LOVE FROM ME	Johnny Horton (Coronet)—Acuff-Rose
THINKING OF OUR LOVE	Cliff Richard (Columbia)
TODAY'S TEARDROPS	Roy Orbison (London)
TOGETHER	Connie Francis (MGM)
TOO MANY RULES	Connie Francis (MGM)
TRAVELIN' MAN	Ricky Nelson (London)
VALLEY OF LOVE, THE	Johnny Ferguson (London)
WALK RIGHT BACK	The Everly Brothers (Warner Bros.)
WARPAINT	Brooks Brothers (Pye)
WELL I ASK YOU	Eden Kane (Decca)
WHEELS	Peter Rosa (Zodiac)
WHERE THE BOYS ARE	Connie Francis (MGM)
WHO AM I	Adam Faith (Parlophone)
WILD IN THE COUNTRY	Elvis Presley (RCA)
WILL YOU LOVE ME TOMORROW	The Shirelles (Top Rank)
WINGS OF A DOVE	Ferlin Husky (Capitol)
WONDERLAND BY NIGHT	Bert Kaempfert (Polydor)—Allan
WOODEN HEART	Elvis Presley (RCA)
WRITING ON THE WALL	Adam Wade (HMV)
YOU ARE THE LIMIT	The Delltones (Coronet)—Southern
YOU ARE MY SUNSHINE	Johnny & the Hurricanes (London)
YOU CAN DEPEND ON ME	Brenda Lee (Festival)—Southern
YOU DON'T KNOW	Helen Shapiro (Columbia)—Columbia
YOU'RE SIXTEEN	Johnny Burnette (London)

THE BEST from NORWAY

(Courtesy Verdens Gang, Oslo)

Following is a list of the year's top tunes, together with artists, labels and music publishers, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)	Publisher
A GIRL LIKE YOU	Cliff Richard (Columbia)	Ehrling & Lofvenholm
A HUNDRED POUNDS OF CLAY	Craig Douglas (Top Rank)	
ANGELIQUE	Dario Campetto (Sonet)	Musikk-Huset
ARE YOU LONESOME TONIGHT	Elvis Presley (RCA)	Egil Monn Iversen
ARE YOU SURE	The Allisons (Fontana)	Stockholms
BABY SITTIN' BOOGIE	Buzz Clifford (Philips)	Musikk-Huset
BLUE MOON	The Marcells (London)	Egil Monn Iversen
BUT I DO	Clarence (Frogman) Henry (Mercury)	Egil Monn Iversen
DU MENER VEL ALVOR, HALVOR	Nora Brockstedt (Karusell)	
DOWN BY THE RIVERSIDE	Blue Diamonds (Fontana)	Kassner Music
EVERYBODY'S SOMEBODY'S FOOL	Connie Francis (MGM)	
FROKEN JOHANSEN OG JEG	Inger Jacobsen (Columbia)	
GREENFIELDS	Brothers Four (Philips)	Norsk
HAN ER ENDELIG, ENDELIG MIN	Inger Jacobson (Columbia)	Iversen & Frog
HELLO MARY LOU	Ricky Nelson (California)	Bens
I LOVE YOU	Cliff Richard (Columbia)	Belinda
I'M GONNA KNOCK ON YOUR DOOR	Eddie Hodges (Cadence)	Belinda
JOHNNY REMEMBER ME	Johnny Leyton (Top Rank)	
KON TIKI	The Shadows (Columbia)	Harmony
LES ENFANTS DU PIREE	Melina Mercouri (London)	Egil Monn Iversen
LITTLE SISTER	Elvis Presley (RCA)	Belinda
LET'S THINK ABOUT LIVING	Bob Luman (Warner Bros.)	
MICHAEL	Highwaymen (United Artists)	Norsk
MICHAEL, ROW THE BOAT	Lonnie Donegan (Pye)	Norsk
MILORD	Edith Piaf (Columbia)	Belinda
MOODY RIVER	Pat Boone (Dot)	Egil Monn Iversen
NORTH TO ALASKA	Johnny Horton (Philips)	Egil Monn Iversen
OH MARIE, JEG VIL HJEM TIL DEG	The Monn Keys (Triola)	Skandia
OH MARIE, JEG VIL HJEM TIL DEG	The Four Jacks (Odeon)	Skandia
O SOLE MIO	Elvis Presley (RCA)	
O SOLE MIO	Robertino (Triola)	
ONLY THE LONELY	Roy Orbison (London)	
PEPE	Jorgen Ingmann (Metronome)	Kassner Music
POETRY IN MOTION	Johnny Tillotson (London)	Musikk-Huset
RAMONA	Blue Diamonds (London)	Prestor Musik
ROMANTICA	Robertino (Triola)	Iversen
ROMEO	Petula Clark (Pye)	Norsk-Gehrmans
RUNAWAY	Del Shannon (London)	Belinda
SAVE THE LAST DANCE FOR ME	The Drifters (Top Rank)	Belinda
SJOMANN	Jan Hoiland (Columbia)	Belinda
SUCU SUCU	The Monn Keys (Triola)	Egil Monn Iversen
SAILOR	Lolita (Polydor)	Belinda
SURRENDER	Elvis Presley (RCA)	Belinda
WALK RIGHT BACK	The Everly Brothers (Warner Bros.)	
VIOLETTA	Ray Adams (Manu)	Stockholms
WHAT'D I SAY	Lee Lewis (London)	
WHEELS	String-A-Longs (London)	Norsk
WOODEN HEART	Elvis Presley (RCA)	Belinda
YOU'RE SIXTEEN	Johnny Burnette (London)	
YOU DON'T KNOW	Helen Shapiro (Columbia)	Norsk-Gehrmans
WALKIN' BACK TO HAPPINESS	Helen Shapiro (Columbia)	Norsk

gest events on the platter front during 1961 in Norway.

Robertino turned out to be enormously popular in Norway, and there were sales of his records totaling approximately 750,000 kroner (\$100,000) this year, according to Egil Monn-Iversen, head of dynamic young record firm Egil Monn-Iversen A/S. Robertino's biggest records, issued on the Triola label, were "Romantica" and "O Sole Mio." Also, the Monn-Iversen firm reckons as important happenings the big success of its vocal quartet, the Monn Keys, on records in Norway as well as in Sweden and Denmark, the agreement between Monn-Iversen and Warner Bros. Records, and the success of the Ricky Nelson rendition of "Hello Mary Lou" (on California).

In a little market like the Norwegian, it is practical and economically

wise that Norsk A/S Philips and Brodrene Johnsen have come to the agreement that Philips will be distributing the records of Brodrene Johnsen, according to Philips a.&r. man Haakon Iveten. The number of record labels now distributed by Philips is eleven, against two before.

The sale of 55,000 records of Lolita's "Seemann" on Polydor was his firm's big development of 1961, states a.&r. man Sverre Dahl, of Proton A/S. Also, he finds it very satisfying now to represent the records of United Artists. They provided some good hits during the year, among them Melina Mercouri's "Never on Sunday" (Les enfants du Piree).

Local Artists

"Froken Johansen og jeg" by Inger Jacobsen on Columbia sold 50,000 copies and thereby qualified for the

Norwegian golden disk, states Rolf Syversen, a.&r. man with Iversen & Frogh, Norway's biggest record company. The fact that the sales were made during less than a year proved very satisfying. Also, he was pleased about his young singer Jan Hoiland, who now seems to have a chance of breaking into the international field. His Norwegian version of "Sjomann" (Sailor) sold some 20,000 in straight competition with Lolita.

Another big name in Norway this year was Ray Adams, whose "Violetta" and "Soria Moria" have been hits in Norway and Sweden on indie label Manu (in Sweden, Fontana, and in Great Britain, Pye).

Peer Johnsen resigned as president of the Norwegian branch of International Federation of Gramophone Industries and was replaced by Nera's (RCA's) man Eilif Meyer. Johnsen, though, continues as head of the Norwegian gramophone wholesaler's organization.

The sales of records in Norway totaled about 18 million kroner a year (approximately \$2.5 million) this year; the sales of singles dipped a bit, but more LP's were sold and the interest in stereo records is growing.

THE BEST from THE PHILIPPINES

Following is a list of the year's top tunes, together with artists, labels and music publishers, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)	Publisher
AFTER THE HURRICANE	Paul Evans (Carlton)	Pacific Promotions
A PLACE CALLED HAPPINESS	Anita Bryant (Carlton)	Pacific Promotions
ARE YOU LONESOME TONIGHT	Elvis Presley (RCA Victor)	Filipinas
BABY SITTIN' BOOGIE	Buzz Clifford (Columbia)	Mareco
BLUE MOON	Marcel's (Eva)	No Licensee
BUT YOU BROKE MY HEART	Teddy Randazzo (Dyna)	Dyna
BY LOVE POSSESSED	Vic Damone (Columbia)	Mareco
CALENDAR GIRL	Neil Sedaka (RCA Victor)	Filipinas
CATCH ME	Jerry Lynne Fraser (Columbia)	Mareco
CHARANGA, THE	Merv Griffin (Carlton)	Dyna
CINDERELLA	Paul Anka (Dyna)	Dyna
CUTIE PIE	Johnny Tillotson (Cadence)	Dyna
DANCE ON, LITTLE GIRL	Paul Anka (Dyna)	Dyna
DONNA, DONNA	The Everly Brothers (Warner Bros.)	Mareco
EL RANCHO GRANDE	Los Tres Panchos (Columbia)	Mareco
EVERYDAY	Della Reese (RCA Victor)	Filipinas
FEVER	Ray Peterson (RCA Victor)	Filipinas
FIRST TASTE OF LOVE	Ben E. King (Capitol)	Mico
FOOLS FALL IN LOVE	Sammy Turner (Jaime)	Dyna
GOING HOME TO MARY LOU	Neil Sedaka (RCA Victor)	Filipinas
HEART OF A MAN	Frankie Vaughan (Columbia)	Mareco
HUCKLEBUCK	Chubby Checker (Parkway)	Dyna
I'LL SAVE THE LAST DANCE FOR YOU	Damita Jo (Mercury)	Super
I'M GONNA KNOCK ON YOUR DOOR	Eddie Hodges (Cadence)	Dyna

TITLE	Artist (Label)	Publisher
IN TIME	Steve Lawrence (United Artists)	Mareco
IT'S NOW OR NEVER	Elvis Presley (RCA Victor)	Filipinas
ITSY BITSY TEENIE WEENIE YELLOW POLKA DOT BAKINI	Brian Hyland (Kapp)	Mareco
I'VE TOLD EVERY LITTLE STAR	Linda Scott (Vertex)	No Licensee
KISSING ON THE PHONE	Paul Anka (Dyna)	Dyna
LA PACHANGA	Hugo & Luigi (RCA Victor)	Filipinas
LAZY RIVER	Bobby Darin (Atlantic)	Mico
LITTLE BOY SAD	Johnny Burnette (Monument)	No Licensee
LITTLE DEVIL	Neil Sedaka (RCA Victor)	Filipinas
LITTLE SISTER	Elvis Presley (RCA Victor)	Filipinas
LOOK FOR A STAR	Jericho Brown (Warner Bros.)	Mareco
LOVE IS LIKE A VIOLIN	Leslie Uggams (Columbia)	Mareco
MIDNIGHT SPECIAL	Paul Evans (Carlton)	Pacific Promotions
MOODY RIVER	Pat Boone (Dot)	Mareco
MOTHER-IN-LAW	Ernie K-Doe (Imperial)	Mareco
MY LOVE FOR YOU	Johnny Mathis (Columbia)	Mareco
NEVER ON SUNDAY	Don Costa (United Artists)	Mareco
NORTH TO ALASKA	Johnny Horton (Columbia)	Mareco
NOTHING CAN EVER CHANGE MY LOVE FOR YOU	Neil Sedaka (RCA Victor)	Filipinas
OH POO POH DOO SHIMY SHIMY	Chubby Checker (Eva)	No Licensee
ONE HUNDRED POUNDS OF CLAY	Gene McDaniels (Vertex)	No Licensee
ONE LAST KISS	Bobby Vee (Monument)	
PEPE	Al Caiola and Orchestra (United Artists)	Mareco

Continued on page 229

PUERTO RICO

Chains Enter Scene; Latin Music Strong

By TONY CONTRERAS
26 Gertrudis St., Santurce, P. R.

The year 1961 has been one of many changes in the record picture in Puerto Rico.

The retail end of the business that was controlled for years by four big stores in Old San Juan has felt the influx of supermarkets, super drugstores and department stores fighting for their share of record sales. Stateside stores like Woolworth, Kresge, Wal-

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1959

JAN. 26 IT'S JUST A MATTER OF TIME (ME 71394)
FEB. 23 HURTIN' INSIDE (ME 71394)
APR. 30 ENDLESSLY (ME 71443)
MAY 18 SO CLOSE (ME 71443)
JULY 13 THANK YOU PRETTY BABY (ME 71478)
JULY 20 WITH ALL MY HEART (ME 71478)
OCT. 19 SO MANY WAYS (ME 71512)
DEC. 21 THIS TIME OF THE YEAR (ME 71370)

ATER SUCCESSES IN '62

MOTION PICTURES

Brook Benton will sing two songs on the sound track of "WALK ON THE WILD SIDE," in addition to the title song, will also sing "Some-where In The Used To Be." Both songs to be released on Mercury.

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When Benton Side or
Long Play First Hit

1960

JAN. 25.....BABY, YOU'VE GOT WHAT IT TAKES (71565)
APR. 11.....TIES THAT BIND (71566)
APR. 18.....HITHER, THITHER AND YON (71566)
MAY 15.....ROCKIN' GOOD WAY
AUG. 8.....KIDDIO (ME 71652)
NOV. 7.....FOOLS RUSH IN (ME 71722)

Date of Issue
When Benton Side or
Long Play First Hit

1961

JAN. 23.....THINK TWICE (71744)
FEB. 28.....BROOK BENTON'S GOLDEN HITS (MG 20607)
MAY 8.....BOLL WEEVIL SONG (ME 71820)
AUG. 21.....FRANKIE AND JOHNNY (ME 71859)
AUG. 28.....BOLL WEEVIL AND 11 OTHER GREAT HITS (MG 20641)
OCT. 9.....IT'S JUST A HOUSE WITHOUT YOU (ME 71859)
NOV. 20.....REVENGE (ME 71903)

SOUTH AFRICA

Bright '62 Outlook; Teenagers Dig 78's

By HARRY KLEIN
55 Fox Street, Johannesburg

Following a good year all-round for the South African recording and publishing industry — a year in which gramophone record sales have crept up to encouraging heights—top executives predict exceptionally heavy sales for 1962.

Previous market sampling has shown that the 78 shellac record has become synonymous here with the teen-ager and rock 'n' roll and it is hoped that the heavy promotion of the 45 singles and LP albums will bring the adult buyer back into the record store. It is foreseen that demand will also increase for genuine stereo recordings — particularly of Broadway shows—if copyright problems can be overcome.

The increase in record clubs

throughout South Africa is likely to stimulate the sales of LP recordings generally. Further increase in the sales of 45 singles should take place as the result of wider distribution of transistor record players—particularly to the African market—which will promote the sale of African recordings. It is thought that there will be considerable increase in the sale of recordings by local recording artists during the year.

New Record Labels

E.M.I. has acquired two major labels this year, Pye and Liberty. The Teal Record Company has become the South African licensee for the Reprise label. The most popular international recording stars this year have been Cliff Richard and the Shadows, according to E.M.I. Teal Record Company regards Elvis Presley as top liner, and Trutone has consistently promoted Pat Boone with great success. Trutone reports that Billy Vaughn, Slim Whitman, the Everly Brothers, Ricky Nelson, Ella Fitzgerald and Fats Domino have also been highly successful in South Africa. Gramophone Record Company votes

Ray Conniff, Mitch Miller and Doris Day (latter with "The Trumpet Boy") as top South African sellers, and Gallo has voted Bobby Darin, Brenda Lee, Bill Black's Combo, Paul Anka and Mantovani as their top South African sellers.

New numbers by South African composers accepted for publication include "Humba Lala" and "Enchantment." Outstanding numbers which were originated in South Africa this year include "What Do You Want to Make Those Eyes at Me For," "Sweet Little Sixteen" and "Enchantment." Gallo's have successfully launched a new LP album, "Club Italiano," featuring popular pianist Archie Silanski to follow his "Club International" series. New local artists which are increasing in popularity are the Giants and the two new Afrikaans vocalists, Neil Steyn and Vincent Matta. The Presley hit "Wooden Heart" was recorded by an African singing star and became one of the biggest sellers for this language group in the country.

Other South African top sellers have been Dan Hill, Miriam Makeba, Doris Brasch, Charles Segal and organist Ken Espen.

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The Years Brightest New Star

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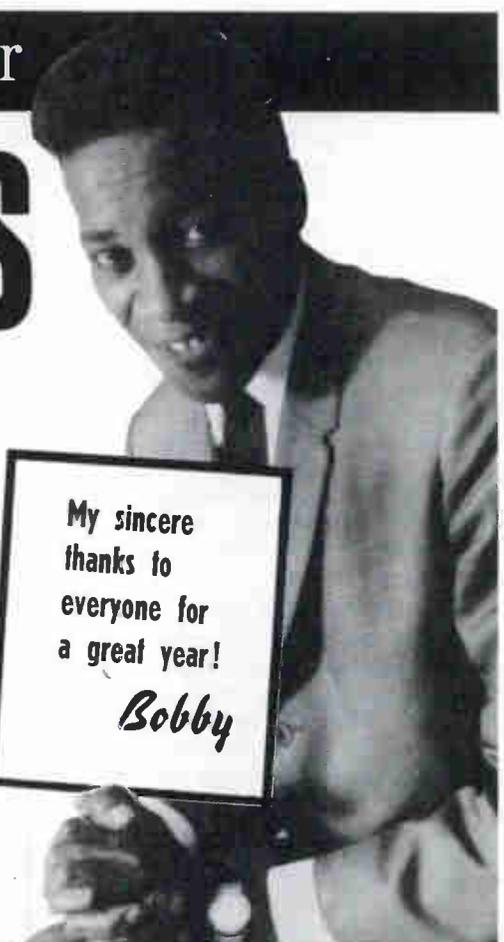
WHO HAD THE YEAR'S BIGGEST RECORD!

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NEWEST MUSICAL, "A FAMILY AFFAIR"

MAMIE IN THE AFTERNOON

A black and white photograph of Bobby Lewis, a young man in a suit and tie, looking towards the camera. He is holding a rectangular sign in front of him with both hands. The sign contains a handwritten-style message.

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Bobby



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green, Liggetts Bargaintown, Grand Union and the local supermarkets Pueblo, have opened beautiful air-conditioned stores with ample parking places in the suburbs and given the Old San Juan merchants still competition with their record departments.

What has surprised the record buyers of these new operations is that Puerto Ricans and Stateside residents of Puerto Rico continue to buy records in a proportion of about 80 per cent Latin music by native artists and 20 per cent for all other types grouped together. Therefore, the records of labels that specialize in this field continue to grab the major portion of the album and singles business here. Singles took an upswing in 1961 due to "The Twist" craze. EP's are non-existent here.

New Deejay Shows

In the promotion and exploitation end of records we have seen a rash of new disk jockey shows both in radio and television, including rebirth of a three-hour Saturday night program by popular deejay Mariano Artau over the WKAQ chain of stations. This program, dormant for about five years, was given the choice hours from 8 to 11 on Saturday evenings. It is one of the most popular in Puerto Rico. "Hit Parade Internacional," also over WKAQ every weekday night, conducted by deejay-record columnist Alfred D. Herger, has many listeners.

Biggest selling albums during 1961 have been: Cortijo (Gema) Pacheco (Alegre), Vicentico Valdes (Seeco), Julito Rodriguez (Ansonia), Antonio Prieto (RCA Victor), Felipe Rodriguez (Marvela), Pepito Torres (Fragoso) and Damiron-Chapuseaux (various labels). Also Paul Anka, Chubby Checker, Brenda Lee, Elvis Presley and Lenny Welch in pop recordings ("Musica Americana" over here).

Two local tunes have enjoyed terrific sales: "El Brinquito" (Fragoso) and "Al Paso" (Marvela).

SPAIN

Tourists Help Swell Flamenco Disk Sales

By RAUL MATAS
32 Av. Jose Antonio, Madrid

Spain became a new and important market for the record industry this year. Millions of tourists come every summer and flamenco albums sell thousands of copies, stimulating the local labels to prepare better ma-

terial, colorfully presented and nicely recorded. After "Los Toros" released by Hispavox a couple of years ago, the same company launched in 1961 the Jose Greco ballet album, un-

doubtedly the best work in this specialty. The Belter label has also released a series of Zorzicos recorded by Los Xey with color photos and information.

THE BEST from SOUTH AFRICA

(Courtesy Lourenco Marques Radio)

Following is a list of the year's top tunes, together with artists, labels and music publishers, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
A GIRL LIKE YOU	Cliff Richard (Columbia)	Music Publication of Africa	LONELY MAN	Elvis Presley (RCA)	Aberbach
ALL HANDS ON DECK	Pat Boone (Dot)	Melody	MAN OF MYSTERY	The Shadows (Columbia)	Melody
ALONE AT LAST	Jackie Wilson (Decca)	Chappell	MITCHIKO OF TOKYO	Gene Vincent (Capitol)	Campbell-Connelly
ARE YOU LONESOME TONIGHT	Elvis Presley (RCA)	Francis Day & Hunter	MOODY RIVER	Pat Boone (Dot)	Keava
ARE YOU SURE	The Allisons (Philips)	Marlyn	MY LOVE FOR YOU	Johnny Mathis (CBS)	Aberbach
BABY SITTING BOOGIE	Buzz Clifford (CBS)	E. H. Morris	NINE TIMES OUT OF TEN	Cliff Richard (Columbia)	Aberbach
BEAT OUT THAT RHYTHM ON A DRUM	Cliff Richard (Columbia)	Williamson	REBEL	June Dyer (Renown)	Ardmore & Beechwood
BLUE MOON	The Marcells (London)	Cliff Richard (Columbia)	RUNAWAY	Del Shannon (London)	Aberbach
BREAKING IN A BRAND NEW BROKEN HEART	Connie Francis (MGM)	Nevins-Kirschner	SAVE THE LAST DANCE FOR ME	The Drifters (London)	Aberbach
CALCUTTA	The Four Preps (Decca)	Music Publishing Co. of Africa	SENTIMENTAL ME	Elvis Presley (RCA)	Paxwin
CALENDAR GIRL	Neil Sedaka (RCA)	Nevins-Kirschner	SEND ME THE PILLOW YOU DREAM ON	Pat Boone (Dot)	Melody
CANDY SWEET	Pat Boone (Dot)	Aberbach	SHOPPING AROUND	Elvis Presley (RCA)	Aberbach
CHICKEN ROCK	The Chick Farmers (Ridge)	Melody	SLEEP	Pat Boone (Dot)	Herman Darewski
'D' IN LOVE	Cliff Richard (Columbia)	Leeds	SUMMER KISSES, WINTER TEARS	Elvis Presley (RCA)	Aberbach
DUM DUM	Brenda Lee (Decca)	E. H. Morris	SURRENDER	Elvis Presley (RCA)	Leeds
EVERGREEN TREE	Cliff Richard (Columbia)	Aberbach	TAKE GOOD CARE OF HER	Adam Wade (HMV)	Paxwin
F.B.I.	The Shadows (Columbia)	Aberbach	TEMPTATION	Cliff Richard (Columbia)	Robbins
FLAMING STAR	Elvis Presley (RCA)	Aberbach	THAT'S WHAT YOU DO TO ME	Chick Farmers (Rave)	Melody
FRIGHTENED CITY	The Shadows (Columbia)	Filmusic	THEME FOR A DREAM	Cliff Richard (Columbia)	Eugene
GEE WHIZ, IT'S YOU	Cliff Richard (Columbia)	Aberbach	THERE'S A MAN OUT TONIGHT	Pat Boone (Dot)	Jewel
G. I. BLUES	Elvis Presley (RCA)	Aberbach	THINK IT OVER	Micky Most (Rave)	Southern
GIVE ME LOVE	Paul Nel (CBS)	Carstens de Waal	TONIGHT, MY LOVE, TONIGHT	Paul Anka (ABC-Paramount)	Spanka
HEART FULL OF HAPPINESS	Pat Boone (Dot)	Dominion	TRAVELIN' MAN	Ricky Nelson (Renown)	Palace
HELLO WALLS	Faron Young (Capitol)	Acuff-Rose	WORLD IS WAITING FOR THE SUNRISE, THE	Don Gibson (RCA)	Chappell
I GOTTA KNOW	Elvis Presley (RCA)	Aberbach	WALK RIGHT BACK	Everly Brothers (Warner Bros.)	Melody
I LOVE YOU	Cliff Richard (Columbia)	Aberbach	WHAT DO YOU WANNA MAKE THOSE EYES AT ME FOR	The Knights (Parlophone)	Francis Day & Hunter
I SLIPPED, I STUMBLER, I FELL	Elvis Presley (RCA)	Aberbach	WHEELS	The String-A-Longs (London)	Petford
I'VE TOLD EVERY LITTLE STAR	Linda Scott (Columbia)	Chappell	WHIRLPOOL OF LOVE	Jane Dyer (Renown)	Ardmore & Beechwood
I WANT TO BE WANTED	Brenda Lee (Decca)	Francis Day & Hunter	WILL YOU LOVE ME TOMORROW	The Shirelles (Ridge)	Nevins-Kirschner
JOHN BROWN'S BABY	Jimmy Rodgers (Roulette)	Planetary Kahl Africa	WONDERLAND BY NIGHT	Bert Kaempfert (Decca)	Aberbach
JUDY	Elvis Presley (RCA)	Progressive Africa	WOODEN HEART	Elvis Presley (RCA)	Aberbach
LET'S THINK ABOUT LIVING	Bob Luman (Warner Bros.)	Melody	WRITING ON THE WALL	Adam Wade (HMV)	Paxwin
LITTLE LONELY ONE	The Jarmels (Rave)	Southern	YOU TALK TOO MUCH	Joe Jones (Roulette)	Planetary-Kahl Africa
LONELY	Paul Nel (CBS)	Carstens de Waal			

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El Duo Dinamico, Los Cinco Latinos and Jose Guardiola y Marisol were among the top stars of the year for records made in this country. "Quisiera Ser," "15 Anos Tiene mi Amor" and "Exodus" by the Dinamicos, "Enamorada" sung by Jose Guardiola, "Todo es Nuevo" y "Eres diferente" by Los Cinco Latinos, "Estando contigo" recorded by Marisol and also "La Montana de Imittos" (Cinco Latinos) and "Poetry in Motion" (Duo Dinamico) may be considered the most successful releases done in Spain during 1961.

Foreign Material

Paul Anka heads the charts among foreign talent. The Canadian lad became a favorite in 1959 with "Diana" and again hit first place in 1960 with "Adam and Eve." This year "My Home Town" and "Tonight My Love, Tonight" have been acclaimed as "top pops" and best sellers among youngsters. The Brothers Four singing "Greenfields" and "The Green Leaves of Summer" also stayed on top of the lists during January and March, while "Poetry in Motion" and "Exodus" previewed by Johnny Tillotson and Pat Boone were ousted by the local releases of Duo Dinamico. "La Novia" may be considered the top "pop" tune coming from Latin America (written by Joaquin Prieto of Chile, and sung by his brother Antonio Prieto). Elvis Presley would have to be named as the Anka's only American vocal rival. "Are You Lonesome Tonight," "Surrender" and "It's Now or Never" were his "troika" tops in Spain.

Gamma of Mexico now released by Hispavox. Tico, a subsidiary of Roulette, appears in Spain through Philips. Mardi Gras reached an agreement with Hispavox. Iberofon launched the French Bel Air material and Seeco is handled by Discophon. Warner Bros. will soon be on the market pressed by RCA, and Hickory signed a pact with Hispavox to be represented in Spain and Portugal. Ricordi (Italy) and Ariola (Germany) now are released by Vergara.

RCA launched early this year the "compact 33" . . . Philips announced the Bambino label for children with an "animated" system of mirrors by which kids "see" the story, and Hispavox presses the plastic records at a low price (25 pesetas—little more than 40 cents).

Johnny Camacho from RCA-N.Y. and Bernard Ness, formerly with EMI in London, now works in Madrid for RCA. Sarita Montiel (Hispavox) and Los Cinco Latinos (Philips) won "Gold Disks" as best sellers for their labels.

SWEDEN

Gross Income Off As LP Sales Slide

By HARRY NICOLAUSSEN
Orkester Journalen
Regeringsgatan 22, Stockholm

The Swedish record market has not been so good this year as in 1960. During the first half year the selling of LP's has decreased by 120,000 records in comparison with the first half of 1960. During the same period, however, EP's and singles increased by 500,000, but total gross revenue is down due to the decline in LP sales. At the moment we have 30 recording companies with 120 labels, and 31 of these labels make Swedish recordings.

This decrease can mostly be blamed on the fact that in the beginning of

March a "pirate" commercial radio station, Radio Nord, started to broadcast pop records day and night from a ship in international waters in the Baltic, outside Stockholm. To meet the competition the Swedish government-controlled radio started the same thing but without commercials, of course, from early morning to midnight. As a result, fans have been getting all the music they can assimilate from these two stations, but hopes are strong that this fad will soon fade out and the music lovers again will spin their own machines and play the records they like at the moment they want to hear them.

Label Developments

Two new recording companies have started: Heat Wave in Malmo with its own label, and Swereco AB in Stockholm with the American label Crown, the French Vogue and the Czechoslovakian Supraphon.

Nordiska Musikfortlaget got Blues-
(Continued on page 216)

THE BEST from SPAIN

(Courtesy Discomania, Madrid)

*Denotes local origin

Following is a list of the year's top tunes, together with artists, labels and music publishers, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE	Artist (Label)	Publisher
ADAM AND EVE	— Paul Anka (ABC-Hispavox)—Hispavox	
AL DI LA	— Luciano Tapli (La Voz de su Amo)—Musica del Sur	
ARE YOU LONESOME TONIGHT	— Elvis Presley (RCA Victor) — Canciones del Mundo	
BLUE MOON	— The Marcells (Colpix-Discophon)—Canciones del Mundo	
BRIGITTE BARDOT	— Jorge Verga (Barclay)—Hispavox	
DANCE ON, LITTLE GIRL	— Paul Anka (ABC-Hispavox)—Hispavox	
*ENAMORADA	— Jose Guardiola (La Voz de su Amo)—Canciones del Mundo	
*ENVIDIA	— Angeles Hortelano (Carillon)—Hispania	
EUS DIFERENTE	— Los Cinco Latinos (Fontana)—Canciones del Mundo	
ESPERO	— Elia Fleeta (RCA) —	
*ESTANDO CONTIGO	— Marisol (Montilla)—Canciones del Mundo	
*EXODUS	— Duo Dinamico (La Voz de su Amo) — Canciones del Mundo	
*15 ANOS TIENE MI AMOR	— Duo Dinamico (La Voz de su Amo)—Musica del Sur	
GREENFIELDS	— Brothers Four (Philips)—Hispavox	
GREENLEAVES OF SUMMER	— Brothers Four (Philips)—Canciones del Mundo	
HELLO MARY LOU	— Ricky Nelson (Imperial-Polydor)	
IT'S NOW OR NEVER	— Elvis Presley (RCA) RCA	
*LA MONTANA DE IMITTOS	— 5 Latinos (Philips) — Canciones del Mundo	
LA NOVIA	— Antonio Prieto (RCA) — Canciones del Mundo	

TITLE	Artist (Label)	Publisher
LES ENFANTS DU PIREE	— Dalida (Barclay)—Hispavox	
LLORANDO ME DORMI	— Hnos. Rigual (RCA)	
MILLE BALLE BLU	— Mina (Discophon)—Musica del Sur	
MOLIENDO CAFE	— Lucho Gatica (La Voz de su Amo)	
MY HOME TOWN	— Paul Anka (ABC-Hispavox)—Hispavox	
POS DOS BESOS	— Anita Traversi (Zafiro)—Canciones del Mundo	
PEPE	— Shirley Jones (Discophon)—Musica Del Sur	
PEPE	— Russ Conway (La Voz de su Amo)—Musica del Sur	
POETRY IN MOTION	— Johnny Tillotson (ABC-Hispavox)—Canciones del Mundo	
*POETRY IN MOTION	— Duo Dinamico (La Voz de su Amo)—Canciones del Mundo	
*QUISIERA SER	— Duo Dinamico (La Voz de su Amo)—Musica del Sur	
STORY OF MY LOVE	— Paul Anka (ABC-Hispavox)—Hispavox	
SURRENDER	— Elvis Presley (RCA) —RCA	
*TODO ES NUEVO	— Los Cinco Latinos (Fontana)—Canciones del Mundo	
TONIGHT MY LOVE, TONIGHT	— Paul Anka (ABC-Paramount) — Hispavox	
24,000 BESOS	— Celentano (Zafiro)—Musica del Sur	
WHEELS	— String-A-Longs (London)	
WOODEN HEART	— Elvis Presley (RCA)—RCA	
XIPNA AGHANI MOU	— Nana Moushouri (Fontana) — Canciones del Mundo	

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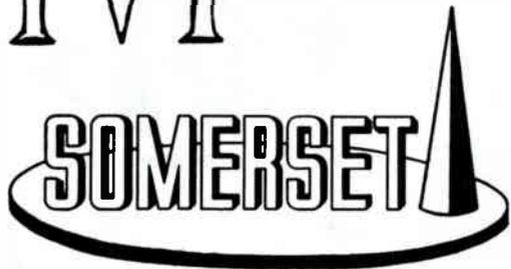
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Eddie Hodges I'm Gonna Knock on Your Door
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Shortall—Nancy Sinatra—Steve Lawrence—
June Valli—Tommy Edwards—Jerry Wallace—
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HARVEY #112

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R E C O R D S

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● Continued from page 212

ville, Swingville and Moodsville but lost Riverside to EMI. Metronome still has Prestige and Atlantic and got New Jazz and Cadence, but Candid went to Sonet. Karusell got Impulse and Reprise but lost Verve to Siemens/Polydor, who also got United Artists.

Artists' Visits

We have had the pleasure of listening to quite a few foreign artists during the year on radio and TV and appearing in concerts and tours—some very good and some very disappointing. Gaby Novak, from Czechoslovakia, a well-known artist in Europe, made an appearance for a radio show. In February we had Bobby Rydell on TV, and Toots Thielemans, who

played guitar and harmonica at the jazz joint called Nalen. He is very popular here with all kinds of audiences and all through March he played at a high-class restaurant. During that time he made two EP's for Polydor and at a return visit later in the year he made an LP for Metronome. At the end of April Mahalia Jackson was a tremendous success at the Konsert-huset, and that was the end of the spring season.

One artist who has never been here before and who turned out to be the biggest surprise and the biggest success of the year was Mel Torme. He played here for a whole week at the end of July, backed by Putto Wickman's big band on the outdoor stage of Tivoli Grona Lund in Stockholm. A wonderful artist who is welcome back any

time. Also a success was Cliff Richard.

Fabian and Jay Epae worked here on tour for five days in October. The Norwegian Ray Adams (real name Ragnar Asmussen), born in California, seems to be the most popular singer here at the moment and of course he also has performed here. In November the most important visitor was Odetta.

A well-known name in show business all over the world is Norman Granz, who has lived in Switzerland for the last few years. He probably will move very soon, as he has rented a flat in Stockholm and is going to marry a Swedish girl.

SWITZERLAND

Swiss Hoping for Home-Grown Smash

By LANCE TSCHANNEN

Swiss Broadcasting Corporation, Berne

To draw up a 1961 hit parade for multilingual Switzerland would be as difficult as squaring the circle! Musical tastes vary as much as the languages from one region to the other, yet they also strongly reflect pop trends among Switzerland's neighbors. Catering to these kaleidoscopic tastes, a small group of diskeries, led by Musikvertrieb A.G. and including firms like Jecklin & Company, Philips, Siemens, Vogue and others, bring in everything worthwhile from Germany, France, Italy and Austria plus a very generous sampling of American and British hits. Swiss record fans, in their turn, appear to dig deep into their pockets; but there are no detailed sales figures available, Swiss businessmen being among the most tight-lipped anywhere.

Nevertheless, in reviewing the year's biggest sellers in Switzerland, we see that while the French-Swiss bought such typically French numbers as "Ecrit dans le ciel" (Bob Azzam on

THE BEST from SWEDEN

(Courtesy Show Business, Stockholm)

Following is a list of the year's top tunes, together with artists, labels and music publishers, which represent all records making the Top 10 chart of this country in the period from January 1 through October 31, 1961.

TITLE Artist (Label) Publisher

A GIRL LIKE YOU—Cliff Richard (Columbia)—Ehrling & Lofvenholm

ALPENS ROS—The Violents (Sonet)—Sonet

AH, MARIA JAG VILL HEM — Hasse Burnom (Columbia) — Southern

AH, MARIA JAG VILL HEM/SUCU SUCU — Monn Keys (Karusell)—Southern

ANGELIQUE — Dario Campeotto (Sonet)—Odeon

ARE YOU LONESOME TONIGHT — Ann Louise Hansson (Metronome)—Reuter & Reuter

ARE YOU LONESOME TONIGHT — Elvis Presley (RCA)—Reuter & Reuter

BABY SITTIN' BOOGIE — Buzz Clifford (Philips)—Thore-Ehrling

BLUE MOON—The Marcells (Colpix)—Reuter & Reuter

BONANZA—David Rose (MGM)—Thore-Ehrling

BUT I DO—Clarence Henry (Pye)

DEN SISTE MOHIKANEN/PETER OCH FRIDA — Little Gerhard (Karusell)—Multitone

DO WHAT YOU WANT—Damita Jo (Mercury) — Belinda (Scandinavia)

DU HAR BARA LEFT MED MEJ BORTON BERGEN — Siv Malmkvist (Metronome)—Gehrmans

EN GANG SKALL VI ATER MOTAS—Thory Bernhards (Polydor)—Southern

FLAMING STAR — Elvis Presley (RCA)—Belinda (Scandinavia)

FLOWERS/VOLGA SONG — Arne Lariberth (Joker)—Sweden Music/Nils-Georgs

FORALSKAD I KOPENHAMN — Siv Malmkvist (Metronome)—Multitone

GREENFIELDS — Brothers Four (Philips)—Ehrling & Lofvenholm

GUBEN I LADDAN—Martin Ljung-Hans Alfredsson (Knappup)—Dialogue—None

TITLE Artist (Label) Publisher

HE'LL HAVE TO GO — Gunnar Wiklund (BFB)—Gehrmans

I'LL SAVE THE LAST DANCE FOR YOU—Damita Jo (Mercury)—Belinda

IT'S NOW OR NEVER — Elvis Presley (RCA)—Belinda

I'VE TOLD EVERY LITTLE STAR — Linda Scott (Sonet)—Multitone

JAG AR EN TUFF BRUD/AMORE, AMORE, AMORE—Lill-Babs (Karusell)—Multitone

KARA MOR — Goingeflickorna (Joker)—Sweden

MOODY RIVER—Pat Boone (Dot)—Reuter & Reuter

NEVER ON SUNDAY — Melina Mercouri (London)—Karin

O SOLE MIO—Robertino (Triola)—Stockholms

PEPE/APACHE — Jorgen Ingmann (Metronome) — Kassner/Ehrling & Lofvenholm

PER OLSSON — Ove Thornquist (Philips)—Reuter & Reuter

PUTTI PUTTI—Jay Epae (Mercury)—Odeon

RAMONA — The Blue Diamonds (Fontana)—Reuter & Reuter

ROMANTICA—Robertino (Triola)—Stockholms

SAVE THE LAST DANCE FOR ME — The Drifters (Atlantic) — Belinda

SEEMANN — Lolita (Polydor) — Belinda

SISTA DARSEN/SJOMAN — Towa Carson (RCA)—Belinda

SJOMAN — Thory Bernhards (Polydor)—Belinda

SURRENDER—Elvis Presley (RCA)—Belinda

SUCU SUCU—Ping-Ping (Sonet)—Reuter & Reuter

SWAY—Bobby Rydell (Columbia)—Southern

TRAVELIN' MAN/HELLO MARY LOU—Ricky Nelson (California)—Bens

WOODEN HEART — Elvis Presley (RCA)—Belinda

Songs? . . . Records? . . .

Personal Appearances?

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Barclay), or "Non, je ne regrette rien" (Edith Piaf on Columbia), they, for example, also went for Denmark's banjo-strumming kids Jan and Kjeld ("Banjo Boy" on Ariola). The German-Swiss (75 per cent of the population) naturally inclined to such hits from Germany as "Babysitter Boogie" (Ralph Bendix on Columbia), "La Paloma" (Freddy on Polydor), "Ramona" (Blue Diamonds on Fontana), "Ein Schiff wird kommen" (Caterina Valente on Decca/Lale Anderson on Electrola), but they also showed a taste for Mediterranean fare like "Pepito" (Los Machucambos on Decca) or "Weisse Rosen aus Athen" (Nana Mouskouri on Fontana). Among American imports, Elvis Presley was still tops in Switzerland ("Wooden Heart," "It's Now or Never," "Surrender" on RCA), followed by Billy Vaughn ("Wheels" on London), Connie Francis ("Schoner fremder Mann" on MGM), and Ricky Nelson ("Hello Mary Lou," London).

Swiss Production

As for original Swiss production, thanks to Decca's long-time efforts, the Orchestra de la Suisse Romande under Ernest Ansermet continued its recording career as one of the finest interpreters of modern symphonic music. Yet there is still a drought of Swiss pop music. Many Swiss bought a record entitled "Vreneli"—a familiar Swiss girl's name—only to hear that this was Swiss music "made in England" (Cliff Richard on Columbia)! There was just one truly Swiss best seller here: "'s Traumli" (or "Little Dream") by Boss Buebe on Tell Records), and it was released only locally.

Mr. M. A. Rosengarten, head of the Musik-Vertrieb empire, has promised this correspondent that in 1962 he will do his level-best to produce a truly international Swiss hit! Well, who knows—the happy days of Paul Burkhardt's "O Mein Papa" may yet return!

Getting the Most Out of Your World-Wide Connections?

For a world of top-grade products and services, be sure to check the important messages of the companies and artists shown in the Advertisers' Index, beginning on page 15.

UNITED STATES

(PART 1)

Indie Labels Facing Critical Problems

By PAUL ACKERMAN

If one were forced to describe the American record business in a phrase as the new year comes into view, one would have to state that it is currently more fiercely competitive than ever in its history. Dollar volume is at an all-time peak; yet the outlook for many manufacturers is critical. All agree that there are tough days ahead and many problems to be solved.

The problems are precipitated by the fact that the disk business is a dynamic, changing one with regard to marketing, promotion, tastes in repertoire, etc.

For hundreds of independent labels, the oncoming crucial year has been precipitated by the gradual decline in the sale of the average single disk. Whereas a big single was once a million or more seller, a big single today could be a quarter-million seller. More and more, the focus of the business has shifted to the LP record as against the single—so that the LP represents perhaps 75 or 80 per cent of the retail dollar volume.

The plight of the average independent label is easily understood. Whereas several years ago such a label could exist from its singles business, it is much harder to do so today when the sale and profit accruing from a single are relatively less. To point up the problem there is the additional fact that many such independent labels have been unable to establish an album line of consequence. Such labels, therefore, find it difficult to tap the larger part of the total record market.

Thus, it has been correctly stated, it is almost as difficult to be an indie manufacturer as it is to be an indie publisher. In the publisher segment of the music business, this critical state of affairs occurred years ago. It has now become a fact of life in the record business.

Of course, not all indie manufacturers are in this boxed-in situation. Some, like Atlantic, Dot, Liberty, Kapp and others have developed strong album lines. These are in a position to better withstand the slimmer singles income. Too, and very importantly, such labels, like the majors, closely integrate their singles and album operation, so that a hot single

artist becomes an album property—and very often that is where the big money is made.

Much prognosticating and prophesying has been going on during the past year as to the outcome. Some feel many indie manufacturers may find it too difficult to function as such—but will gradually become producers of masters which will be handled by other more solidly based labels. In brief, they would become essentially independent producers, devoting themselves largely to the creative end of the business. In a number of instances this has already happened. On the other hand, a large number of indies, faced with the rough singles problem, are struggling mightily to develop album product and feel they will yet make the grade.

Virtually all segments of the business are certain of one point: The singles business must be maintained—not only because of the high profit that is in it when a record takes off, but also because of its importance as an excitement factor and as a promotional device for the development of album talent. Crux of this attitude is that a total record business, in order to be healthy, requires a thriving singles business.

UNITED STATES

(PART 2)

Gross Up But Profit Struggle Continues

By BOB ROLONTZ

The year 1961 was an important and busy one for the U. S. record and music industry, both at home and abroad. There was action on many fronts, from the introduction of the 49-cent single record by RCA Victor in October, to the sudden surge of the twist dance, which became a rage in many cities across the country late in the year. On the international level more and more record firms worked out large scale arrangements for distribution of their product overseas, and many of these deals included the use of their label name wherever their product was sold.

From an economic standpoint, gross sales of records, both singles and LPs, were better in 1961 than they were in 1960 (see separate story). Income from overseas sales also increased for manufacturers with foreign distribution. But in spite of this bright side of the picture, rising

costs on the manufacturing, distribution and promotion levels held down net income of many manufacturers.

Record dealers felt the pressure of the special discount sales and price wars waged by the large record discount houses and department stores, as well as the competition from racks and chain stores. The old line record dealers who survived the vicious price wars of 1961 had to meet discounting with discounting, plus service and late hours.

LP Prices

SORD, the national dealer organization, called for lower LP prices to help tamp down the rough price wars on records, but manufacturers appeared to remain unmoved by SORD's plea. As a consequence, dealers on both the East and West Coasts set up dealer co-ops to buy records

(Continued on page 228)

U. S. SALES SEEN HITTING NEW HIGH OF \$580 MILLION

NEW YORK—Consumer purchases of phonograph records in 1961 in the United States are expected to reach the figure of \$580 million, the highest sales for any one year in the history of the American disk business. If the Christmas business reaches the heights the trade predicted, it would surpass this figure.

Purchases of records by U. S. consumers in 1960 hit the figure of \$520 million. This means that the 1961 figure will be close to 12 per cent higher than in 1960.

Breaking down the dollars spent on LP's and singles for 1961, estimates are that LP's garnered 80 per cent of the dollar volume, with singles getting 20 per cent. In 1960 LP's grabbed 75 per cent of the dollar volume, singles about 25 per cent.

According to U. S. Department of Commerce figures, exports of records from the U. S. to foreign countries totaled about \$11 million at factory prices. Imports of records into the U. S. reached a figure of close to \$4 million. These figures do not include the value of tapes sent out of or brought into the U. S.

THE BEST from UNITED STATES

(From Billboard Music Week's Hot 100)

Following is a list of the year's top tunes, together with artists, labels, music publishers and licensing organizations, which represent all records making the Top 10 of the Hot 100 in the period from January 1 through October 31, 1961.

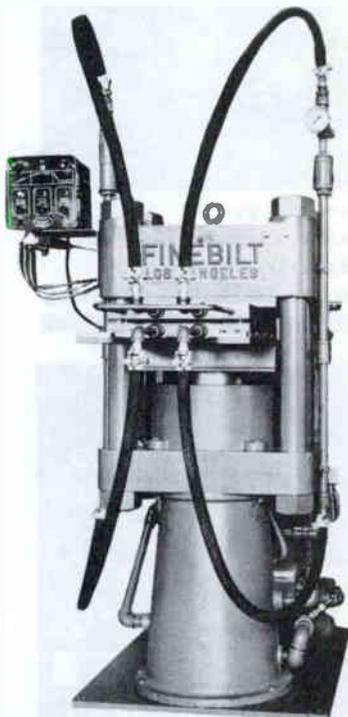
TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
ANGEL BABY	— Rosie and the Originals (Highland)—Figure, BMI		I SURRENDER	—Elvis Presley (RCA Victor)—Elvis Presley, BMI	
APACHE	—Jorgen Ingmann (Atco)—Regent, BMI		I'VE TOLD EVERY LITTLE STAR	—Linda Scott (Canadian-American) Harms, ASCAP	
ARE YOU LONESOME TONIGHT	— Elvis Presley (RCA Victor) — Bourne-Cromwell, ASCAP		LAST DATE	—Floyd Cramer (RCA Victor)—Acuff-Rose, BMI	
AS IF I DIDN'T KNOW	—Adam Wade (Coed)—Winneton-Gleenville, BMI		LAST NIGHT	—Mar-Keys (Satellite)—East, BMI	
ASIA MINOR	—Kokomo (Felsted)—Barbro, ASCAP		LET'S GET TOGETHER	— Hayley Mills (Vista)—Wonderland, BMI	
BABY SITTIN' BOOGIE	— Buzz Clifford (Columbia)—Reis, BMI		LET'S TWIST AGAIN	— Chubby Checker (Parkway) — Kalmann, ASCAP	
BIG BAD JOHN	— Jimmy Dean (Columbia)—Cigma, BMI		LITTLE SISTER	— Elvis Presley (RCA Victor)—Elvis Presley, BMI	
BLUE MOON	—Marcelo (Colpix)—Robbins, ASCAP		MAMA SAID	—Shirelles (Scepter)—Ludix-Betaibin, BMI	
BOLL WEEVIL SONG	— Brook Benton (Mercury)—Play, BMI		MEXICO	—Bob Moore (Monument)—Acuff-Rose, BMI	
BREAKIN' IN A BRAND NEW BROKEN HEART	— Connie Francis (MGM)—Aldon, BMI		MICHAEL	— Highwaymen (United Artists)—United Artists, ASCAP	
BRISTOL STOMP	— Dovells (Parkway)—Kalmann, ASCAP		MOODY RIVER	—Pat Boone (Dot)—Keva, BMI	
BUT I DO	—Clarence Henry (Argo)—Arc, BMI		MOTHER-IN-LAW	— Ernie K-Doe (Minit)—Minit, BMI	
CALCUTTA	—Lawrence Welk (Dot)—Pincus-Symphony House, ASCAP		THE MOUNTAIN'S HIGH	— Dick and Dee Dee (Liberty) — Odin, ASCAP	
CALENDAR GIRL	— Neil Sedaka (RCA Victor)—Aldon, BMI		MY EMPTY ARMS	—Jackie Wilson (Brunswick)—Merrimac, BMI	
CORINNA, CORINNA	—Ray Peterson (Dunes)—Mills, ASCAP		MY TRUE STORY	—Jive Five (Bel-tone)—Steven, BMI	
CRYIN'	— Roy Orbison (Monument)—Acuff-Rose, BMI		NORTH TO ALASKA	— Johnny Horton (Columbia) — Robbins, ASCAP	
DADDY'S HOME	—Shep and the Limelites (Hull)—Keel, BMI		ON THE REBOUND	—Floyd Cramer (RCA Victor)—Cigma, BMI	
DANCE ON LITTLE GIRL	—Paul Anka (ABC-Paramount)—Spanka, BMI		ONE HUNDRED POUNDS OF CLAY	—Gene McDaniels (Liberty)—Gil, BMI	
DEDICATED TO THE ONE I LOVE	—Shirelles (Scepter)—Armo, BMI		ONE MINT JULEP	—Ray Charles (Impulse) — Progressive-Regent, BMI	
DOES YOUR CHEWING GUM LOSE ITS FLAVOR	(on the Bedpost Over Night)—Lonnie Donegan (Dot)—Mills, ASCAP		ONE TRACK MIND	—Bobby Lewis (Bel-tone)—Lescay, BMI	
DON'T WORRY	— Marty Robbins (Columbia)—Marty's, BMI		PONY TIME	— Chubby Checker (Parkway)—Alan K., BMI	
DUM DUM	—Brenda Lee (Decca)—Metric, BMI		PORTRAIT OF MY LOVE	—Steve Lawrence (United Artists)—Piccadilly, BMI	
EBONY EYES	— Everly Brothers (Warner Bros.)—Acuff-Rose, BMI		PRETTY LITTLE ANGEL EYES	—Curtis Lee (Dunes)—S-P-R, BMI	
EMOTIONS	—Brenda Lee (Decca)—Cedarwood, BMI		QUARTER TO THREE	—U. S. Bonds (LeGrand)—Pepe, BMI	
EVERY BEAT OF MY HEART	—Pips (Vee Jay)—Valjo, BMI		RAINDROPS	—Dee Clark (Vee Jay)—Conrad, BMI	
EXODUS	— Ferrante & Teicher (United Artists)—Chappell, ASCAP		RUBBER BALL	—Bobby Vee (Liberty)—Arch, ASCAP	
THE FLY	—Chubby Checker (Parkway)—Woodcrest-Mured, BMI		RUNAROUND SUE	—Dion (Laurie)—Schwartz-Disal, ASCAP	
GEE WHIZ (Look at His Eyes)	—Carla Thomas (Atlantic) East, BMI		RUNAWAY	— Del Shannon (Big Top)—Vicki, BMI	
HATS OFF TO LARRY	— Del Shannon (Big Top) — Vicki-McLaughlin, BMI		RUNNING SCARED	—Roy Orbison (Monument)—Acuff-Rose, BMI	
HELLO MARY LOU	— Ricky Nelson (Imperial)—January, BMI		SAD MOVIES (Make Me Cry)	—Sue Thompson (Hickory)—Acuff-Rose, BMI	
(MARIE'S THE NAME) HIS LATEST FLAME	—Elvis Presley (RCA Victor)—Elvis Presley, BMI		SAN ANTONIO ROSE	— Floyd Cramer (RCA Victor)—Bourne, ASCAP	
HIT THE ROAD JACK	— Ray Charles (ABC-Paramount)—Tangerine, BMI		SCHOOL IS OUT	— Gary (U. S.) Bonds (LeGrand)—Pepe, BMI	
HURT	— Timi Yuro (Liberty)—Miller, ASCAP		SHOP AROUND	—Miracles (Tamlam)—Jobete, BMI	
I FEEL SO BAD	— Elvis Presley (RCA Victor) — Berkshire, BMI		SPANISH HARLEM	—Ben E. King (Atco)—Progressive-Trio, BMI	
I LIKE IT LIKE THAT	— Chris Kenner (Instant)—Time-Kel, BMI		STAND BY ME	— Ben E. King (Atco)—Progressive-Trio, BMI	
I LOVE HOW YOU LOVE ME	— Paris Sisters (Gregmark) — Aldon, BMI		TAKE GOOD CARE OF HER	— Adam Wade (Coed)—Recherche-Paxton, ASCAP	

(Continued on page 228)

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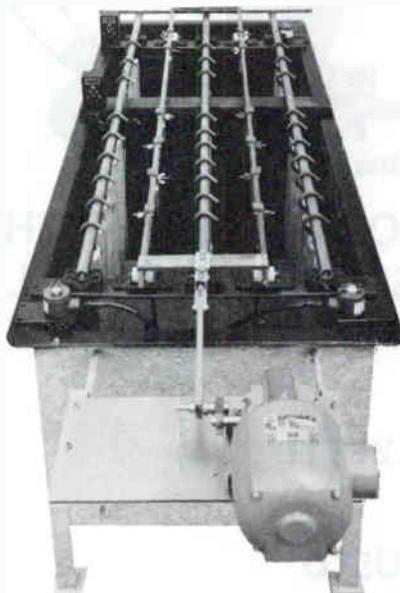
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THE TOP LP's OF 1961 IN THE U. S.

- *The Top 100 Mono LP's*
- *The Top 50 Stereo LP's*
- *The Top LP's by Category*

On these pages we present a summary and recapitulation of Billboard Music Week's Top LP charts for the period between April 3 and November 27, 1961, inclusive. Rank order in these listings is derived for each album from its number of weeks on the Top LP chart and its position each week during the above period.

Certain albums reached their greatest strength late in 1961 or had not yet reached their peak level at the time this computation was completed. In this case, their position in this tabulation does not reflect their full total popularity, since it could not include their listings for the weeks still ahead.

TOP 100 MONO LP's OF 1961

<i>Position</i>	<i>Title</i>	<i>Artist & Label</i>	<i>Position</i>	<i>Title</i>	<i>Artist & Label</i>	<i>Position</i>	<i>Title</i>	<i>Artist & Label</i>
1.	Camelot	Original Cast, Columbia	25.	Stars for a Summer Night	Various Artists, Columbia	48.	Oldies But Goodies	Various Artists, Original Sound
2.	Great Motion Picture Themes	Various Artists, United Artists	26.	Carnival	Original Cast, MGM	49.	Dedicated to You	Ray Charles, ABC-Paramount
3.	Never on Sunday	Sound Track, United Artists	27.	More Sing Along With Mitch	Mitch Miller, Columbia	50.	Ben-Hur	Sound Track, MGM
4.	The Sound of Music	Original Cast, Columbia	28.	Memories Sing Along With Mitch	Mitch Miller, Columbia	51.	Emotions	Brenda Lee, Decca
5.	Exodus	Sound Track, RCA Victor	29.	Wildcat	Original Cast, RCA Victor	52.	Orange Blossom Special and Wheels	Billy Vaughn, Dot
6.	Knockers Up	Rusty Warren, Jubilee	30.	Happy Times Sing Along With Mitch	Mitch Miller, Columbia	53.	Sinatra's Swingin' Session	Frank Sinatra, Capitol
7.	G. I. Blues	Sound Track, RCA Victor	31.	Genius Plus Soul Equals Jazz	Ray Charles, Impulse	54.	Buddy Holly Story	Coral
8.	Sing Along With Mitch,	Mitch Miller, Columbia	32.	Moms Mabley at the U.N.	Chess	55.	Something for Everybody	Elvis Presley, RCA Victor
9.	Calcutta	Lawrence Welk, Dot	33.	South Pacific	Original Cast, Columbia	56.	Here We Go Again	Kingston Trio, Capitol
10.	Tonight in Person	Limelitters, RCA Victor	34.	Exodus to Jazz	Eddie Harris, Vee Jay	57.	Hymns	Tennessee Ernie Ford, Capitol
11.	Button-Down Mind of Bob Newhart	Warner Bros.	35.	Bobby Darin Story	Atco	58.	Here's Jonathan	Jonathan Winters, Verve
12.	Johnny's Greatest Hits,	Johnny Mathis, Columbia	36.	Sinsational	Rusty Warren, Jubilee	59.	From the Hungry i	Kingston Trio, Capitol
13.	Make Way	Kingston Trio, Capitol	37.	Unsinkable Molly Brown	Original Cast, Capitol	60.	Heavenly	Johnny Mathis, Columbia
14.	Encore of Golden Hits	Platters, Mercury	38.	Johnny Horton's Greatest Hits	Columbia	61.	Jose Jimenez at the Hungry i	Bill Dana, Kapp
15.	Belafonte at Carnegie Hall	Harry Belafonte, RCA Victor	39.	Nice 'n' Easy	Frank Sinatra, Capitol	62.	Judy at Carnegie Hall	Judy Garland, Capitol
16.	Button-Down Mind Strikes Back	Bob Newhart, Warner Bros.	40.	Still More Sing Along With Mitch	Mitch Miller, Columbia	63.	Fireside Sing Along With Mitch	Mitch Miller, Columbia
17.	Music From Exodus and Other Great Themes,	Mantovani, London	41.	Inside Shelley Berman	Verve	64.	Italia Mia	Mantovani, London
18.	All the Way	Frank Sinatra, Capitol	42.	My Fair Lady	Original Cast, Columbia	65.	Sentimental Sing Along With Mitch	Mitch Miller, Columbia
19.	Paul Anka Sings His Big 15	ABC-Paramount	43.	Saturday Night Sing Along With Mitch	Mitch Miller, Columbia	66.	The Alamo	Sound Track, Columbia
20.	Kingston Trio	Capitol	44.	Rick Is 21	Ricky Nelson, Imperial	67.	Time Out	Dave Brubeck, Columbia
21.	West Side Story	Original Cast, Columbia	45.	Goin' Places	Kingston Trio, Capitol	68.	Kingston Trio at Large	Capitol
22.	South Pacific	Sound Track, RCA Victor	46.	Wonderland by Night	Bert Kaempfert, Decca	69.	Sold Out	Kingston Trio, Capitol
23.	Ring-A-Ding Ding	Frank Sinatra, Reprise	47.	Memories Are Made of This	Ray Conniff, Columbia	70.	Roaring 20's	Dorothy Provine, Warner Bros.
24.	TV Sing Along With Mitch	Mitch Miller, Columbia				71.	Yellow Bird	Lawrence Welk, Dot

(Continued on page 225)

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● Continued from page 223

Position	Title	Artist & Label
72.	String Along	Kingston Trio, Capitol
73.	Music Man	Original Cast, Capitol
74.	Dance 'Til Quarter to Three	Gary (U.S.) Bonds, Le Grand
75.	Portrait of Johnny	Johnny Mathis, Columbia
76.	Sinatra Swings	Frank Sinatra, Reprise
77.	King and I	Sound Track, Capitol
78.	Party Sing Along With Mitch	Mitch Miller, Columbia
79.	Oldies But Goodies Vol. III	Various Artists, Original Sound
80.	Jump Up Calypso	Harry Belafonte, RCA Victor
81.	Bye Bye Birdie	Original Cast, Columbia

Position	Title	Artist & Label
82.	An Evening With Mike Nichols and Elaine May	Mercury
83.	I'll Buy You a Star	Johnny Mathis, Columbia
84.	Oklahoma!	Sound Track, Capitol
85.	Brenda Lee	Decca
86.	Four Preps on Campus	Capitol
87.	In Living Black and White	Dick Gregory, Colpix
88.	Yellow Bird	Arthur Lyman, Life
89.	Connie's Greatest Hits	Connie Francis, MGM
90.	Stan Freberg Presents the United States of America Vol. I	Capitol

Position	Title	Artist & Label
91.	Tenderloin	Original Cast, Capitol
92.	Bobby's Biggest Hits	Bobby Rydell, Cameo
93.	Gigi	Sound Track, MGM
94.	Belafonte Returns to Carnegie Hall	Harry Belafonte, RCA Victor
95.	Gypsy	Original Cast, Columbia
96.	Fiorello	Original Cast, Capitol
97.	Italian Favorites	Connie Francis, MGM
98.	Moody River	Pat Boone, Dot
99.	Film Encores Vol. I	Mantovani, London
100.	All the Way	Brenda Lee, Decca

TOP 50 STEREO LP's OF 1961

Position	Title	Artist & Label
1.	The Sound of Music	Original Cast, Columbia
2.	Calcutta	Lawrence Welk, Dot
3.	Exodus	Sound Track, RCA Victor
4.	Camelot	Original Cast, Columbia
5.	Great Motion Picture Themes	Various Artists, United Artists
6.	Music From Exodus and Other Great Themes	Mantovani, London
7.	Belafonte at Carnegie Hall	Harry Belafonte, RCA Victor
8.	Sing Along With Mitch	Mitch Miller, Columbia
9.	Persuasive Percussion Vol. I	Terry Snyder & the All Stars, Command
10.	Provocative Percussion Vol. I	Enoch Light & the Light Brigade
11.	South Pacific	Sound Track, RCA Victor
12.	G. I. Blues	Sound Track, RCA Victor
13.	Stars for a Summer Night	Various Artists, Columbia
14.	My Fair Lady	Original Cast, Columbia
15.	All the Way	Frank Sinatra, Capitol
16.	Happy Times Sing Along With Mitch	Mitch Miller, Columbia

Position	Title	Artist & Label
17.	TV Sing Along With Mitch	Mitch Miller, Columbia
18.	Tonight in Person	Limelites, RCA Victor
19.	Carnival	Original Cast, MGM
20.	Never on Sunday	Sound Track, United Artists
21.	Make Way	Kingston Trio, Capitol
22.	Unsinkable Molly Brown	Original Cast, Capitol
23.	Memories Are Made of This	Ray Conniff, Columbia
24.	Wildcat	Original Cast, RCA Victor
25.	Goin' Places	Kingston Trio, Capitol
26.	Orange Blossom Special and Wheels	Billy Vaughn, Dot
27.	Exodus to Jazz	Eddie Harris, Vee Jay
28.	West Side Story	Original Cast, Columbia
29.	Oklahoma!	Sound Track, Capitol
30.	Say It With Music	Ray Conniff, Columbia
31.	Judy at Carnegie Hall	Judy Garland, Capitol
32.	Persuasive Percussion Vol. III	Command All Stars, Command
33.	Wonderland by Night	Bert Kaempfert, Decca

Position	Title	Artist & Label
34.	Genius Plus Soul Equals Jazz	Ray Charles, Impulse
35.	Something for Everybody	Elvis Presley, RCA Victor
36.	Yellow Bird	Arthur Lyman, Life
37.	Yellow Bird	Lawrence Welk, Dot
38.	Sinatra Swings	Frank Sinatra, Reprise
39.	Party Sing Along With Mitch	Mitch Miller, Columbia
40.	Bongos	Los Admiradores, Command
41.	Ring-A-Ding Ding	Frank Sinatra, Reprise
42.	Persuasive Percussion Vol. II	Command All-Stars, Command
43.	Provocative Percussion Vol. II	Enoch Light & the Light Brigade
44.	Portrait of Johnny	Johnny Mathis, Columbia
45.	Sinatra's Swingin' Session	Frank Sinatra, Capitol
46.	Come Swing With Me	Frank Sinatra, Capitol
47.	Ben-Hur	Sound Track, MGM
48.	Al Hirt, Greatest Horn in the World	RCA Victor
49.	Memories Sing Along With Mitch	Mitch Miller, Columbia
50.	Time Out	Dave Brubeck, Columbia

TOP MONOPHONIC LP's OF 1961 BY CATEGORY

BROADWAY

ORIGINAL CAST

Position	Title	Artist & Label
1.	Camelot	Original Cast, Columbia
2.	The Sound of Music	Original Cast, Columbia
3.	West Side Story	Original Cast, Columbia

Position	Title	Artist & Label
4.	Carnival	Original Cast, MGM
5.	Wildcat	Original Cast, RCA Victor

FILM SOUND TRACKS

1.	Never on Sunday	Sound Track, United Artists
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Position	Title	Artist & Label
2.	Exodus	Sound Track, RCA Victor
3.	G. I. Blues	Sound Track, RCA Victor
4.	South Pacific	Sound Track, RCA Victor
5.	Ben-Hur	Sound Track, MGM

(Continued on page 240)

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● Continued from page 220

in huge amounts so as to receive the same discounts as volume purchasers. And a number of rack jobbers who had overexpanded, went under in 1961, indicating that on the retail level, the record business was a hotly competitive one in 1961.

Bootleg Crackdown

Sparked by ARMADA and the RIAA, there was a big crackdown on record counterfeiters during the year. Bootleg record rings on both the East and West Coast were broken up and counterfeiters were rounded up and brought to trial.

RCA Victor brought out its 49-cent Groove label in October of 1961, after almost two years of preparation, in an attempt to broaden the base of the singles record business. Facing the same problem other manufacturers tried different approaches, such as the Warner Bros. Plus 2 record (two tunes for the price of one), the compact double (four tunes for \$1.49) and the compact triple or little 33 (six tunes for \$1.69). At the same time a price war on singles developed in many Eastern cities, slashing the 98-cent list price to as low as 56 cents for singles.

The Rock Grows

In spite of continued expectations of its demise, rock and roll continued to grow, culminating in the twist dance craze of late 1961. The twist

fad spread out from the Peppermint Lounge club in New York, when society and cafe society took up the rock and roll dance that the kids had given up a year prior. The twist craze caused the revival of all of Chubby Checker's old singles and albums, made Joey Dee's combo from the Peppermint Lounge a national favorite and sparked business for dealers. Rhythm and blues disk jockeys, less inhibited by Top 40 charts than pop jocks, became the starters of new records, thus causing more and more diskeries to emphasize the rock.

At the same time a counter-trend was growing. The AM radio stations, faced by a sterner FCC, and competition from FM good music stations, were slowly starting to program more adult-oriented disks. In the face of the rock there were many adult hits in 1961, including a number of jazz singles. Eddie Fisher staged a slight comeback with music from "West Side Story" and the stage-show "Milk And Honey."

New Signings

As in any other year there were a lot of artists changing from one label to another. One of the labels seeking and getting many new artists was Columbia Records, who, before the year was out, had added Anita Bryant, Andy Williams and Steve Lawrence and Eydie Gorme, among others, to its roster. Paul Anka left ABC-Paramount to join RCA Victor. Erroll Garner left Columbia to start

his own label, Octave, and ABC-Paramount became his distributor.

On the executive level there were many changes. Jim Conkling resigned from the presidency of Warner Bros. Records. Mike Maitland, former Capitol exec, succeeded him as president. Joe Kolsky ankleed Roulette Records and started his own label, Diamond. Clyde Otis left Mercury to become Liberty's Eastern a.&r. head. Bob Thiele became the jazz a.&r. chief of AM-Par's Impulse label. Jimmy Hilliard joined Warner Bros. as a.&r. boss. These moves indicate the rapid tempo and movement of the business.

Frank Sinatra bowed his Reprise label in February. Am-Par Records, which purchased Command Records in 1960, bought the Westminster classical label in 1961. Archie Bleyer, head of Cadence Records, folded his subsidiary jazz label, Candid. On the publishing front, Lou Chudd, head of Imperial Records, purchased Moe Gale's Sheldon Music for \$500,000. Gene Autry's firm bought Bill McCall's Four Star firm for \$75,000. Harry Belock, head of Belock Industries, owner of Everest Records, purchased the Diner's Club Record Club.

International Front

One of the biggest deals of the year was the purchase by Philips Records of Holland, disk subsidiary of the giant Philips electronics complex, of Mercury Records, one of the largest U. S. indie labels. Columbia Records, which had handled Philips product in the U. S. and vice versa, started moves to set up its own CBS label in Europe, and by year end was moving ahead to set up its own distribution on the continent, with Philips handling U. S. Columbia product only in Great Britain.

Sound and percussion stereo LP's sparked by Enoch Light's best selling Command disks, continued to grab sales. London Records joined the throng and began a sound series called Phase Four. Capitol Records also issued a specially packaged sound series at year end. Manufacturers found new techniques to enable them to re-master many of their strong catalog sellers, and to reissue them again in simulated stereo sound.

New consumer magazines covering the record industry, as well as other aspects of show business, came on the market. One was Show Business Illustrated, published by Hugh Hefner of Playboy Magazine. Another was Show, published by A.&P. heir Huntington Hartford.

THE BEST from UNITED STATES

● Continued from page 220

TITLE	Artist (Label)	Publisher
TAKE GOOD CARE OF MY BABY	—Bobby Vee (Liberty)	—Aldon, BMI
THERE'S A MOON OUT TONIGHT	—Capris (Old Town)	—Rob-Ann, BMI
THIS TIME	—Troy Shondell (Liberty)	—Tree, BMI
THOSE OLDIES BUT GOODIES	—Little Caesar and the Romans (Del Fi)	—Maravilla, BMI
TOGETHER	—Connie Francis (MGM)	—DeSylva, Brown & Henderson, ASCAP
(WILL YOU LOVE ME) TOMORROW	—Shirelles (Scepter)	—Aldon, BMI
TOSSIN' AND TURNIN'	—Bobby Lewis (Belton)	—Lescay, BMI
TRAGEDY	—Fleetwoods (Dolton)	—Bluff City, BMI
TRAVELIN' MAN	—Ricky Nelson (Imperial)	—Four Star Sales, BMI
WALK RIGHT BACK	—Everly Brothers (Warner Bros.)	—Cricket, BMI
WHEN WE GET MARRIED	—Dreamlovers (Heritage)	—Fisher, BMI
WHERE THE BOYS ARE	—Connie Francis (MGM)	—Aldon, BMI

TITLE	Artist (Label)	Publisher
WHO PUT THE BOMP	(In the Bomp, Bomp, Bomp)—Barry Mann (ABC-Paramount)	—Aldon, BMI
WITHOUT YOU	—Johnny Tillotson (Cadence)	—Ridge, BMI
WONDERLAND BY NIGHT	—Bert Kaempfert (Decca)	—Roosevelt, BMI
WOODEN HEART	(Muss I Denn)—Joe Dowell (Smash)	—Gladys, ASCAP
THE WRITING ON THE WALL	—Adam Wade (Coed)	—Winneton-Glenville, BMI
YA YA	—Lee Dorsey (Fury)	—Fast-Barich, BMI
YELLOW BIRD	—Arthur Lyman (Hi Fi)	—Frank, ASCAP
YOU CAN DEPEND ON ME	—Brenda Lee (Decca)	—Peer International, BMI
YOU DON'T KNOW WHAT YOU'VE GOT	(Until You Lose It)—Ral Donner (Gone)	—Sequence, ASCAP
YOU MUST HAVE BEEN A BEAUTIFUL BABY	—Bobby Darin (Atco)	—Remick, ASCAP
YOU'RE SIXTEEN	—Johnny Burnette (Liberty)	—Blue Grass, BMI

VENEZUELA

Emphasis on LP's as Singles Build Sales

By STANLEY W. STEINHAUS

Venezuela, the rich cousin to all northern South American republics, is the leading producer of foreign masters and international catalogs in this area. There are 14 producers and five factory organizations with presses estimated at nearly 85 as of press time among them. Every major U. S. label except Capitol, many large indies from the U. S., and most of Europe's leading labels—especially from Italy and France — are represented here, and every Latin label is currently manufactured under contract. Foreign catalogs account for 80 per cent of the Venezuelan market, with locally recorded material splitting the remaining 20 per cent.

In December, 1959, legislation was passed forbidding direct importation of foreign records, and the rush was on to contract masters of such merchandise, enlarge manufacturing facilities and produce complete line material, from the metal parts to the finished jacket at top-quality standards. Today, hits from all over the world are in demand here and the Buenos Aires-Venezuela-Mexico circuit is considered as much a merchandising area as New York-Chicago-San Francisco. Jet deliveries of samples hot off the tape machines or presses enable hits to be broken simultaneously in the three capitals, and product is now controlled very tightly by the association of record manufacturers.

Emphasis on LP's

Venezuela is not a 45 r.p.m. market, however, and the emphasis is all on LP's. Producers keep 11-sided tapes in the cans until a hot tune breaks, and then cover the hit with the group that did the other 11 tunes, using the new one as the lead item. Singles are used mainly as promotion items to make the hits and for promotion of the LP's. Because of the speed with which tunes are covered, it is the LP and not the single that is the profit item. Mono LP's are the standard, a reflection of the devaluation of the currency here being the limitation of imports of stereo equipment, slowing down growth of that medium.

Another reason for the great interest in production of foreign masters is the high cost of recording here, somewhat higher than in the U. S. Small folk group sessions are the ma-

jority of those done, to satisfy local demand. Another result is the self-made production units made up of the large co-operative orchestras popular in this country, which tape 12 items for an LP, then lease them for production at a royalty of up to 20 per cent. The tapes seldom leave the country because of this high royalty rate.

Fast Dance Tempo

Another factor in the limited export of material is the exceedingly fast tempo popular for dancing here but too rapid for most other countries. On the other hand, the local buyers have taken so readily to fast tempo rock that Venezuela is doubtless the highest buyer of this type of merchandise today. Argentina and Mexico provide an extraordinary number of disks covering all U. S. hits in Spanish. The high proportion of Italians here also has given Italian disks a lion's share of sales.

In short, Venezuela is a high-powered, fast-moving market of over 7,000,000 with close to 175,000 LP's sold here annually, with 40,000 juke boxes and a new potent TV station. It is the sifting point for the Argentina vs. Mexican influence and the proving ground for low-budget items. As the jumping-off point for northbound and southbound traffic, it is a ready market for indies that wish to enter the Latin American arena.

Where in the World Do You Need a Good Business Contact?

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THE BEST from PHILIPPINES

• Continued from page 204

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
POCKETFUL OF RAINBOWS —	Elvis Presley (RCA Victor)—	Filipinas	TOO MANY RULES —	Connie Francis (MGM)—	Mareco
PORTRAIT OF MY LOVE—	Steve Lawrence (United Artists)—	Mareco	TOP FORTY, NEWS, WEATHER AND SPORTS—	Mark Dinning (MGM)—	Mareco
RUN SAMSON RUN—	Neil Sedaka (RCA Victor)—	Filipinas	TRUE, TRUE HAPPINESS—	Johnny Tillotson (Era)—	No Licensee
SHOW FOLK—	Paul Evans (Carlton)—	Pacific Promotions	TWIST—	Chubby Checker (Parkway)—	Dyna
SO IN LOVE —	Georgia Gibbs (RCA Victor)—	Filipinas	TWISTIN' AT THE HOP—	Chubby Checker (Era)—	Mareco
SPANISH HARLEM—	Ben E. King (Atlantic)—	Mico	WAIT FOR ME —	The Playmates (Monument)—	No Licensee
SPEEDY GONZALES—	David Dante (RCA Victor)—	Filipinas	WALK, DON'T RUN—	The Ventures (Dolton)—	No Licensee
STICK WITH ME, BABY—	Everly Brothers (Warner Bros.)—	Mareco	WALK RIGHT BACK —	Everly Brothers (Warner Bros.)—	Mareco
STORY OF MY LOVE—	Paul Anka (Dyna)—	Dyna	WHERE THE BOYS ARE—	Connie Francis (MGM)—	Mareco
SUCU SUCU —	Caterina Valente (Era)—	No Licensee	WONDERLAND BY NIGHT—	Anita Bryant (Carlton)—	Pacific Promotions
SURRENDER—	Elvis Presley (RCA Victor)—	Filipinas	WOODEN HEART —	Elvis Presley (RCA Victor)—	Filipinas
SWEET LITTLE YOU—	Neil Sedaka (RCA Victor)—	Filipinas	YES, I'M LONESOME TONIGHT—	Dodie Stevens (Dot)—	Mareco
TAKE GOOD CARE OF HER —	Adam Wade (Grand)—	No Licensee	YOU ARE EVERYTHING TO ME —	Johnny Mathis (Columbia)—	Mareco
TELL LAURA I LOVE HER—	Ray Peterson (RCA Victor)—	Filipinas	YOU BETTER COME —	Voretta Dielord (MGM)—	Mareco
TEMPTATION —	Everly Brothers (Warner Bros.)—	Mareco	YOU CAME A LONG WAY FROM ST. LOUIS—	Ponoma Francis (Epic)—	Mareco
THEME FROM "THE APARTMENT" —	Ferrante & Teicher (United Artists)—	Mareco	YOU SET MY HEART TO MUSIC —	Johnny Mathis (Columbia) —	Mareco
TONIGHT, MY LOVE—	Paul Anka (Dyna)—	Dyna			
TONIGHT WE LOVE—	Paul Evans (Dyna)—	Dyna			

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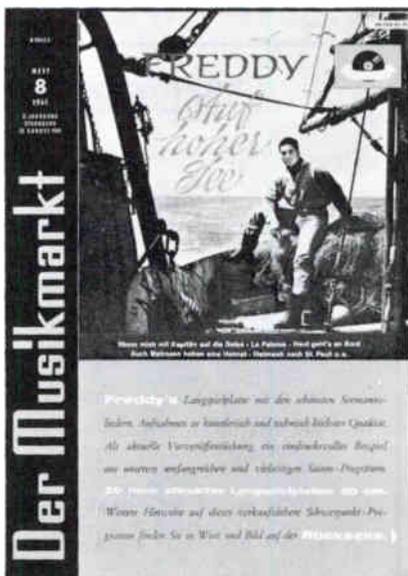
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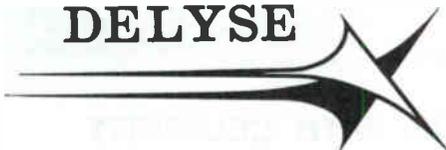
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WORLD-WIDE JUKE BOX CONTEST IN OFFING, DESPITE U. S. LEAD

Most significant development in the automatic phonograph world during 1961 was the emergence of West Germany as a major producer of juke boxes. While the U. S. still dominates the field, the industry is fast becoming international, and juke boxes are gaining a foothold in the new nations of Africa and in the Soviet Bloc nations. This section begins with an appraisal of the United States industry with relation to world trade. A country-by-country report follows, with the nations or areas listed in alphabetical sequence.

The statistics are impressive: Between 550,000 and 600,000 juke boxes on location; more than 8,000 operating firms; record purchases of 56,000,000 units.

By any yardstick, the United States, with more juke boxes produced and with more machines on location than the rest of the world combined, should be riding on the crest of the automatic phonograph wave.

But statistics are sometimes misleading.

W. German Bid

While American juke box manufacturers still dominate world markets, West German producers are making a spirited bid for a fair share of the world trade, and Japan has serious ideas along the same lines.

The United States Big Four—AMI, Rock-Ola, Seeburg and Wurlitzer—are still king pins of the trade. But these manufacturers also realize that the day when U. S.-produced phonographs could be shipped to the four corners of the world and knock off all other competition is drawing to a close.

So the U. S. manufacturers have adopted a new international sales philosophy: "If you can't beat them join them."

Foreign Licenses

Hence, they are granting licenses to foreign manufacturers to make their products overseas; they are setting up their own manufacturing plants in Europe, and they are buying foreign juke box manufacturing facilities. And while the juke boxes in Vienna may look like the ones made in Chicago, Grand Rapids and North Tonawanda, they may have been made in Frankfurt or Livorno.

On the distributor level, South America, Europe, Africa and Asia are no longer the dumping grounds for obsolete U. S. music machines. The foreign buyer will buy used equipment—as will the American buyer—but he insists on equipment that will

meet today's operating conditions.

Overseas coinmen still represent a good market for the American distributor, but it's become a sophisticated market.

Operator Owned

Major distinction between the United States and most other countries is on the operating level. Location ownership is virtually unknown here, and the sales pattern is from manufacturer, to distributor to operator. The 50-50 commission split between operator and location is still the norm.

Until recently, this has not been the case in most other countries. With the cost of U. S. equipment often double the domestic price, and with price-per-play about half of what it is in the U. S., the operator class was ruled out by simple economics.

But this picture, too, is changing. Easing of import restrictions, setting up of local licensees and creation of domestic juke box factories have combined to bring down the price of new equipment.

And the increase in the general level of prosperity—particularly in Western Europe—has made possible increases in price per play.

Increased Efficiency

As these two trends continue, the number of operators grows and the number of machines per operation increases. With this comes increased efficiency—to the point where location ownership of juke boxes flies in the face of economic fact.

With the emergence of the operator class, the opportunities for the domestic manufacture of juke boxes are also enhanced.

What does all this mean? For one thing, industrialized nations like West Germany, Japan, the United Kingdom and France may well be producing enough juke boxes to supply their own domestic needs in the next decade. For these domestic needs will grow to the point where it will pay

to set up manufacturing plants.

It also means that U. S. manufacturers will face sharp competition in sales to the non-industrialized nations.

But with the broadening in the international juke box market, there should be enough to go around.

One of the major problems facing American operators is the availability of records for profitable programming. While juke box operators buy about 50 per cent of the singles produced here, the record companies have been producing singles primarily for the other 50 per cent—those who buy records over the counter. And these record buyers are largely youngsters.

Adult Market

This means that a good part of the singles product currently produced is for the teen-age, not the adult market. This year record companies began to realize that if juke box sales accounted for 50 per cent of their singles business, it might be wise for them to aim a substantial portion of their product at this market.

Hence, several major labels came out with juke box packages—both in stereo and monaural, and two independents—one U. S. and one German—began producing records primarily for the juke box market. If this trend continues, the operating end of the business will be in a lot better shape.

Most juke boxes in production play both monaural and stereo, and at 45 or 33 r.p.m. speeds. The 33 single was conceived as the adult single, with a programming range much wider than that offered by the 45.

33 Singles

However, 33 single output is still limited, as the availability of stereo 45 is still not all the operator would wish.

The operating picture for 1962—in the United States as well as in the rest of the world—will depend in some measure on the record industry's awareness of the juke box as an outlet for sales and exposure.

ARGENTINA

Argentine Industry in Infancy: 1,000 Units

Less than 1,000 juke boxes are in operation in this nation of 20,000,000, and, of this total, only 30 are capable of playing stereo records.

For many years the government had banned the importation of juke boxes. Most of the machines on location are of American manufacture, with a handful of German boxes. And most of them are in the Buenos Aires area.

A scattering of German machines is on location, as well as a handful of Argentine manufacture. The Argentine machines, made in Mendoza, were not automatic, and were not able to gain acceptance.

Price per play may be 2 cents, 3 cents or 4 cents, with the operator keeping 80 per cent of the gross and the location getting the balance.

While it is now possible to import juke boxes into Argentina, the 200 per cent duty discourages such importations.

Largest operator is Distribution AMI, with about 100 machines. Juke boxes play no role whatsoever in promoting records.

AUSTRIA

Location Ownership Dominates in Austria

Ninety per cent of Austria's 12,000 juke boxes are location-owned, and nobody in the trade here is speaking of a boom.

The number of boxes increased by about 4 per cent in 1961 over last year, but the trade generally is at a standstill. Collections rose very little if any.

Play is pegged at 4 cents, and while everybody agrees this is far too low (a new U. S. machine costs \$3,600 here), there seems little present prospect of increasing the play price.

At least 80 per cent of the boxes sold in Austria are of American manufacture, and the Germans sell almost all of the remainder.

The three best known Austrian coinmen are Walter Grommer, who distributes Rock-Ola; John Merrill, the Wurlitzer distributor, and Karl Bergmann, who represents Wiegandt of West Berlin and is chairman of the Austrian trade organization, Verbandes des Oesterreichischen Automaten-gewerbes.

BELGIUM

Belgium Leads World in Juke Box Density

Belgium boasts the world's greatest juke box "density"—30,000 phonographs for under 10 million population.

And the count is continuing upward. There was a 9 per cent gain in boxes in 1961. Collections, however, are at standstill, because almost all of Belgium's boxes are location-owned. The 1,800 Belgium operators are primarily in games.

About 80 per cent of boxes are U. S., but they cost about 50 per cent more here, because of freight and duty, than in the U. S. This fact plus the low per-play price of 2 francs or 4 cents discourages operator initiative in this country.

Locations, on the other hand, regard the phonograph as capital investment and favor keeping the play price low to encourage patronage.

The Germans are in runner-up position in the Belgian market, competing with the 140-selection, stereo Rennotte box, a high-quality Belgian machine selling for around \$1,500.

Ninety per cent of Belgian boxes are stereo, and stereo singles continue to be a short supply.

The best known Belgian trade figure is Alex Van De Wege, a trade journalist, leading operator, and one of the founders of Union Belge de Automatique, the national trade association.

BRITAIN

Fruit Machine Hurt U. K. Juke Box Boom

There are 22,500 juke boxes in Britain, a gain of around 1,000 boxes in the last year.

But the trade is irritated rather than pleased by this increase. It should be much greater, according to the trade consensus, and would have been were it not for the fruit machine influx.

Liberalizing of British gaming laws to permit fruit machines in private clubs indubitably has taken some of the luster from the British juke box boom.

Most experts feel the British market should have 50,000 machines within a few years, and eventually 100,000 before saturation of the market.

Collections have improved substantially in the last year, rising about 12 per cent over 1960.

Operator ownership is well entrenched, with about 75 per cent of all machines operator-owned. The percentage is increasing in favor of the operator. Some trade authorities estimate the operator ownership at closer to 85 per cent of the total.

Britain is a trade battleground between U. S. and German machines, with German equipment competing more effectively against U. S. machines than in any other country save perhaps Denmark. However, U. S. boxes enjoy about 65 per cent of the British market, although the Germans are conceding no part of the market.

Play prices in Britain have been moving steadily toward a uniform six-penny per selection from a three-penny selection of several years back. This is 7 cents, and sufficient to put the British operator on sound footing financially.

The big names in the British juke box trade — Cyril Shack, Gordon Marks, Peter Simper, Arthur Ditchburn, William Ruffler and Fred Walker—are all full of roseate optimism concerning the trade's future. They believe the fruit machine phase will soon pass, and the juke box boom will resume.

EASTERN EUROPE

Juke Boxes Up 30% Behind Iron Curtain

Communist sources estimate that there are around 10,000 juke boxes behind the Iron Curtain, including Soviet Russia.

The sources estimate that the number has increased by 30 per cent in the last year, mainly because of Western tourist campaigns by Hungary and Bulgaria. These two countries are working hard to earn foreign exchange through tourism, and this campaign focuses on making the Westerner "feel at home," which means, among other things, access to a juke box.

Juke boxes are on the increase throughout the Communist bloc, although it would be premature to speak of a "boom." The East Berlin source explained, "There are no longer any ideological objections to juke boxes. The last of such objections vanished when they yanked Stalin's body out of the Lenin Mausoleum in Red Square.

"It has now become a simple matter of first things first, and juke boxes still have a low priority. But the num-

ber is increasing faster than you realize.”

Most of the boxes behind the Iron Curtain are U. S. machines of vintage production and with a colorful history. It is estimated that U. S. machines account for up to 85 per cent of all Iron Curtain phonographs, with German machines runner-up.

Hungary and Bulgaria account for 3,000 boxes together, and Russia for 2,500 for the entire country. The remainder of the 10,000 are scattered over East Germany, Poland, Czechoslovakia, and Romania.

Play average around 5 cents per selection, and all machines are controlled by the locations and carried as normal equipment inventory.

FRANCE

France Becomes Hot Mkt. for U. S. Boxes

France has become a prime American juke box market, not necessarily because the number of French boxes is increasing fast—but because French operators finally are buying new boxes.

It was not until three years ago that the French government began to lower the bars on the importation of new American equipment. Now there is very little difficulty in purchasing American boxes.

Some 70 per cent of all of France's 15,000 boxes (up 500 boxes from 1960) date back to 1954 or beyond. Replacement is now in full tilt. U. S. boxes compete with a strong French industry, which holds about 60 per cent of the French market.

Operators control about 55 per cent of the locations, with location ownership being the rule outside Paris. Collections have risen about 3 per cent in the last year.

The leading French box is the Emaphone, which is produced in full stereo and in 140 and 200 selections.

Good Companies to Do Business With

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It sells for around \$1,700 and \$2,400, respectively.

Play averages 5 cents, although there is strong effort to get the price raised to at least 8 cents. France's leading manufacturer is Jacques Marchant, proprietor of Etats Marchant, producer of the Emaphone. Robert Charlot is one of the most vocal figures in the French trade and perhaps the major operator.

GERMANY

Germany Continues As Operator Market

West Germany's juke box boom is past, but the trade is consolidating the spectacular gains of the last seven years into a profitable replacement box market.

The number of machines in West Germany increased in 1961 from 55,000 to around 57,500. Collections were up about 5 per cent.

The German market continues to be an operator market, with operators controlling 85 per cent of all machines. There is no immediate location-ownership threat to operator control of the trade.

One of the most notable characteristics of the West German trade has been the strong position maintained by American phonographs in the German market despite the rise of the West German manufacturing industry. American boxes account for roughly 60 per cent of phonographs on German locations, including phonographs produced in West Germany with U. S. components. Play costs range between 2½ cents for areas of North Germany to 5 cents for most of Central and South Germany.

Examples are Rock-Ola, produced at Hamburg with the imported American mechanism; the AMI assembled at Neu Isenberg (near Frankfurt) from U. S. components with some German-produced components; and the Wurlitzer Lyric, a box for the European market produced largely in West Germany (the standard Wurlitzer is imported direct from the U. S.).

Entirely German boxes include the Teleramic, Symphonie, the Tonmaster, the Fanfare, the Harmonie, and the Eltec. The Teleramic is a 200-selection prestige box produced by Tonomat, Automatic Canteen's West German subsidiary; Symphonie (200 stereo), by Bergmann, Hamburg; Tonmaster by Wiegandt, West Berlin; Fanfare by NSM, Bingen; the Harmonie, by Guenter Wulff Aparatebau, West Berlin, where is also produced

the Eltec. The Tonmaster, Fanfare, Harmonie and Eltec are 40 to 140-selection stereo boxes.

This country's leading trade figures are Al Adickes, Rock-Ola and Gottlieb importer; Ernst Bergmann, proprietor of the Bergmann Company; Gert W. Schulze, proprietor of NSM, and Willy Mueller, president of ZOA, the central operators' organization.

HOLLAND

Holland's Industry Is Tidy and Prosperous

Holland's juke box trade is like Holland itself—tidy and prosperous.

There are 6,000 phonographs in this country, up 12 per cent from 1960. U. S. boxes predominate, accounting for about 75 per cent of all machines sold in Holland. German boxes are runner-up.

This is an operator country, with about 80 per cent of all boxes on location being operator-owned. Play is about 4 cents, but commissions are held to 25 per cent and there are no trade terms.

Collections have remained stable in the last year, growing roughly with the increase in boxes.

The Dutch produced their first juke box several years ago, and it is catching on slowly. The Osca is a 70-selection box, the 35 records being piled on a rotating vertical column. It is produced in stereo and monaural versions by the firm of Jos van Osch of Kerkdriel, and sells for \$1,200. One of the widest-known Dutch coinmen is Theodore Denies, the AMI export agent here in The Hague. Denies and other distributors work closely with AUTEX, the Dutch operators' organization.

Other leaders in the trade here are Nol Soesdorp, proprietor of Holland-Belgie-Europe, an import-export coin machine firm and T.V.D. Tuin, a major operator.

ITALY

Italy Developing as Top Operator Area

Italy is developing as a lively juke box market and especially a market for American boxes.

This land of music's juke box count has risen from 16,500 in 1960 to 18,000 in 1961, and collections have kept pace with the gain. It is estimated

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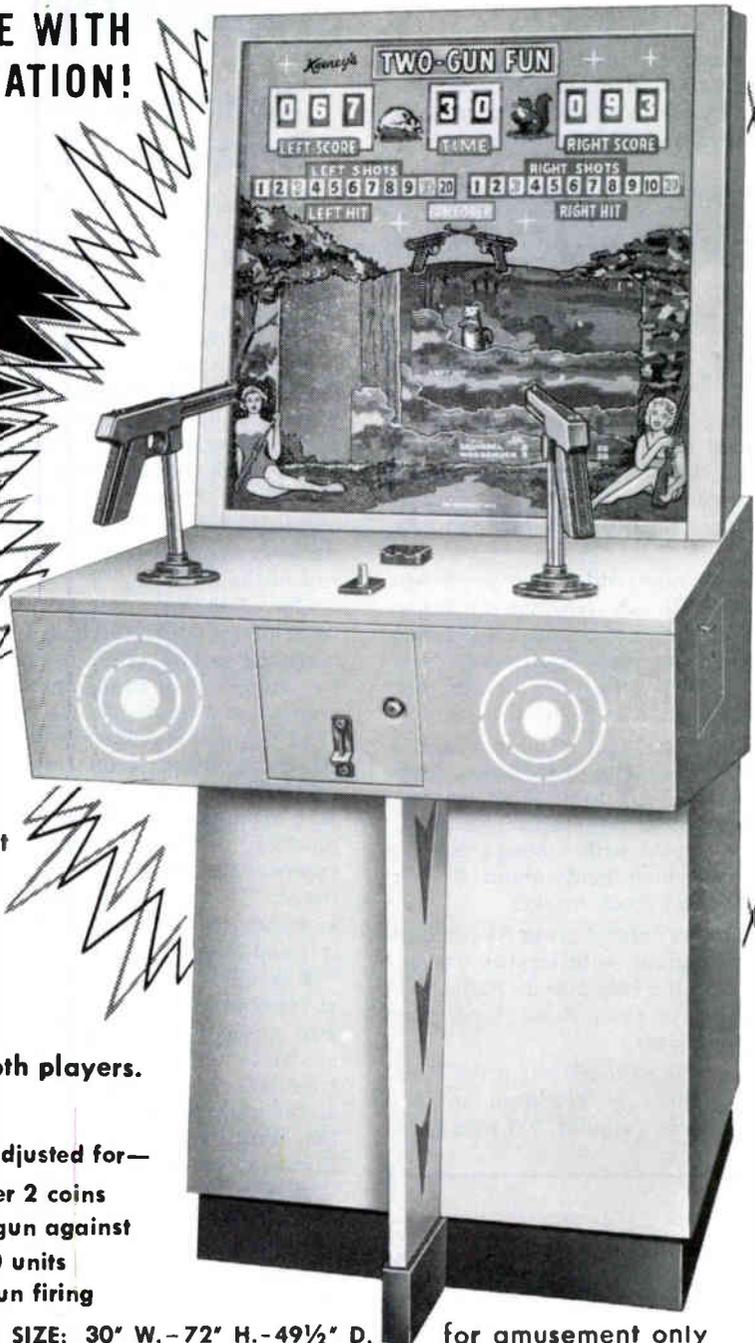


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that phonograph collections this year will top those for 1960 by 12 per cent and perhaps as high as 16 per cent.

Italy's trade is thriving largely because of the initiative displayed by the operators, who are among the best off on the Continent. The Italian trade is 70 per cent operator-controlled.

One play is 50 lire (8 cents) with three plays for 100 lire. Commissions have been kept at 25 per cent. In theory the Italian operator is better off than his American counterpart. However, his equipment is considerably more expensive.

Italy is an American box market, with 70 per cent of the phonographs sold here being of American origin, although most of them technically are produced in this country.

The two main sources of supply are Notomat, Leghorn, which assembles Wurlitzer, and Aparechi Musicali Italiani, which is located at Turin and assembles the AMI.

Rock-Ola is shipped to Italy from Al Adickes' Nova company in Hamburg and Seeburg supplies the Italian market direct from the U. S. distributors.

Most of the American box competition is German, with NSM of Bingen in particular having a large Italian market for its Fanfare box. American boxes continue to gain ground, however.

The three best-known leaders of the Italian trade are Mario Nieri, of Notomat; Dr. V. M. Franceschini, representative for U. S. equipment, and Dr. Nevio Laurini, a leading operator. The Italian organizations are Associazione Nazionale Esercenti Spettacoli Viaggianti and the Associazione Nazionale Noleggiatori Aparecchi Automatici.

MEXICO

Import Restrictions In Effect in Mexico

About 95 per cent of Mexico's 50,000 juke boxes are location-owned, with Casa Riojas, Wurlitzer licensee, producing and selling the bulk of the nation's phonographs.

Strict prohibition on imports has resulted in local manufacture and assembly of virtually all juke boxes sold here. In addition to Casa Riojas, Manufacturera de Sinfonolas in the Seeburg licensee; AMI de Mexico is the AMI licensee, and Industrias Nac. de Sonido is the Rock-Ola licensee.

The patent of the old Evans ma-

chine is controlled here by Fonografos Automaticos Evans.

With price per play ranging from 1.6 cents to 4 cents depending on the age of the juke box, it is not difficult to figure why location ownership is the rule. An operator would go broke quickly here. The location merely figures the cost of the juke box as a necessary business expense.

Sales of juke boxes for 1961 were down by about 20 per cent from last year. Stereo singles are popular in Mexico, but the shortage of stereo disks is acute. The 33 single has made no dent whatsoever in the Mexican market.

One national juke box association—Asociacion Nac. Fabricantes de Aparatos Fono-electrico-mecanicos—is primarily a manufacturer group. Manager is Salvador Bernal.

The other association is Confederation Mexicana de Propietarios y Operators de Sinfonolas. President is Eleazar T. Cruz. This group encompasses location owners who have their own boxes and the handful of operators in Mexico.

JAPAN

Japan to Step Up Juke Box Mfg.

Due to strict government import restrictions, not more than 3,000 juke boxes are on location in Japan, with U. S. manufacturers accounting for 90 per cent of the total (Rock-Ola 30 per cent, Seeburg 25 per cent, AMI 20 per cent, and Wurlitzer 15 per cent).

German machines—notably Harmonie and Tonmaster—split the remainder of the market with the domestically produced Sega. About 75 per cent of the locations are controlled by operators, and this figure is expected to rise to 90 per cent in a few years.

A quarter of Japan's juke boxes are capable of playing stereo records.

Standard per-play price is 5½ cents, or three plays for 14 cents, with the average juke box grossing slightly more than \$20 a week—or about 50 per cent higher than the U. S. average.

The operator generally gets weekly front money of \$11.11, and anything in excess of that sum is split with the location.

Nippon Goraku Bussan K.K. (Japan Entertainment Trading Company), 87 Nishi-Oskai, Shinagawaku, Tokyo, is the distributor-operator of Rock-Ola and Harmonie which are operated here under Goraku's own trade-mark

“Utamatic.” “Uta” means “Song” in Japanese. The company also operates Sega (33⅓ r.p.m. seven-inch stereo, 48 selections) that is manufactured by its sister company, Nippon Kikai Seizo K.K. (Japan Machine Manufacturing Company). “Sega” stands for “Service Game,” and is the only box designed and manufactured in Japan. Its current production is 100 to 200 monthly, but it will be further stepped up next year with intermix speed machines added.

Gorku operates about 700 boxes across the country with its own distribution system of records purchased from Japanese recording companies. It employs 150 persons.

Taito Trading Company, 12 Gōbancho, Chiyodaku, Tokyo, is an agent for AMI and assembled AMI boxes with parts partly imported and partly manufactured domestically for a couple of years, but its result was not satisfactory. The firm is importing about 30 AMI machines a month.

AMI concluded a contract with Tsugami Seisakusho (Tsugami Manufacturing Company) early this year to manufacture AMI juke boxes for sale in the U. S. A. The first batch is to be completed in March, 1962. For the same purpose, Wurlitzer tied in with Nippon Onkyo K.K. (Japan Sound Company) of Osaka via Cactus Corporation, Tokyo, and Seeburg is reported to be in negotiations with another Japanese maker (its name was unavailable at press time).

With the lifting of import restriction in the offing and with various Japanese models in the offing, a juke box boom seems likely. Importation of juke boxes on location seems reasonable.

NEW ZEALAND

N. Z. Imports Slowed By Heavy Tariffs

AUCKLAND, N. Z.—New juke box imports have been slowed down to a trickle this year as the result of stiff restrictions imposed by the government.

A year ago, the duty on juke boxes imported from the United States was 40 per cent of value, while the duty on juke boxes imported from the United Kingdom was 10 per cent. Today, the figures are 60 per cent and 40 per cent, respectively.

The result has been that the great percentage of juke boxes imported this year have been used—the price and duty on new units is simply too much.

Largest juke box distributor here is Funfare Enterprises, agent for AMI. Funfare sells juke boxes and acts as a one stop to the nation's 100 operators, who generally install juke boxes on location on a rental basis. In some cases, machines are sold outright to locations.

Stereo has failed to make a dent in juke box programming, due to a limited supply of records. EP 45's are popular, and virtually all of the juke box records are 45's. An estimated 500 juke boxes are on location.

NORTH AFRICA

Conflict in Algeria Slows Africa Trade

North Africa's once-thriving juke box trade is stagnating under impact of the Algerian strife and Franco-Tunisian hostility.

Finally, the trade really never has recovered from the take-over of Tangier by Morocco. Tangier, with its free port set-up, was the heart of the North African juke box trade, pumping American boxes into the entire North African market.

There are an estimated 15,000 boxes, all location-owned, sited throughout North Africa, of which 10,000 are concentrated in cities of Tangier, Casablanca, and Algiers.

Because of the Tangier free port set-up, at least 85 per cent of all machines in North Africa are of American manufacture. Since Tangier's takeover by Morocco, French boxes have enjoyed customs advantages stemming from France's close economic ties with North Africa.

Play prices vary through North Africa, ranging between 4 and 8 cents.

Tangier, prior to its loss of free-port status, was famed as the "juke box capital" of the Mediterranean.

PHILIPPINES

Seeburg and AMI Dominate Philippines

Seeburg and AMI sell the lion's share of the nation's juke boxes, with the former represented by The Philippine Amusement Enterprises, Inc., and the latter by the Morcoin Company here.

PAE is the larger of the two, as far

as Philippine business is concerned. For the fiscal year ended September 30, the company showed operating revenue of 1,229,282 pesos, or about \$410,000 from the sale of juke boxes and income from leases.

To play a juke box, it costs PO.20 or PO.10. Juke boxes that are imported from the States can be converted into PO.20 or PO.10 per play by local assemblers here. Depending on the area being served, operators adjust the cost per play according to the spending potential of juke box clientele.

All of the juke boxes here play 45-r.p.m. singles which the licensees buy from record manufacturers and distributors and which they in turn supply operators all over the country. There are some juke box operators, however, who make their own chart listings from the good of the areas served. Juke box operators include only those singles that have had pre-plugging by disk jockeys, but retain on their juke box charts those records which have consistently remained on their automatic juke box charts.

A majority of juke box operators are Filipinos, but the areas or locations being served by these are either run or owned by aliens (Chinese), viz: massage clinics, beer joints, bars, night clubs, restaurants, steam bath houses, etc.

According to Mr. Enrile of Philippine Amusement, his company strictly adheres to their standing policy of excluding "pirated" records on their top listings. Although licensed distributors of coin machines here discourage the playing of "pirated" records in their products, independent operators include "pirated" singles in their machines for business reasons and because they pay much less for these records in the market and at the same time indulge in under-the-table deals with "pirate" manufacturers.

PORTUGAL

Portuguese Phono Trade Prosperous

Portugal has one of Europe's soundest currencies, a fact which few persons abroad appreciate. But the escudos soundness has enabled the juke box count in this country to increase by 27 per cent in the last year.

Portugal now counts a grand total of just under 2,000 boxes, with the

concentration in and around Lisbon numbering half of the total.

About 80 per cent of the machines are of American manufacture, with German and French equipment accounting for the remainder. Location ownership is the rule, and most Lisbon locations offer full stereo.

In contrast to Spain, the Portuguese trade is relatively prosperous, mainly due to Portugal's basically sound economic position.

The play price is 4 cents, with swankier Lisbon locations charging up to 10 cents.

PUERTO RICO

German Juke Boxes Invade Puerto Rico

The Commonwealth's 7,000 juke boxes are equally divided between operators and locations, with play set at one for 5 cents and six for a quarter.

While the American Big Four—AMI, Rock-Ola, Seeburg and Wurlitzer—supply virtually all of the juke boxes sold here. However, German-made juke boxes have recently made their debut here, and it is too early to report their progress.

Used juke boxes are shipped to San Juan by Miami, New York and Chicago distributors. All juke boxes—new and used—are subject to an importation tax of 26.4 per cent of declared cost. In addition, all juke boxes in operation must pay a Government Operation License of \$60 a year, payable in four installments. These machines must display in a prominent place the last-quarter license receipt.

While many juke boxes here are capable of playing stereo, 95 per cent of the selections on stereo boxes are monaural. The reason is that local music brings in the most coins, and virtually all local records are monaural.

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SCANDINAVIA

U. S. Mfrs. Push for Scandinavian Market

American manufacturers are intensifying sales drives in the four Scandinavian countries, Denmark, Norway, Sweden and Finland.

The machine count at present, country by country: Denmark, 3,500 (up 12 per cent from 1960); Norway, 2,000 (unchanged); Sweden, 6,700 (up 5 per cent), and Finland, 1,750 (up 2 per cent).

In Denmark operator ownership predominates (with approximately 70 per cent of machines operator-owned), but in Sweden, Norway and Finland location ownership is the rule.

U. S. manufacturers are strong in Denmark and Sweden and are gaining in the small markets of Norway and Finland. In Scandinavia generally American boxes rule the roost with principal competition offered by German machines.

West German manufacturers are strongest in Denmark, where the market is split roughly 60-40 in favor of U. S. producers.

The play price averages 7 cents over Scandinavia, but in the last year Swedish operators have been seeking a 10-cent per-play price in that country.

Finland is regarded by a few enthusiastic (and optimistic) Helsinki distributors as a potential base for a substantial phonograph trade with Russia. As yet, however, there is nothing tangible in this direction.

SPAIN

Spain Underdeveloped As Juke Box Market

The Spanish speak of Spain as an "underdeveloped" juke box market.

They mean there is a tremendous pent-up demand for phonographs in this country, demand which is unfilled because of foreign exchange difficulties.

Aside from Italy, Spain is the most musical country in Europe. Moreover, the Spanish are fascinated by machinery and gadgets.

There are around 1,500 juke boxes in this country, which represents a gain of roughly 300 boxes in the last year. All machines are location-owned, and at least 80 per cent of American origin.

The remainder are West German and French boxes. Play prices are very low, an average of 2 cents per selection. But machines are literally never quiet.

Spanish trade experts estimate the potential juke box market in Spain at up to 60,000 machines. The realization of this potential market is entirely an economic problem, however. Until the general level of economic development is lifted substantially the Spanish trade will be restricted, perforce, to slow development.

U. S. military establishments in Spain have stimulated development of the phonograph trade, both by popularizing phonographs and providing a source of supply, technically illegal but nonetheless de facto.

SWITZERLAND

Little Switzerland Has 10,000 Boxes

Switzerland is home away from home for the U. S. coin machine industry.

AMI has its European headquarters here in Geneva, presided over by Paul Hunger; and Wurlitzer Overseas Corporation operates out of Zug, a suburb of Zurich, with Hans Scheidegger as chief. Seeburg is represented by M. A. Rosengarten's huge Musikvertrieb record-publishing-juke box combine.

There are 10,000 juke boxes in Switzerland (which has a population of only 4,500,000), one of the greatest juke box concentrations anywhere. U. S. boxes account for 85 per cent of the total, with German boxes runner-up. The Swiss import around 1,000 U. S. boxes annually.

The total Swiss phonograph count is virtually unchanged from 1960, and points to the extreme stability of the Swiss trade. Operators control about half the 10,000 boxes and locations own the rest. Play is standard at about 5 cents, with location commissions ranging from 20 to 30 per cent.

One of the most successful Swiss operators is M. J. Vollmer, whose Cortina organization has grown to one of Switzerland's largest operators, and who is an officer of the Swiss operator's association. Another leading Swiss trade figure is Josef Troxler, one of the founders of the Swiss operator's association (VSA).

In Switzerland, as well as elsewhere in Europe, stereo machines dominate locations, but the supply of stereo records is only beginning to catch up with the demand.

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• Continued from page 225

MUSIC FROM FILMS & TV

Position	Title	Artist & Label
1.	Great Motion Picture Themes	Various Artists, United Artists
2.	Music From Exodus and Other Great Themes	Mantovani, London
3.	Film Encores Vol. I	Mantovani, London
4.	Gone With the Wind	Muir Matheson, Warner Bros.
5.	Peter Gunn	Henry Mancini, RCA Victor

COMEDY

Position	Title	Artist & Label
1.	Knockers Up	Rusty Warren, Jubilee
2.	Button-Down Mind of Bob Newhart	Warner Bros.
3.	Button-Down Mind Strikes Back	Bob Newhart, Warner Bros.
4.	Moms Mabley at the U.N.	Moms Mabley, Chess
5.	Sinsational	Rusty Warren, Jubilee

FEMALE VOCALIST

Position	Title	Artist & Label
1.	Emotions	Brenda Lee, Decca

Position	Title	Artist & Label
2.	Judy at Carnegie Hall	Judy Garland, Capitol
3.	Roaring 20's	Dorothy Provine, Warner Bros.
4.	Brenda Lee	Decca
5.	Connie's Greatest Hits	Connie Francis, MGM

MALE VOCALISTS

Position	Title	Artist & Label
1.	Johnny's Greatest Hits	Johnny Mathis, Columbia
2.	Belafonte at Carnegie Hall	Harry Belafonte, RCA Victor
3.	All the Way	Frank Sinatra, Capitol
4.	Paul Anka Sings His Big 15	ABC-Paramount
5.	Ring-A-Ding Ding	Frank Sinatra, Reprise

DUOS, GROUPS & MIXED VOCALS

Position	Title	Artist & Label
1.	Tonight in Person	Limelitters, RCA Victor
2.	Make Way	Kingston Trio, Capitol
3.	Encore of Golden Hits	Platters, Mercury
4.	Kingston Trio	Capitol
5.	Goin' Places	Kingston Trio, Capitol

CHORUS

Position	Title	Artist & Label
1.	Sing Along With Mitch	Mitch Miller, Columbia
2.	TV Sing Along With Mitch	Mitch Miller, Columbia
3.	Memories Sing Along With Mitch	Mitch Miller, Columbia
4.	More Sing Along With Mitch	Mitch Miller, Columbia
5.	Happy Times Sing Along With Mitch	Mitch Miller, Columbia

INSTRUMENTALS

1.	Calcutta	Lawrence Welk, Dot
2.	Stars for a Summer Night	Various Artists, Columbia
3.	Exodus to Jazz	Eddie Harris, Vee Jay
4.	Wonderland by Night	Bert Kaempfert, Decca
5.	Memories Are Made of This	Ray Conniff, Columbia

STEREO

PERCUSSION & SOUND

1.	Persuasive Percussion Vol. I	Terry Snyder & the All Stars, Command
2.	Provocative Percussion Vol. I	Enoch Light & the Light Brigade, Command
3.	Persuasive Percussion Vol. III	Command All Stars, Command
4.	Bongos	Los Admiradores, Command

WEST AFRICA

W. Africa Looms as Important Market

African economic development is stimulating the importation of coin machines.

A number of states on the African West Coast are developing a thriving juke box trade. They include Senegal, Liberia, Nigeria, and the Ivory Coast.

Dakar and Monrovia are phonograph import centers for most of the African continent south of the Sahara. Hard-and-fast figures are impossible to come by, but the most reliable estimates place the over-all number of juke boxes in West and Central Africa, including South Africa, at 12,000.

The African market is regarded as a potentially fast-growing market. For example, there has been an estimated 22 per cent increase in juke boxes in Nigeria, Liberia, and Senegal in 1961.

Location ownership is uniform throughout Africa, save for a few entrepreneurs who operate portable juke boxes on circuits into the bush. These portable boxes have an independent power supply, usually a gasoline generator.



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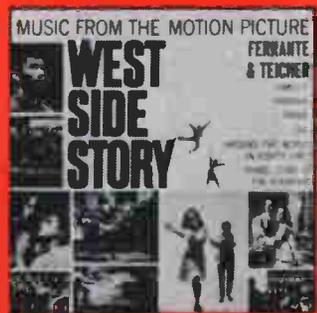
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