

DECEMBER 29, 1962

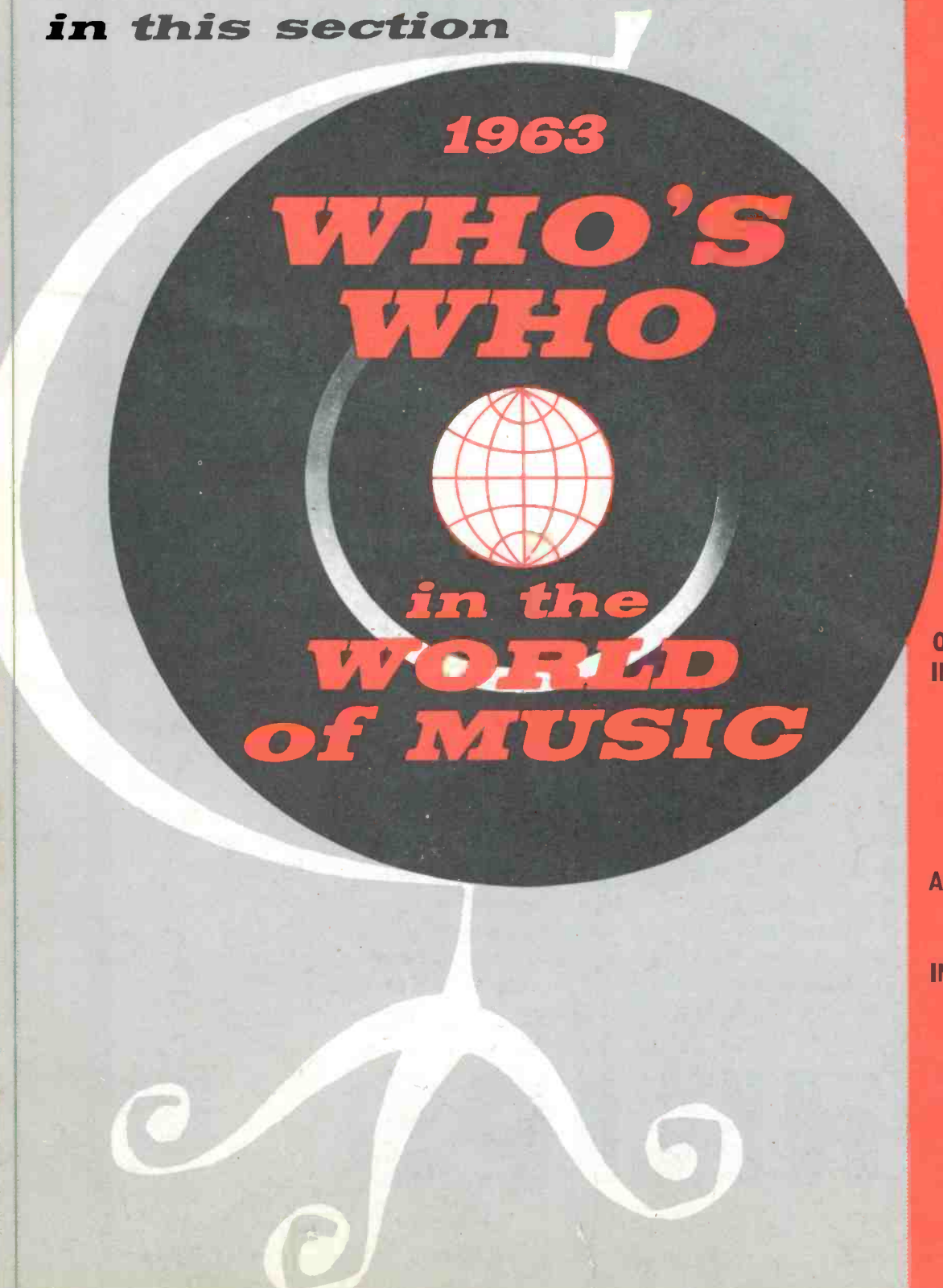
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BILLBOARD MUSIC WEEK

IN TWO SECTIONS

SECTION 2

in this section



1963
**WHO'S
WHO**
in the
**WORLD
of MUSIC**

featuring

**50 MOST POPULAR
ARTISTS IN THE WORLD
IN 1962**

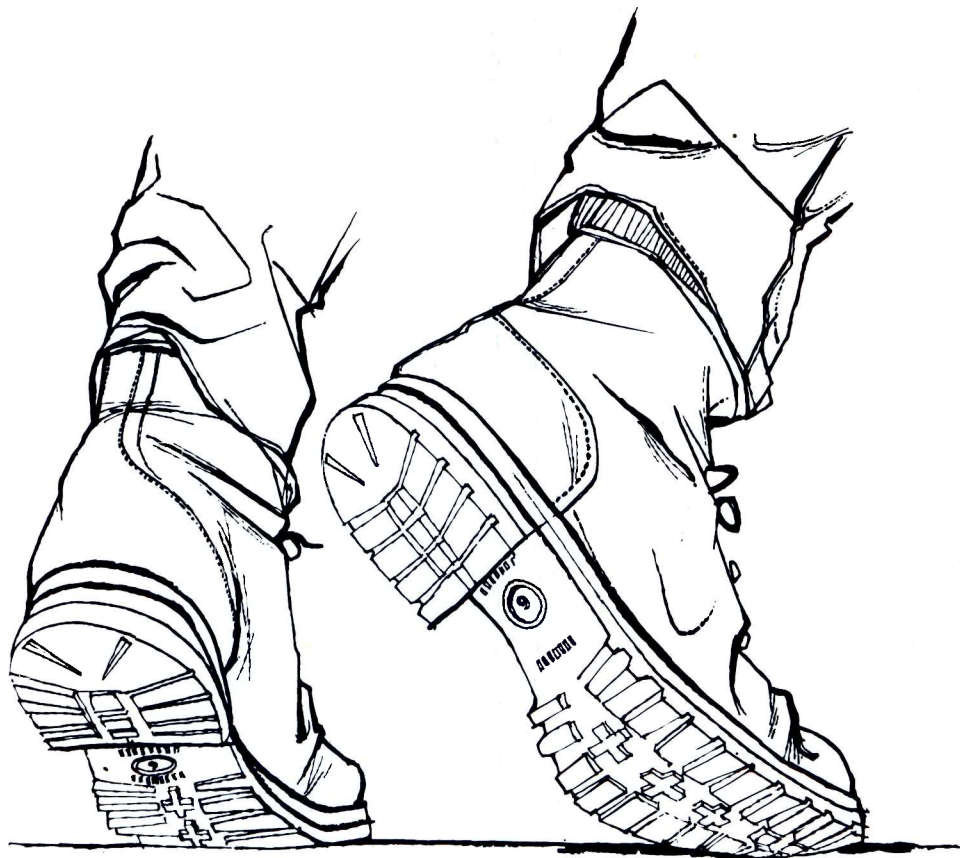
**INTERNATIONAL
ARTISTS & TUNES
THAT BECAME U. S. HITS**

**ACHIEVEMENTS
OF THE YEAR IN THE U. S.,
INCLUDING THE YEAR'S BEST
SINGLES**

**TUNES
COUNTRY MUSIC RECORDS
RHYTHM & BLUES RECORDS
MONO LP'S
STEREO LP'S**

**ACHIEVEMENTS OF THE YEAR
AROUND THE WORLD,
COUNTRY BY COUNTRY,
INCLUDING THE TOP HITS &
ACHIEVEMENTS IN EACH**

**COMPLETE LIST OF
MILLION-SELLING SINGLES
AND HALF-MILLION
SELLING LP'S**



On your toes, Vevey!

Vevey, Switzerland. Singer Gérard Souzay in the theatre, and PHILIPS standing by to record. Silence, please.

What happens? Smiling gendarmes simply block the streets; and without a murmur of protest or impatience, Vevey falls silent. Thanks a lot, Vevey, for the finest recordings yet made of songs by Fauré and Schubert.

Just imagine saying "Hush!" to a whole town. Unusual?

Not really. Not for PHILIPS anyway; because for PHILIPS, nothing is too unusual, nothing too complex when the aim is to make good records.

It is for that reason too that PHILIPS, over the last half century, has spent millions on sound-research; has sent recording-teams to regions penetrated by only a few; and now has outlets established in no less than 55 countries — which include, of course, all countries in Europe. PHILIPS is, in fact, already ideally placed to offer a ready-made distribution network for the coming era of the European Common Market

PHILIPS
R E C O R D S





THE SOUND HEARD 'ROUND THE WORLD



WEST SIDE STORY
PENNY PAIN
FLAT A SCRIBBS
THE FLOVED CHANGES
THE SOUND OF MUSIC
PROJECT SCHIFFENS
RACHMANINOFF, CON. NO. 2
CL 172
A KORTHEIMETZ FESTIVAL
PAUL WINTER SEITE
ETUDE GORNE
ROBERT GOULET
CHOPIN POLONaises
COLUMBIA PRESENTS
LEONARD BERNSTEIN BY PAIR DUO
LESLIE ORGANS
ANETHA FRANKLIN
JOHNNY CASH
DAVE BRIDBECK QUARTET
PATTI PAGE
DON COSTA
LES PAUL & MARY FORD

EXOTIC STRINGS
FOLK SONGS OF OUR LAND
MORMON TABERNACLE CHOIR
MARY MARTIN AND THE ORIGINAL BROADWAY CAST
CONDUCTOR'S OPERA OPERAUSERS • COLLEGE SYMPHONY
PRELUDES 2, 3 AND 4
ANDRE KORTHEIMETZ CONDUCTING THE NEW YORK PHILHARMONIC
JAZZ MEETS THE BOSSA NOVA
THE NIGHT TALKY STOPPED THE SHOW
ALEXANDER BRAILOWSKY, PIANIST
VLADIMIR HOROWITZ, WORKS BY CHOPIN, RACHMANINOFF, SCHUMANN AND LISZT
HER HUSBAND, JULE ANDREWS AND THE ORIGINAL BROADWAY CAST
DEBUT OPERA ON TV WITH MARY MARTIN'S SING ALONG CHORUS
THE TENDER, THE BOVING, THE SWINGING
"SHE SAID JOHN" AND OTHER FABULOUS SONGS AND DANCES
THE SOUND OF JOHNNY CASH
TIME OUT
HOLLYWOOD PREMIERE
REQUIEM OF ROSES

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STRAVINSKY CONDUCTS • LE SACRE DU PRINTEMPS • PETROUSHKA

ANDY PENNIN
DORIS DAY
OSCAR BROOWN JR
TONY BENNETT
MARTY ROBBINS
THE CLANCY BROTHERS
ANDY WILLIAMS
EDDIE HOLMES
THELONIOUS MONK
STEVE LAWRENCE
SING ALONG WITH MITCH
FRANKIE LAIN
MAHALIA JACKSON
OLATUNJI
PETE SEEGER

A TOUCH OF ELEGANCE
S CONTINENTAL
I HAVE DREAMED
IS A NEW WORLD
AT CARNEGIE HALL
PORTRAIT OF MARTY
AND TOMMY MAKEM • HEARTY AND HELLISH
"MOON RIVER" AND OTHER GREAT MOVIE THEMES
MONK'S DREAM
IT'S DEVOTELY
MITCH MILLER AND THE GANG
"SUPEROR" CONCERTO • RUDOLF SERKIN/N.Y. PHILHARMONIC/LEONARD BERNSTEIN
HELL BENT FOR DEATH
EVERYTIME I FEEL THE SPIRIT
FLAMING DRINGS
THE BITTER AND THE SWEET

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THE COLUMBIA RECORDS SUCCESS STORY

began shortly after the company came into being. Columbia Records rapidly took its position as pacesetter of the recording industry. It assumed this dominant role by developing the largest catalogue in the world—a catalogue which includes popular, classical, jazz, country and western and religious music, in addition to original Broadway cast and sound track recordings. It acquired the greatest roster of internationally renowned artists ever gathered under one banner. It pioneered the “Lp” which not only revolutionized the entire record industry, but the habits of the record-buying public as well. For these and many other reasons, Columbia Records has maintained its leadership through the years. 1962 has realized the most successful chapter in the history of the company, but the story holds the promise of an even greater future.

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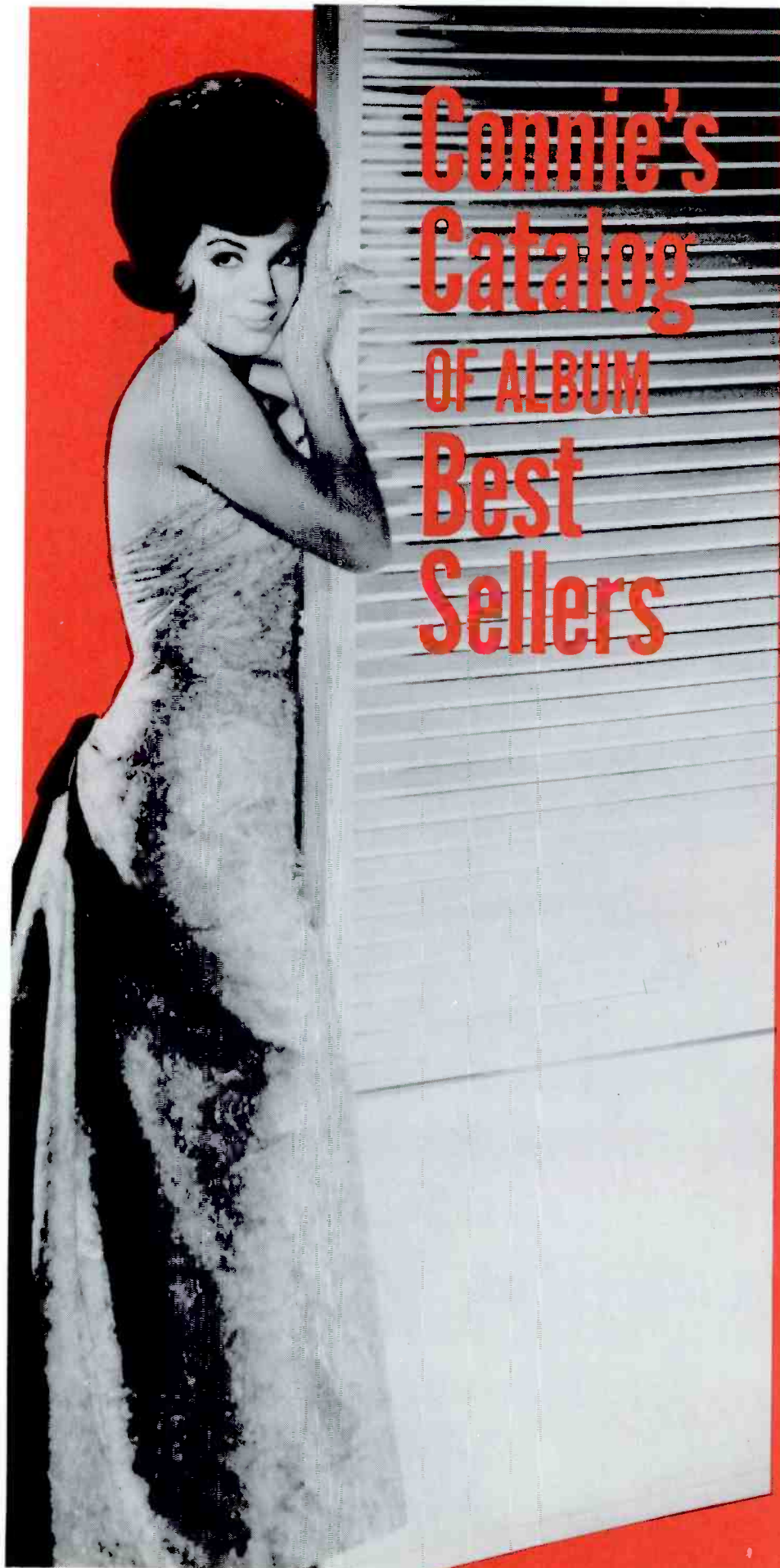
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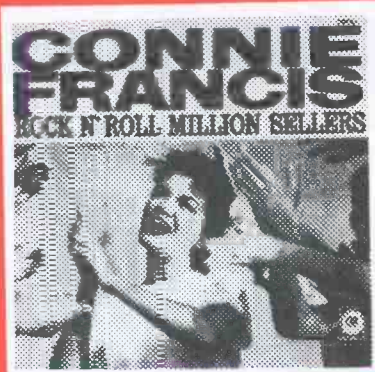
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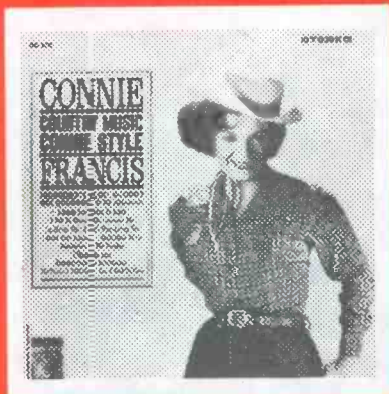
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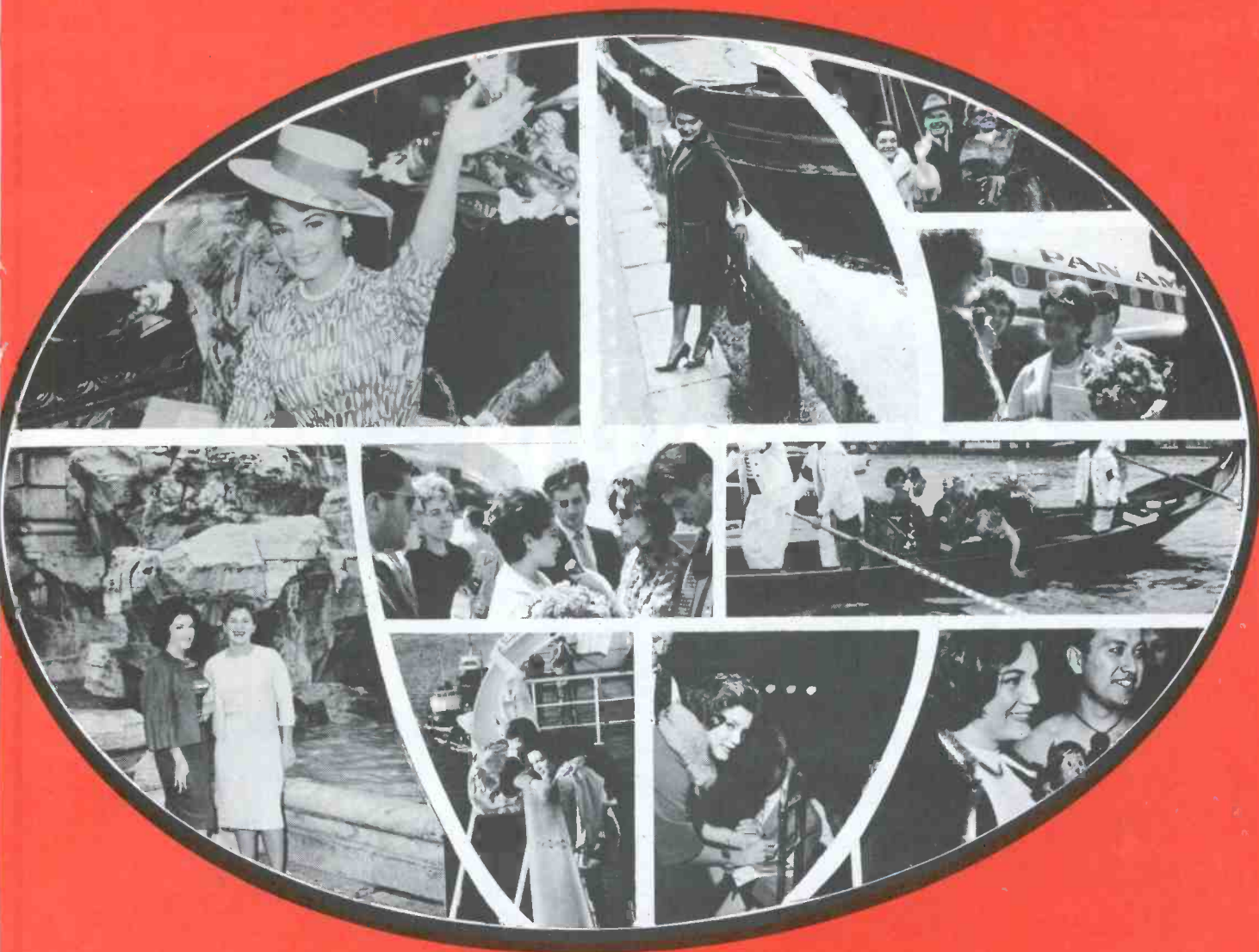
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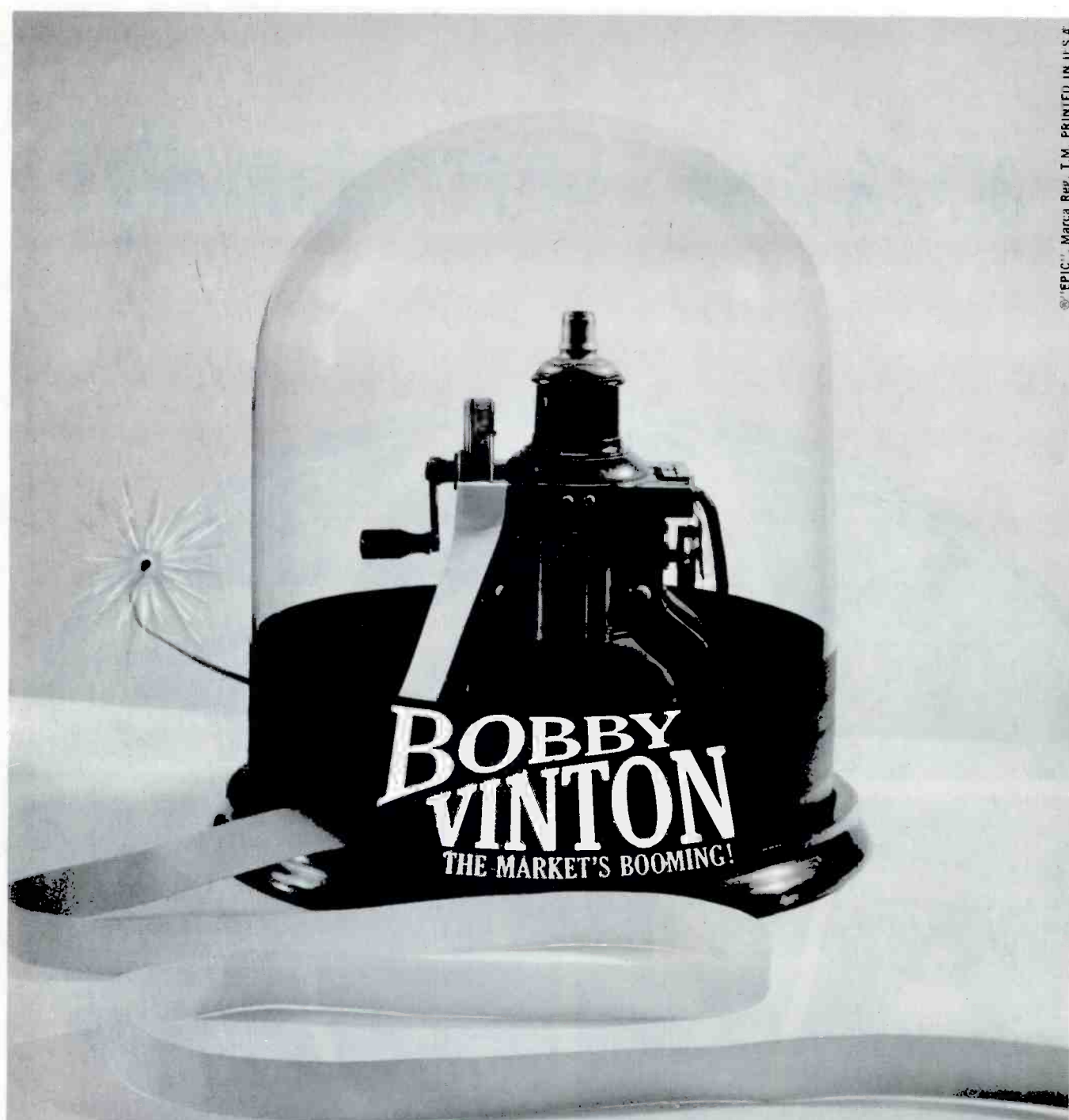
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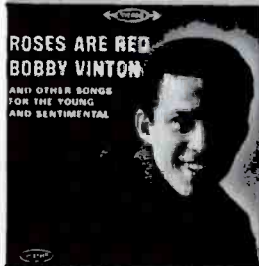
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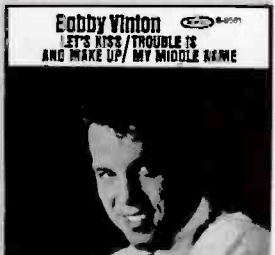
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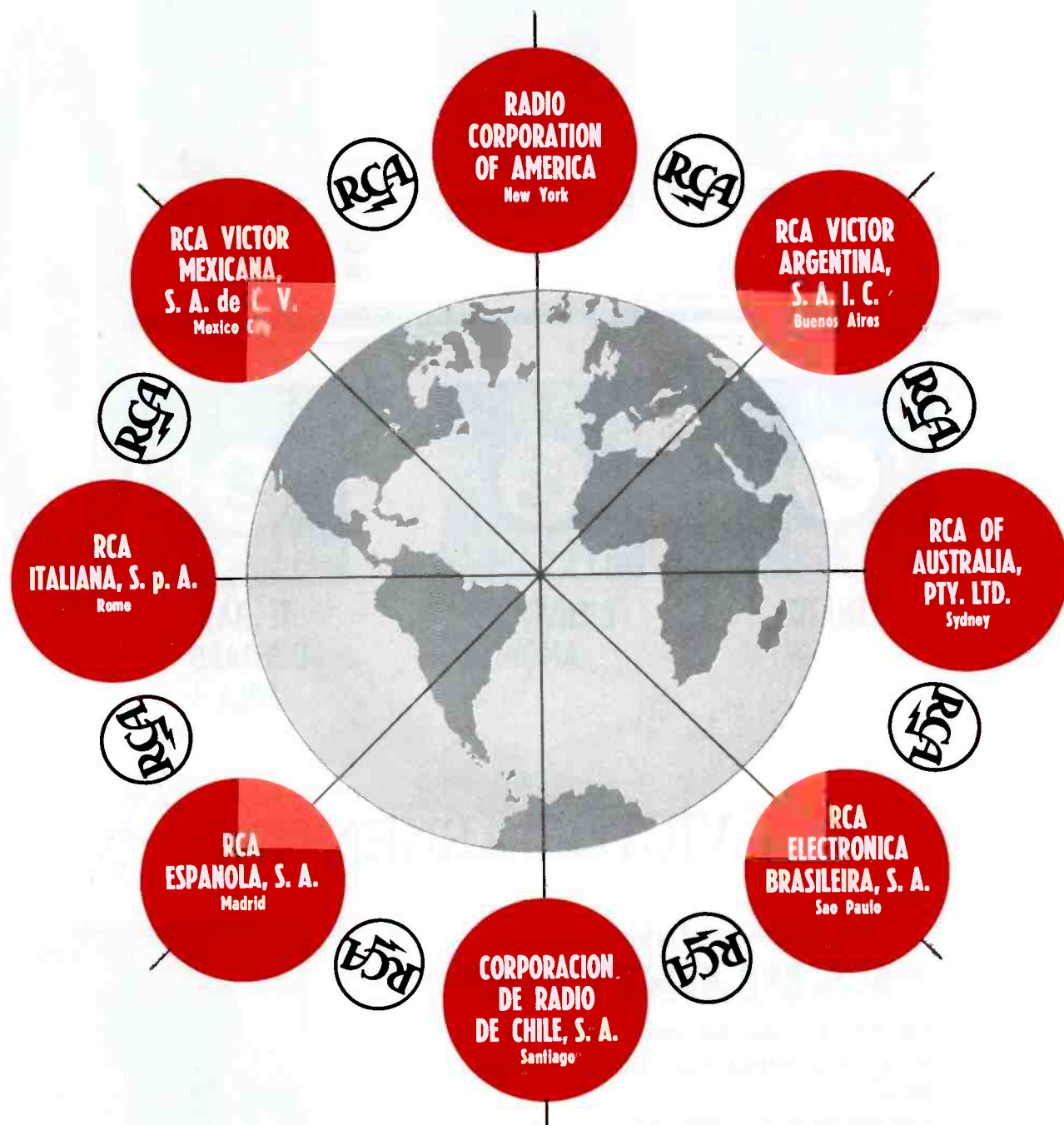
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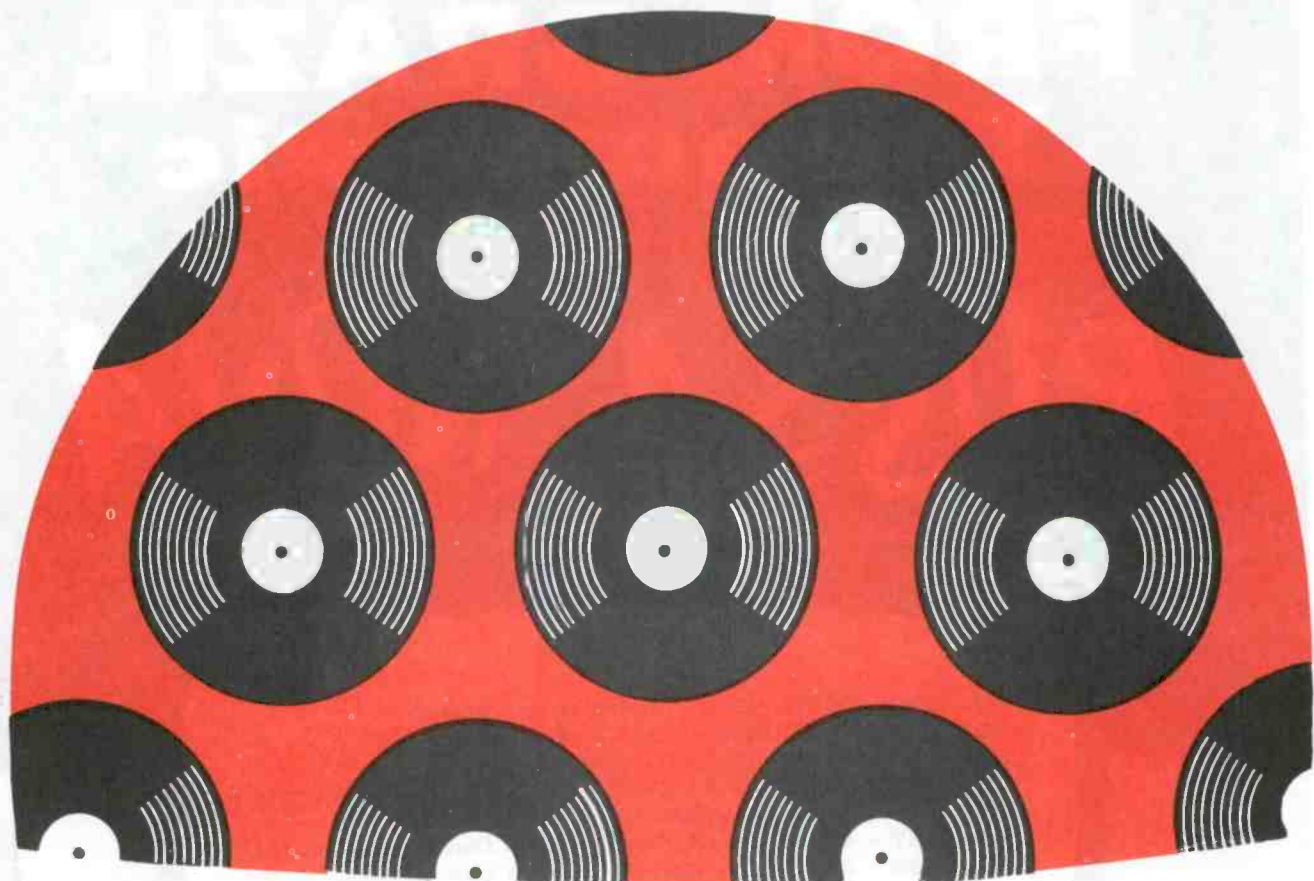
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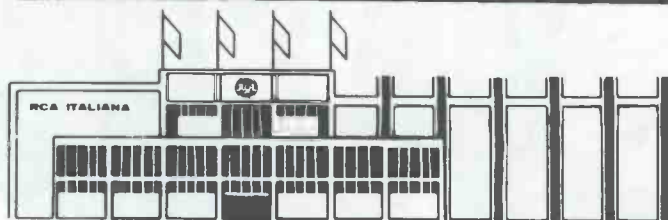
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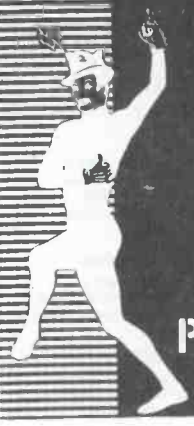
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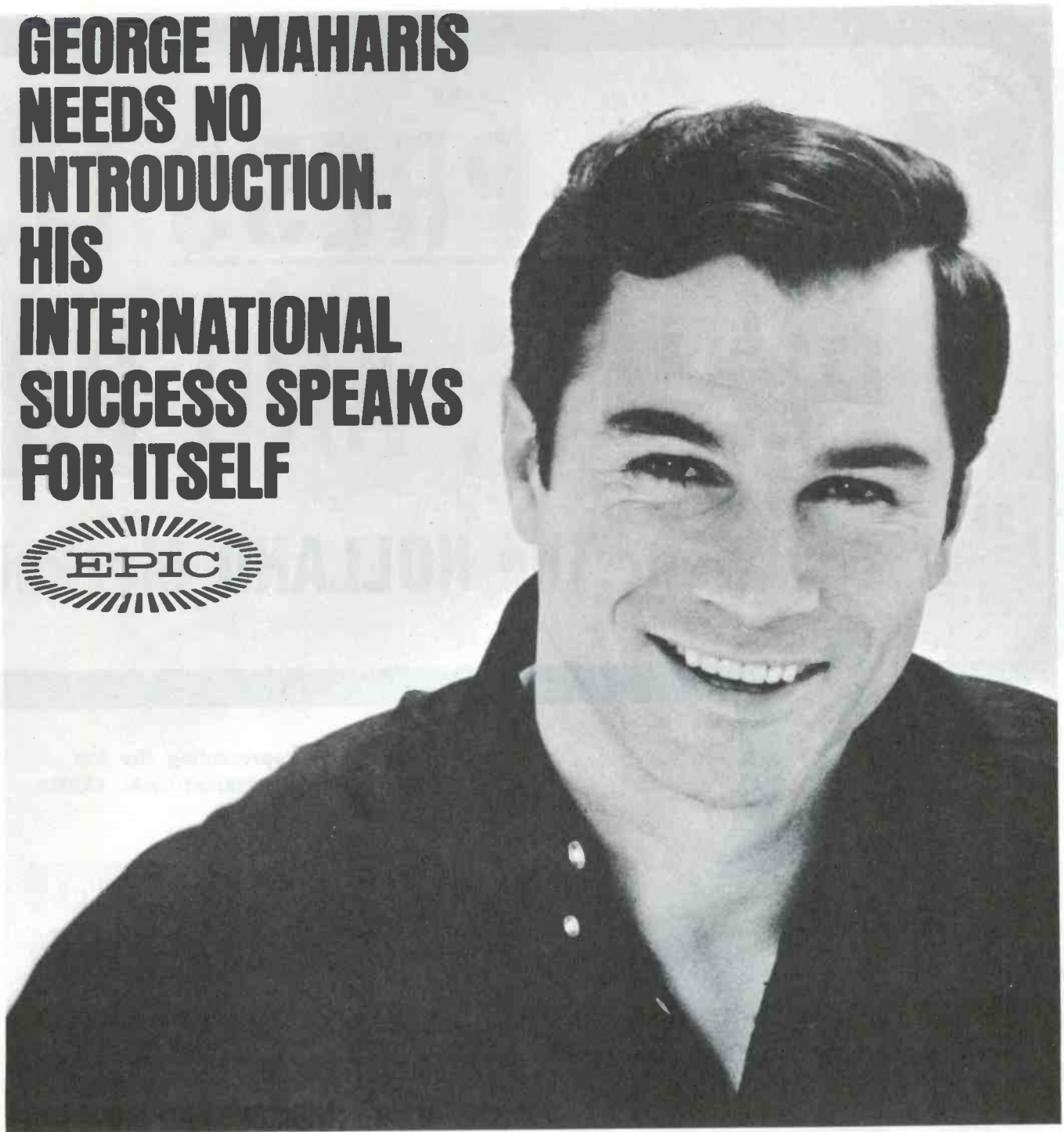
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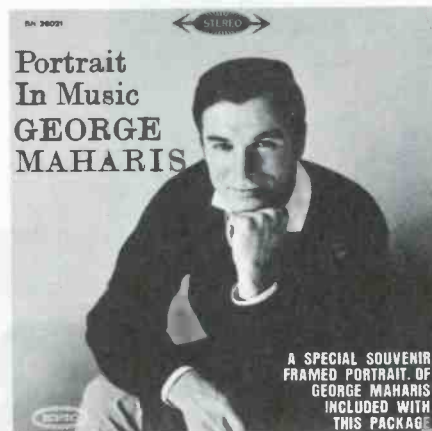
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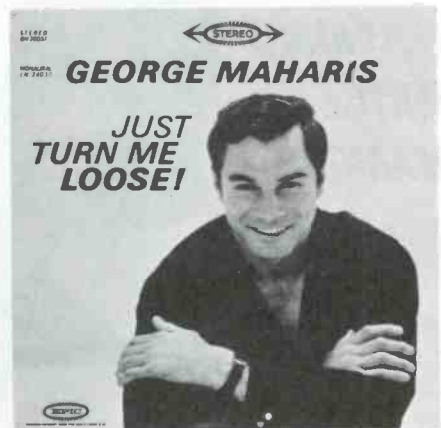
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PHOTO GALLERY OF INTERNATIONAL MUSIC-RECORD *NEWSMAKERS*

ARGENTINA



Chubby Checker, during his visit to Buenos Aires, with M. S. Brenner, general manager of Ediciones Internacionales Fermata.



Peter DeRougemont (left), vice-president for Columbia Records' operations in Latin America, presents gold record and other awards to members of Los Cincos Latinos, one of the most popular vocal groups in Latin America.

AUSTRIA



Philips Records' Austrian sales manager Wolf Arming (center), with the Blue Diamonds just before their great concert at the Vienna Stadthalle, in which all 16,000 seats were completely sold out.

Italo-American singer Johnny Dorelli (left), now signed with Polydor, receives messages of greeting from his Austrian fans from Fred Ziller, deejay and BMW correspondent, who congratulates Dorelli for his first six waxings in the German language as produced by Gerhard Mendelson in Vienna.



Austrian-German teenage idol Peter Kraus (left), who has climbed from rock and roll singer to a main roll in the Walt Disney film "The Johann Strauss Story," looks on as MGM star Connie Francis studies a new song written by top Austrian composer Erwin Halletz.

AUSTRALIA



Cliff Richard, recording star of Columbia Records (Britain), celebrates his 21st birthday at a cocktail reception held in his honor during his visit to Australia.



Lucky Starr, second from right, is congratulated on his smash on Festival Records, "I've Been Everywhere," hitting the top of the Aussie charts. Seen with Starr are (l. to r.): Festival Records executive director Frederick C. Marks, Belinda music manager (and Festival recording artist) Norman Whiteley, and Belinda professional manager Johnny Devlin.



HMV recording star Patsy Ann Noble was feted at a cocktail party prior to her overseas tour. With her are leading Sydney deejay Bob Rogers (left) and EMI musical director Geoff Harvey.

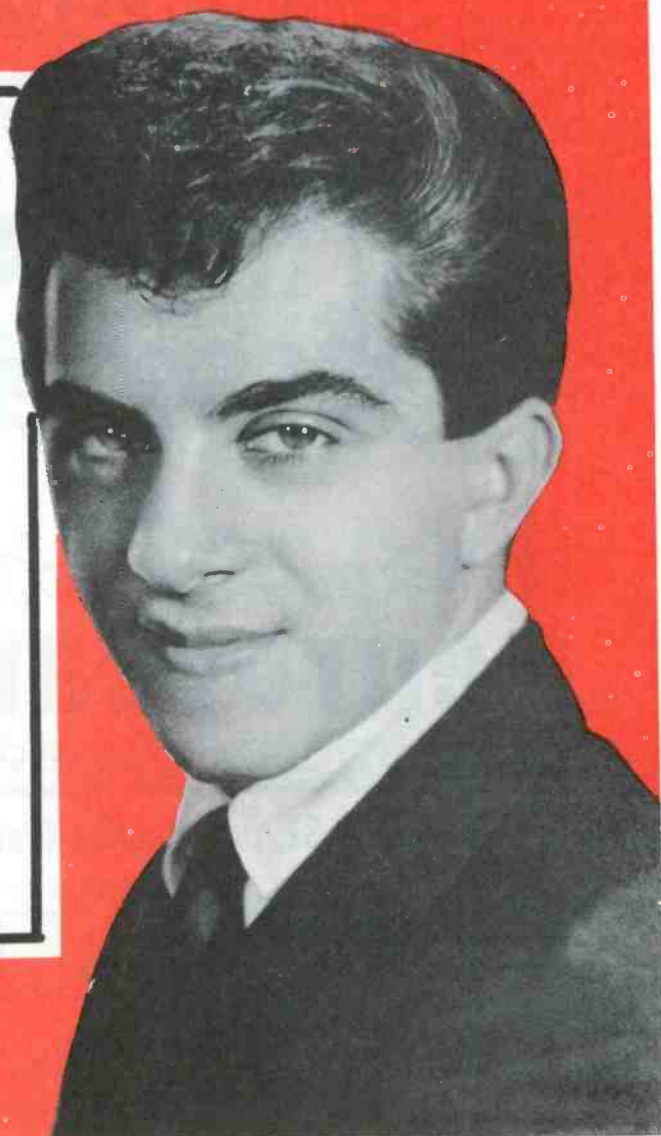
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BELGIUM



Jean-Claude Pascal, winner of the 1961 Eurovision competition, hands the Grand Prix for 1962 to winner Isabelle Aubret.



The Knokke Festival obviously was a fun place for (left to right) Joel Holmes, Christiane Legrand, Billy Bridge, Luce Klein and Alain Barriere.

BRAZIL



Paul Winters, whose Jazz Sextet played six months in South America, introduced Bossa Nova at the White House upon his return. Before he left Rio he was feted by Columbia Records. Here are Columbia sub-manager Antonio Pinheiro da Silva, sextet manager Gene Lees, Paul Winters, and M. Astor, a leading Columbia artist.



At a TV jazz show in Rio are BMW rep Mauricio Quadrio, program producer Alvaro Machado, deejay Paulo Santos, U. S. jazzman Herbie Mann, and Luis Bonfa.



A. A. Lentino (left), director of the Brazilian branch of Southern Music, plays host during a visit by Mrs. Peer, the company chief. Also seen are Daniel Rocha and BMW Brazilian director Mauricio Quadrio.

BRITAIN



American recording star Bobby Vinton is guest of honor at a press reception at EMI house, London. Pictured (l. to r.): EMI Records managing director Leonard G. Wood, Columbia Records (U. S.) international manager Harvey Schein; EMI, Ltd., chairman Sir Joseph Lockwood; Bobby Vinton, Columbia Records (U. S.) president Goddard Leiberson, Ted Heath, EMI Records director Richard Dawes.

Louis Benjamin (left), general manager of Pye Records, presents a gold disk to Dave Miller, chief of Miller International, marking the sales of one million Miller LP's on the Pye "Golden Guinea" label.



British comic-singer Norman Wisdom (left) presents Shirley Maclaine with the first copy of Ember Records-International's special album, "A Tribute to the Grand Order of Water Rats." Looking on is Ember managing director Jeff Kruger, who compiled the album from tracks by U. S. artists released by the firm.

Highlight of Oriole Records' activities in 1962 was its development of new international links. The Swedish instrumental group, The Spot-nicks, provided Oriole with a chart entry. The group later visited London and Oriole threw a lavish party. Seen with the group is their manager, Roland Ferneborn (left, in civilian clothes), with Oriole a&r manager John Schroeder, who recorded the group in London.



The general manager of > Philips Records, Ltd., England, Leslie Gould, presents Ray Conniff with a copy of his double album, "The Hi-Fi Companion," during Conniff's visit to Britain last August. The LP sold over 250,000 copies in Britain.



Craig Douglas, a former artist of the Decca group, returned to that company last September via Ritz Records. Ritz is operated by Bunny Lewis, Douglas' agent, and became the first British indie production unit to get exposure for its own logo on pop singles. Seen celebrating the hit status of Douglas' "Oh Lonesome Me" release are (l. to. r.): Decca singles a&r chief Dick Rowe, Bunny Lewis, Craig Douglas, Decca sales manager S. A. Beecher-Stevens, exploitation exec Tony Hall.

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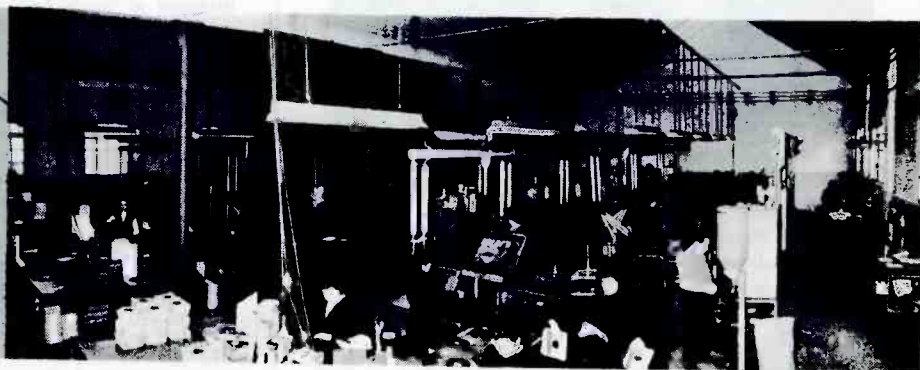


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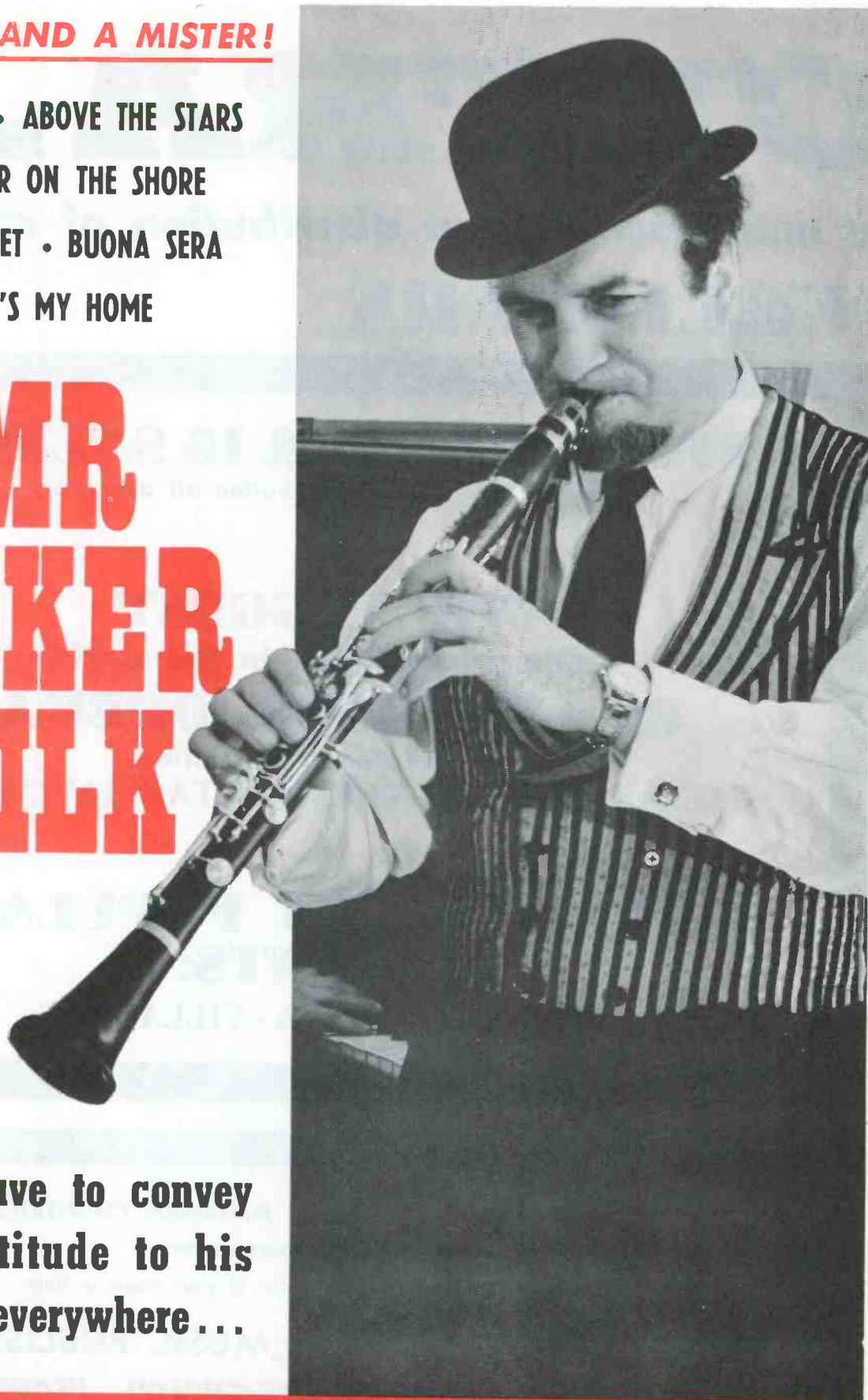
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THE 50 MOST POPULAR INTERNATIONAL RECORDING ARTISTS OF 1962

The 50 recording stars listed here and on the following pages are the elite among the popular recording artists of the world. They had the greatest number of multi-national listings in the Top 20 charts from various nations that appear in this issue, reflecting the greatest success in the greatest number of countries during the year just past.

The work of these artists truly provides the lifeblood of the international record industry. Talent such as these stars bind closer the musical ties between nations each year.

We are proud to present the top stars of 1962, along with vital personal information and the listing of their records that truly were the year's Hits of the World.



PAUL ANKA

Label: RCA. Personal Manager: IRVIN FELD. Booking Office: G.A.C. Home Town: OTTAWA, ONT. Birthday: JULY 30, 1941.

RECORDS THAT HIT TOP 20 OF 1962

Country: Label on Which Released

**A STEEL GUITAR AND
A GLASS OF WINE**

Belgium (Flemish): RCA

Spain: RCA

Venezuela: RCA

DANCE ON LITTLE GIRL

Spain: ABC-Hispavox

I NEVER KNEW YOUR NAME

Hong Kong: RCA

KISSING ON THE PHONE

Spain: Hispavox

LOVE LAND

Israel: Arton

LOVE ME WARM AND TENDER

Belgium (Flemish): RCA

Hong Kong: RCA

Philippines: RCA

Spain: RCA

TONIGHT MY LOVE, TONIGHT

Spain: ABC Hispavox

UH-HUH

Peru: Philips



RICHARD ANTHONY

Label: COLUMBIA. Home Town: CAIRO. Birthday: JANUARY 13, 1938.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

LECON DE TWIST

Belgium (French): HMV

France: Columbia

LET'S TWIST AGAIN

France: Columbia

J'ENTENDS SIFFLER LE TRAIN

Belgium (French): Columbia

France: Columbia



CHARLES AZNAVOUR

Label: BARCLAY. Personal Manager: JEAN LOUIS MARQUET. Home Town: PARIS. Birthday: MAY 22, 1924.

RECORDS THAT HIT TOP 20 OF 1962

Country: Label on Which Released

ALLELUIA

France: Barclay

IL FAUT SAVOIR

France: Barclay



GUS BACKUS

Label: POLYDOR. Home Town: SOUTHAMPTON, L. I., New York. Birthday: DECEMBER 12, 1937.

RECORDS THAT HIT TOP 20 OF 1962

Country: Label on Which Released

MANN IM MOND

Austria: Polydor

SAURKRAUT POLKA

Germany: Polydor



KENNY BALL

Label: PYE. Booking Office: CANA VARIETY AGENCY. Home Town: ILFORD, ESSEX. Birthday: MAY 22, 1931.

RECORDS THAT HIT TOP 20 OF 1962

Country: Label on Which Released

**MARCH OF THE SIAMESE
CHILDREN**

Eire: Pye

MIDNIGHT IN MOSCOW

Australia: Pye

Eire: Pye



ACKER BILK

Label: COLUMBIA. Personal Manager: DAVID BILK. Booking Office: LYN DUTTON AGENCY. Home Town: SOMERSET, ENGLAND. Age: 33.

RECORD THAT HIT TOP 20 OF 1962

Country: Label on Which Released

STRANGER ON THE SHORE

Australia: Columbia

Britain: Columbia

Eire: Columbia

Israel: Atco

New Zealand: Columbia

United States: Atco

Venezuela: Odeon

continued on page 38



PAT BOONE

Label: DOT. Personal Manager: RANDY WOOD-JACK SPINA. Booking Office: G.A.C. Home Town: NASHVILLE, TENN. Birthday: June 1, 1934.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

BIG COLD WIND

South Africa: Dot

JOHNNY WILL

Norway: Dot

South Africa: Dot

PICTURES IN THE FIRE

Venezuela: Dot

QUANDO QUANDO QUANDO

Austria: London

Belgium (Flemish): Dot

Britain: London

Denmark: Dot

Eire: London

Hong Kong: RCA

Norway: Dot

South Africa: Dot

Sweden: Dot



BOURVIL

Label: Pathe. Home Town: PRETOT-VICQUEMARE, NORMANDIE. Birthday: JULY 27, 1917.

RECORD THAT HIT TOP 20 OF 1962
Country: Label on Which Released

UN CLAIR DE LUNE A MAUBERGE

Belgium (Flemish): Pathe

France: Pathe



JOE BROWN

Home Town: LONDON. Age: 21.

Label: PICCADILLY. Booking Office: LARRY PARNES. Home Town: LONDON. Age: 21.

RECORD THAT HIT TOP 20 OF 1962

Country: Label on Which Released

PICTURE OF YOU

Britain: Piccadilly

Eire: Piccadilly



ADRIANO CELENTANO

Label: CLAM. Home Town: MILAN, ITALY. Birthday: 1938. Age: 24.

RECORDS THAT HIT TOP 20 OF 1962

Country: Label on Which Released

NATA PER ME

Argentina: Microfon

NO ESISTE EL AMOR

Argentina: Microfon

PEPPERMINT TWIST

Italy: Jolly

STAI LONTANA DA ME

Italy: Clon



RAY CHARLES

Label: ABC-PARAMOUNT. Personal Manager: JEFF BROWN. Booking Office: SHAW. Home Town: ALBANY, GA. Age: 27.

RECORD THAT HIT TOP 20 OF 1962

Country: Label on Which Released

I CANT STOP LOVING YOU

Australia: Ampar

Belgium (Flemish): ABC-Paramount

Belgium (French): ABC-Paramount

Britain: HMV

Denmark: ABC-Paramount

Eire: HMV

Finland: Karusell

Holland: ABC-Paramount

Israel: ABC-Paramount

New Zealand: Ampar

Norway: Karusell

Sweden: Karusell

United States: ABC-Paramount

Venezuela: ABC-Paramount



CHUBBY CHECKER

Label: PARKWAY. Personal Manager: KAL MARR & HENRY COLT. Booking Office: G.A.C. Home Town: PHILADELPHIA. Age: 20.

RECORDS THAT HIT TOP 20 OF 1962

Country: Label on Which Released

LET'S TWIST AGAIN

Argentina: RCA

Belgium (Flemish): Columbia

Belgium (French): Columbia

Brazil: Parkway

Britain: Columbia

Denmark: HMV

Eire: Columbia

France: Columbia

Holland: Columbia

Hong Kong: Parkway

Israel: Columbia

Italy: Galleria del Corso

New Zealand: Top Rank

Norway: Columbia

Sweden: Columbia

Venezuela: Parkway

THE JET

Peru: Parkway-Odeon

SLOW TWISTIN'

United States: Parkway

THE TWIST

Australia: HMV

New Zealand: Top Rank

United States: Parkway

TWISTIN' U.S.A.

Peru: Parkway-Odeon



LOS CINCO LATINOS

Label: COLUMBIA. Names: RICARDO ROMERO, ESTELA RAVAL, HECTOR BUONSANTI, OSCAR LOPEZ RIUZ, HECTOR ANTINOLLI. Home Country: ARGENTINA.

RECORDS THAT HIT TOP 20 OF 1962

Country: Label on Which Released

LA BALLADA DELLA TROMBA

Argentina: Columbia

Spain: Columbia-Argentina



PETULA CLARK

Label: VOGUE. Personal Manager: SIDNEY GRACE.

Booking Office: GRADE ORGANISATION. Home

Country: WALES. Birthday: NOVEMBER 15, 1932.

RECORDS THAT HIT TOP 20 OF 1962

Country: Label on Which Released

ABAT-JOUR

Italy: Pye

LE CHARIOT

Belgium (French): Vogue

ROMEO

Belgium (French): Vogue

YA-YA TWIST

France: Vogue



PERRY COMO

Label: RCA. Personal Manager: DEE BELINE. Booking Office: G. A. C. Home Town: CANONSBURG, PA. Birthday: MAY 18, 1912.

RECORD THAT HIT TOP 20 OF 1962
Country: Label on Which Released

CATERINA

Belgium (Flemish): RCA
Finland: RCA



BOBBY DARIN

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

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

MULTIPLICATION

Argentina: Atco
Australia: London
Brazil: Atco
Israel: RCA
Mexico: Gamma
Norway: Atlantic
Peru: Atco
South Africa: Atlantic
Sweden: Atlantic

THINGS

Britain: London
Eire: London
Israel: Atco
Venezuela: Atco



JOEY DEE

Label: ROULETTE. Personal Manager: DON DAVIS. Booking Office: JOLLY JOYCE. Home Town: PASSESAC, N. J. Birthday: JUNE 11, 1940.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

PEPPERMINT TWIST

Denmark: Roulette
Italy: Roulette
New Zealand: Roulette
Peru: Roulette

SHOUT

Belgium (Flemish): Roulette

YA-YA

Belgium (Flemish): Roulette
Belgium (French): Roulette



DION

Label: LAURIE. Personal Manager: SAL BONEFEDE. Booking Office: G.A.C. Home Town: BRONX. Birthday: JULY 18, 1940.

LOVERS WHO WANDER

New Zealand: HMV

RUNAROUND SUE

Israel: Top Rank
Venezuela: Laurie

THE WANDERER

United States: Laurie



DUO DINAMICO

Label: LA VOZ DE SU AMO. Personal Manager and Booking Agent: RAFAEL CORTES. Names: MANOLO DE LA CALVA and RAMON ARCUSA. Home Town: BOTH FROM BARCELONA. Birthdays: MANOLO, FEBRUARY 15, 1937; RAMON, DECEMBER 10, 1936.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

DIME PORQUE

Spain: La Voz

EL TERCER HOMBRE

Spain: La Voz

LOLITA TWIST

Spain: Vox Amo

MARY CARMEN

Spain: La Voz

PERDONAME

Spain: Vox Amo

QUISIERA SER

Spain: La Voz



CONNIE FRANCIS

Label: MGM. Personal Manager: GEORGE SCHECK. Home Town: BELLEVILLE, N. J. Birthday: DECEMBER 12, 1938.

RECORDS THAT HIT TOP 20 OF 1962

EINE INSEL FUER ZWEI

Austria: MGM

HIGH NOON

Philippines: MGM

LINDA MUCHACHITA

Spain: Hispavox
Venezuela: MGM

MOND VON MEXICO

Austria: MGM

PARADISO

Germany: MGM

SECOND HAND LOVE

Hong Kong: MGM

TOO MANY RULES

Japan: MGM

WHEN THE BOY IN YOUR ARMS

Hong Kong: MGM



CONNIE FROBOESS

Label: ELECTROLA. Home Town: WRIEZEN, GERMANY. Birthday: OCTOBER 28, 1943.

RECORDS THAT HIT TOP 20 OF 1962

Country: Label on Which Released

LADY SUNSHINE AND

MR. MOON

Austria: Columbia
Germany: Columbia

TINA OCH MARINA

Sweden: Columbia

ZWEI KLEINE ITALIENER

Belgium (Flemish): Electrola
Denmark: Electrola
Germany: Columbia
Holland: HMV
Norway: Columbia

continued on page 40

The Company that REALLY goes after more business CAN get more business . . . by consistent advertisements in Billboard Music Week.



JOHNNY HALLYDAY

Label: PHILIPS. Personal Manager: LEE HALLYDAY. Home Town: PARIS. Age: 19.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

LET'S TWIST AGAIN

Belgium: (French): Philips
France: Philips

MADISON TWIST

France: Philips

RETIENS LA NUIT

Belgium (French): Philips
France: Philips

TU AIMES LE TWIST

France: Philips

YA-YA TWIST

France: Philips



FRANK IFIELD

Label: COLUMBIA. Booking Office: GRADE ORGANISATION. Home Town: COVENTRY, ENGLAND. Birthday: NOVEMBER 3, 1962.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

I REMEMBER YOU

Australia: Columbia
Britain: Columbia
Ire: Columbia
Norway: Columbia



JORGEN INGMANN

Label: METRONOME. Personal Manager: ORION DEVELOPMENT CORP. Booking Office: METRONOME RECORDS. Home Town: COPENHAGEN. Birthday: APRIL 26, 1925.

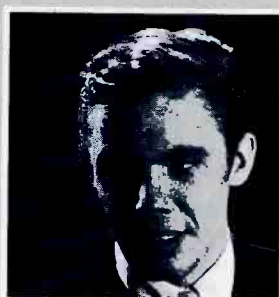
RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

APACHE

Austria: Arrola

TOY BALLOONS

Denmark: Metronome



PETER KRAUS

Label: POLYDOR. Home Town: MUNICH, GERMANY. Birthday: MARCH 18, 1939.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

SCHWARZE ROSE, ROSEMARIE

Austria: Polydor
Denmark: Polydor
Germany: Polydor

SILVER MOON

Germany: Polydor



STEVE LAWRENCE

Label: COLUMBIA. Personal Manager: KEN GREEN-GRASS. Booking Office: G.A.C. Home Town: BROOKLYN. Birthday: JULY 8, 1937.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

SEND SOMEONE TO LOVE ME

Philippines: United Artists
Hong Kong: United Artists

WHILE THERE'S STILL TIME

Philippines: United Artists



ANITA LINDBLOM

Label: FONTANA. Home Town: GAVLE, SWEDEN. Age: 25.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

SANT AR LIVET

Denmark: Fontana
Norway: Fontana
Sweden: Fontana



HENRY MANCINI

Label: RCA. Booking Office: UNITED TALENT MGT.-INT. MGT. ASSOC. Home Town: CLEVELAND. Birthday: APRIL 16, 1924.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

MOON RIVER

Australia: RCA
Israel: RCA
Philippines: RCA



MINA

Label: ITALDISC. Booking Office: ELIO GIGANTE. Home Town: BUSTO ARSIZIO, ITALY. Age: 22.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

HEISSER SAND

Austria: Polydor
Germany: Polydor
Holland: Polydor

MOLIENDO CAFE

Italy: Italdisc

RENATO

Italy: Italdisc



BOB MOORE

Label: MONUMENT. Home Town: NASHVILLE, TENN. Birthday: NOVEMBER 30, 1932.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

AUF WIEDERSEH'N MARLENE

Germany: London

MEXICO

Belgium (Flemish): London
Germany: London
Holland: London
Sweden: London

continued on page 43

**MUSIC
PUBLISHERS**

**RECORD
PRODUCERS**

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MILANO

VIA BERCHET, 2

ITALY

*Dischi Ricordi
means the best
in Italian music:
operatic,
symphonic,
popular,
folk,
jazz.*

JUST RELEASED:

GIUSEPPE DI STEFANO

Italian songs

A splendid anthology of the best Italian songs interpreted by the famous tenor.

MRA 1004

GIANNI RAIMONDI

Il do di petto

Twelve among the most celebrated arias taken from Italian operas, exemplify the different periods of the evolution of the tenor art.

MRA 1005

FIORENZA COSSOTTO

Operatic arias

The famous arias by Verdi, Rossini, Bellini, Donizetti, Mascagni, Ponchielli, Cherubini, Cimarosa and Cilea interpreted by a great mezzo-soprano.

MRA 1006

LUIGI ALVA

**Le romanze di
Francesco Paolo Tosti**

from "Marechiaro" to "L'ultima canzone", from "Ideale" to "A vucchella" in a smart typographic presentation.

MRA 1003

EMILIO PERICOLI

**Amori dei nostri
anni ruggenti**

The most famous Italian songs of the '30s, interpreted by the most modern singer of the traditional singers.

MRL 6021

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INC.**

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NANA MOUSKOURI

Label: **FONTANA**. Home Town: **ATHENS**. Birthday: **OCTOBER 1936**.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

**ICH SCHAU DEN WEISSEN
VOLKEN NACH**

Austria: Fontana
Germany: Fontana

WEISSE ROSEN AUS ATHEN
Austria: Fontana



RICK NELSON

Label: **IMPERIAL**. Personal Manager: **MAURY FOLIDAR**. Booking Office: **UNITED TALENT MGT.-INT. MGT. ASSOC.** Home Town: **HOLLYWOOD**. Birthday: **MAY 8, 1940**.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

A WONDER LIKE YOU

South Africa: Renoun

HELLO MARY LOU

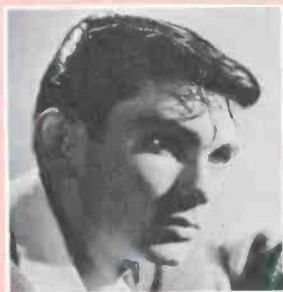
Finland: California

TEENAGE IDOL

Hong Kong: Imperial

YOUNG WORLD

Hong Kong: Imperial



GENE PITNEY

Label: **MUSICOR**. Personal Manager: **AARON SCHROEDER**. Booking Office: **WILLIAM MORRIS**. Home Town: **ROCKVILLE, CONN.** Birthday: **FEBRUARY 17, 1941**.

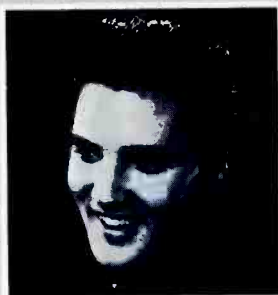
RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

LOUISIANA MAMA

Japan: United Artists

TOWN WITHOUT PITY

Hong Kong: United Artists
Peru: United Artists



ELVIS PRESLEY

Label: **RCA**. Personal Manager: **TOM PARKER**. Booking Office: **WILLIAM MORRIS**. Home Town: **TUPELO, MISS.** Birthday: **JANUARY 8, 1938**.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

CAN'T HELP FALLING IN LOVE

Britain: RCA
New Zealand: RCA

FOLLOW THAT DREAM

Eire: RCA
Philippines: RCA
South Africa: RCA

GOOD LUCK CHARM

Australia: RCA
Austria: RCA
Belgium (Flemish): RCA
Britain: RCA
Denmark: RCA
Eire: RCA
Holland: RCA
Hong Kong: RCA
Israel: RCA
New Zealand: RCA
Norway: RCA
Philippines: RCA
South Africa: RCA
Sweden: RCA
United States: RCA

HIS LATEST FLAME

Israel: RCA

LA PALOMA

Italy: RCA

NO MORE

Israel: RCA
South Africa: RCA

ROCK-A-HULA BABY

Eire: RCA
Hong Kong: RCA
Philippines: RCA

SHE'S NOT YOU

Eire: RCA



JIM REEVES

Label: **RCA**. Booking Office: **CURTIS**. Home State: **TEXAS**.

ADIOS AMIGOS

Norway: RCA
South Africa: RCA

YOU'RE THE ONLY GOOD THING

Norway: RCA



CLIFF RICHARD

Label: **COLUMBIA**. Personal Manager: **PETER GORMLEY**. Booking Office: **GRADE ORGANISATION**. Home Town: **LUCKNOW, INDIA**. Birthday: **OCTOBER 14, 1940**.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

DO YOU WANT TO DANCE

Australia: Columbia
Belgium (Flemish): Columbia
Holland: Columbia
South Africa: Columbia

LOOKING OUT THE WINDOW

Britain: Columbia
Eire: Columbia
Norway: Columbia

THE OUTSIDER

South Africa: Columbia

THE YOUNG ONES

Australia: Columbia
Belgium (Flemish): Columbia
Britain: Columbia
Denmark: Columbia
Eire: Columbia
Finland: Columbia
Holland: Columbia
Israel: Columbia
New Zealand: Columbia
Norway: Columbia
South Africa: Columbia
Sweden: Columbia
Venezuela: Columbia

WHEN THE GIRL IN YOUR ARMS

Norway: Columbia
South Africa: Columbia



JACK ROSS

Label: **DOT**. Personal Manager: **NORMAN MALKIN**. Home Town: **SAN FRANCISCO**.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

HAPPY JOSE (Ching-Ching)

Finland: London
Germany: London
Holland: London
Sweden: Dot

continued on page 44

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& SELLERS EXCHANGE**

every week in
BILLBOARD MUSIC WEEK



NEIL SEDAKA

Label: RCA. Personal Manager: BEN SUTTER. Booking Office: G.A.C. Home Town: BROOKLYN. Birthday: MARCH 13, 1939.

BREAKING UP IS HARD TO DO

United States: RCA
New Zealand: RCA

GOING HOME TO MARY LOU

Japan: RCA

HAPPY BIRTHDAY SWEET SIXTEEN

Philippines: RCA



NANCY SINATRA

Label: REPRISE. Personal Manager: TED WICK. Home Town: JERSEY CITY, N. J. Age: 22.

LIKE I DO

Holland: Reprise

Italy: Reprise

Venezuela: Reprise



THE SHADOWS

Label: COLUMBIA. Personal Manager: PETER GORMLEY. Booking Office: GRADE ORGANISATION. Names: JET HARRIS, HANK B. MARVIN, BRUCE WELCH, TONY MEEHAN. Home Towns: JET, LONDON; HANK, NEWCASTLE, ENGLAND; BRUCE, BODNOR, ENGLAND; TONY, LONDON. Birthdays: JET, JULY 6, 1939; HANK, FEBRUARY 6, 1941; BRUCE, FEBRUARY 11, 1941; TONY, FEBRUARY 3, 1942.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

WONDERFUL LAND

Australia: Columbia
Britain: Columbia
Eire: Columbia
Holland: Columbia
Israel: Columbia
Norway: Columbia
New Zealand: Columbia
South Africa: Columbia



HELEN SHAPIRO

Label: COLUMBIA. Personal Manager: ALAN PARAMOUR. Booking Offices: GENERAL ARTISTES, LTD. & WILLIAM MORRIS. Home Town: LONDON. Birthday: SEPTEMBER 1946.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

TELL ME WHAT HE SAID

Britain: Columbia
Israel: Columbia
South Africa: Columbia

WALKING BACK TO HAPPINESS

Belgium (Flemish): Columbia
Holland: Columbia

YOU DON'T KNOW

Belgium (French): Columbia
Japan: Columbia



JAVIER SOLIS

Label: COLUMBIA. Home Town: MEXICO CITY. **RECORDS THAT HIT TOP 20 OF 1962**
Country: Label on Which Released

ADELANTE

Mexico: Columbia

EL LOCO

Mexico: Columbia

ESCANDALO

Peru: Columbia



LOS TEEN TOPS

Label: COLUMBIA. Names: ENRIQUE GUZMAN, JESUS MARTINEZ, ARMANDO MARTINEZ, ROGELIO TENORIO, SERGIO MARTEL. Home Country: MEXICO. Ages: 18, 19, 20, 21, 22.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

POPOTITOS

Argentina: Columbia
Mexico: Columbia



SUE THOMPSON

Label: HICKORY. Personal Manager: HANK PENNY. Home Town: NEVADA, MO. Birthday: JULY 19. **RECORDS THAT HIT TOP 20 OF 1962**
Country: Label on Which Released

NORMAN

Belgium (Flemish): Functler
Holland: Functler
New Zealand: NMF

SAD MOVIES

New Zealand: NMF



THE TOKENS

Label: RCA. Personal Manager: SEYMOUR BARASH. Booking Office: WILLIAM MORRIS. Names: MITCHELL MARGO, PHILIP MARGO, HANK MARGO, JAY SIEGEL, JOSEPH VENNERTI. Home Town: ALL FROM BROOKLYN. Ages: MITCHELL, 15; PHILIP, 20; JAY, 21; HENRY, 22; JOSEPH, 24.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

THE LION SLEEPS TONIGHT

Australia: RCA

Israel: RCA

Philippines: RCA



LEROY VAN DYKE

Label: MERCURY. Personal Manager: WRIGHT TALENT AGENCY. Home Town: SPRING FORK, MISS.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

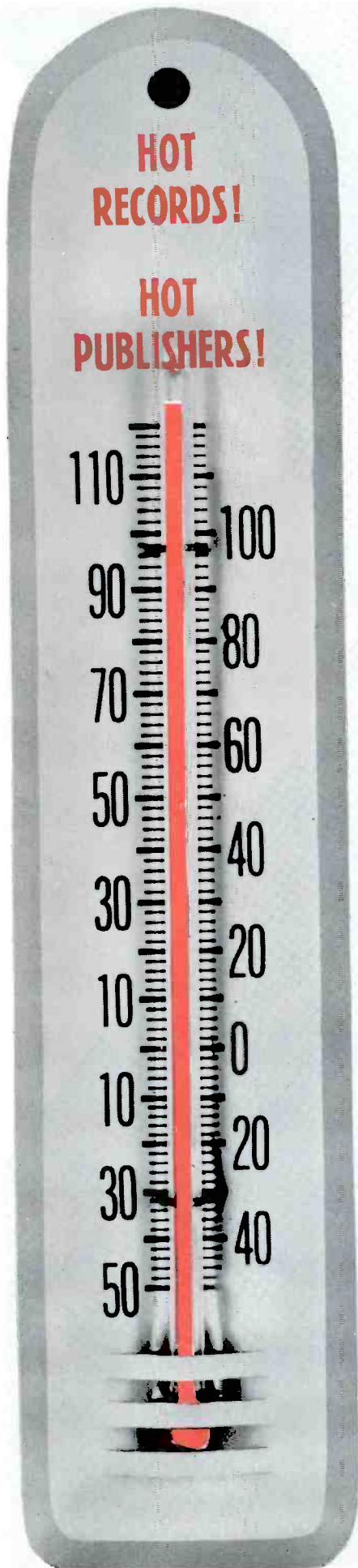
WALK ON BY

Finland: Mercury

Norway: Philips

Sweden: Mercury

continued on page 47



THE COMPANY THAT BROUGHT
BOSSA NOVA
TO THE WORLD!

FERMATA

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Serving the Music World in South America Since 1936

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BUENOS AIRES, ARGENTINA

M. S. BRENNER, South American Manager

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**Best
wishes
to
everyone
everywhere**

★★★★★★★★★★

**PERRY
COMO**

★★★★★★★★★★

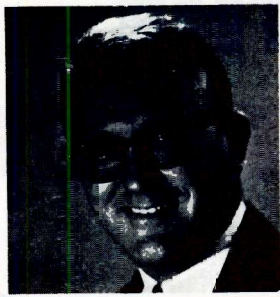
By Request

★★★★★★★★★★

Mr. President

★★★★★★★★★★

NB Direction **GAC** GENERAL ARTISTS CORPORATION **RCA**
NEW YORK • CHICAGO
BEVERLY HILLS • CINCINNATI • DALLAS • LONDON **VICTOR**



BILLY VAUGHN

Label: DOT. Personal Manager: RABBY WOOD. Home Town: GLASGOW, KY. Age: 43.

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

COME SEPTEMBER

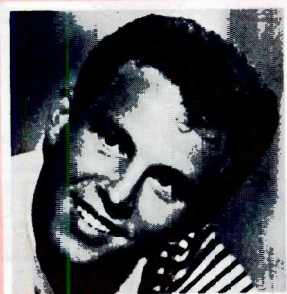
Argentina: Sicomercos

Brazil: EGE

Hong Kong: Dot

WHEELS

Italy: London



BOBBY VINTON

Label: EPIC. Personal Manager: FLOYD ACKERMAN.
Booking Office: S.A.C. Home Town: CANONSBURG, PA. Birthday: APRIL 16.

ROSES ARE RED

Australia: Carpat.

Norway: Columbia

United States: Epic

THE WAIKIKIS

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

HAWAII TATTOO

Denmark: Palette

Germany: Telefunken



GERHARD WENDLAND

Label: PHILIPS. Home Town: BERLIN.
RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released

SCHLAEFST DU SCHON?

Austria: Philips

SCHAU MIR NOCHMALS

Germany: Philips

TANZE MIT MIR IN DER MORGEN

Austria: Philips

Germany: Philips

Holland: Philips

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BIGGEST ITALIAN INDEPENDENT RECORD COMPANY

distributor in Italy of

JOLLY MUSIC CELSON VOGUE WARNER BROS. ATLANTIC FOLKWAYS

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New plant with recording and pressing facilities
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Onix, Chantecler, Vox,
Discomoda, Richmond, Palacio

PEERLESS ARTISTS

Lola Beltran, Juan Mendoza,
Pedro Infante, Hnos. Zaizar,
Los Tecolines, Hnas. Aguila,
Hnos. Michel, Tona la Negra,
Los Ruffino



PEERLESS DE MEXICO, S. A.

Heinz Kluckwort, President

Lagune Mayran 232 MEXICO 17, D.F.

INTERNATIONAL **ARTISTS WITH U.S. HITS** IN 1962

The following are international artists whose records appeared on Billboard Music Week's Hot 100 chart during the period between January and October 1962 with one or more selections. Artists are listed in alphabetical order, with the tune that made the Hot 100 chart and the

American label that released the record in the U. S. Although some artists may have had other releases during this period, only those records that appeared on the Hot 100 are listed.

ARTIST	COUNTRY	TUNE THAT MADE THE HOT 100 CHART	U. S. LABEL
BALL, KENNY	Britain	Midnight in Moscow	Kapp
BILK, ACKER	Britain	Above the Stars • Stranger on the Shore	Atco
CURTOLA, BOBBY	Canada	Fortune Teller	Del-Fi
DRAKE, CHARLIE	Britain	My Boomerang Won't Come Back	United Artists
FABRIC, BENT	Denmark	Alley Cat	Atco
IFIELD, FRANK	Britain	I Remember You	Vee Jay
JUSTICE, JIMMY	Britain	When My Little Girl Is Smiling	Kapp
KAEMPFERT, BERT	Germany	Afrikaan Beat • That Happy Feeling	Decca
MILLS, HAYLEY	Britain	Ding Ding Ding	Vista
NEWLEY, ANTHONY	Britain	Pop Goes the Weasel • What Kind of Fool Am I	London
PERICOLI, EMILIO	Italy	Al Di La	Warner Bros.

INTERNATIONAL **TUNES THAT HIT** **THE HOT 100** DURING 1962

The following are international tunes that appeared on Billboard Music Week's Hot 100 chart during the period between January and October 1962. They are listed in alphabetical order, and listings show the American pub-

lisher as well as the artist and label whose version made the chart. Some of these tunes may have had other recordings, but only those that appeared on the Hot 100 are listed.

TUNE	COUNTRY OF ORIGIN	AMERICAN PUBLISHER & LICENSEE	ARTIST (U. S. LABEL)
AFRIKAAN BEAT	Germany	Roosevelt, BMI	Bert Kaempfert (Decca)
AL DI LA	Italy	Witmark, ASCAP	Emilio Pericoli (Warner Bros.)
ALLEY CAT	Sweden	Metorion, BMI	Bent Fabric (Atco)
ALADDIN	Canada	Kemo, BMI	Bobby Curtola (Del-Fi)
A SWINGIN' SAFARI	Germany	Roosevelt, BMI	Billy Vaughn (Dot)
DESAFINADO	Brazil	Hollis, BMI	Stan Getz & Charlie Byrd (Verve)
FORTUNE TELLER	Canada	Kemo, BMI	Bobby Curtola (Del-Fi)
MIDNIGHT IN MOSCOW	Russia	Melody Trails, BMI	Kenny Ball (Kapp)
MY BOOMERANG WON'T COME BACK	Britain	Piccadilly, BMI	Charlie Drake (United Artists)
POP GOES THE WEASEL	Britain	Hollis, BMI	Anthony Newley (London)
QUANDO, QUANDO, QUANDO	Italy	M. Witmark, ASCAP	Pat Boone (Dot)
STRANGER ON THE SHORE	Britain	Mellin, BMI	Acker Bilk (Atco)
THE LION SLEEPS TONIGHT	South Africa	Folkways, BMI	Tokens (RCA Victor)
WHAT KIND OF FOOL AM I	Britain	Ludlow, BMI	Sammy Davis Jr. (Reprise) Robert Goulet (Columbia) Anthony Newley (London) David Carroll (Mercury) Chordettes (Cadence)
WHITE ROSE OF ATHENS	Germany	Peter Schaeffers, ASCAP	



SEASON'S GREETINGS AND CADENCE

ARTISTS

Vicki Belmonte
The Chordettes
Barry Gordon
Charlie McCoy
Charlie McCoy and His Escorts
Don Shirley
Jean Thomas
Johnny Tillotson
Lenny Welch
The Wright Sisters

STAFF

Archie Bleyer — President
Budd Dolinger — GM Sales & Promotion
Bob Mack — Production Manager
Max Feit — Controller
William Lazarow — Comptroller
Peter Hess — Sales Manager Candid Records Division



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FOREIGN DISTRIBUTORS

BRITISH COMMONWEALTH (includes England, India, S. Africa, Australia): London Records, Inc., New York, New York • Decca Record Company, Ltd., London, W.I. 1, England • E.M.I. (Australia) Pty., Sydney, N.S.W., Australia • Gallo, Africa Ltd., Johannesburg, South Africa • CHILE—Goluboff Industrias Fonograficas S.A., Santiago, Chile HOLLAND, BELGIUM, LUXEMBOURG, GERMANY, AUSTRIA, SWITZERLAND—Artone Gramophone N.V., Haarlem, Holland FRANCE—Disques Ricordi, Paris 8, France HONG KONG, SINGAPORE, MACAO, MALAYA—Colonial Trading Company, Hong Kong • M. Sluis Company, New York, New York ISRAEL—Hataklit, Ltd., Haifa, Israel ITALY—Bluebell Records, Milan, Italy JAPAN—King Record Company, Ltd., Tokyo, Japan MEXICO—Gamma S.A., Mexico, D.F. NEW ZEALAND—Peak Records, Ltd., Christchurch, New Zealand PHILIPPINE ISLANDS—Dyna Products, Inc., Manila, Philippines PUERTO RICO—Island Tours, Santurce, Puerto Rico SPAIN—Hispavox, S.A., Madrid, Spain SWEDEN, NORWAY, DENMARK, FINLAND—Metronome Records AB, New York, N. Y.

Photo Gallery of INTERNATIONAL MUSIC-RECORD NEWSMAKERS

CANADA



Three Canadian tunes cut by Nashville artist Billy Cothorn resulted in his being signed by Viking Records of Australia. Here (l. to r.) are Gene Nash of Nashville, Tenn.; Ralph Harding of BMI Canada, Ltd.; Billy Cothorn, and Murdoch Riley of Viking.

FINLAND



Louis Armstrong's concert in Helsinki drew 16,000 people in May 1962. Surrounding Satchmo on this picture are three of the happy producers of the event. Pictured (l. to r.) are Jorma Weneskoski, Louis Armstrong, Manne Schulman and Leo Heinonen.

FRANCE



← Richard Anthony, Columbia recording artist, with his gold awards for sale of 3,000,000 disks.

▼ Erroll Garner drew many celebrities around him during his visit to Paris. Here, seated at the keyboard, he is surrounded (l. to r.) by Serge Gainsbourg, Roger Comte, Fernand Raynaud, Johnny Hallyday, Juliette Greco and Henri Salvador.



GERMANY



Conny Froboes, Electrola recording star, sang "Zwei Kleine Italiener," the prize-winning song of the Deutsche Schlager-Festspiele in Baden-Baden, a festival which is gaining increasing importance in kicking off hits.



Billy Vaughn is the only foreign artist to collect three gold disks in Germany. In September he picked up his third for his million-selling "Wheels" from Gunther Braunlich of Teldec, which distributed the record.



One of 1962's big records was "Weisse Rosen aus Athen" by Manos Hadjidakis, which earned a gold record for Greek singer Nana Mouskouri. Here at the presentation are (l. to r.) Philips Records director Hans Schrader, lyricist Hans Bradtke, Nana Mouskouri and producer Ernst Verch.



Ariola Records reorganized under its new general manager, Rolf Engleder, who is seen here with his producing staff. Left to right: Helmut Jantsch, Gunther Vorwergk (Ariola Sud, Munich), director Rolf Engleder, Fritz Ganss (supervisor of the new "Eurodisc" classical production, Berlin), Franz Schmidt-Norden (Ariola, Hamburg), Nils Nobach (Ariola, Cologne), and Dr. Fritz Siefert (supervisor, spoken word productions).



Brenda

*that's all**

*** IT'S NOT THE HALF OF IT--BUT THAT'S THE
TITLE OF BRENDA LEE'S LATEST SMASH ALBUM!**

See Next Page 



DL 74326

Miss Consistency does it again!

ALL ALONE AM I

Decca 31424

Season's Greetings
and Best Wishes for 1963 to
all my friends around the world

Brenda



BEST SELLING SINGLES BY BRENDA LEE

Heart in Hand	Emotions
Everybody Loves Me But You	I Want to Be Wanted
Break It to Me Gently	I'm Sorry
Fool #1	That's All You Gotta Do
Dum Dum	Sweet Nothings
Eventually	Rockin' Around the Christmas Tree
You Can Depend on Me	

BEST SELLING ALBUMS BY BRENDA LEE

SINCERELY	DL-4216
ALL THE WAY	DL-4176
EMOTIONS	DL-4104
THIS IS BRENDA	DL-4082
BRENDA LEE	DL-4039
SONGS EVERYBODY KNOWS	DL-8873

*All albums are also available in stereo

PERSONAL APPEARANCES

World Tour 1963
Jan. 6—Ed Sullivan Show
Mar. 13—Bob Hope Show, NBC-TV
Apr. 12—Deauville, Miami Beach
May 2—Copacabana, New York
May 20—Blinstrubs, Boston

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DECCA RECORDS

THAT'S STILL NOT ALL—THERE'S LOTS MORE IN '63

MILLION SELLERS

SINGLES

Following is a list of all singles which have sold one million or more copies in the United States as of the end of October, 1962, according to the record manufacturers. Listings are arranged in alphabetical sequence, according to artist, and show label and year each became a million seller. Flip sides are listed in instances where they are felt to have contributed strongly to the sale.

None of these listings can be verified by Billboard Music Week, but in the absence of any absolute auditing procedure, it is felt that this is the most accurate list that can be compiled.

Some manufacturers, which are members of the Record Industry Association of America, do have audited verification of their sales. Some other manufacturers which are not RIAA members have availed themselves of RIAA auditing verification. All records so authenticated by RIAA as audited million sellers are designed by an asterisk (*). This is not intended as any reflection on disks not so marked, but merely indicates those records which are certified million sellers by actual audit.

* RIAA Certified Million Seller

ACUFF, ROY

Wabash Cannonball (Columbia)

AMES BROTHERS

Rag Mop (Coral)—1950
Sentimental Me (Coral)—1950

You, You, You (RCA Victor)—1953
Naughty Lady From Shady Lane (RCA Victor)—1955
Undecided (Coral)—1956

ANDERSON, LEROY

The Syncopated Clock (Decca)—1951
Blue Tango (Decca)—1951

ANDREWS SISTERS

Rum and Coca-Cola (Decca)—1944
Winter Wonderland (Decca)—1948
I Can Dream, Can't I (Decca)—1949

ANKA, PAUL

Diana (ABC-Paramount)—1957
Lonely Boy (ABC-Paramount)—1959
Puppy Love (ABC-Paramount)—1960

ARNOLD, EDDY

Bouquet of Roses (RCA Victor)—1949

AUSTIN, GENE

Ramona (RCA Victor)—1928

AUTRY, GENE

Silver Haired Daddy (Columbia)—1939
Rudolph the Red-Nosed Reindeer (Columbia)—1950
Peter Cottontail (Columbia)
Here Comes Santa Claus (Columbia)—1950
Frosty the Snowman (Columbia)

AVALON, FRANKIE

Dede Dinah (Chancellor)—1958
Venus (Chancellor)—1959
Why (Chancellor)—1960

BAKER, LAVERN

I Cried a Tear (Atlantic)—1959
Tweedle Dee (Atlantic)—1954
Jim Dandy (Atlantic)—1956

BALLARD, HANK, & THE MIDNIGHTERS

Work With Me, Annie (King)—1954
Sexy Ways (King)—1954
Annie Had a Baby (King)—1954
Finger Poppin' Time (King)—1960
The Twist (King)—1962

BARBER, CHRIS, & JAZZ BAND

Petite Fleur (Laurie)—1960

BARRON, BLUE

Cruising Down the River (MGM)—1949

BARTON, EILEEN

If I Knew You Were Coming I'd Have Baked a Cake (National)—1950

BAXTER, LES

Poor People of Paris (Capitol)—1956

BELAFONTE, HARRY

Day-O (Banana Boat Song) (RCA Victor)—1958

BENNETT, TONY

Because of You (Columbia)—1952
Cold, Cold Heart (Columbia)—1952
Rags to Riches (Columbia)—1953
Stranger in Paradise (Columbia)—1954

BENTON, BROOK

Baby (with Dinah Washington) (Mercury)—1960
It's Just a Matter of Time/So Many Ways (Mercury)—1959

BILK, ACKER

Stranger on the Shore (Atco)—1962

BILLIE & LILLIE

Lah Dee Dah (Swan)—1957

BLACK, BILL, & COMBO

Smokie (Part 2) (Hi)—1960
White Silver Sands (Hi)—1960

BLACK, JEANNE

He'll Have to Stay (Capitol)—1950

BONDS, GARY "U. S."

Quarter to Three (Le Grand)—1961

BOOKER T. & THE MG'S

Green Onions (Stax)—1962

BOONE, PAT

Ain't That a Shame (Dot)—1955
I Almost Lost My Mind (Dot)—1956
I'll Be Home (Dot)—1956
Love Letters in the Sand (Dot)—1957
Remember You're Mine (Dot)—1957
Why, Baby, Why (Dot)—1957
Don't Forbid Me (Dot)—1957
Friendly Persuasion (Dot)—1957
April Love (Dot)—1958
A Wonderful Time Up There (Dot)—1958
Speedy Gonzales (Dot)—1962

BOSTIC, EARL

Flamingo (King)—1954

BOYD, JIMMY

I Saw Mama Kissing Santa Claus (Columbia)—1952

BRADFORD, ALEX

Too Close to Heaven/I Don't Care What the World May Do (Specialty)—1954

BREWER, TERESA

Till I Waltz Again With You (Coral)—1953
Ricochet (Coral)—1954
Music, Music, Music (London)—

BRITT, ELTON

There's a Star-Spangled Banner Waving Somewhere (RCA Victor)—1944

BROWN, JAMES

Try Me (Federal)—1958
Please, Please, Please (Federal)—1956

BROWN, LES

Sentimental Journey (Columbia)—1945
I've Got My Love to Keep Me Warm (Coral)—

BROWN, RUTH

Lucky Lips (Atlantic)—1957
5-10-15 Hours (Atlantic)—1955
Mama, He Treats Your Daughter Mean (Atlantic)—1955

BROWNS

The Three Bells (RCA Victor)—1959

BUCHANAN & GOODMAN

Flying Saucer (Luniverse)

BYRNES, EDD, & CONNIE STEVENS

Kookie, Kookie, Lend Me Your Comb (Warner Bros.)—1959

CALLOWAY, CAB

Jumpin' Jive (Columbia)—1939

CANNON, FREDDY

Way Down Yonder in New Orleans (Swan)—1959
Tallahassee Lassie (Swan)—1959
Palisades Park (Swan)—1962

CAVALLARO, CARMEN

Polonaise (By Chopin) (Decca)—1945

CHACKSFIELD, FRANK

Ebb Tide (London)—

CHAMPS

Tequilla (Challenge) 1958

CHANDLER, GENE

Duke of Earl (Vee-Jay)—1961

CHANDLER, KAREN

Hold Me, Thrill Me, Kiss Me (Coral)—1953

continued on page 58

MILLION SELLERS SINGLES

(continued)

CHARLES, RAY

What'd I Say? (Atlantic)—1959

*I Can't Stop Loving You (ABC Paramount)—1962

CHECKER, CHUBBY

The Twist (Cameo)—1961
Slow Twistin' (Cameo)—1961

Pony Time (Cameo)—1961
Let's Twist Again (Cameo)—1962

CHORDETTES

Mr. Sandman (Cadence)—1954

CLANTON, JIMMY

Just a Dream (Ace)—1957
Letter to an Angel (Ace)—1958

Ship on a Stormy Sea (Ace)—1959

CLOONEY, ROSEMARY

Come-on-a-My-House (Columbia)—
Half as Much (Columbia)—
Hey There (Columbia)—1954

COASTERS

Searchin' (Atco)—1957
Yakety-Yak (Atco)—1958
Poison Ivy (Atco)—1959
Charlie Brown (Atco)—1959

COLE, NAT KING

Nature Boy (Capitol)—1948
Mona Lisa (Capitol)—1949
Too Young (Capitol)—1951

COMO, PERRY

Prisoner of Love (RCA Victor)—1946

A Hubba Hubba Hubba (RCA Victor)—1951

Til the End of Time (RCA Victor)—1951

Because (RCA Victor)—1951

When You Were Sweet Sixteen (RCA Victor)—1952

Temptation (RCA Victor)—1953

Don't Let the Stars Get In Your Eyes (RCA Victor)—1953

Wanted (RCA Victor)—1955

Pappa Loves Mambo (RCA Victor)—1955

Hot Diggity (RCA Victor)—1957

Round and Round (RCA Victor)—1957

*Catch a Falling Star (RCA Victor)—1959

COOKE, SAM

You Send Me (Keen)—1958
I'll Come Running Back to You (Specialty)—1958

COPAS, COWBOY

Signed, Sealed & Delivered (Starday)—1948

Tennessee Waltz (Starday)—1948

CORNELL, DON

It Isn't Fair (Coral)—1952
I'm Yours (Coral)—1952

COSTA, DON

Never on Sunday (United Artists)—1960

COVINGTON, WARREN

Tea for Two Cha Cha (Decca)—1960

CRESCENDOS

Oh, Julie (Nasco)—1958

CRESTS

Sixteen Candles (Coed)—1959

CREWCUTS

Sh-Boom (Mercury)—1954

CRICKETS

That'll Be the Day (Brunswick)—1957

CROSBY, BING

Silent Night (Decca)—1942
Sunday, Monday or Always (Decca)—1943

Jingle Bells (Decca)—1943
Pistol Packin' Mama (Decca)—1943

I'll Be Home for Christmas (Decca)—1943

Swinging On a Star (Decca)—1944

Too-Ra-Loo-Ra-Loo-Ral (Decca)—1944

Don't Fence Me In (with the Andrews Sisters) (Decca)—1944

I Can't Begin to Tell You (Decca)—1945

Dear Hearts & Gentle People (Decca)—1946

Sweet Leilani (Decca)—1946

MacNamara's Band (Decca)—1946

New San Antonio Rose (Decca)—1946

White Christmas (Decca)—1946

South America, Take It Away (Decca)—1946

Galway Bay (Decca)—1948

Now Is the Hour (Decca)—1948

Play a Simple Melody (with Gary Crosby) (Decca)—1950

Whiffenpoof (with Fred Waring) (Decca)—1950

True Love (with Grace Kelly) (Capitol)—

DALE, ALAN

Sweet and Gentle (Coral)—1956

Cherry Pink & Apple Blossom White (Coral)—1956

DALHART, VERNON

Prisoner's Song (RCA Victor)—1925

DAMONE, VIC

Again You're Breaking My Heart (Mercury)—1949

On the Street Where You Live (Columbia)—

DANNY & THE JUNIORS

At the Hop (ABC Paramount)—1958

DARIN, BOBBY

Queen of the Hop (Atco)—1958

Splish Splash (Atco)—1958
Dream Lover (Atco)—1959

Mack the Knife (Atco)—1960

Beyond the Sea (Atco)—1961

DARREN, JAMES

Goodbye Cruel World (Colpix)—1962

DAY, BOBBY

Rock Robbin (Class)—1958

DAY, DORIS

Secret Love (Columbia)
Whatever Will Be, Will Be (Columbia)—1956

It's Magic (Columbia)—

A Guy Is a Guy (Columbia)—

Confess/Love Somebody (with Buddy Clark) (Columbia)—

DEAN, JIMMY

*Big Bad John (Columbia)—1961

DEL-VIKINGS

Come Go With Me (Dot)—1957

DENNY, MARTIN

Quiet Village (Liberty)—1958

DEXTER, AL

Pistol Packin' Mama (Columbia)—

DIAMONDS

Little Darlin' (Mercury)—1957

The Stroll (Mercury)—1958

DICKEY DOO & THE DONT'S

Tear Drops Will Fall (Swan)—1959

DINNING, MARK

Teen Angel (MGM)—1960

DION

Runaround Sue (Laurie)—1961

The Wanderer (Laurie)—1961

DION & THE BELMONT'S

Teenager in Love (Laurie)—1959

DOBKINS, CARL

My Heart Is an Open Book (Decca)—1959

DOGGETT, BILL

Honky Tonk (King)—1956

DOMINO, FATS

Goin' Home (Imperial)—1950

Going to the River (Imperial)—1952

You Said You Love Me (Imperial)—1953

Fat Man (Imperial)—1953
I Lived My Life (Imperial)—1953

Thinking of You (Imperial)—1953

Whole Lotta Lovin' (Imperial)—1954

I'm in Love Again (Imperial)—1954

Ain't It a Shame (Imperial)—1955

All by Myself (Imperial)—1955

Blue Monday (Imperial)—1956

Blueberry Hill (Imperial)—1956

Boll Weevil (Imperial)—1956

I'm Walkin' (Imperial)—1956

Please Don't Leave Me (Imperial)—1957

Walkin' to New Orleans/Don't Come Knockin' (Imperial)—1960

DORSEY, JIMMY

Amapola (Decca)—1946

Maria Elena (Decca)—1946
Green Eyes (Decca)—1956

So Rare (Fraternity)—1957

DORSEY, TOMMY

Boogie Woogie (RCA Victor)—1941

There Are Such Things (RCA Victor)—1944

Marie (RCA Victor)—1946
Opus #1 (RCA Victor)—1959

DRAPER, RUSTY

Gambler's Guitar (Mercury)—1953

DREAM WEAVERS

It's Almost Tomorrow (Decca)—1951

DRIFTERS

There Goes My Baby (Atlantic)—1960

Save the Last Dance for Me (Atlantic)—1961

ECKSTINE, BILLY

I Apologize (MGM)—1951

My Foolish Heart (MGM)—1951

EDDY, DUANE

Rebel Rouser (Jamie)—1958

Because They're Young (Jamie)—1960

EDWARDS, TOMMY

It's All in the Game (MGM)—1961

ELEGANTS

Little Star (Apt)—1958

continued on page 60

LIBERTY ARTISTS

<i>Jerry Allison & The Crickets</i>	<i>Julie London</i>
<i>Nancy Ames</i>	<i>Dick Lory</i>
<i>Molly Bee</i>	<i>Emmett Lord</i>
<i>Bud and Travis</i>	<i>Gene McDaniels</i>
<i>Walter Brennan</i>	<i>The Marketts</i>
<i>Vikki Carr</i>	<i>Johnny Mann</i>
<i>June Carter</i>	<i>Morgan-Condello Combo</i>
<i>Carter Family</i>	<i>Matt Monro</i>
<i>Hank Cochran</i>	<i>Nick Noble</i>
<i>Shirley Collie</i>	<i>Bettie O'Brien</i>
<i>Martin Denny</i>	<i>Earl Palmer</i>
<i>Jackie de Shannon</i>	<i>Frank Parker</i>
<i>Ralph Emery</i>	<i>P. J. Proby</i>
<i>The Fencemen</i>	<i>The Raiders</i>
<i>Ernie Freeman</i>	<i>The Rivingtons</i>
<i>Tommy Garrett</i>	<i>Ray Sanders</i>
<i>Harry Geller</i>	<i>Sholom Secunda</i>
<i>Henry Gibson</i>	<i>David Seville & The Chipmunks</i>
<i>Donald Height</i>	<i>Felix Slatkin</i>
<i>Eddie Heywood</i>	<i>Warren Smith</i>
<i>Peter James</i>	<i>Johnny Southern</i>
<i>Jan & Dean</i>	<i>Gordon Terry</i>
<i>Hugh Jarrett & The Statues</i>	<i>Ed Townsend</i>
<i>Buddy Knox</i>	<i>Bobby Vee</i>
<i>Jerry Lanning</i>	<i>Timi Yuro</i>
	<i>Si Zentner</i>

DOLTON ARTISTS

<i>Vic Dana</i>	<i>The Marksmen</i>
<i>The Fleetwoods</i>	<i>The Miniature Men</i>
<i>The Five Whispers</i>	<i>The Ventures</i>
<i>Hank Levine</i>	<i>The Wanderers Three</i>



Liberty Records continues its aggressive pace in a highly competitive industry. Our constant search for new talent, ideas, sounds, and techniques continually creates an exciting variety in our growing catalog of recorded entertainment.

LIBERTY

MILLION SELLERS SINGLES

(continued)

EVERLY BROTHERS

Bye Bye Love (Cadence)—1957
Wake Up Little Susie (Cadence)—1957
All I Have to Do Is Dream (Cadence) 1958
Bird Dog/Devoted to You (Cadence)—1958-1959
Cathy's Clown (Warner Brothers)—1961

FABARES, SHELLY

John Angel (Colpix)—1962

FAITH, PERCY

The Song From Moulin Rouge (Columbia)—1953
*Theme From a Summer Place (Columbia)—1962

FIEDLER, ARTHUR

Jalousie (RCA Victor)—1952

FISHER, EDDIE

Anytime (RCA Victor)—1953
I'm Walking Behind You (RCA Victor)—1953
Oh! Mein Pa-Pa (RCA Victor)—1953
I Need You (RCA Victor)—1954

FITZGERALD, ELLA

Into Each Life Some Rain Must Fall (with the Ink Spots) (Decca)—1944
A-Tisket, A-Tasket (Decca)—1950

FLEETWOODS

Come Softly to Me (Dolton)—1959
Mr. Blue (Dolton)—1959

FOLEY, RED

Chattanooga Shoe Shine Boy (Decca)—1950
Peace in the Valley (Decca)—1951

FONTANE SISTERS

Heart of Stone (Dot)—1954

FORD, FRANKIE

Sea Cruise (Ace)—1959

FORD, TENNESSEE

ERNIE
Sixteen Tons (Capitol)—1955

FOUR ACES

Three Coins in the Fountain (Decca)—1951
Tell Me Why (Decca)—1951
Stranger in Paradise (Decca)—1953
Love Is a Many Splendored Thing (Decca)—1955

FOUR LADS

Moments to Remember (Columbia)—
No Not Much (Columbia)—

FOUR PREPS

Twenty-Six Miles (Capitol)—1958

FOUR SEASONS

Sherry (Vee Jay)—1962

FOUR TUNES

I Understand (Jubilee)—1954
Marie (Jubilee)—1954

FRANCIS, CONNIE

Who's Sorry Now? (MGM)—1958
Lipstick on Your Collar/Frankie (MGM)—1959
Mama/Teddy (MGM)—1960
Everybody's Somebody's Fool (MGM)—1960

FREBERG, STAN

St. George & The Dragonet (Capitol)—1953

GAYLORDS

Tell Me You're Mine (Mercury)—1958

GIBBS, GEORGIA

Kiss of Fire (Mercury)—1952
Dance With Me, Henry (Mercury)—1955
Tweedlee Dee (Mercury)—1955

GLAHE, WILL

Beer Barrel Polka (RCA Victor)—1943

GLEASON, JACKIE

Melancholy Serenade (Capitol)—1953

GODFREY, ARTHUR

Too Fat Polka (Columbia)

GORDON, BARRY

Nuttin' for Christmas (MGM)—1955

GRACIE, CHARLIE

Butterfly (Cameo)—1957

GRAMMER, BILLY

Gotta Travel On (Monument)—1958

GRANT, GOGI

Wayward Winds (Era)—1956

GUITAR, SLIM

The Things I Used to Do (Specialty)—1954

HALEY, BILL

Rock Around the Clock (Decca)—1954
See You Later (Decca)—1954
Shake, Rattle & Roll (Decca)—1954

HAMILTON, GEORGE

A Rose & a Baby Ruth (ABC-Paramount)—1957

HARMONICATS

Peg of My Heart (Mercury)—1950

HARRIS, PHIL

The Thing (RCA Victor)—1951

HARRISON, WILBERT

Kansas City (Fury)—1959

HAYES, BILL

Davy Crockett (Cadence)—1955

HAYMES, DICK

You'll Never Know (Decca)—1943
Little White Lies (Decca)—1948

HEIDT, HORACE

Deep in the Heart of Texas (Columbia)

HELMS, BOBBY

My Special Angel (Decca)—1957

HERMAN, WOODY

Wood Chopper's Ball (Decca)—1948
Laura (Columbia)

HIGHWAYMEN

Michael (United Artists)—1961

HILLTOPPERS

P.S. I Love You (Dot)—1953

HOLLY, BUDDY

Peggy Sue (Coral)—1958

HOLLYWOOD ARGYLES

Alley-Oop (Lute)—1960

HOLMES, LEROY

The High and The Mighty (MGM)—1954

HORTON, JOHNNIE

The Battle of New Orleans (Columbia)—1959

HOWARD, EDDIE

Sin (Mercury)—1956
To Each His Own (Mercury)—1957

HUNT, PEE WEE

Twelfth Street Rag (Capitol)—1951
Oh (Capitol)—1953

HUNTER "IVORY" JOE

Since I Met You, Baby (Atlantic)—1956

HUNTER, TAB

Young Love (Dot)—1957

HYLAND, BRIAN

Itsy, Bitsy, Teenie, Weenie, Yellow Polka Dot Bikini (Kapp)—1960

HYMAN, DICK

Moritat (MGM)—1953

IMPALAS

Sorry (Cub)—1959
I Ran All the Way Home (Cub)—1959

INK SPOTS

The Gypsy (Decca)—1946
To Each His Own (Decca)—1946

ITURBI, JOSE

Polonaise in A Flat (Chopin) (RCA Victor)—1947
Clair de Lune (RCA Victor)—1949

JACKSON, STONEWALL

Waterloo (Columbia)—

JACOBS, DICK

Man With the Golden Arm (Coral)—1957

JAMES, HARRY

Ciribiribin (Columbia)—
Easter Parade (Columbia)—
I Had the Craziest Dream (Columbia)—
I've Heard That Song Before; Moonlight Becomes You (Columbia)—1943
One o'Clock Jump (Columbia)
You Made Me Love You (Columbia)

JAMES, JONI

Why Don't You Believe Me? (MGM)—1952
Your Cheating Heart (MGM)—1953
Have You Heard? (MGM)—1953
How Important Can It Be (MGM)—1958

JAMES, SONNY

Young Love (Capitol)—1957

JENKINS, GORDON & THE WEAVERS

Maybe You'll Be There (Decca)—1947
Goodnight, Irene (Decca)—1950
Tzena, Tzena, Tzena (Decca)—1950

JOHNSON, LONNIE

Tomorrow Night (King)—1950

JOLSON, AL

April Showers/Swanee (Decca)—1945
Anniversary Song (Decca)—1946
California Here I Come/Rockabye Your Baby (Decca)—1946
Sonny Boy/My Mammy (Decca)—1946
You Made Me Love You/Ma Blushin' Rosie (Decca)—1946

JONES, JIMMY

Handy Man (Cub)—1959
Good Timin' (Cub)—1960

JONES, SPIKE

Cocktails for Two (RCA Victor)—1946
My Two Front Teeth (RCA Victor)—1949

JORDAN, LOUIS

Choo Choo Ch' Boogie (Decca)—1946

JUSTIS, BILL

Raunchy (Phillips Intl.)—1958

KALIN TWINS

When (Decca)—1958

continued on page 63



BOSSA NOVA

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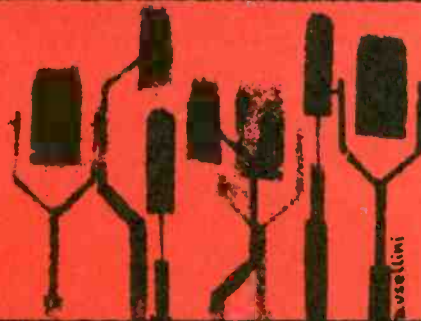
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- **Luiz BONFÁ**
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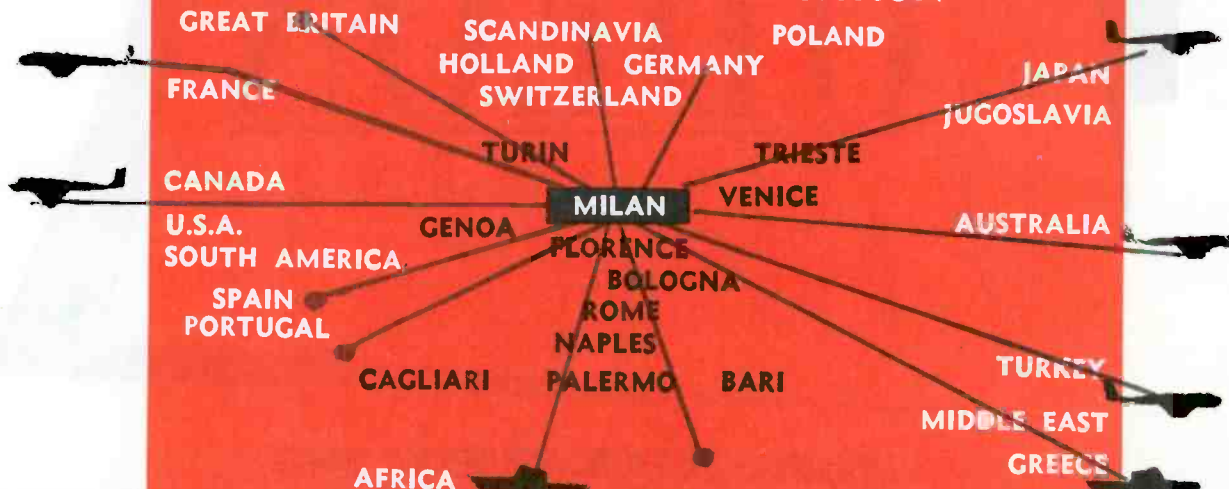
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MILLION SELLERS SINGLES

(continued)

KALLEN, KITTY

Little Things Mean a Lot (Decca)—1954

KING, PEE WEE

Slow Poke (RCA Victor)—1953

KINGSTON TRIO

*Tom Dooley (Capitol)—1958

KNIGHT, EVELYN

A Little Bird Told Me (Decca)—1948

KNOX, BUDDY

Party Doll (Roulette)

KYSER, KAY

Jingle, Jangle, Jingle (Columbia)

On a Slow Boat to China (Columbia)

Praise the Lord (Columbia)

Strip Polka (Columbia)

Three Little Fishes (Columbia)

Who Wouldn't Love You (Columbia)

Woody Woodpecker (Columbia) 1939

LANZA, MARIO

Be My Love (RCA Victor)—1951

The Loveliest Night of the Year (RCA Victor)—1952

LAINÉ, FRANKIE

That's My Desire (Mercury)—1947

Shine (Mercury)—1948

Mule Train (Mercury)—1949

Lucky Ol' Sun (Mercury)—1949

Cry of the Wild Goose (Mercury)—1950

Jezebel (Columbia)—1951

I Believe (Columbia)—1953

Moonlight Gambler (Columbia)—1957

LA ROSA, JULIUS

Eh, Campari (Cadence)—1953

LEE, BRENDA

I'm Sorry/That's All You Gotta Do (Decca)—1961

LEE, PEGGY

Manana (Capitol)—1948

Lover (Decca)—1952

LESTER, KETTY

Love Letters (Era)—1962

LEWIS, BOBBY

Tossin' & Turnin' (Beltone)—1961

LEWIS, JERRY LEE

Breathless (Sun)—1957

Great Balls of Fire (Sun)—1957

Whole Lotta Shakin' Goin' On (Sun)—1958

LIGGIN, JOE

Pink Champagne (Specialty) 1950

I Gotta Right to Cry/Honeydrinker (Specialty)—1950

LITTLE ANTHONY & THE IMPERIALS

Tears on My Pillow (End)

LITTLE EVA

Loco-Motion (Dimension)—1962

LITTLE RICHARD

Tutti Frutti (Specialty)—1955

Rip It Up (Specialty)—1956

Long Tall Sally (Specialty)—1956

Lucille (Specialty)—1957

Keep-a-Knockin' (Specialty)—1957

Jenny Jenny (Specialty)—1957

Good Golly, Miss Molly (Specialty)—1958

LITTLE WILLIE JOHN

Fever (King)—1956

Talk to Me, Talk to Me (King)—1958

LOMBARDO, GUY

Third Man Theme (Decca)—1944

Christmas Island (with the Andrews Sisters (Decca) 1946

Humoresque (Decca)—1946

Easter Parade (Decca)—1947

LONDON, LAURIE

*He's Got the Whole World in His Hands (Capitol) 1958

LONG, JOHNNY

Shanty Town (Decca)—1940

LOWE, JIM

Green Door (Dot)—1957

LUND, ART

Mam'Selle (MGM)—1952

LYMON, FRANKIE, & THE TEENAGERS

Why Do Fools Fall in Love (Gee)

LYNN, VERA

Auf Weidersehn (London)—1955

Yours (London)

MACDONALD, JEAN-NETTE, & NELSON EDDY

Indian Love Call (RCA Victor)—1955

MADDOX, JOHNNY

Crazy Otto (Dot)—1955

MANGANO, SYLVANA

Anna (MGM)—1953

MANTOVANI

Charmaine (London)

MAR-KEYS

Last Night (Stax)—1962

MARTERIE, RALPH

Caravan (Mercury)—1952

Pretend (Mercury)—1953

MARTIN, DEAN

That's Amore (Capitol)—1953

Memories Are Made of This (Capitol)—1953

MARTIN, FREDDY

Tschaikovsky Piano Concerto #1 (RCA Victor)—1946

White Christmas (RCA Victor)—1948

MARTIN, TONY

To Each His Own (Mercury)—1955

MARVELETTES

Please Mr. Postman (Tamla)—1962

MATHIS, JOHNNY

Chances Are (Columbia)—1957

MAYFIELD, PERCY

Please Send Me Someone to Love (Specialty)—1951

MCCOY, CLYDE

Sugar Blues (Decca)—1946

MCGUIRE SISTERS

Sincerely (Coral)—1955

Sugartime (Coral)—1958

MCPHATTER, CLYDE

A Lover's Question (Atlantic)—1958

MILLER, GLENN

Chattanooga Choo Choo (RCA Victor)—1942

Moonlight Serenade (RCA Victor)—1944

Sunrise Serenade (RCA Victor)—1944

In the Mood (RCA Victor)—1944

American Patrol (RCA Victor)—1944

Little Brown Jug (RCA Victor)—1945

Pennsylvania 6-5000 (RCA Victor)—1945

Tuxedo Junction (RCA Victor)—1945

Kalamazoo (RCA Victor)—1951

MILLER, MITCH

Bridge on the River Kwai (Columbia)

Yellow Rose of Texas (Columbia)—1955

MILLS BROTHERS

You Always Hurt the One You Love (Decca)—1944

Paper Doll (Decca)—1948

Glow Worm (Decca)—1952

MILTON, ROY

R. M. Blues (Specialty)—1945

MIRACLES

Shop Around (Tamla)—1962

MITCHELL, GUY

My Heart Cries for You (Columbia)—1951

Singing the Blues (Columbia)

Heartaches by the Numbers (Columbia)

My Truly Truly Fair (Columbia)

Rovin' Kind (Columbia)—1951

Pittsburgh, Pennsylvania (Columbia)—1952

MODUGNO, DOMENICO

Volare (Decca)—1958

MONROE, VAUGHN

Ballerina (RCA Victor)—1948

Riders in the Sky (RCA Victor)—1949

There I've Said It Again (RCA Victor)—1949

Racing With the Moon (RCA Victor)—1952

MONTEZ, CHRIS

Let's Dance (Monogram)—1962

MOONEY, ART

Baby Face (MGM)—1955

Four Leaf Clover (MGM)—1955

Honey Babe (MGM)—1955

MORGAN, JANE

Fascination (Kapp)—1958

MORGAN, RUSS

Cruising Down the River (Decca)—1949

MORSE, ELLA MAE

Blacksmith Blues (Capitol)—1952

MULLICAN, MOON

New Jole Blon (New Pretty Blonde) (King)—1950

I'll Sail My Ship Alone (King)—1950

NELSON, RICKY

Stood Up (Imperial)—1957

Believe What You Say (Imperial)—1957

Poor Little Fool (Imperial)—1958

Lonesome Town (Imperial)—1958

Be Bop Baby (Imperial)—1960

NELSON, SANDY

Teenbeat (Original Sound)—1960

ORBISON, ROY

Only the Lonely (Monument)—1960

Cryin' (Monument)—1961

ORIOLES

Cryin' in the Chapel (Jubilee)—1954

ORLONS

Wah-Watusi (Cameo)—1962

continued on page 65

Mr ACKER BILK'S

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MILLION SELLERS SINGLES

(continued)

PAGE, PATTI

Tennessee Waltz (Mercury)
—1950

I Went to Your Wedding
(Mercury)—1952

Doggie in the Window
(Mercury)—1952

Changing Partners (Mer-
cury)—1953

Cross Over the Bridge
(Mercury)—1954

PAUL, LES & MARY FORD

How High the Moon (Cap-
itol)—1947

Mockin' Bird Hill (Capitol)
—1949

The World Is Waiting for
the Sunrise (Capitol)—
—1949

Vaya Con Dios (Capitol)—
1953

PHILLIPS, PHIL

Sea of Love (Mercury)—
1958

PITNEY, GENE

Only Love Can Break a
Heart/If I Didn't Have
a Dime (Musicor)—1962

PLATTERS

Great Pretender (Mercury)
—1955

Only You (Mercury)—1955

My Prayer (Mercury) —
1956

Twilight Time (Mercury)—
1958

Smoke Gets in Your Eyes
(Mercury)—1959

PLAYMATES

Beep, Beep (Roulette) —
1958

PRADO, PEREZ

Cherry Pink and Apple
Blossom White (RCA
Victor)—1955

*Patricia (RCA Victor) —
1958

PRESLEY, ELVIS

Heartbreak Hotel/I Was
the One (RCA Victor)—
1956

I Want You, I Need You,
I Love You (RCA Vic-
tor)—1956

Don't Be Cruel/Hound Dog
(RCA Victor)—1956

Love Me Tender/Anyway
You Want Me (RCA
Victor)—1956

Too Much / Playing for
Keeps (RCA Victor)—
1957

All Shook Up/That's When
Your Heartaches Begin
(RCA Victor)—1957

Jailhouse Rock/Treat Me
Nice (RCA Victor) —
1957

Loving You/Teddy Bear
(RCA Victor)—1958

Don't/I Beg of You (RCA
Victor)—1958

Wear My Ring Around
Your Neck (RCA Victor)
—1958

*Hard Headed Woman
(RCA Victor)—1958

I Got Stung (RCA Victor)
—1958

A Fool Such as I (RCA
Victor)—1959

A Big Hunk of Love (RCA
Victor)—1959

Stuck On You (RCA Vic-
tor)—1960

It's Now or Never/A Mess
of Blues (RCA Victor)
—1960

Are You Lonesome To-
night/I Gotta Know
(RCA Victor)—1960

Surrender (RCA Victor)—
1961

*Can't Help Falling in Love
(RCA Victor)—1961

Good Luck Charm (RCA
Victor)—1962

PRESTON, JOHNNY

Running Bear (Mercury)—
1960

PRICE, LLOYD

Lawdy, Miss Clawdy (Spe-
cialty)—1952

Stagger Lee (ABC-Para-
mount)—1957

Personality (ABC-Para-
mount)—1959

PRICE, RAY

Crazy Arms (Columbia)
City Lights (Columbia)

RAINWATER, MARVIN

Gonna Find Me a Blue
Bird (MGM)—1956

RAY, JOHNNY

Cry (Columbia)—1951

Here I Am Broken Hearted
(Columbia)

Just Walking in the Rain
(Columbia)—1956

Silhouettes (Cameo)—1958

REEVES, JIM

He'll Have to Go (RCA
Victor)—1960

**REYNOLDS, DEBBIE, &
CARLTON CARPEN-
TER**

Aba Daba 'Honeymoon
(MGM)—1947

REYNOLDS, DEBBIE

Tammy (Coral)—1957

RIDDLE, NELSON

Lisbon Antigua (Capitol)—
1955

ROBBINS, MARTY

A White Sport Coat (Co-
lumbia)

RODGERS, JIMMY

Honeycomb (Roulette) —
1957

Kisses Sweeter Than Wine
(Roulette)—1958

Secretly (Roulette)—1958

ROSE, DAVID

Calypso Melody (MGM)—
1958

Holiday for Strings (MGM)
—1958

RYDELL, BOBBY

Wild One/Little Bitty Girl
(Cameo)—1959

Swingin' School / Ding-a-
Ling (Cameo)—1960

Volare (Cameo)—1960

SANDS, TOMMY

Teenage Crush (Capitol)—
1957

SCOTT, JACK

What in the World's Come
Over You (Top Rank)—
1960

SEVILLE, DAVID

Witch Doctor (Liberty) —
1958

Chipmunk Song (Liberty)—
1958

Alvin's Harmonica (Liberty)
—1959

SHARP, DEE DEE

Mashed Potato Time (Cam-
eo)—1962

SHAW, ARTIE

Indian Love Call (RCA
Victor)—1943

Begin the Beguine (RCA
Victor)—1944

Star Dust (RCA Victor)—
1946

Summitt Ridge Drive (RCA
Victor)—1951

SHIRELLES

Soldier Boy (Scepter) —
1962

SHIRLEY AND LEE

Let the Good Times Roll
(Aladdin)

SHORE, DINAH

Buttons and Bows (Colum-
bia)—1948

SILHOUETTES

Get a Job (Ember)—1958

SIMONE, NINA

I Love You Porgy (Bethle-
hem)—1959

SINATRA, FRANK

Young at Heart (Capitol)—
1954

All or Nothing at All (Co-
lumbia)

SMITH, HUEY (PIANO)

Don't You Just Know It
(Ace)—1957

Rockin' Pneumonia (Ace)
—1957

SMITH, KATE

Rose O'Day (Columbia)—
1941

SNYDER, BILL

Bewitched (Decca)—1957

STAFFORD, JO

Temptation (Capitol)—
1948

Make Love to Me (Colum-
bia)—1954

Early Autumn (Columbia)

STANDLEY, JOHNNY

It's in the Book (Capitol)—
1952

STARR, KAY

Wheel of Fortune (Capitol)
—1952

Rock and Roll Waltz (RCA
Victor)—1955

STEELE, JON AND SANDRA

My Happiness (Coral) —
1951

STEVENS, CONNIE

Sixteen Reasons (Warner
Bros.)—1961

STEVENS, DODIE

Pink Shoelaces (Crystalette)
—1958

STOKOWSKI, LEOPOLD

Tales From the Vienna
Woods (RCA Victor)—
1952

STOLOFF, MORRIS

Moonglow and Picnic
Theme (Decca)—1957

STONE, ROLAND

Something Special (Ace)—
1960

STORM, GALE

I Hear You Knocking (Dot)
—1956

TEDDY BEARS

To Know Him Is to Love
Him (Dore)

THOMPSON, HANK

Wild Side of Life (Capitol)
—1951

THOMPSON, SONNY

Long Gone (Parts 1 & 2)
(Miracles)—1948

TOKENS

*The Lion Sleeps Tonight
(RCA Victor)—1962

TUCKER, ORRIN

Oh, Johnny (Columbia)—
1939

TURNER, JOE

Chains of Love (Atlantic)
—1954

Corina, Corina (Atlantic)—
1954

TWITTY, CONWAY

It's Only Make Believe
(MGM)—1958

VALENS, RITCHIE

Donna/La Bamba (Del-Fi)
—1959

VAUGHN, BILLY

Sail Along Silvery Moon
(Dot)—1958

Wheels (Dot)—1962

VENTURES

Walk, Don't Run (Dolton)
—1960

VINTON, BOBBY

*Roses Are Red (Epic)—
1962

WARING, FRED

'Twas the Night Before
Christmas (Decca) —
1942

continued on page 66

MILLION SELLERS SINGLES

(continued)

WASHINGTON, DINAH,
with **BROOK BENTON**
Baby (Mercury)—1960

WEAVERS
On Top of Old Smokie
(Decca)—1951

WEBER, JOAN
Let Me Go, Lover (Colum-
bia)—1954

WEEMS, TED
Heartaches (Decca)—1950
Mickey (Decca)—1950

WELK, LAWRENCE
*Calcutta (Dot)—1961

WHITEMAN, PAUL
Whispering (RCA Victor)
—1921
Three o'Clock in the Morn-
ing—1923

WHITFIELD, DAVID
Cara Mia (London)—1956

WHITING, MARGARET,
and **JIMMY WAKELY**
Slipping Around (Capitol)
—1949

WHITMAN, SLIM
Indian Love Call (Imperial)
—1952
Secret Love (Imperial) —
1953
Rose Marie (Imperial) —
1954

WILLIAMS, BILLY
I'm Gonna Sit Right Down
and Write Myself a Let-
ter (Coral)—1957

WILLIAMS, HANK
Lovesick Blues (MGM) —
1949
Cold, Cold Heart (MGM)
—1951
Jambalaya (MGM)—1958

WILLIAMS, LARRY
Short, Fat, Fanny (Special-
ty)—1957
Bony Maronie (Specialty)
—1958

**WILLIAMS, OTIS, AND
THE CHARMS**
Hearts of Stone (Deluxe)—
1955
Ivory Tower (Deluxe) —
1956

WILLIAMS, ROGER
Autumn Leaves (Kapp) —
1955
*Til (Kapp)—1958

WILLIAMS, TEX
Smoke, Smoke, Smoke
(Capitol)—1947

WILLIS, CHUCK
What Am I Living For (At-
lantic)—1958

WILLS, BOB
San Antonio Rose (Colum-
bia)

WILSON, JACKIE
Lonely Teardrops (Brun-
swick)—1959

WOOLEY, SHEB
Purple People Eater (MGM)
—1960

YANKOVIC, FRANK
Blue Skirt Waltz (Colum-
bia)

YORGESON, YOGI
I Yust Go Nuts at Christ-
mas (Capitol)—1949

HALF-MILLION SELLERS ALBUMS

Below is a list of all LP's which have sold a half million or more copies in the United States as of the end of November 1962, according to their manufacturers. Listings are arranged in alphabetical sequence, according to artist. The year, where available, indicates when each became a half million album seller. Original cast and sound-track albums are listed in a separate category.

ANDERSON, LEROY
Blue Tango (Decca)—1955

BELAFONTE, HARRY
Calypso (RCA Victor)—
1957
*Belafonte at Carnegie Hall
(RCA Victor)—1960
Belafonte (RCA Victor)—
1961

**BENNETT, ROBERT
RUSSELL**
Victory at Sea, VOL. 1
(RCA Victor)—1960

BOONE, PAT
*Pat's Great Hits (Dot)—
1958

CAVALLARO, CARMEN
Dancing in the Dark
(Decca)—1955

CHARLES, RAY
*Modern Sounds in Country
& Western Music (ABC
Paramount)—1962

CHECKER, CHUBBY
Your Twist Party (Parkway)
1961-'62
Twist With Chubby Check-
er (Parkway)—1961-'62

CLIBURN, VAN
*Tschaikowsky: Concerto
#1 (RCA Victor)—1960

COLE, NAT KING
*Love Is the Thing (Capitol)
—1960

COMO, PERRY
Season's Greetings From
Perry Como (RCA Vic-
tor)—1962

CONIFF, RAY
*Concert in Rhythm, Vol. I
(Columbia)—1962
*Memories Are Made of
This (Columbia)—1962
*S'Marvelous (Columbia)—
1962

CROSBY, BING
Merry Christmas (Decca)—
1956

DARIN, BOBBY
That's All (Atco)—1959

DOMINO, FATS
Rock and Rollin' (Imperial)
—1956

DORATI, ANTAL
Tschaikowsky: 1812 Festi-
val Overtures (Mercury)
1960

FOLEY, RED
Beyond the Sunset (Decca)
—1956

**FORD, TENNESSEE
ERNIE**
*Nearer the Cross (Capitol)
—1958
*Hymns (Capitol)—1959
*Spiritual (Capitol)—1961
*The Star Carol (Capitol)—
1962

FRANCIS, CONNIE
Connie Francis Sings Italian
Favorites (MGM)—1960

GARLAND, JUDY
*Judy at Carnegie Hall
(Capitol)—1962

GLEASON, JACKIE
*Music for Lovers Only
(Capitol)—1962
*Music, Martinis, and
Memories (Capitol) —
1962

**THE GOLDEN ERA OF
DIXIE LAND JAZZ**
Rex Stewart & Various
Artists (Design)—1961

INK SPOTS
The Best of the Ink Spots
(Decca)—1955

THE KINGSTON TRIO
*From the Hungry i (Cap-
itol)—1960
*Here We Go Again (Cap-
itol)—1960

*The Kingston Trio (Cap-
itol)—1960
*The Kingston Trio at
Large (Capitol)—1960
*Sold Out (Capitol)—1961
*String Along (Capitol)—
1962

LANZA, MARIO
*The Student Prince (RCA
Victor)—1958

LIGHT, ENOCH
Provocative Percussion,
Vol. I (Command)—1961

LITTLE RICHARD
Here's Little Richard (Spe-
cialty)—1962

LONDON, JULIE
Julie Is Her Name (Liberty)
—1955

LYMAN, ARTHUR
Taboo (Hi Fi Records)—
1958

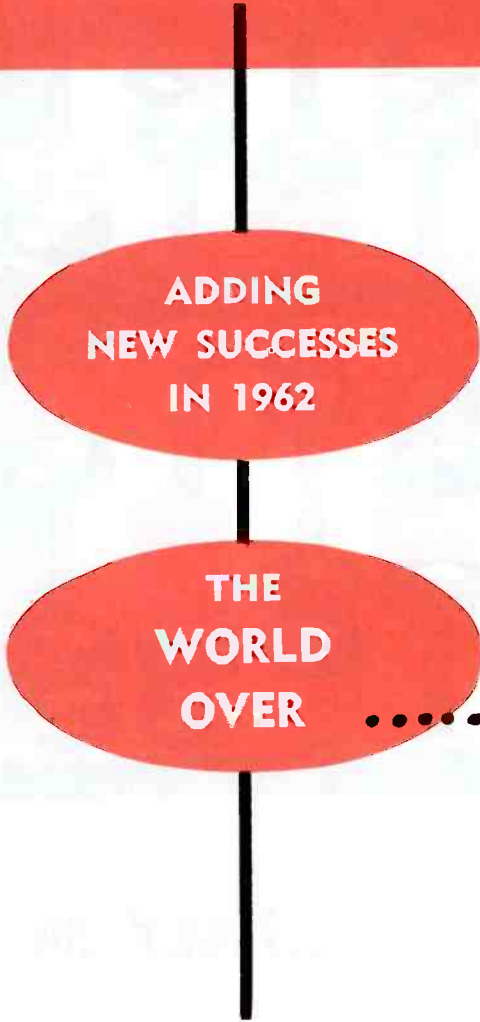
MANCINI, HENRY
*The Music From "Peter
Gunn" (RCA Victor)—
1960
Breakfast at Tiffany's (RCA
Victor)—1962

MATHIS, JOHNNY
*Johnny's Greatest Hits
(Columbia)—1959

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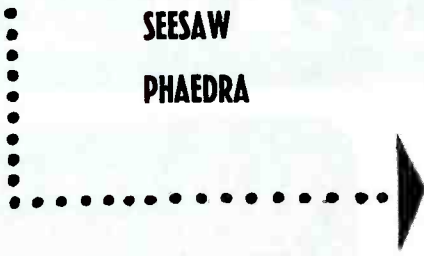


**THE PROUDEST NAME
IN ENTERTAINMENT**



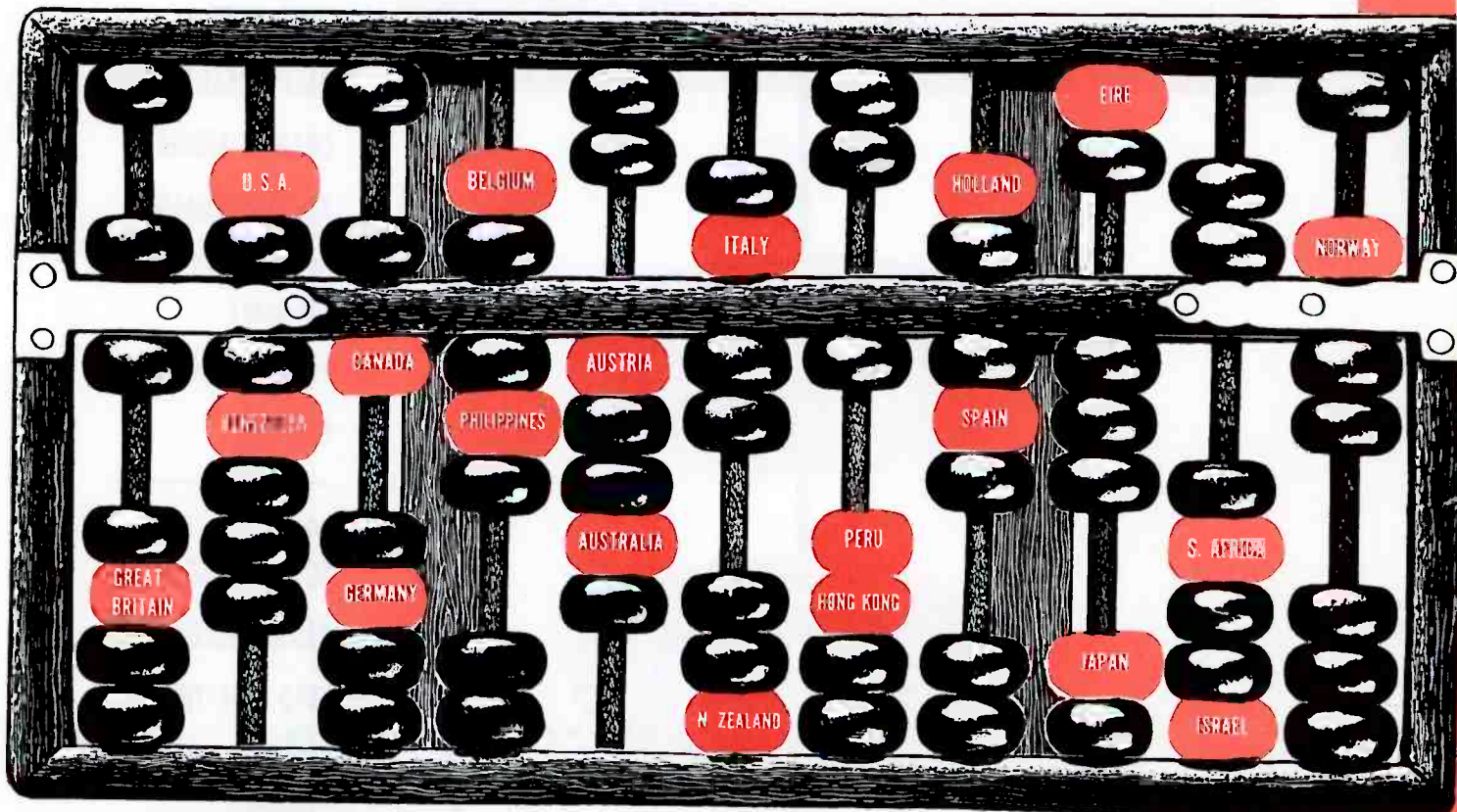
- AL CAIOLA**
- MIKE CLIFFORD**
- THE EXCITORS**
- FERRANTE & TEICHER**
- THE HIGHWAYMEN**
- LEROY HOLMES**
- JAY AND THE AMERICANS (Musicor)**
- MARV JOHNSON**
- GEORGE JONES**
- JUDY LYNN**
- RALPH MARGERIE**
- CHARLIE MINGUS**
- THE MODERNAIRES**
- GENE PITNEY (Musicor)**
- TITO RODRIGUEZ**
- GUS VALI**

-
- ORIGINAL
SOUND TRACKS**
- TARAS BULBA**
 - TWO FOR THE SEESAW**
 - PHAEDRA**



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**GENE
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(Musicor)



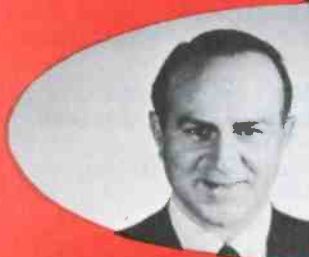
**THE
HIGHWAYMEN**



**MIKE
CLIFFORD**



**JAY
and the
AMERICANS**



**AL
CAIOLA**



**TITO
RODRIGUEZ**

ENTERTAINMENT

HALF-MILLION SELLERS

ALBUMS (continued)

- *Merry Christmas (Columbia)—1960
- *More Johnny's Greatest Hits (Columbia)—1962
- *Warm (Columbia)—1960

MANTOVANI

- Greensleeves (London) — 1952
- *Strauss Waltzes (London) — 1952
- *Christmas Music (London) — 1953
- *Song Hits From Theatre-land (London)—1955
- *Film Encores, Vol. 1 (London)—1957
- *Gems Forever (London)—1958
- Music From Exodus (London)—1960

MEADER, VAUGHN

- The First Family (Cadence) — 1962

MILLER, GLENN

- *The Glenn Miller Story (RCA Victor)—1961

MILLER, MITCH, & GANG

- *Sing Along With Mitch (Columbia)—1959
- *More Sing Along With Mitch (Columbia)—1962

- *Still More Sing Along With Mitch (Columbia) — 1962

- *Holiday Sing Along With Mitch (Columbia)—1962

- *Sentimental Sing Along With Mitch (Columbia)—1962

- *Happy Times Sing Along With Mitch (Columbia) — 1962

- *Christmas Sing Along With Mitch (Columbia) — 1962

- *Saturday Night Sing Along With Mitch (Columbia)—1962

- *Party Sing Along With Mitch (Columbia)—1962

- *Memories Sing Along With Mitch (Columbia)—1962

MILLS BROTHERS

- Mills Brothers Souvenir Album (Decca) — 1955 retitled: (The Best of the Mills Brothers)

NELSON, RICKY

- Ricky (Imperial)—1958

OLDIES BUT GOODIES, VOL. I

- Various Artists (Original Sound)—1962

THE PLATTERS

- The Platters (Mercury)—1960

PRESLEY, ELVIS

- *Elvis (RCA Victor)—1960
- *Elvis' Golden Records (RCA Victor)—1961
- G.I. Blues (RCA Victor)—1961
- *Blue Hawaii (RCA Victor) — 1961

SEVILLE, DAVID, & THE CHIPMUNKS

- Let's All Sing With the Chipmunks (Liberty) — 1959

SHAW, ROBERT

- Christmas Hymns & Carols (RCA Victor)—1960

SHERMAN, ALLAN

- My Son, the Folksinger (Warner Bros.)—1962

SINATRA, FRANK

- *Song for Swingin' Lovers (Capitol)—1962
- *Come Dance With Me (Capitol)—1962
- *Only the Lonely (Capitol) — 1962
- *Nice 'N Easy (Capitol)—1962
- This Is Sinatra (Capitol)—1962
- I Remember Tommy (Reprise)—1962

*SIXTY YEARS OF MUSIC AMERICA LOVES BEST

- Various Artists (RCA Victor)—1960

SNYDER, TERRY

- Persuasive Percussion, Vol. I (Command)—1961

VALENS, RITCHIE

- Ritchie (Del-Fi)—1960
- Ritchie Valens (Del-Fi)—1960

VAUGHN, BILLY

- *Sail Along Silvr'y Moon (Dot)—1962
- *Blue Hawaii (Dot)—1962
- *Theme From "A Summer Place" (Dot)—1962

WARING, FRED

- 'Twas the Night Before Christmas (Decca)—1956

WARREN, RUSTY

- Songs for Sinners (Jubilee) 1958
- Knockers Ups (Jubilee) — 1959
- Sin-sational (Jubilee)—1961
- Rusty Warren Bounces Back (Jubilee)—1962

WELK, LAWRENCE

- *Calcutta (Dot)—1961

WILLIAMS, ANDY

- Moon River (Columbia)—1962

WILLIAMS, ROGER

- Songs of the Fabulous Fifties (Kapp)—1960
- 'Til (Kapp)—1960

ORIGINAL CASTS SOUND TRACKS

AROUND THE WORLD IN EIGHTY DAYS

- Sound Track (Decca)—1957

*CAMELOT

- Original Cast (Columbia)—1962

CAROUSEL

- Sound Track (Capitol)—1959

THE EDDIE DUCHIN STORY

- Sound Track (Decca)—1959

EXODUS

- Sound Track (RCA Victor) — 1962

FLOWER DRUM SONG

- *Original Cast (Columbia) — 1962

GIGI

- Sound Track (MGM) — 1962

THE GLENN MILLER STORY

- Sound Track (Decca) — 1959

HANS CHRISTIAN ANDERSEN

- Sound Track (Decca) — 1955

THE KING AND I

- Original Cast (Decca) — 1953

THE KING AND I

- Sound Track (Capitol) — 1959

THE MUSIC MAN

- *Original Cast (Capitol) — 1959

MY FAIR LADY

- Original Cast (Columbia)—1957

OKLAHOMA

- Original Cast (Decca) — 1945

OKLAHOMA

- *Sound Track (Capitol)—1959

ROCK-A-BYE YOUR BABY (THE JOLSON STORY)

- Sound Track (Decca) — 1947

SHOWBOAT

- Soundtrack (MGM)—1960

*THE SOUND OF MUSIC

- Original Cast (Columbia)—1961

SOUTH PACIFIC

- Original Cast (Columbia)—1958

*SOUTH PACIFIC

- Sound Track (RCA Victor) 1962

THE THREE PENNY OPERA

- Original Cast (MGM) — 1959

*WEST SIDE STORY

- Original Cast (Columbia)—1962

WEST SIDE STORY

- Sound Track (Columbia)—1962

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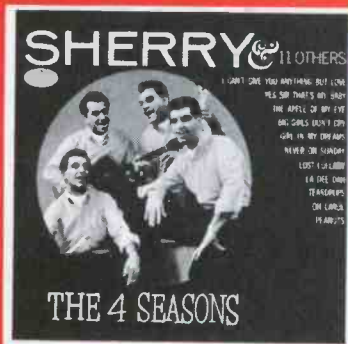
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VJ LP-1055/SR 1055

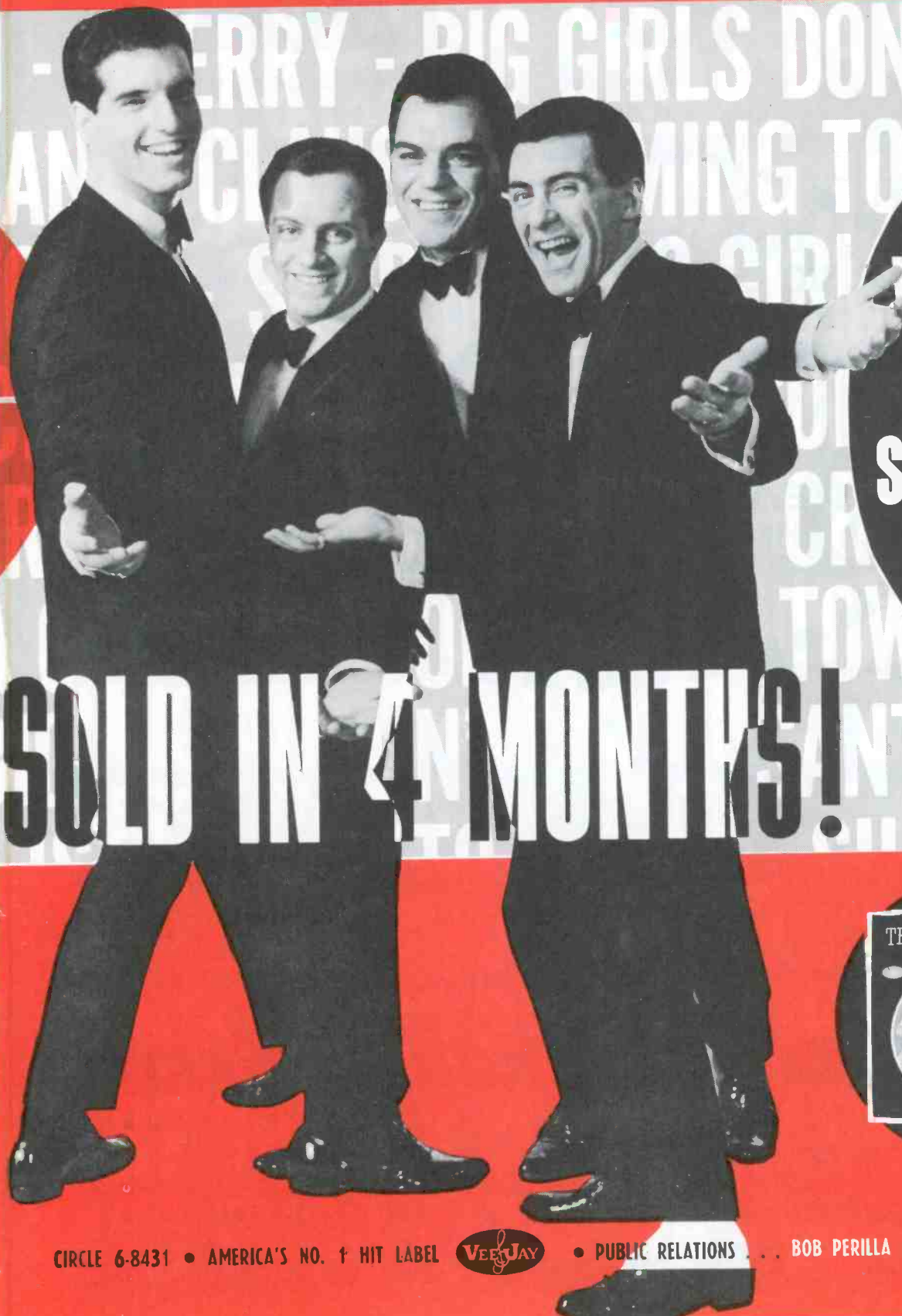


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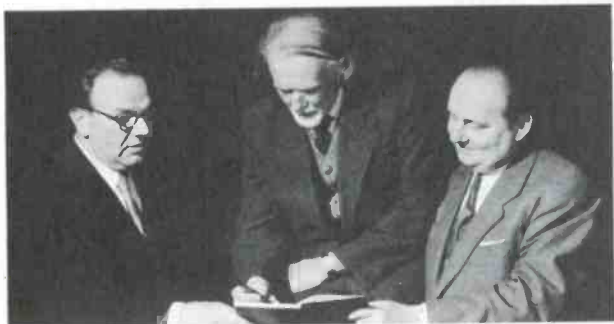
Photo Gallery of INTERNATIONAL MUSIC-RECORD NEWSMAKERS

HONG KONG



Philip Brodie of the Hong Kong EMI office (left) with the Hon. H. D. M. Barton, managing director of Jardines, and Narrie Paramor (right), leading British a.&r. exec, at a party honoring Paramor's visit.

HUNGARY



The venerable composer Zoltan Kodaly (center) at the recording of his "Psalmus Hungaricus." Seen with him at studios of the Hungarian Record Co. Qualiton label are conductor Miklos Farray (left) and tenor Endre Rosler. Latter sang the work as a young tenor under Toscanini's baton at a pre-war Salzburg Festival.

IRELAND (EIRE)



Philips managing director A. J. van Agt (left) and T. Manahan, manager of Irish Record Factors, Ltd., discussing sales of two of the hottest LP's released in Eire in 1962, "West Side Story" and "The Importance of Being Oscar," both on the CBS label.

ITALY



Nico Fidenco (left), whose RCA Italiana disks have sold over 2 million copies in Italy, receives his second gold record from Perez Prado at the "Quo Vadis" in Rome.

JAPAN



Warner Bros. international director Bobby Weiss visits one of the world's prettiest disk jockeys, Miss Kuniko Matsu of Nippon Short Wave. Weiss taped two 30-minute shows which had world-wide reception. Toshiba releases WB disks in Japan.

The best selling record artist in Japan is Michiya Mihashi (left), King Records star, who has recorded more than 300 tunes since joining King about nine years ago. The sign above his head reads: "Celebrating 10 Million Record Sales," this being the total sale of all Mihashi's King releases. With him is a friend.



All the leading artists of Columbia Records participated in the "Columbia Flower Stage Show," which was presented at the 2,500-seat Toho Theater in downtown Tokyo last summer. Here the entire cast is seen in the finale, singing farewell to the audience.

ISRAEL



Frank Sinatra (standing, center) at the laying of a cornerstone in Nazareth, along with Israeli Minister of Education Abba Eban, the Mayor of Nazareth and the Archbishop of Nazareth.



The Barry Sisters, Claire (left) and Merna (right), surround impresario Chaim Avron during their visit to Israel.

THE TOP ACHIEVEMENTS IN THE **U.S. MUSIC-RECORD INDUSTRY** IN 1962

CONTENTS OF THIS SECTION:

- Most Significant Events of the Year
 - The 1962 Award Winners
 - The Top 100 Singles of 1962
 - The Top 100 Tunes of 1962
- The Top Country Music Records of 1962
- The Top Rhythm & Blues Records of 1962
- The Top Mono & Stereo LP's of 1962

The Year in Review

THE PROFIT PICTURE STILL A MUDDLED ONE

By **BOB ROLONTZ**

For the U. S. record industry, 1962—just like the year before—was marked by stresses and strains on the profit structure for manufacturers, wholesalers and dealers. Manufacturers, though enjoying increased sales, still were not happy with their profit picture, for costs increased as sales increased. Wholesale distributors, faced with increasing competition from rack merchandisers and one-stops, took over the ARMADA organization, made it an exclusively distributor association and used it to try to work out a code of practices with record manufacturers.

On the dealer level, the comeback of single records (see separate story) helped the indie dealer and the old-fashioned mama and papa store maintain some sort of equilibrium against the huge discount houses and chains who helped push sale prices of LP's down to below the \$2 level. Increased sales of both LP's and singles helped sustain a market in which the mark-up on records to the consumer averaged closer to 20 per cent than the 38 per cent of days gone by.

There were major changes in the American disk scene during the year. The Philips label was introduced into the U. S. early in the year by its American affiliate, Mercury, and the label started with a full line of albums and singles. Meanwhile the Victor indie distributors, who up to 1962 had only carried the Victor line, took on outside labels like Philips, Mercury, Liberty and the London group to distribute. Columbia Records, which has been opening more and more of its own branches, opened three more early in the year. Liberty Records, one of the hot indie labels, was purchased by Avnet, a large electronics firm.

The biggest story of the year on the legal front was the Federal Trade Commission's suit against the Columbia Record Club, charging monopoly, suppression of competition and deceptive pricing and savings claims in club advertising. Basic in the complaint were alleged restrictive pacts with other labels for product for the Columbia Club. Columbia Records denied all charges. Hearings on the suit started in late November. Late in August, the Diners' Club sued Colum-

bia Records and the Columbia Record Club for \$900,000, claiming violation of the Sherman and Clayton anti-trust acts in signing other labels exclusively for club product. Also on the legal front, the dealer's association, SORD, withdrew its suit against the three major record clubs.

As is usual in any year, there were major changes in personnel in a number of record firms. At Capitol Records in late August, Joe Csida, Eastern vice-president in charge of operations, resigned because of policy differences. He returned to his publishing and management firm, Trinity Music. A while later Alan Livingston was named president of Capitol Records, while Glenn Wallichs became chairman of the board. Randy Wood signed a new seven-year contract with Dot Records. Henry Onorati rejoined Dot Records as East Coast sales chief. Jim Conkling, former head of Warner Bros. and Columbia Records, became head of the Mormon Church's international short wave broadcasting operation.

Strong Additions

Many labels added strong new artists to their rosters during the year.

Paul Anka's first Victor singles came out early in January. Bobby Darin joined Capitol Records for a huge guarantee after many successful years with Atlantic-Atco. Duane Eddy joined RCA Victor under the banner of the Paul Anka firm, Camy Productions. Patti Page, after over a decade with Mercury, joined Columbia, as did Andy Williams from Cadence and Dion from the Laurie label. Ricky Nelson was considering offers from other labels after his Imperial pact expired in January 1963.

The year started with the twist and ended up with the bossa nova and the limbo. In between were such dances as the Popeye from New Orleans, and the locomotion from New York. Many radio stations in the U. S. switched from rock and roll to sweet music at the start of the year and quietly swung back to more rock and roll by the end of the year. Rock and roll itself changed to a sweeter, better produced type of music, featuring big arrangements and more story songs.

In the international field, Columbia Records picked EMI to distribute its Epic label in Britain and in Europe. Philips started distributing the CBS label in Britain last February. Final selection of firms to distribute the CBS label in France, Germany and Italy were expected momentarily from American Columbia. Cameo-Parkway Records, which went public in the summer of 1962, switched from EMI to Pye to distribute its releases in Europe.

Singles to Albums

More and more single records artists turned into hot album sellers. Elvis Presley and Mitch Miller, and Enoch Light's instrumental albums, kept rolling along. Van Cliburn became the first classical artist to sell a million LP's with his first Victor recording of the Tchaikovsky Piano Concerto No. 1. And the Rodgers and Hammerstein original cast recording of "The Sound of Music" on Columbia also hit the million mark, joining such other million selling original cast albums as "South Pacific" and "My Fair Lady." The "My Fair Lady" musical finally closed on Broadway after more than five record-breaking years.

Many changes occurred at Billboard Music Week in 1962 as well. Music Editor Paul Ackerman left in May and took over as executive secretary of ARMADA. Sam Chase, former editorial director, was named BMW editor. Hal Cook, former sales chief of Warner Bros., Columbia and Capitol Records, was named BMW publisher.

A Spectacular Comeback

Singles Records Build Phenomenal Following

The singles business, which a number of large and small labels had almost written off in 1961, staged a spectacular comeback in 1962. According to record dealers from coast to coast, singles record sales were better in 1962 than any year for the last five. And the summer of 1962, traditionally the weakest period of the year for single records, turned into a solid sales period, with some dealers reporting that singles were up 50 per cent in July and August over the same months in 1961.

What caused the sensational comeback in single sales in 1962? No one really knows for sure, but a combination of factors appears to have swept singles into their currently solid position. One of these factors is production—the rich background—meaning the smart arrangements, the clever use of strings and horns, that are now part of almost all singles releases. Another is material that has a wider appeal; i.e., material that interests both the adult and the teen market. For there is no doubt in the minds of many tradesters that the singles sales picture was brightened considerably when adult interest picked up. And probably the intense concentration of many, many firms on singles promotion and publicity helped bring singles back to a place in the sun in 1962.

The comeback of singles has helped spur more aggressive sales campaigns in terms of time, money and energy on single records. The idea that singles are only for kids has largely evaporated and manufacturers are no longer concerned about issuing pretty music, jazz or anything else on singles. Even the rock itself has changed. Big production backs many of the young singers on disks, and free-lance a.&r. men—who have produced many of the recent single hits—have helped this trend through fresh and interesting arrangements.

The great singles comeback began at the end of 1961 with the Jimmy Dean record "Big Bad John," which sold close to two million. Soon after it, in January, Elvis Presley came through with "Can't Help Falling in Love," and the Tokens had "The Lion Sleeps Tonight," both million sellers. "The Twist," with Chubby Checker,

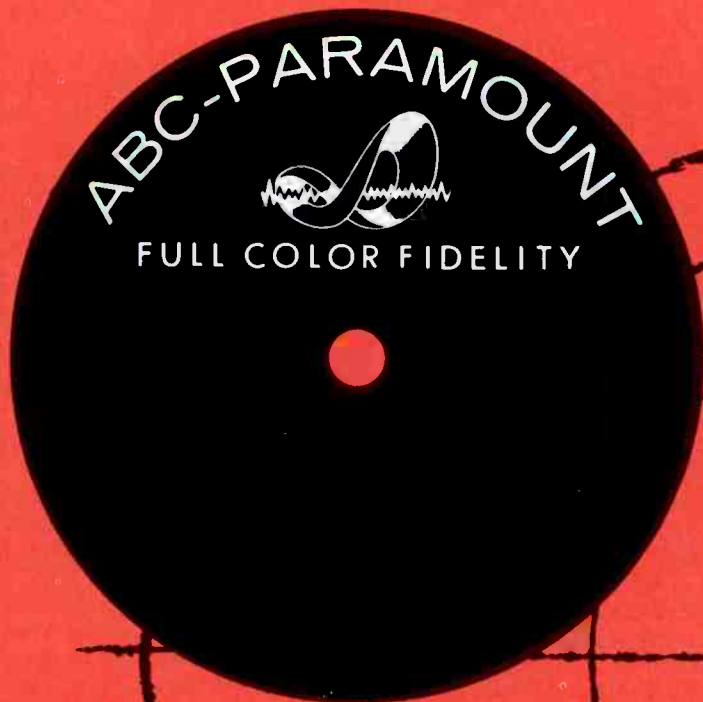
and "The Duke of Earl," with Gene Chandler, were two other million sellers, that shortly followed. Big records kept building through the winter and spring, with the Marvelettes, Jimmy Darren, Sue Thompson, Bobby Vee, Joey Dee, Barbara George, Bruce Channel, Brenda Lee, Kitty Lester, Dee Dee Sharp, Shelley Fabares, Roy Orbison, Kenny Ball, Connie Francis, Acker Bilk, Ricky Nelson, Dion, the Shirelles, Walter Brennan and Jay the Americans all contributing strongly.

In May came the biggest record of the year—Ray Charles' "I Can't Stop Loving You"—which went over the million-and-a-half-mark. In June came another million-and-a-half seller, Bobby Vinton's "Roses Are Red." The Charles and the Vinton records became million sellers in the summertime, a most unusual feat. Since these smashes there have been big hits by Johnny Tillotson, David Rose, Gene Pitney, Freddie Cannon, the Orlons, Brian Hyland, Ray Stevens, Neil Sedaka, Claude King, Tommy Roe, the Four Seasons, Little Eva, Presley, Darrin, Charles, Vinton, Claudine Clark, Nat Cole, Booker T. & the M. G.'s, Bobby Pickett, Bent Fabric, Brook Benton, Frank Ifield, the Contours and Carole King.

It is estimated that the great upsurge in singles record sales during the past summer could bring sales for 1962 close to the biggest year in singles history, 1957, when 205 million record units were sold. Of these, retail record shops sold about 120 million, record racks sold about 25 million, and 60 million were sold to juke boxes. Estimates are the stores will have sold more than 100 million records, racks will have sold more than 50 million and juke boxes will have bought more than 45 million singles by the end of 1962.

Singles record sales have built steadily since 1959, the low point. That year stores sold about 65 million, building to 80 million in 1960, and 92 million in 1961. But even with the increase the big hits were fewer and the million sellers were scarcer too. That changed in 1962, when the big hits came back, including those that went well over the million mark.

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.

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 2 years 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!

A large black circular graphic representing an Impulse! record label. It features the word "impulse!" in a bold, lowercase, sans-serif font. Above the "i" is a small white exclamation point. A small red circle is positioned at the center of the black circle, representing the label's hole.

i!
impulse!

A large black circular graphic representing a Whitehall record label. It features the word "WHITEHALL" in a bold, uppercase, serif font, arched across the top. Below the text is a white silhouette of a horse and rider. At the bottom, it says "A PRODUCT OF WESTMINSTER". A small red circle is positioned at the center of the black circle, representing the label's hole.

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.

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THE 1962 AWARD WINNERS

Here is a recap of some of the outstanding honors meted out during 1962 to songs, recordings and artists.

BILLBOARD MUSIC WEEK 15TH ANNUAL RECORD ARTIST POPULARITY POLL

FAVORITE RECORDS:

SINGLES

Vocal: I CAN'T STOP LOVING YOU, Ray Charles, ABC-Paramount
Instrumental: STRANGER ON THE SHORE, Acker Bilk, Atco

LP'S

Vocal: MODERN SOUNDS IN COUNTRY & WESTERN MUSIC,
Ray Charles, ABC-Paramount
Instrumental: THE STRIPPER, David Rose, MGM

COMEDY

DID YOU EVER, Dave Gardner, RCA Victor

FAVORITE INTERNATIONAL SONG (excluding U. S. tunes)

AL DI LA, Mogol-Donida, Witmark, ASCAP

MOST PLAYED RECORD OF FOREIGN ORIGIN
AL DI LA, Emilio Pericoli, Warner Bros.

FAVORITE INTERNATIONAL ARTIST (excluding U. S. artists)

EMILIO PERICOLI, Warner Bros.

MALE VOCALISTS:

FAVORITE: Frank Sinatra, Capitol-Reprise
MOST PLAYED: Frank Sinatra, Capitol-Reprise
MOST PROMISING: Bobby Vinton, Epic

FEMALE VOCALISTS:

FAVORITE: Connie Francis, MGM
MOST PLAYED: Connie Francis, MGM
MOST PROMISING: Shelley Fabares, Warner Bros.

VOCAL GROUPS:

FAVORITE: Four Freshmen, Capitol
MOST PLAYED: Kingston Trio, Capitol
MOST PROMISING: Peter, Paul & Mary, Warner Bros.

INSTRUMENTAL GROUPS:

FAVORITE: Dave Brubeck, Columbia
MOST PLAYED: Bill Black's Combo, Hi
MOST PROMISING: King Curtis, Enjoy-Capitol

SOLO INSTRUMENTALISTS:

FAVORITE: Mr. Acker Bilk, Atco
MOST PLAYED: Mr. Acker Bilk, Atco
MOST PROMISING: Peter Nero, RCA Victor

BANDS:

FAVORITE: Si Zentner, Liberty
MOST PLAYED: Si Zentner, Liberty
MOST PROMISING: Kenny Ball & His Jazzmen, Kapp

MUSIC OPERATORS OF AMERICA POLL

RECORDING EARNING MOST MONEY FOR
JUKE BOX OPERATORS:

BIG BAD JOHN, Jimmy Dean (Columbia)

RECORDING EARNING MOST MONEY FOR
JUKE BOX OPERATORS (STANDARD):

IN THE MOOD, Glenn Miller, RCA Victor

RECORDING EARNING MOST MONEY FOR
JUKE BOX OPERATORS (Rhythm & Blues):

THE TWIST, Chubby Checker, Parkway Records

RECORDING EARNING MOST MONEY FOR
JUKE BOX OPERATORS (Country & Western):

WALK ON BY, Leroy Van Dyke, Mercury

ARTIST WHOSE RECORDS EARNED MOST MONEY
FOR JUKE BOX OPERATORS:

CONNIE FRANCIS

BILLBOARD MUSIC WEEK COUNTRY MUSIC DISK JOCKEY POLL

FAVORITE COUNTRY MUSIC RECORDS:

SINGLES: SHE THINKS I STILL CARE, George Jones,
United Artists
ALBUMS: RAY PRICE SINGS SAN ANTONIO ROSE,
Ray Price, Columbia

FAVORITE ARTISTS:

MALE: George Jones, United Artists
FEMALE: Patsy Cline, Decca

MOST PROMISING ARTISTS:

MALE: Claude King, Columbia
FEMALE: Judy Lynn, United Artists

FAVORITE SMALL COUNTRY MUSIC VOCAL GROUP:

WILBURN BROTHERS, Decca

FAVORITE SONGWRITER:

HARLAN HOWARD, Pamper, BMI

NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES WINNERS—ACHIEVEMENT AWARDS

RECORD OF THE YEAR:
MOON RIVER, Henry Mancini
 A.&R. Producer, Dick Peirce (RCA Victor)

ALBUM OF THE YEAR:
JUDY AT CARNEGIE HALL, Judy Garland
 A.&R. Producer, Andrew Wiswell (Capitol)

ALBUM OF THE YEAR: CLASSICAL:
**STRAVINSKY CONDUCTS, 1960: LE SACRE
 DU PRINTEMPS: PETROUCHKA**—Igor Stravinsky
 A.&R. Producer, John McClure (Columbia)

SONG OF THE YEAR:
MOON RIVER, Composers, Henry Mancini and
 Johnny Mercer

**BEST INSTRUMENTAL THEME OR INSTRUMENTAL
 VERSION OF SONG:**
AFRICAN WALTZ, Composer, Galt MacDermott

BEST SOLO VOCAL PERFORMANCE: FEMALE:
JUDY AT CARNEGIE HALL, Judy Garland (Capitol)

BEST SOLO VOCAL PERFORMANCE: MALE:
LOLLIPOPS AND ROSES, Jack Jones (Kapp)

**BEST JAZZ PERFORMANCE—SOLOIST OR SMALL
 GROUP (instrumental):**
ANDRE PREVIN PLAYS HAROLD ARLEN,
 Andre Previn (Contemporary)

**BEST JAZZ PERFORMANCE—LARGE GROUP
 (instrumental):**
WEST SIDE STORY, Stan Kenton (Capitol)

BEST ORIGINAL JAZZ COMPOSITION:
AFRICAN WALTZ, Composer, Galt MacDermott

**BEST PERFORMANCE BY AN ORCHESTRA—
 FOR DANCING:**
LAZY RIVER, Si Zentner (Liberty)

**BEST PERFORMANCE BY AN ORCHESTRA—
 FOR OTHER THAN DANCING:**
BREAKFAST AT TIFFANY'S, Henry Mancini
 (RCA Victor)

BEST ARRANGEMENT:
MOON RIVER—Arranger, Henry Mancini
 (RCA Victor)

BEST PERFORMANCE BY A VOCAL GROUP:
HIGH FLYING—Lambert, Hendricks and Ross
 (Columbia)

BEST PERFORMANCE BY A CHORUS:
**GREAT BAND WITH GREAT VOICES—
 Johnny Mann Singers (Liberty)**

**BEST SOUND TRACK ALBUM OR RECORDING OF
 SCORE FROM MOTION PICTURE OR TELEVISION:**
BREAKFAST AT TIFFANY'S (motion picture)—
 Henry Mancini (RCA Victor)

**BEST SOUND TRACK ALBUM OR RECORDING OF
 ORIGINAL CAST FROM MOTION PICTURE OR
 TELEVISION:**
WEST SIDE STORY—Conductor and Co-Music
 Director, Johnny Green; Co-Music Directors, Saul
 Chaplin, Sid Ramin and Irwin Kostal (Columbia)

BEST ORIGINAL CAST SHOW ALBUM:
**HOW TO SUCCEED IN BUSINESS WITHOUT REALLY
 TRYING**—Composer, Frank Loesser (RCA Victor)

BEST COMEDY PERFORMANCE:
**AN EVENING WITH MIKE NICHOLS AND ELAINE
 MAY**—Mike Nichols and Elaine May (Mercury)

**BEST DOCUMENTARY OR SPOKEN WORD RECORDING
 (other than comedy):**
HUMOR IN MUSIC—Leonard Bernstein (Columbia)

**BEST ENGINEERING CONTRIBUTION—
 POPULAR RECORDING:**
JUDY AT CARNEGIE HALL—Engineer, Robert Arnold
 (Capitol)

**BEST ENGINEERING CONTRIBUTION—
 NOVELTY RECORDING:**
**STAN FREBERG PRESENTS THE UNITED STATES OF
 AMERICA**—Engineer, John Kraus (Capitol)

BEST ALBUM COVER (other than classical):
JUDY AT CARNEGIE HALL—Art Director, Marvin
 Schwartz (Capitol)

BEST RECORDING FOR CHILDREN:
PROKOFIEV, PETER AND THE WOLF—
 Leonard Bernstein (Columbia)

BEST ROCK AND ROLL RECORDING:
LET'S TWIST AGAIN—Chubby Checker (Parkway)

BEST COUNTRY AND WESTERN RECORDING:
BIG BAD JOHN, Jimmy Dean (Columbia)

BEST RHYTHM AND BLUES RECORDING:
HIT THE ROAD JACK, Ray Charles
 (ABC-Paramount)

1962 ACADEMY AWARD WINNING SONG

MOON RIVER

from "Breakfast at Tiffany's"

starring Audrey Hepburn and George Peppard

Records Available:

AKI ALEONG, Reprise 20042
 JERRY BUTLER, Vee Jay 405
 JANE MORGAN, Kapp 431
 EDDIE HARRIS, Vee Jay 42
 HENRY MANCINI, RCA Victor 7916
 CALVIN JACKSON, Reprise 20022

SINGLES:

HOLLYRIDGE STRINGS & CHORUS,
 Capitol 4631
 MANTOVANI, London 2021
 CARMEN CAVALLARO, Decca 31304
 RICHARD HAYMAN, Mercury 71869
 FULLER BROTHERS, Challenge 9119

ALBUMS:

BREAKFAST AT TIFFANY'S, RCA Victor LPM 2362 (M), LSP 2362 (S)
 MOON RIVER, Dot DLP 3412 (M), DLP 25412 (S)
 LOVE THEME FROM "EL CID," Columbia CL 1753 (M), CS 8553 (S)
 TWISTIN' THE HITS, Reprise R 6011 (M)
 THIS IS VIC DANA, Dalton B 2013 (M) BST 8013 (S)
 TONIGHT, United Artists UAL 3171 (M), UAS 6171 (S)
 MOON RIVER, Medallion, ML 7533 (M), MS 7533 (S)
 UP A LAZY RIVER, Liberty LRP 3216 (M), LST 7216 (S)
 CAMPUS ENCORE, Capitol T 1647 (M), ST 1647 (S)
 MARIA, Kapp KL 1266 (M), KS 3266 (S)
 LIVING STRINGS PLAY HIT MOTION PICTURE THEMES, Camden CAL 673
 (M), CAS 673 (S)
 SOLID GOLD GUITAR, United Artists UAL 3180 (M), UAS 6180 (S)
 DANCE TO MUSIC FROM HOLLYWOOD AND BROADWAY, Decca DL 4232;
 (M), DL 84232 (S)
 LET'S DANCE TO THE MOVIE THEMES, David Carroll and Ork,
 Mercury SR 60688

NATIONAL ASSOCIATION OF RECORD MERCHANDISERS POLL

BEST SELLING

Hit Single: "BIG BAD JOHN," JIMMY DEAN, Columbia
 Regular Price LP: "BLUE HAWAII," ELVIS PRESLEY, Victor
 Economy Price LP: "STARS FOR A SUMMER NIGHT," Columbia
 Male Vocalist: ELVIS PRESLEY, Victor
 Female Vocalist: CONNIE FRANCIS, MGM
 Vocal Group: MITCH MILLER AND THE GANG, Columbia
 Comedy Artist: BOB NEWHART, Warner Bros.
 Children's LP: "101 DALMATIANS," Disneyland
 LP Record Promotion: "SING ALONG WITH MITCH MILLER," Columbia
 Best New Recorded Product Introduced in 1961:
 (TIE) PHASE 4-STEREO, London; 35/MM STEREO, Command
 Best Selling Economy Priced Label: BRAVO
 The NARM associate member company which has demonstrated sus-
 tained achievement in those purposes for which NARM was
 formed: RCA Victor
 The NARM associate member company which has demonstrated in
 the year the greatest progress in those purposes for which NARM
 was formed: Capitol Records

TOP 100 SINGLES

OF 1962

Following is a recapitulation and summary of Billboard Music Week's Hot 100 chart for the period between January 1 and October 31, 1962, inclusive. Rank order in these listings is derived for each record from its number of weeks on the Hot 100 chart, and from its position each week during this period.

Certain singles reached their greatest strength late in 1962, or had not yet reached their peak when these tabulations had to be completed. In such cases, their position in this tabulation cannot of course reflect their full popularity, since they could not include their listings for the weeks still ahead.

Pos. Title, Artist (label), Publisher, Licensee

1. STRANGER ON THE SHORE—Mr. Acker Bilk (Atco)—Mellin, BMI
2. I CAN'T STOP LOVING YOU—Ray Charles (ABC-Paramount)—Acuff-Rose, BMI
3. MASHED POTATO TIME—Dee Dee Sharp (Cameo)—Rice-Mill, BMI
4. ROSES ARE RED—Bobby Vinton (Epic)—Lyle, ASCAP
5. THE STRIPPER—David Rose (MGM)—David Rose, ASCAP
6. JOHNNY ANGEL—Shelley Fabares (Colpix)—Post, ASCAP
7. LOCO-MOTION—Little Eva (Dimension)—Aldon, BMI
8. LET ME IN—Sensations (Argo)—Arc-Kae Williams, BMI
9. THE TWIST—Chubby Checker (Parkway)—Jay & Cee-Armo, BMI
10. SOLDIER BOY—Shirelles (Scepter)—Ludix, BMI
11. HEY! BABY—Bruce Channel (Smash)—LeBill, BMI
12. THE WANDERER—Dion (Laurie)—Schwartz-Disal, ASCAP
13. DUKE OF EARL—Gene (Duke of Earl) Chandler (Vee Jay)—Conrad, BMI
14. PALISADES PARK—Freddy Cannon (Swan)—Claridge, ASCAP
15. BREAKING UP IS HARD TO DO—Neil Sedaka (RCA Victor)—Aldon, BMI
16. WOLVERTON MOUNTAIN—Claude King (Columbia)—Painted Desert, BMI
17. SLOW TWISTIN'—Chubby Checker (Parkway)—Woodcrest, BMI
18. IT KEEPS RIGHT ON A-HURTIN'—Johnny Tillotson (Cadence)—Tanridge, BMI
19. THE ONE WHO REALLY LOVES YOU—Mary Wells (Motown)—Jobete, BMI
20. GOOD LUCK CHARM—Elvis Presley (RCA Victor)—Gladys, ASCAP
21. MIDNIGHT IN MOSCOW—Kenny Ball (Kapp)—Melody Trails, BMI
22. SHEILA—Tommy Roe (ABC-Paramount)—Eager-Nitetime, BMI
23. TWISTIN' THE NIGHT AWAY—Sam Cooke (RCA Victor)—Kags, BMI
24. WAH-WATUSI—Orlons (Cameo)—Kalmann-Lowe, ASCAP
25. PEPPERMINT TWIST—Joey Dee & Star-liters (Roulette)—Impact-Ware, BMI
26. BREAK IT TO ME GENTLY—Brenda Lee (Decca)—Northern, ASCAP
27. PLAYBOY—Marvelettes (Tamla)—Jobete, BMI
28. RAMBLIN' ROSE—Nat King Cole (Capitol)—Sweco, BMI
29. SEALED WITH A KISS—Brian Hyland (ABC-Paramount)—Pogo, ASCAP
30. SHE CRIED—Jay & Americans (United Artists)—Trio, BMI
31. DON'T BREAK THE HEART THAT LOVES YOU—Connie Francis (MGM)—Francon, ASCAP
32. DEAR LADY TWIST—Gary (U. S.) Bonds (LeGrand)—Pepe, BMI
33. NORMAN—Sue Thompson (Hickory)—Acuff-Rose, BMI

Pos. Title, Artist (label), Publisher, Licensee

34. LOVE LETTERS—Ketty Lester (Era)—Famous, ASCAP
35. PARTY LIGHTS—Claudine Clark (Chancellor)—Rambled, BMI
36. COTTON FIELDS—Highwaymen (United Artists)—Westside, BMI
37. ALLEY CAT—Bent Fabric (Atco)—Metorion, BMI
38. TWIST & SHOUT—Isley Brothers (Wand)—Mellin, BMI
39. THEME FROM DR. KILDARE—Richard Chamberlain (MGM)—Hastings, BMI
40. TUFF—Ace Cannon (Hi)—Jec, BMI
41. LOVER, PLEASE—Clyde McPhatter (Mercury)—Lyn-Lou, BMI
42. I KNOW—Barbara George (AFO)—Saturn-At Last, BMI
43. YOUNG WORLD—Rick Nelson (Imperial)—Four Star, BMI
44. BABY IT'S YOU—Shirelles (Scepter)—Dolfi, ASCAP
45. SPEEDY GONZALES—Pat Boone (Dot)—Budd, ASCAP
46. A LITTLE BITTY TEAR—Burl Ives (Decca)—Pamper, BMI
47. CRYING IN THE RAIN—Everly Brothers (Warner Bros.)—Aldon, BMI
48. AL DI LA'—Emilio Pericoli (Warner Bros.)—Witmark, ASCAP
49. SHOUTI SHOUTI (KNOCK YOURSELF OUT)—Ernie Maresca (Seville)—Broadway, ASCAP
50. WHAT'S YOUR NAME—Don & Juan (Big Top)—Hill & Range, BMI
51. SMOKY PLACES—Corsairs (Tuff)—Jec, BMI
52. HAVING A PARTY—Sam Cooke (RCA Victor)—Kags, BMI
53. GREEN ONIONS—Booker T. & MG's (Stax)—East, BMI
54. YOU DON'T KNOW ME—Ray Charles (ABC-Paramount)—Hill & Range, BMI
55. SHERRY—Four Seasons (Vee Jay)—Bobob, ASCAP
56. JOHNNY GET ANGRY—Joanie Sommers (Warner Bros.)—Tod, ASCAP
57. CAN'T HELP FALLING IN LOVE—Elvis Presley (RCA Victor)—Gladys, ASCAP
58. SHOUT—Joey Dee (Roulette)—Wemar-Nom, BMI
59. RINKY DINK—Dave (Baby) Cortez (Chess)—Arc-Cortez, BMI
60. MOON RIVER—Henry Mancini (RCA Victor)—Famous, ASCAP
61. AHAB THE ARAB—Ray Stevens (Mercury)—Lowery, BMI
62. THINGS—Bobby Darin (Atco)—Adaris, BMI
63. THE MAN WHO SHOT LIBERTY VALANCE—Gene Pitney (Musicor)—Famous, ASCAP
64. YOU BELONG TO ME—Duprees (Coed)—Ridgeway, BMI
65. DREAM BABY—Roy Orbison (Monument)—Combine, BMI
66. SNAP YOUR FINGERS—Joe Henderson (Todd)—Cigma, BMI
67. LOVERS WHO WANDER—Dion (Laurie)—Disal, ASCAP

Pos. Title, Artist (label), Publisher, Licensee

68. LET'S DANCE—Chris Montez (Monogram)—Rondell & Sherman-DeVorzon, BMI
69. CINDY'S BIRTHDAY—Johnny Crawford (Del-Fi)—Maravilla, BMI
70. YOU BEAT ME TO THE PUNCH—Mary Wells (Motown)—Jobete, BMI
71. YOU'LL LOSE A GOOD THING—Barbara Lynn (Jamie)—David-Crazy Cajun-Jamle, BMI
72. UPTOWN—Crystals (Philles)—Aldon, BMI
73. EVERYBODY LOVES ME BUT YOU—Brenda Lee (Decca)—Champion, BMI
74. PATCHES—Dickey Lee (Smash)—Aldon, BMI
75. VENUS IN BLUE JEANS—Jimmy Clanton (Ace)—Aldon, BMI
76. LOVE ME WARM AND TENDER—Paul Anka (RCA Victor)—Spanka, BMI
77. TEEN AGE IDOL—Rick Nelson (Imperial)—Nelson, ASCAP
78. SHE'S GOT YOU—Patsy Cline (Decca)—Pamper, BMI
79. DEAR ONE—Larry Finnegan (Old Town)—Maureen, BMI
80. HER ROYAL MAJESTY—James Darren (Colpix)—Aldon, BMI
81. OLD RIVERS—Walter Brennan (Liberty)—Glo-Mac & Metric, BMI
82. FUNNY WAY OF LAUGHIN'—Burl Ives (Decca)—Pamper, BMI
83. A SWINGIN' SAFARI—Billy Vaughn (Dot)—Roosevelt, BMI
84. TELL ME—Dick & Dee Dee (Liberty)—Odin, ASCAP
85. P. T. 109—Jimmy Dean (Columbia)—Cedarwood, BMI
86. LITTLE DIANE—Dion (Laurie)—Disal, ASCAP
87. PERCOLATOR (TWIST)—Billy Joe & Checkmates (Dore)—Impact-Ware, BMI
88. TWIST, TWIST, SENORA—Gary (U. S.) Bonds (LeGrand)—Rockmasters, BMI
89. TWISTIN' MATILDA—Jimmy Soul (SPQR)—General-Pickwick, ASCAP
90. GRAYVY—Dee Dee Sharp (Cameo)—Kalmann, ASCAP
91. WALK ON THE WILD SIDE—Jimmy Smith (Verve)—Columbia Pictures, ASCAP
92. SOUL TWIST—King Curtis (Enjoy)—Dan-Kelyn, BMI
93. I'LL NEVER DANCE AGAIN—Bobby Rydell (Cameo)—Aldon, BMI
94. I'M BLUE—Ikettes (Atco)—Progressive-Placid, BMI
95. WHERE HAVE ALL THE FLOWERS GONE—Kingston Trio (Capitol)—Fall River, BMI
96. (GIRLS, GIRLS, GIRLS) WERE MADE TO LOVE—Eddie Hodges (Cadence)—Acuff-Rose, BMI
97. TOWN WITHOUT PITY—Gene Pitney (Musicor)—United Artists, ASCAP
98. IF I HAD A HAMMER—Peter, Paul & Mary (Warner Bros.)—Ludlow, BMI
99. I WISH THAT WE WERE MARRIED—Ronnie & Hi-Lites (Joy)—Joy, ASCAP
100. SURFIN' SAFARI—Beach Boys (Capitol)—Guild, BMI



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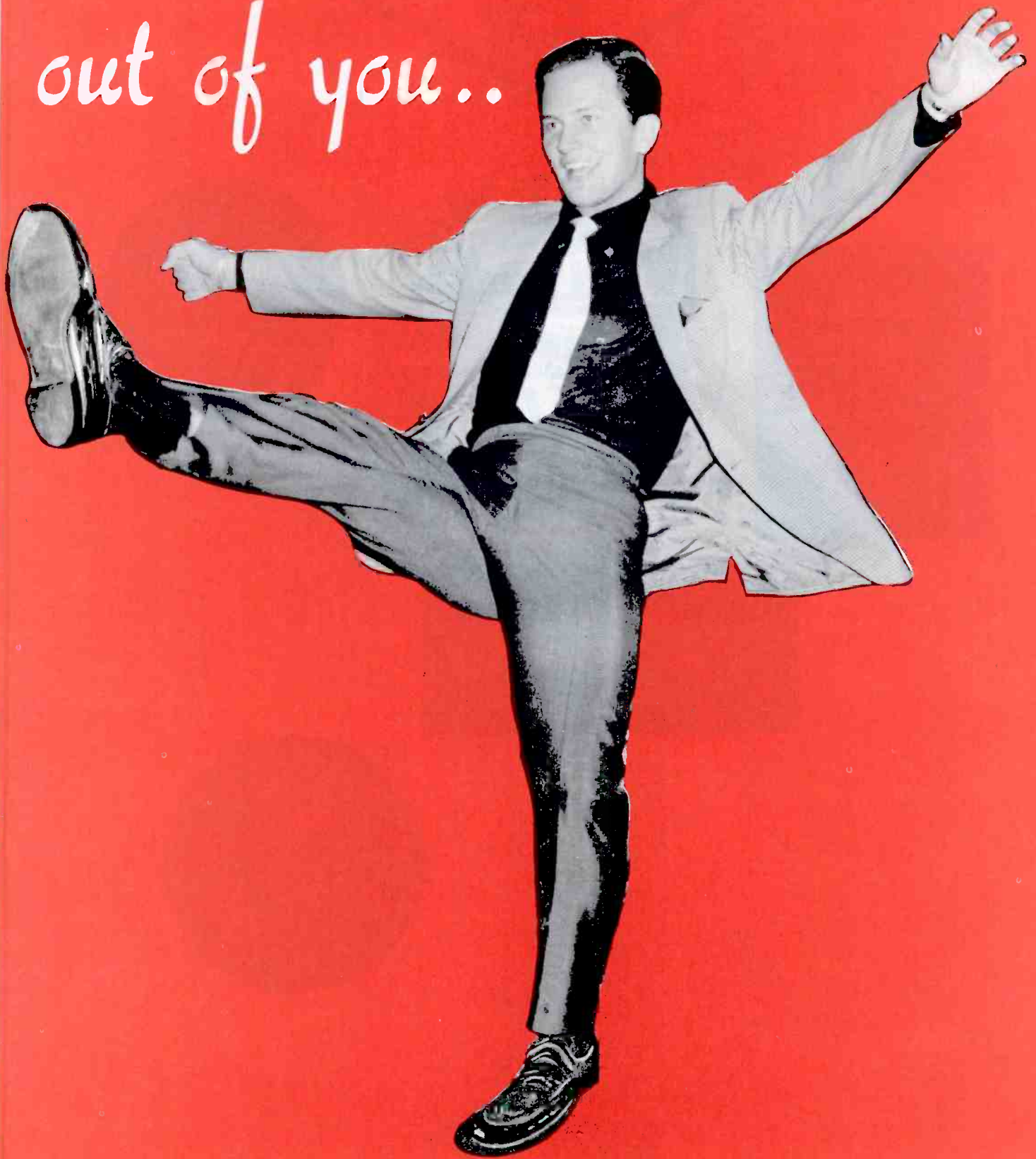
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TOP 100 TUNES OF 1962

Following is a recapitulation and summary of Billboard Music Week's Honor Roll of Hits chart for the period between January 1 and October 31, 1962, inclusive. Rank order in these listings is derived for each record from its number of weeks on the Honor Roll of Hits and from its position each week during this period.

Certain tunes reached their greatest strength late in 1962, or had not yet reached their peak when these tabulations had to be completed. In such cases, their position in this tabulation cannot of course reflect their full popularity, since they could not include their listings for the weeks still ahead.

Pos. TITLE—Writers (Publisher, Licensee)

1. I CAN'T STOP LOVING YOU—Gibson (Acuff-Rose, BMI)
2. STRANGER ON THE SHORE—Bilk-Mollin (Mollin, BMI)
3. ROSES ARE RED—Evans-Byron (Lyle, ASCAP)
4. THE TWIST—Ballard (Jay & Coe-Armo, BMI)
5. MASHED POTATO TIME—Mann-Lowe (Rice-Mill, BMI)
6. JOHNNY ANGEL—Pockriss-Duddy (Post, ASCAP)
7. SOLDIER BOY—Dixon-Green (Ludix, BMI)
8. THE STRIPPER—Rose (David Rose, ASCAP)
9. PEPPERMINT TWIST—Dee-Glovers (Impact-Ware, BMI)
10. THE DUKE OF EARL—Williams-Edward-Dixon (Conrad, BMI)
11. LOCO-MOTION—Goffin-King (Aldon, BMI)
12. BREAKING UP IS HARD TO DO—Sedaka-Greenfield (Aldon, BMI)
13. HEY! BABY—Cobb-Channel (LeBill, BMI)
14. GOOD LUCK CHARM—Schroder-Gold (Gladys, ASCAP)
15. THE WANDERER—Maresca (Schwartz-Disal, ASCAP)
16. MIDNIGHT IN MOSCOW—Soloviev-Sedol-Matusovosky-Ball (Melody Trails, BMI)
17. RAMBLIN' ROSE—Sherman-Sherman (Swaco, BMI)
18. SLOW TWISTIN'—Sheldon (Woodcrest, BMI)
19. SHEILA—Roe (Eager-Nitetime, BMI)
20. SHERRY—Gaudio (Bobob, ASCAP)
21. THE WAN-WATUSI—Mann-Appell Kaimann-Lowe, ASCAP)
22. PALISADES PARK—Barris (Claridge, ASCAP)
23. DON'T BREAK THE HEART THAT LOVES YOU—David-Murry (Francon, ASCAP)
24. CAN'T HELP FALLING IN LOVE—Weiss-Perotti-Creatore (Gladys, ASCAP)
25. IT KEEPS RIGHT ON A-HURTIN'—Tillotson (Tanridge, BMI)
26. NORMAN—Loudermilk (Acuff-Rose, BMI)
27. SEALED WITH A KISS—Udell-Geld (Pogo, ASCAP)
28. WOLVERTON MOUNTAIN—Kilgore-King (Painted Desert, BMI)
29. LET ME IN—Baker (Arc-Kee Williams, BMI)
30. I KNOW—George (Saturn-At Last, BMI)
31. THE LION SLEEPS TONIGHT—Weiss-Perotti-Creatore (Folkways, BMI)
32. GREEN ONIONS—Jones-Cropper-Steinberg-Jackson (East, BMI)
33. BREAK IT TO ME GENTLY—Lampert-Seneca (Northern, ASCAP)

Pos. TITLE—Writers (Publisher, Licensee)

34. ANAH THE ARAB—Stevens (Lowery, BMI)
35. YOU DON'T KNOW ME—Walker-Arnold (Hill & Range, BMI)
36. DEAR LADY TWIST—Guida (Pope, BMI)
37. A LITTLE BITTY TEAR—Cochran (Pamper, BMI)
38. PATCHES—Mann-Kolber (Aldon, BMI)
39. CRYING IN THE RAIN—Greenfield-King (Aldon, BMI)
40. SHE CRIED—Richards-Daryll (Trio, BMI)
41. SHE'S NOT YOU—Pomus-Stoller-Leiber (Presley, BMI)
42. YOUNG WORLD—Fuller (Four Star, BMI)
43. MONSTER MASH—Pickoff-Capizzi (Garpax, BMI)
44. LOVE LETTERS—Young-Heyman (Famous, ASCAP)
45. SPEEDY GONZALES—Kaye-Hill-Lee (Budd, ASCAP)
46. AL DI LA—Mogol-Donida (Witmark, ASCAP)
47. BABY IT'S YOU—David-Williams-Bacharach (Dolfi, ASCAP)
48. JOHNNY GET ANGRY—Edwards-David (Tod, ASCAP)
49. LET'S DANCE—Lee (Rondell & Sherman-DeVorzon, BMI)
50. RUN TO HIM—Keller-Goffin (Aldon, BMI)
51. ALLEY CAT—Bjorn (Meteorion, BMI)
52. PLAYBOY—Holland-Baleman-Horton-Stevenson (Jobete, BMI)
53. THINGS—Darin, BMI)
54. THE ONE WHO REALLY LOVES YOU—Robinson (Jobete, BMI)
55. SHOUT—Isley Brothers (Wemar-Nom, BMI)
56. OLD RIVERS—Crofford (Glo-Mac & Metric, BMI)
57. THE MAN WHO SHOT LIBERTY VALANCE—Bacharach-David (Famous, ASCAP)
58. LOVER PLEASE—Swan (Lyn-Lou, BMI)
59. LOVERS WHO WANDER—DiMucci-Maresca (Disal, ASCAP)
60. P. T. 109—Wilkin-Burch (Cedarwood, BMI)
61. PARTY LIGHTS—Clark (Rambed, BMI)
62. TWISTIN' THE NIGHT AWAY—Cooke (Kags, BMI)
63. WHAT'S YOUR NAME—Johnson (Hill & Range, BMI)
64. TEENAGE IDOL—Lewis (Nelson, ASCAP)
65. EVERYBODY LOVES ME BUT YOU—Self (Champlon, BMI)
66. HAPPY BIRTHDAY, SWEET SIXTEEN—Greenfield-Sedaka (Aldon, BMI)
67. COTTON FIELDS—Fisher (Westside, BMI)
68. WHEN I FALL IN LOVE—Young-Heyman (Northern, ASCAP)

Pos. TITLE—Writers (Publisher, Licensee)

69. VENUS IN BLUE JEANS—Greenfield-Sedaka (Aldon, BMI)
70. WALK ON BY—Hayes (Lowery, BMI)
71. SHOUT! SHOUT! (Knock Yourself Out)—Maresca-Bogdany (Broadway, ASCAP)
72. THEME FROM DOCTOR KILDARE—Goldsmith-Winn-Rugolo (Hastings, BMI)
73. DREAM BABY—Walker (Combine, BMI)
74. HER ROYAL MAJESTY—Goffin-King (Aldon, BMI)
75. SNAP YOUR FINGERS—Marlin-Zinets (Cigma, BMI)
76. TWIST, TWIST SENORA—Gulda-Barge-Royster (Rockmasters, BMI)
77. I REMEMBER YOU—Mercer-Schertzinger (Paramount, ASCAP)
78. DO YOU LOVE ME—Gordy (Jobete, BMI)
79. YOU BELONG TO ME—King-Stewart-Price (Ridgeway, BMI)
80. CINDY'S BIRTHDAY—Winn-Hooven (Maravilla, BMI)
81. GRAVY—Mann-Appell (Kaimann, ASCAP)
82. YOU BEAT ME TO THE PUNCH—Robinson-White (Jobete, BMI)
83. SECOND HAND LOVE—Hunter-Spector (Merna, BMI)
84. YOU'LL LOSE A GOOD THING—Ozen (David-Crazy Cajun-Jamie, BMI)
85. LOVE ME WARM AND TENDER—Anka (Spanka, BMI)
86. CONSCIENCE—Mann-Well (Aldon, BMI)
87. IF I HAD A HAMMER—Seeger-Hays (Ludlow, BMI)
88. TOWN WITHOUT PITY—Tiomkin-Washington (United Artists, ASCAP)
89. DEAR ONE—Finneran-Finneran (Maureen, BMI)
90. FUNNY WAY OF LAUGHIN'—Cochran (Pamper, BMI)
91. LITTLE DIANE—Dion-DiMucci (Disal, ASCAP)
92. UNCHAIN MY HEART—Jones-James (Tee Pee, ASCAP)
93. CHIP CHIP—Barry-Crofford-Rosnick (Trinity & Glo-Mac, BMI)
94. MOON RIVER—Mancini-Mercer (Famous, ASCAP)
95. RINKY DINK—Clowney-Winley (Arc-Cortez, BMI)
96. HE'S A REBEL—Pitney (January, BMI)
97. WHEN THE BOY IN YOUR ARMS—Topper-Bennett (Pickwick, ASCAP)
98. TWIST AND SHOUT—Medley-Russell (Mollin, BMI)
99. PERCOLATOR (TWIST)—Bideu-Freeman (Meadowlark, ASCAP)
100. I'LL NEVER DANCE AGAIN—Mann-Anthony (Aldon, BMI)

THE TOP 50 COUNTRY MUSIC AND RHYTHM & BLUES RECORDS OF 1962

Following are recapitulations and summaries of Billboard Music Week's Hot Country Singles chart and Hot R&B Singles chart for the period between January 1 and October 31, 1962, inclusive. Rank order in these listings is derived for each record from its number of weeks on the respective charts and from its position each week during this period.

Certain records reached their greatest strength late in 1962, or had not yet reached their peak when these tabulations had to be completed. In such cases, their position in this tabulation cannot of course reflect their full popularity, since they could not include their listings for the weeks still ahead.

COUNTRY MUSIC

Pos.	TITLE—Artist (Label)
1.	WOLVERTON MOUNTAIN—Claude King (Columbia)
2.	MISERY LOVES COMPANY—Porter Wagoner (RCA Victor)
3.	SHE THINKS I STILL CARE—George Jones (United Artists)
4.	CHARLIE'S SHOES—Billy Walker (Columbia)
5.	ADIOS AMIGO—Jim Reeves (RCA Victor)
6.	A WOUND TIME CAN'T ERASE—Stonewall Jackson (Columbia)
7.	SHE'S GOT YOU—Patsy Cline (Decca)
8.	WALK ON BY—Leroy Van Dyke (Mercury)
9.	TROUBLE'S BACK IN TOWN—Wilburn Brothers (Decca)
10.	LOSING YOUR LOVE—Jim Reeves (RCA Victor)
11.	A LITTLE HEARTACHE—Eddy Arnold (RCA Victor)
12.	LONESOME NUMBER ONE—Don Gibson (RCA Victor)
13.	THE COMEBACK—Faron Young (Capitol)
14.	THAT'S MY PA—Sheb Wooley (MGM)
15.	A LITTLE BITTY TEAR—Burl Ives (Decca)
16.	DEVIL WOMAN—Marty Robbins (Columbia)
17.	MAMA SANG A SONG—Bill Anderson (Decca)
18.	ALLA MY LOVE—Webb Pierce (Decca)
19.	EVERYBODY BUT ME—Ernest Ashworth (Hickory)
20.	I CAN MEND YOUR BROKEN HEART—Don Gibson (RCA Victor)
21.	CRAZY—Patsy Cline (Decca)
22.	IF A WOMAN ANSWERS—Leroy Van Dyke (Mercury)
23.	UNLOVED, UNWANTED—Kitty Wells (Decca)
24.	SUCCESS—Loretta Lynn (Decca)
25.	NOBODY'S FOOL BUT YOURS—Buck Owens (Capitol)
26.	P. T. 109—Jimmy Dean (Columbia)
27.	IT KEEPS RIGHT ON A-HURTIN'—Johnny Tillotson (Cadence)
28.	OLD RIVERS—Walter Brennan (Liberty)
29.	I'M GONNA CHANGE EVERYTHING—Jim Reeves (RCA Victor)
30.	CRAZY WILD DESIRE—Webb Pierce (Decca)
31.	SOFT RAIN—Ray Price (Columbia)
32.	BIG BAD JOHN—Jimmy Dean (Columbia)
33.	FUNNY WAY OF LAUGHIN'—Burl Ives (Decca)
34.	CALL ME MR. IN-BETWEEN—Burl Ives (Decca)

Pos.	TITLE—Artist (Label)
35.	ACHING, BREAKING HEART—George Jones (Mercury)
36.	THREE DAYS—Faron Young (Capitol)
37.	TAKE TIME—Webb Pierce (Decca)
38.	AIR MAIL TO HEAVEN—Carl Smith (Columbia)
39.	HAPPY JOURNEY—Hank Locklin (RCA Victor)
40.	WHAT I FEEL IN MY HEART—Jim Reeves (RCA Victor)
41.	I'VE BEEN EVERYWHERE—Hank Snow (RCA Victor)
42.	WHEN I GET THROUGH WITH YOU—Patsy Cline (Decca)
43.	TENNESSEE FLAT-TOP BOX—Jimmy Cash (Columbia)
44.	IF YOU DON'T KNOW I AIN'T GONNA TELL YOU—George Hamilton IV (RCA Victor)
45.	AFTER LOVING YOU—Eddy Arnold (RCA Victor)
46.	TEARS BROKE OUT ON ME—Eddy Arnold (RCA Victor)
47.	WILLINGLY—Shirley Collie & Willie Nelson (Liberty)
48.	FOOTSTEPS OF A FOOL—Judy Lynn (United Artists)
49.	TOUCH ME—Willie Nelson (Liberty)
50.	WILLIE THE WEEPER—Billy Walker (Columbia)

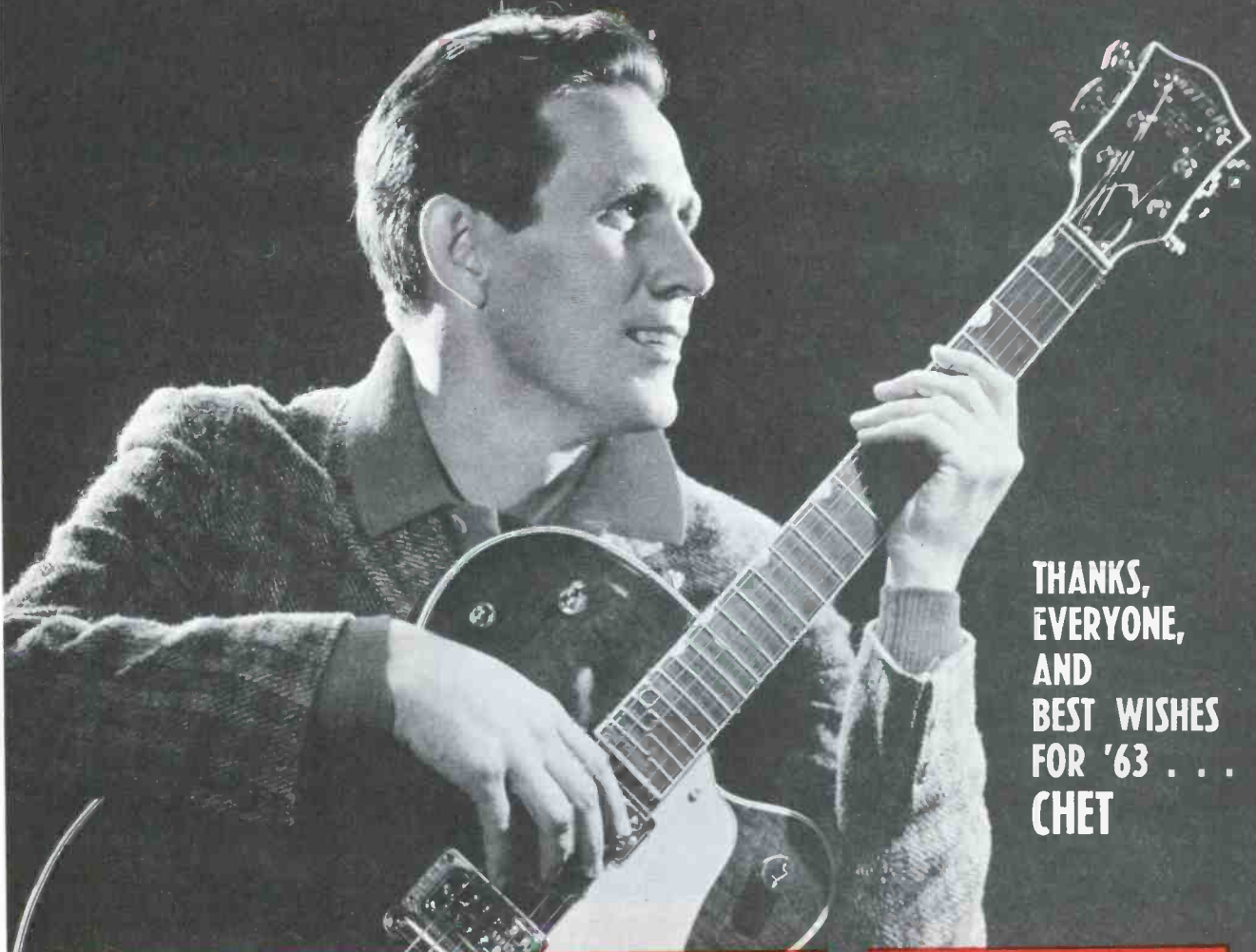
RHYTHM & BLUES

Pos.	TITLE—Artist (Label)
1.	SOUL TWIST—King Curtis (Enjoy)
2.	I CAN'T STOP LOVING YOU—Ray Charles (ABC-Paramount)
3.	TWIST AND SHOUT—Isley Brothers (Wand)
4.	BRING IT ON HOME TO ME—Sam Cooke (RCA Victor)
5.	LOST SOMEONE—James Brown & the Famous Flames (King)
6.	MASHED POTATO TIME—Dee Dee Sharp (Cameo)
7.	ANY DAY NOW—Chuck Jackson (Wand)
8.	SNAP YOUR FINGERS—Joe Henderson (Todd)
9.	PARTY LIGHTS—Claudine Clark (Chancellor)
10.	YOU'LL LOSE A GOOD THING—Barbara Lynn (Jamie)
11.	THE DUKE OF EARL—Gene (Duke of Earl) Chandler (Vee Jay)
12.	TWISTIN' THE NIGHT AWAY—Sam Cooke (RCA Victor)

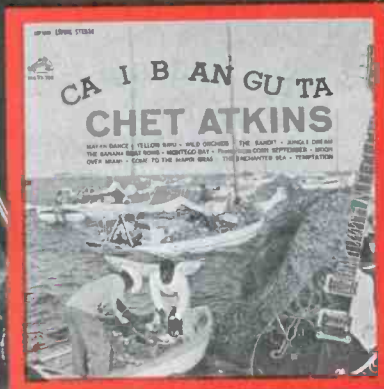
Pos.	TITLE—Artist (Label)
13.	SOMETHING'S GOT A HOLD ON ME—Etta James (Argo)
14.	I KNOW—Barbara George (AFO)
15.	SOLDIER BOY—Shirelles (Scepter)
16.	I NEED YOUR LOVIN'—Don Gardner & Dee Dee Ford (Fire)
17.	NIGHT TRAIN—James Brown & the Famous Flames (King)
18.	THE ONE WHO REALLY LOVES YOU—Mary Wells (Motown)
19.	THE TWIST—Chubby Checker (Parkway)
20.	DON'T PLAY THAT SONG—Ben E. King (Atco)
21.	LOVE LETTERS—Ketty Lester (Era)
22.	LETTER FULL OF TEARS—Gladys Knight & the Pips (Fury)
23.	GREEN ONIONS—Booker T & the MG's (Stax)
24.	LOCO-MOTION—Little Eva (Dimension)
25.	SHERRY—Four Seasons (Vee Jay)
26.	PLAYBOY—Marvelettes (Tamla)
27.	JAMIE—Eddie Holland (Motown)
28.	YOU BEAT ME TO THE PUNCH—Mary Wells (Motown)
29.	THE WAH-WATUSI—Orlons (Cameo)
30.	TURN ON YOUR LOVE LIGHT—Bobby Bland (Duke)
31.	ANNIE GET YOUR YO-YO—Little Junior Parker (Duke)
32.	BABY IT'S YOU—Shirelles (Scepter)
33.	SLOW TWISTIN'—Chubby Checker (Parkway)
34.	I'M BLUE—Ikettes (Atco)
35.	DO YOU LOVE ME—Contours (Gordy)
36.	ROSES ARE RED—Bobby Vinton (Epic)
37.	CUTTIN' IN—Johnny (Guitar) Watson (King)
38.	HAVING A PARTY—Sam Cooke (RCA Victor)
39.	LET ME IN—Sensations (Argo)
40.	HEY! BABY—Bruce Channel (Smash)
41.	I FOUND A LOVE—Falcons (LuPine)
42.	POOR FOOL—Ike & Tina Turner (Sue)
43.	LIE TO ME—Brook Benton (Mercury)
44.	BEECHWOOD 4-5789—Marvelettes (Tamla)
45.	UNCHAIN MY HEART—Ray Charles (ABC-Paramount)
46.	RINKY DINK—Dave (Baby) Cortez (Chess)
47.	CRY TO ME—Solomon Burke (Atlantic)
48.	DEAR LADY TWIST—Gary (U. S.) Bonds (LeGrand)
49.	AIN'T THAT LOVING YOU—Bobby Bland (Duke)
50.	IT KEEPS RIGHT ON A-HURTIN'—Johnny Tillotson (Cadence)

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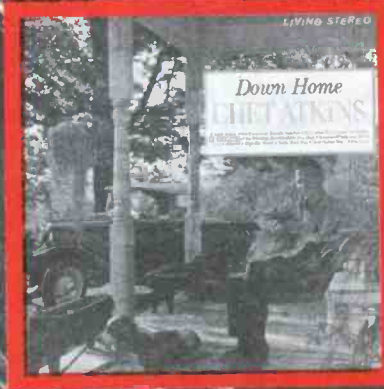
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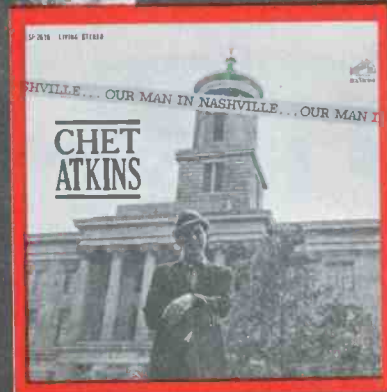
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COLLEGE CONCERT	(S) T-1642	THE YEAR	(S) T-1407	STEREO CONCERT	ST-1183
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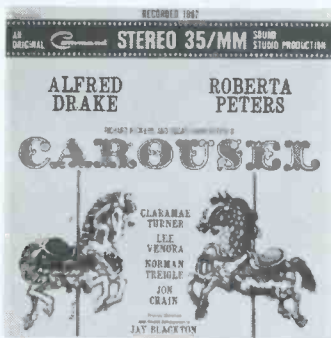


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TOP MONO AND STEREO LP's OF 1962

Following are recapitulations and summaries of Billboard Music Week's Top LP's mono and stereo charts, for the period between January 1 and October 31 inclusive. Rank order in these listings is derived for each LP from its number of weeks on the chart and from its position each week during this period.

Certain LP's reached their greatest strength late in 1962, or had not yet reached their peak when these tabulations had to be completed. In such cases, their position in this tabulation cannot of course reflect their full popularity, since they could not include their listings for the weeks still ahead.

MONO

Pos. TITLE—Artist (Label)

1. WEST SIDE STORY—Sound Track (Columbia)
2. BREAKFAST AT TIFFANY'S—Henry Mancini (RCA Victor)
3. BLUE HAWAII—Elvis Presley (RCA Victor)
4. WEST SIDE STORY—Original Cast (Columbia)
5. THE SOUND OF MUSIC—Original Cast (Columbia)
6. TIME OUT—Dave Brubeck (Columbia)
7. CAMELOT—Original Cast (Columbia)
8. YOUR TWIST PARTY—Chubby Checker (Parkway)
9. KNOCKERS UP—Rusty Warren (Jubilee)
10. JUDY AT CARNEGIE HALL—Judy Garland (Capitol)
11. JOAN BAEZ, VOL. II—(Vanguard)
12. MY FAIR LADY—Original Cast (Columbia)
13. DOIN' THE TWIST AT THE PEPPERMINT LOUNGE—Joey Dee & the Starlifters (Roulette)
14. JOHNNY'S GREATEST HITS—Johnny Mathis (Columbia)
15. DO THE TWIST—Ray Charles (Atlantic)
16. MOON RIVER—Lawrence Welk (Dot)
17. THE TWIST—Chubby Checker (Parkway)
18. A SONG FOR YOUNG LOVE—Lettermen (Capitol)

Pos. TITLE—Artist (Label)

19. OLDIES BUT GOODIES, VOL. I—Various Artists (Original Sound)
20. JUMP UP CALYPSO—Harry Belafonte (RCA Victor)
21. PAUL ANKA SINGS HIS BIG 15—(ABC-Paramount)
22. COLLEGE CONCERT—Kingston Trio (Capitol)
23. HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING—Original Cast (RCA Victor)
24. RUNAROUND SUE—Dion (Laurie)
25. TIME FURTHER OUT—Dave Brubeck Quartet (Columbia)
26. LET THERE BE DRUMS—Sandy Nelson (Imperial)
27. MILK AND HONEY—Original Cast (RCA Victor)
28. MODERN SOUNDS IN COUNTRY & WESTERN MUSIC—Ray Charles (ABC-Paramount)
29. JOAN BAEZ, VOL. I—(Vanguard)
30. HEAVENLY—Johnny Mathis (Columbia)
31. BUDDY HOLLY STORY—(Coral)
32. FOR TWISTERS ONLY—Chubby Checker (Parkway)
33. PETER, PAUL AND MARY—(Warner Bros.)
34. WEST SIDE STORY—Ferrante & Teicher (United Artists)

Pos. TITLE—Artist (Label)

35. WHAT'D I SAY—Ray Charles (Atlantic)
36. LET'S TWIST AGAIN—Chubby Checker (Parkway)
37. SINATRA & STRINGS—Frank Sinatra (Reprise)
38. I REMEMBER TOMMY—Frank Sinatra (Reprise)
39. ENCORE OF GOLDEN HITS—Platters (Mercury)
40. FLOWER DRUM SONG—Sound Track (Decca)
41. NO STRINGS—Original Cast (Capitol)
42. STRANGER ON THE SHORE—Mr. Acker Bilk (Atco)
43. SING OUT!—Limelites (RCA Victor)
44. LIVE IT UP—Johnny Mathis (Columbia)
45. GREAT MOTION PICTURE THEMES—Various Artists (United Artists)
46. SOUTH PACIFIC—Sound Track (RCA Victor)
47. MOON RIVER & OTHER GREAT MOVIE THEMES—Andy Williams (Columbia)
48. POINT OF NO RETURN—Frank Sinatra (Capitol)
49. RUSTY WARREN BOUNCES BACK—(Jubilee)
50. THE KINGSTON TRIO CLOSE UP—(Capitol)

STEREO

Pos. TITLE—Artist (Label)

1. WEST SIDE STORY—Sound Track (Columbia)
2. BREAKFAST AT TIFFANY'S—Henry Mancini (RCA Victor)
3. STEREO 35MM—Enoch Light & His Ork. (Command)
4. CAMELOT—Original Cast (Columbia)
5. THE SOUND OF MUSIC—Original Cast (Columbia)
6. BLUE HAWAII—Elvis Presley (RCA Victor)
7. JUDY AT CARNEGIE HALL—Judy Garland (Capitol)
8. WEST SIDE STORY—Original Cast (Columbia)
9. TIME OUT—Dave Brubeck (Columbia)
10. MOON RIVER—Lawrence Welk (Dot)
11. MODERN SOUNDS IN COUNTRY & WESTERN MUSIC—Ray Charles (ABC-Paramount)
12. STRANGER ON THE SHORE—Mr. Acker Bilk (Atco)
13. PERSUASIVE PERCUSSION, VOL. I—Terry Snyder & the All Stars (Command)
14. NO STRINGS—Original Cast (Capitol)
15. COLLEGE CONCERT—Kingston Trio (Capitol)
16. TIME FURTHER OUT—Dave Brubeck Quartet (Columbia)
17. SOUTH PACIFIC—Sound Track (RCA Victor)
18. THE STRIPPER & OTHER FUN SONGS FOR THE FAMILY—David Rose & His Ork. (MGM)

Pos. TITLE—Artist (Label)

19. WEST SIDE STORY—Ferrante & Teicher (United Artists)
20. STEREO 35MM, VOL. II—Enoch Light & His Ork. (Command)
21. SO MUCH IN LOVE—Ray Conniff Singers (Columbia)
22. MOON RIVER & OTHER GREAT MOVIE THEMES—Andy Williams (Columbia)
23. TONIGHT—Ferrante & Teicher (United Artists)
24. FLOWER DRUM SONG—Sound Track (Decca)
25. ROME ADVENTURE—Sound Track (Warner Bros.)
26. SINATRA & STRINGS—Frank Sinatra (Reprise)
27. YELLOW BIRD—Lawrence Welk (Dot)
28. BEST OF THE KINGSTON TRIO—(Capitol)
29. I REMEMBER TOMMY—Frank Sinatra (Reprise)
30. PETER, PAUL AND MARY—(Warner Bros.)
31. MARIA—Roger Williams (Kapp)
32. HATARI!—Henry Mancini (RCA Victor)
33. AMERICAN WALTZES—Mantovani (London)
34. SING OUT!—Limelites (RCA Victor)
35. THE MUSIC MAN—Sound Track (Warner Bros.)

Pos. TITLE—Artist (Label)

36. THE BEST OF THE DUKES OF DIXIELAND—(Audio Fidelity)
37. LET THERE BE DRUMS—Sandy Nelson (Imperial)
38. POT LUCK—Elvis Presley (RCA Victor)
39. KING OF KINGS—Sound Track (MGM)
40. MIDNIGHT SPECIAL—Harry Belafonte (RCA Victor)
41. 'S CONTINENTAL—Ray Conniff, His Ork. & Chorus (Columbia)
42. STATE FAIR—Sound Track (Dot)
43. DOIN' THE TWIST AT THE PEPPERMINT LOUNGE—Joey Dee & the Starlifters (Roulette)
44. OKLAHOMA—Sound Track (Capitol)
45. YOUNG WORLD—Lawrence Welk (Dot)
46. POINT OF NO RETURN—Frank Sinatra (Capitol)
47. BASHIN'—THE UNPREDICTABLE JIMMY SMITH—(Verve)
48. SOMETHING SPECIAL—Kingston Trio (Capitol)
49. JUMP UP CALYPSO—Harry Belafonte (RCA Victor)
50. HOLIDAY SING ALONG WITH MITCH—Mitch Miller & the Gang (Columbia)

THE TOP ACHIEVEMENTS OF THE **INTERNATIONAL MUSIC-RECORD INDUSTRY**

IN 1962

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 the outstanding records of the year during 1962 in each country where authoritative chart data is available. The information is presented alphabetically by country.

ARGENTINA

Political Crisis Hits Trade on All Fronts

By RUBEN MACHADO
Lavalle 1783
Buenos Aires

This was a very difficult year for Argentina's record business. After President Frondizi's fall in March, several military movements followed, making the political situation unstable and having unfavorable effects on the economic life. The record industry suffered its most serious moments since its beginning. The currency devaluation made the dollar jump up to 140 Argentine pesos and the inflation rose swiftly. However, the future is now optimistic. Argentina might be an irregular country as far as politics and economics are concerned, but it is rich.

Executive Changes

John F. Cougnet left the presidency of RCA Victor Argentina and was replaced by C. R. Hottelet. Rene Maget, general manager of Odeon (EMI), will be transferred to Barcelona, Spain. At CBS Peter De Rougemont, operating vice-president of Columbia for Latin America, completed a total reorganization designating Douglas Taylor commercial manager.

New Distribution

Philips started the distribution of Deutsche Grammophon and Polydor, establishing two big hits, "Afrikaan Beat" and "El Cigarron." Odeon (EMI) took charge of the Liberty repertory. Producciones Fermata started the distribution of Cameo-Parkway establishing big sales with Chubby Checker. In 1962 Tonodisc was able to gather several important catalogs: Time, Jubilee, Kapp, Command, and Westminster from the U. S. From Europe

continued on page 97

The Best from ARGENTINA

(Courtesy Escalera a la fama, B.A.)

*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. LET'S TWIST AGAIN—Richard Anthony (Odson); Chubby Checker (Victor) Kalmann Music-Fermata			10. COME SEPTEMBER — *Stirlyn Brandy (Tonodisc) Adaris Music-Fermata		
2. MIDNIGHT IN MOSCOW—*Stirlyn Brandy (Tonodisc) Tyler Melody Trails			11. RITMO ARFICANO—Bert Kaempfert (Polydor) Edami		
3. DEL TIEMPO I MAMA — *Los Chalchaleros (Victor) Korn			12. PALOMA—*Quilla Huasi (Philips) Korn		
4. COME SEPTEMBER—Billy Vaughn (Sicamericana); Jose Carli (Columbia) Adaris Music-Fermata			13. NO EXISTE EL AMOR—Adriano Celentano (Microfon) E.A.R. Fortisimo		
5. LA BALLADA DALLA TROMBA—Gastone Parigi (Microfon); Los Cinco Latinos (Columbia) Titanus-Fermata			14. MIDNIGHT IN MOSCOW—Macke Macks (Victor) Tyler-Melody-Novel		
6. PALOMA—*Los Andariegos (Tonodisc); Roberto Yanes (Columbia) Korn			15. EL POETA LLORO—*Los Fernandos (Odeon) Korn		
7. MULTIPLICATION—Bobby Darin (Atco); Los Salvages (Columbia) Adaris Music-Fermata			16. DEL TIEMPO I MAMA—*Quilla Huasi (Philips); Salavina (Sicamericana); Tomas Campo (Columbia) Korn		
8. POPOTTITOS—Los Teen Tops (Columbia) Edami			17. BRIGITTE BARDOT—Burt y los ritmicos (London); Yuyu Da Silva (Victor) Fermata		
9. NATA PER ME—Adriano Celentano (Microfon); Los Santos (Music Hall); Tony Vilar (Columbia) E.A.R. Fortisimo			18. GAUCHO PACHANGUERO—*Carlos Argentino (Music Hall) Korn		
			19. CUANDO CALIENTA EL SOL—Los Marcello Ferial (Microfon) Edami		
			20. CUANDO CALIENTA EL SOL—Tony Vilar (CBS) Edami		

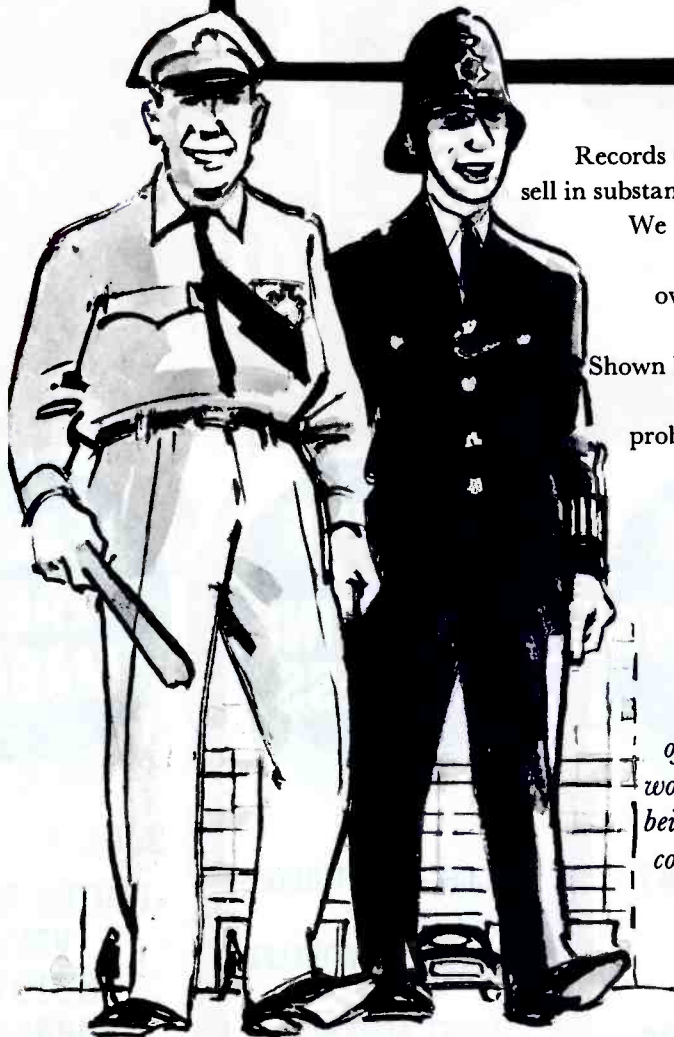
The Top LP's from ARGENTINA

According to the most reliable information available, the following represents the most accurate listing of the year's top LP's as reported by Billboard Music Week's usual sources of sales information.

TITLE	Artist	(Label)	TITLE	Artist	(Label)
1. *HECHIZO—Los Fronterizos (Philips)			6. BOSSA NOVA — Joao Gilberto (Odeon)		
2. *ALMA SALTENA—Los Chalchaleros (Victor)			7. *LA POMADA EXPLOSIVA—Various Artists (RCA Victor)		
3. LET'S TWIST AGAIN — Chubby Checker (Fermata)			8. *BURBUJAS MUSICALES—Various Artists (Columbia)		
4. WEST SIDE STORY—Sound Track (CBS)			9. *FAVULOSO NO. 2—Various Artists (Odeon)		
5. JAZZ PERCUSSIVE, VOL. 1—Sid Cooper (Audio-Microfon)			10. AMOR Y MELODIAS — Fausto Papeti (Durium-Microfon)		

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Records of American popular music sell in substantial numbers in the United Kingdom. We know because we have been selling American repertoire for over half a century.

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You would be surprised if you knew how many of the records produced in this great factory are of American music.

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ARGENTINA (continued)

Microfon took charge of the Supraphon product from Czechoslovakia, and Ariel is rep for Versailles from France.

Prices

Record prices increased by 30 per cent.

Record production as a result of the political crisis dropped by 30 per cent. A gain in stereo was noted and the Audio Fidelity long play "Jazz Percussive," Volume 1, reached 9,000 copies. A great percentage of the stereophonic market is still concentrated in Buenos Aires and its suburbs.

An important factor here has been the drop in 78 r.p.m. sales and the great advance of the 33 r.p.m. compact. For example, such a popular record as "Corazon de luto," of its first 15,000 records, only 1,000 were 78's, the rest were sold in 33 compact.

Records by Mail

Undoubtedly the greatest blow for record retailing in 1962 was given by the Selecciones editions of Reader's Digest. "Obras de los grandes maestros de todos los tiempos," a 12-LP record package reached 80,000 boxes and the newly published "Gran festival ligero de los clasicos," has already sold 30,000 pressed in the RCA Victor factory. These records are sold directly to the public through the mail, a means of exploitation not used much until now.

Record Clubs

The possibilities of the "Club internacional del disco" specializing in classical records continues. Another entity, the "Centro cultural del disco," has 25,000 members, becoming a record supermarket.

Exports

CBS established first exports of records recorded in the country to Europe and the East.

Record Ideas

This was the year of promotional records, a gathering of hits at half price in a long play, which were very well received. The top sets were "Pomada explosiva" (RCA), "Barbaro" (Music Hall), "Burbujas musicales" (Columbia), "Favuloso" (Odeon), "Archicolopendo" (Microfon), "Golosinas musicales" (Disk Jockey).

It was the twist year that scored around the Chubby Checker records (Fermata), who also made the most successful personal appearance. Also of consequence was Neil Sedaka's visit.

AUSTRALIA
Stability, Improvement
Key Record Business

By **GEORGE HILDER**

19 Todman Ave.
Kensington, NSW, Sydney

The record business during 1962 has continued to improve and overall figures for the entire industry are up on 1961. There are still peaks and troughs, but in general the industry seems to be more stable.

Singles are running well and in general at a higher level than during 1961. The main point of interest in this field is the upsurge in sales on English artists such as Cliff Richard, the Shadows, Kenny Ball, Helen Shapiro, Shirley Bassey, etc. Two years ago these artists were virtually unknown but now they dominate the charts.

The 45 EP's continue at a low level and in this respect parallels the situation in the United States. LP's are still at a high level. Stereo sales are gradually increasing and where, in 1961, they constituted approximately 25 per cent of the LP market they now take 33 1/3 per cent. This is undoubtedly brought about by the fact

that every set is sold in Australia at the present time is equipped for playing stereo records.

Clubs Move In

Record clubs still have a fair share of the market with two major clubs operating under the World Record Club and Australian Record Club banners. It is difficult to say what proportion of the market they constitute but they seem to continue in prosperous vein without any sign of a decline.

There is no discount as such but one development which continues to flourish is the half yearly sale of cut-out material by which record dealers sell off their cut-out records at a controlled discount price rather than return them to the manufacturers for credit. Prices are agreed upon and maintained by all dealers selling off stocks in this manner.

With the industry moving along on a steady keel it would seem that sales will increase during 1963 and eventually could return to the very high level which they enjoyed prior to the advent of television.

Publisher Solidarity

There have been fewer changes in the Australian music publishing industry than one might have anticipated in an expanding country industry. Es-

continued on page 98

The Best from AUSTRALIA

(Courtesy Music Maker, Sidney)
*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

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TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. MOON RIVER	Henry Mancini (RCA)	Chappell	11. THE YOUNG ONES	Cliff Richard (Columbia)	Allans
2. I'VE BEEN EVERYWHERE	*Lucky Star (Festival)	Belinda	13. NUT ROCKER	B. Bumble and the Stingers (Festival)	Castle Music
3. LET THERE BE DRUMS	Sandy Nelson (London)	Alberts	14. I CAN'T STOP LOVING YOU	Ray Charles (Ampar)	Acuff-Rose
4. MULTIPLICATION	Bobby Darin (London)	Belinda	15. I REMEMBER YOU	Frank Ifield (Columbia)	Chappell
5. DO YOU WANT TO DANCE	Cliff Richard (Columbia)	Chappell	16. TAKE FIVE	Dave Brubeck (Coronet)	Southern
6. GOOD LUCK CHARM	Elvis Presley (RCA)	Belinda	16. WOLVERTON MOUNTAIN	Claude King (Coronet)	Chappell
7. THE TWIST	Chubby Checker (HMV)	Alberts	18. THE LION SLEEPS TONIGHT	The Tokens (RCA)	Davis
8. MIDNIGHT IN MOSCOW	Kenny Ball (Pye)	Essex	18. ROSES ARE RED	Bobby Vinton (Coronet)	Leeds
9. MY BOOMERANG WON'T COME BACK TO ME	Charlie Drake (Parlophone)	Leeds	20. WEST OF THE WALL	Toni Fisher (London)	Belinda
10. SOUTHERN 'TORA	*The Joy Boys (Festival)	Essex	20. STRANGER ON THE SHORE	Mr. Acker Bilk (Columbia)	Chappell
11. WIMOWEH	Karl Denver (Decca)	D. Davis			

AUSTRALIA (continued)

tablished publishing houses have increased their strength and significance in the business and should establish better figures for 1962 than the previous year. It is a fact, however, that the uncertainty felt throughout the nation over the possibilities of the Common Market has led to decreased spending in the hands of those liable to purchase popular records. Television has become an accepted medium of entertainment.

The most significant new publishing house is Tu-Con Music in the pop field. This is a company established to represent the Dominion/Nevins-Kirshner U. S. operation. Although a number of other smaller publishing houses have been established, these do not seem to have thus far effected the status quo.

The popular hit parades seem to have almost entirely lacked identity or trend so that during this year we have had No. 1 hits from almost every origin and type of music. Australian charts are no longer a perfect replica of U. S. charts. Almost any good record, whether it be local or overseas, can not hit.

Increased Performance Income

There has been a considerable increase in the volume of performance income paid to APRA during this year due, principally, to the upsurge of interest in music for radio. There is also an upsurge in musical content of locally produced television shows. Additionally, licensed clubs have assumed an important place in the entertainment industry. Suburban hotels now feature entertainment in an endeavor to attract the largest clientele they had lost to established clubs.

TV stations and APRA were unable to reach agreement on the payment of performance income and this matter now has gone to government-appointed arbitrators who will sit before the end of this year and reach a verdict.

The New Zealand Government Copyright Committee reached decisions which they recommend to Parliament as a proposal for a bill to alter the copyright laws of that country. The findings of this committee are, however, likely to be hotly contested when they are aired in Parliament, particularly because it is understood that this committee has recommended a maintenance of the 5 per cent mechanical royalty fee whereas the publishers had sought a 6¼ per cent. It is felt in Australia that any bill passed on the copyright law in

New Zealand could prejudice activity in this country to an appreciable extent.

Local recording a.&r. men still shy away from the idea of recording with local artists hit songs from overseas. Most of the hits come from contact sources or even directly from U. S. and English record companies anxious to promote their products in this country. The practice, however, causes considerable embarrassment locally, for deejays are inclined to plug excessively such brand-new items. It quite often happens that a local disk jockey will really lean on a brand-new item before either the publisher or the record company concerned is aware of ownership of the item. Accordingly, the same disk jockeys are not prepared to play a local cover version of such a song having so widely acclaimed the merits of a special imported version.

AUSTRIA

Twist Makes All the Difference in Sales

By **FRED ZILLER**

Mollwaldplatz 1, Vienna 4

When seven million Austrians cheered "A happy New Year 1962," no one could imagine that it would be such a twisty year. The twist took almost 25 per cent of the whole sale in the field of pop music.

Compared with 1961 the LP sales increased 12 per cent, showing that the stereo-LP's gained more and more weight on the Austrian market. Reason for this was a decision made by all record companies within the cartel, that the former higher-priced stereo LP should have an equal price with the mono disk. (Average retail price

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The Best from AUSTRIA

*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

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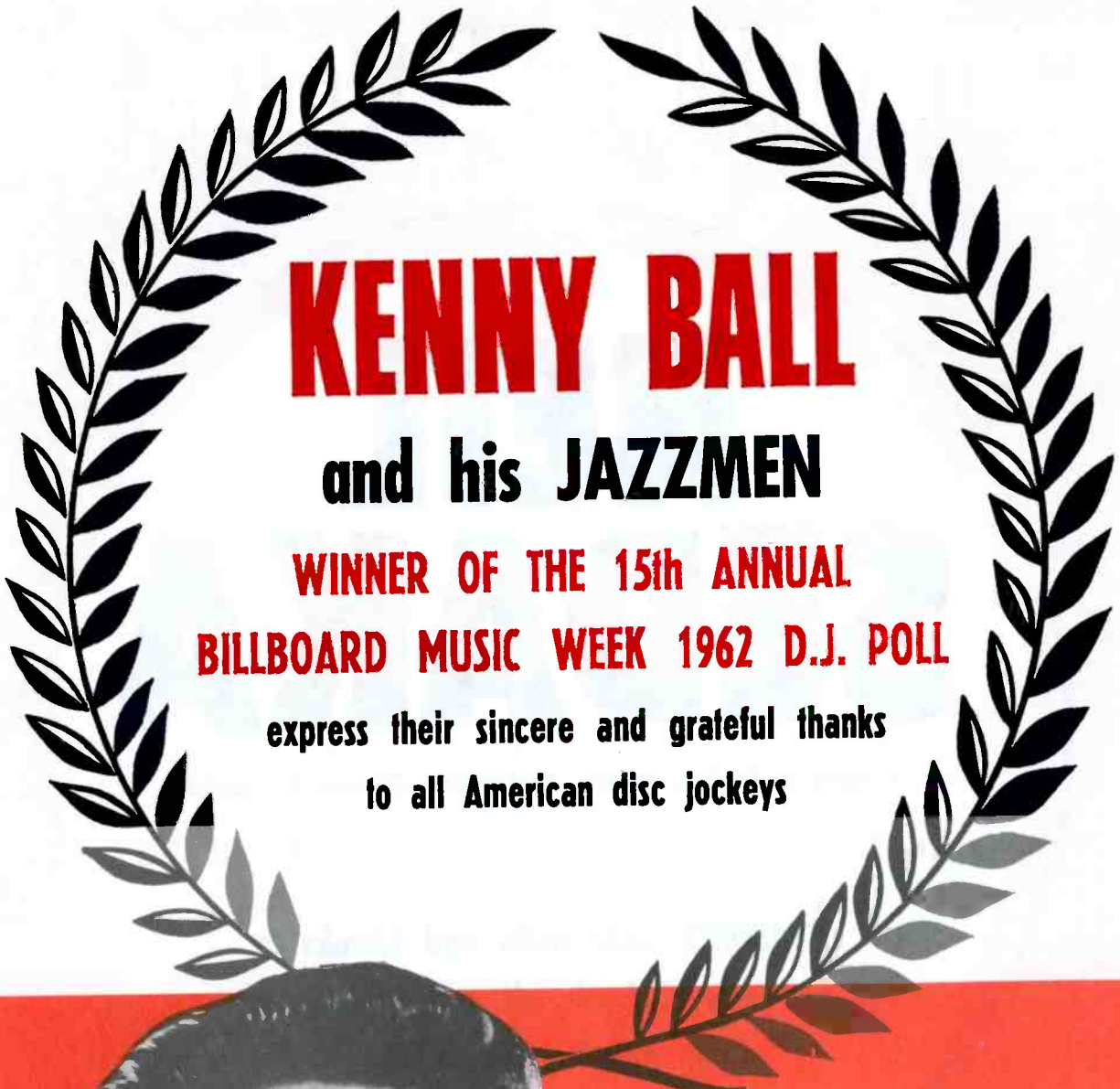
TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. MANN IM MOND—Gus Backus (Polydor) Schneider			11. GEH, NICHT VORBEI—Rex Gildo (Electrola)		
2. TANZE MIT MIR IN DEN MORGEN—Gerhard Wendland (Philips)			12. SCHLAEFEST DU SCHON? — Gerhard Wendland (Philips)		
3. WEISSE ROSEN AUS ATHEN—Nana Mouskouri (Fontana) Weinberger			13. MOND VON MEXICO — Connie Francis (MGM)		
4. SPEEDY GONZALES—Pat Boone (London)			14. SCHWARZE ROSE, ROSEMARIE —Peter Kraus (Polydor)		
5. AM MISSOURI—Dis Tramps (Polydor)			15. PEPITO—Los Muchachambos (Decca) Southern-Weltmusik		
6. EINE INSEL FUER ZWEI—Connie Francis (MGM) Schneider			16. LADY SUNSHINE AND MR. MOON—Conny Froboess (Columbia)		
7. GOOD LUCK CHARM—Elvis Presley (RCA) Aberbach, Wein			17. HEISSE SAND—Mina (Polydor) Schneider		
8. ICH BIN AUF DEM WEG ZU DIR —Britta Martell (Polydor)			18. QUANDO QUANDO QUANDO—Pat Boone (London)		
9. APACHE—Joergen Ingmann (Ariola)			19. BABY SITTER BOOGIE — Ralf Bendix (Columbia)		
10. ICH SCHAU DEN WEISSEN WOLKEN NACH—Nana Mouskouri (Fontana)			20. EGAL-OK — John Buck (Warner Bros.)		

The Top LP's from AUSTRIA

*Denotes local origin

According to the most reliable information available, the following represents the most accurate listing of the year's top LP's as reported by Billboard Music Week's usual sources of sales information.

TITLE	Artist (Label)	TITLE	Artist (Label)
1. CONNIE FRANCIS SINGS FILM HITS—Connie Francis (MGM)		6. THE SHADOWS—The Shadows (Columbia)	
2. MY FAIR LADY—Original Broadway Cast (Philips)		7. *FREDDY AUF HOHER SEE—Freddy Quinn (Polydor)	
3. COLE ESPAGNOL—Nat King Cole (Capitol)		8. MEXICO—Bob Moore (London)	
4. BLUE HAWAII — Elvis Presley (RCA)		9. *ZUM VERLIEBEN—Peter Alexander (Polydor)	
5. BROADWAY IN RHYTHM—Ray Conniff (Philips)		10. SHOW TIME—Doris Day (Philips)	

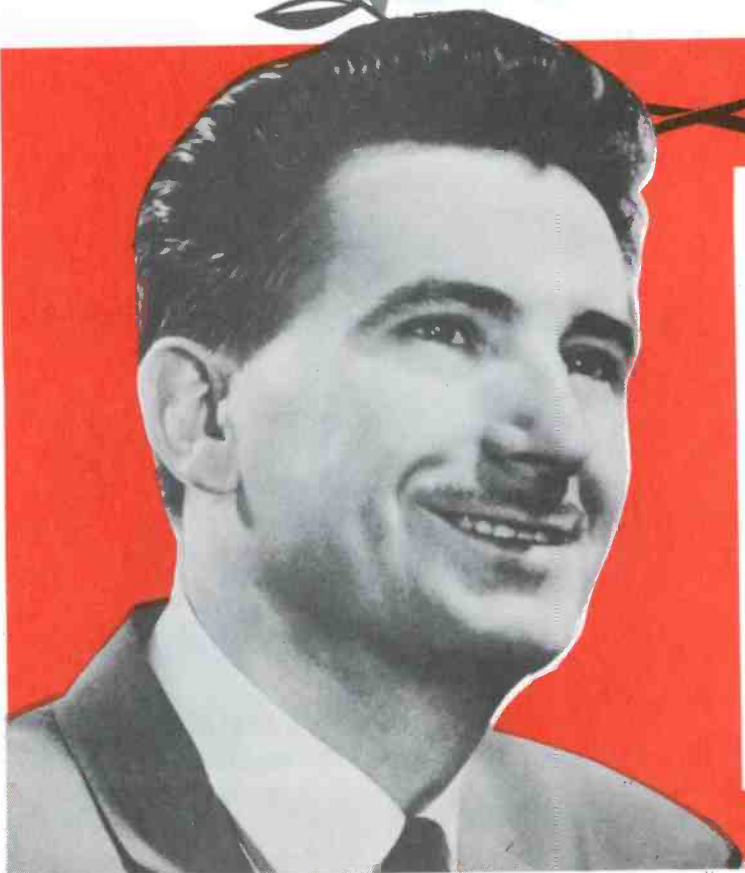


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and his JAZZMEN

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to all American disc jockeys**



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THANKS – MERCI – GRACIAS – DANKE SHOEN – GRAZIE

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my Many Friends all over the World
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HAPPY BIRTHDAY, SWEET SIXTEEN
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AUDIO FIDELITY



P **PRESTIGE MOODSVILLE**

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AUSTRIA (continued)

of LP's, \$4.) This decision came into force in August and the first effect was felt in the field of classical music. Then, in September, the move into stereo pop music began.

In Austria, there are about 400,000 homes equipped with record players. The origin of recorded music on pop records showed U. S., 20 per cent; local, 6 per cent, and other foreign, 74 per cent. However, during the summer season there was a slight slow-down on single sales, but during the fall singles came back again with 114,000 domestic records sold at a value of \$88,300.

The mail-order clubs did not increase their share of the Austrian market and there were no reports about discounting price-cuttings over here. American artists gave fine performances on tour through Europe. Ella Fitzgerald, Helen Humes, Louis Armstrong, Art Blakey, and Oscar Peterson Trio, just to name a few, all pulled well and Austrians have developed a liking for American jazz. . . . Walt Disney made three films based on Austrian history and picked our teenage idol Peter Kraus for a main role in "The Johann Strauss Story."

The Broadway musical, "Irma la Douce," had great success in Vienna. . . . Top female star of the year became Connie Francis (MGM), male star was ex-G.I. Gus Backus (Polydor). . . . The merger of the DGG and Philips has brought the new firm Phonogram Musik which distributes 27 labels.

However, the exciting year of 1962 brought no award winners, no golden records, no winners at music festivals, home to Austria.

BELGIUM

Twist Aids '62 Sales; Dee Cops the Honors

By JAN TORFS

Juke Box Magazine, Mechelen

The Twist did a lot of good for Belgian record sales. Strangely enough, Chubby Checker was not the one the teen-agers chose to dance to. Joey Dee was the big name here, and his first LP sold in impressive quantities.

These last few months owners of Belgian twist clubs have been trying to replace the twist with the madison, but it just hasn't worked. City councils, youth clubs and large factories all became interested in the twist rage, and organized contests and concerts.

The Best from BELGIUM (Flemish)

(Courtesy Juke Box Magazine)
*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. LET'S TWIST AGAIN — Chubby Checker (Columbia) Belinda			8. SPEEDY GONZALES—Pat Boone (Dot) Bens		
2. YA-YA — Joey Dee and the Starliters (Roulette) World			12. MEXICO—Bob Moore (London) World		
2. ZWEI KLEINE ITALIENER — Conny Froboess (Electrola) Frankie Music			13. QUANDO, QUANDO, QUANDO —Pat Boone (Dot) Bens		
4. LOVE ME WARM AND TENDER —Paul Anka (RCA) Spanka Music			14. NORMAN—Sue Thompson (Funkler) World		
5. GOOD LUCK CHARM — Elvis Presley (RCA) Belinda			14. HEAR MY SONG VIOLETTA—*Bobbajaan Schoepen (Decca) World		
6. I CAN'T STOP LOVING YOU—Ray Charles (ABC-Paramount) Acuff-Rose			16. KISSING TWIST — Jack Hammer (Ronex) Globe		
7. THE YOUNG ONES—Cliff Richard (Columbia) Essex			17. LA NOVIA—Tony Dallara (Moon-glow) World		
8. WALKING BACK TO HAPPINESS —Helen Shapiro (Columbia) Ardmore and Beechwood			17. LA NOVIA—*Bobbajaan Schoepen (Decca) World		
8. CATERINA—Perry Como (RCA) Class Music			19. A STEEL GUITAR AND A GLASS OF WINE—Paul Anka (RCA) Spanka Music		
8. DO YOU WANT TO DANCE — Cliff Richard (Columbia) Mellin			19. JA, WA JIJ MAAR—Paula Dennis (Moonglow) Class		

The Best from FRENCH BELGIUM (Walloon)

(Courtesy Juke Box Magazine, Melchelen)
*Denotes local origin

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. VIENS DANSER LE TWIST—Johnny Hallyday (Philips) Belinda			11. J'ENTENDS SIFFLER LE TRAIN —Richard Anthony (Columbia) Lido		
2. VIENS DANSER LE TWIST—(LET'S TWIST AGAIN)—Chubby Checker (Columbia) Belinda			12. ESPERANZA—Nina De Murcia (Festival) French Music		
2. CLAIR DE LUNE A MAUBERGE Bourvill (Pathe) Moderny			13. YOU DON'T KNOW—Helen Shapiro (Columbia) World		
4. YA-YA—Joey Dee and the Starliters (Roulette) World			14. LE CHARIOT — Petula Clark (Vogue) Lido		
4. SHOU — Joey Dee and the Starliters (Roulette) Lido			14. I CAN'T STOP LOVING YOU—Ray Charles (ABC-Paramount) Acuff-Rose		
6. ROMEO — Petula Clark (Vogue) Raoul Breton			16. LE LION EST MORT SE SOIR—Henry Salvador (Philips) Tropicales		
7. LES MILLIONS D'ARLEQUIN—Francis Linel (Recordi) Raoul Breton			17. SOEUR SOURIRE (EP)—*(Philips) Prima-Vera		
8. OH LA LA LOUISE—Eric Gerty (Decca) Fonior			17. UN MEXICAIN—Marcel Amont (Polydor)		
9. RETIENS LA NUIT — Johnny Hallyday (Philips) French Music			19. WHEN THE COUSINS COME TWISTIN' IN—*The Cousins (Palette) World		
10. PETIT GONZALES—Danyel Gerard (Polydor) Bens			19. LECON DE TWIST—Richard Anthony (HMV) Moderny		

The Cousins were the only Belgian artists who meant anything internationally in 1962 (exactly like the year before). They appeared in Sweden, Holland, France, etc., and all of their records became hits.

Local Flemish talent hasn't made its comeback yet, but the French singers Robert Cogoy and Soeur Sourire came up with a couple of songs that established them right among the big names.

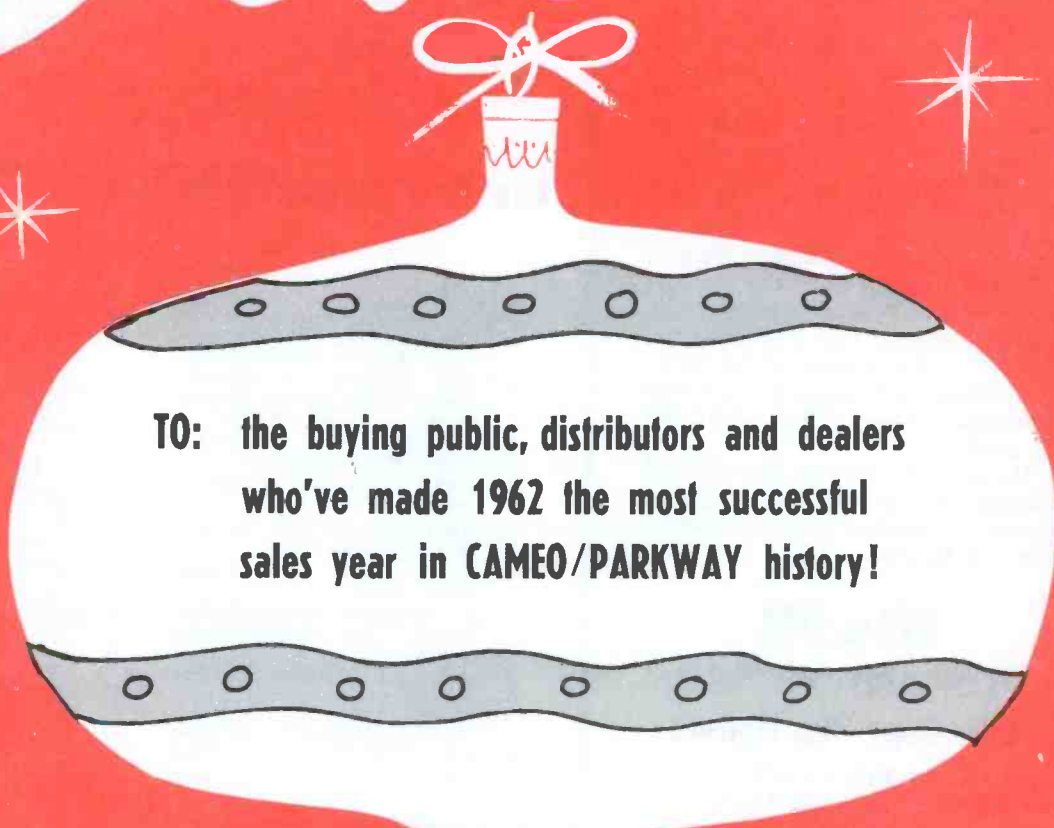
As everywhere, Ray Charles became the new big name to thousands of record buyers, while from the States Joey Dee, Chubby Checker, Elvis Presley and Paul Anka; from France Johnny Hallyday and Richard Anthony, and from England Cliff Richard and Petula Clark were the steady sellers.

Sales of classical and jazz records
continued on page 114

CAMEO PARKWAY

extends

Season's



**TO: the buying public, distributors and dealers
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AND TO THE ARTISTS WHOSE TALENTS HAVE

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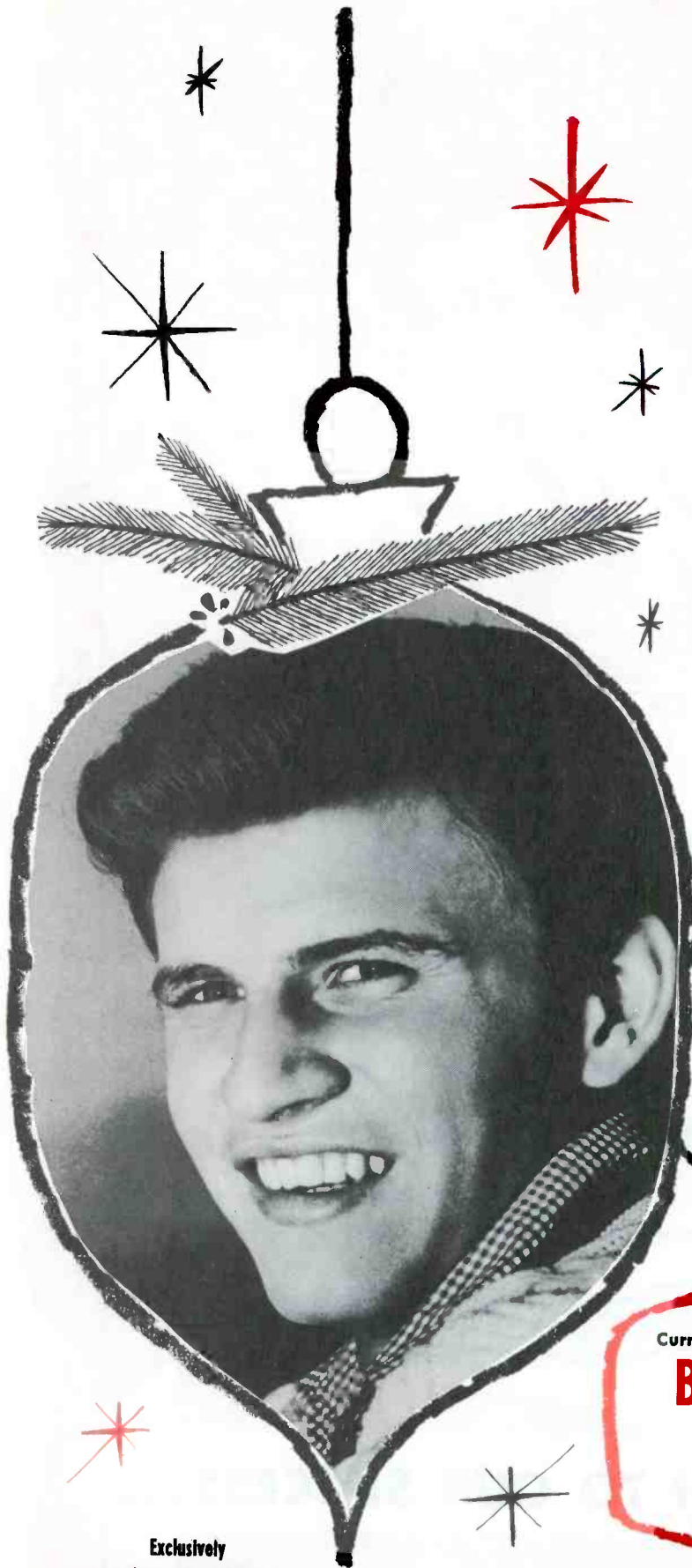


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in singles . . . one of America's TOP 10 in
combined singles and LP's during 1962!

*—and who've helped us earn the 1962 Cash Box
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Current Smash Album

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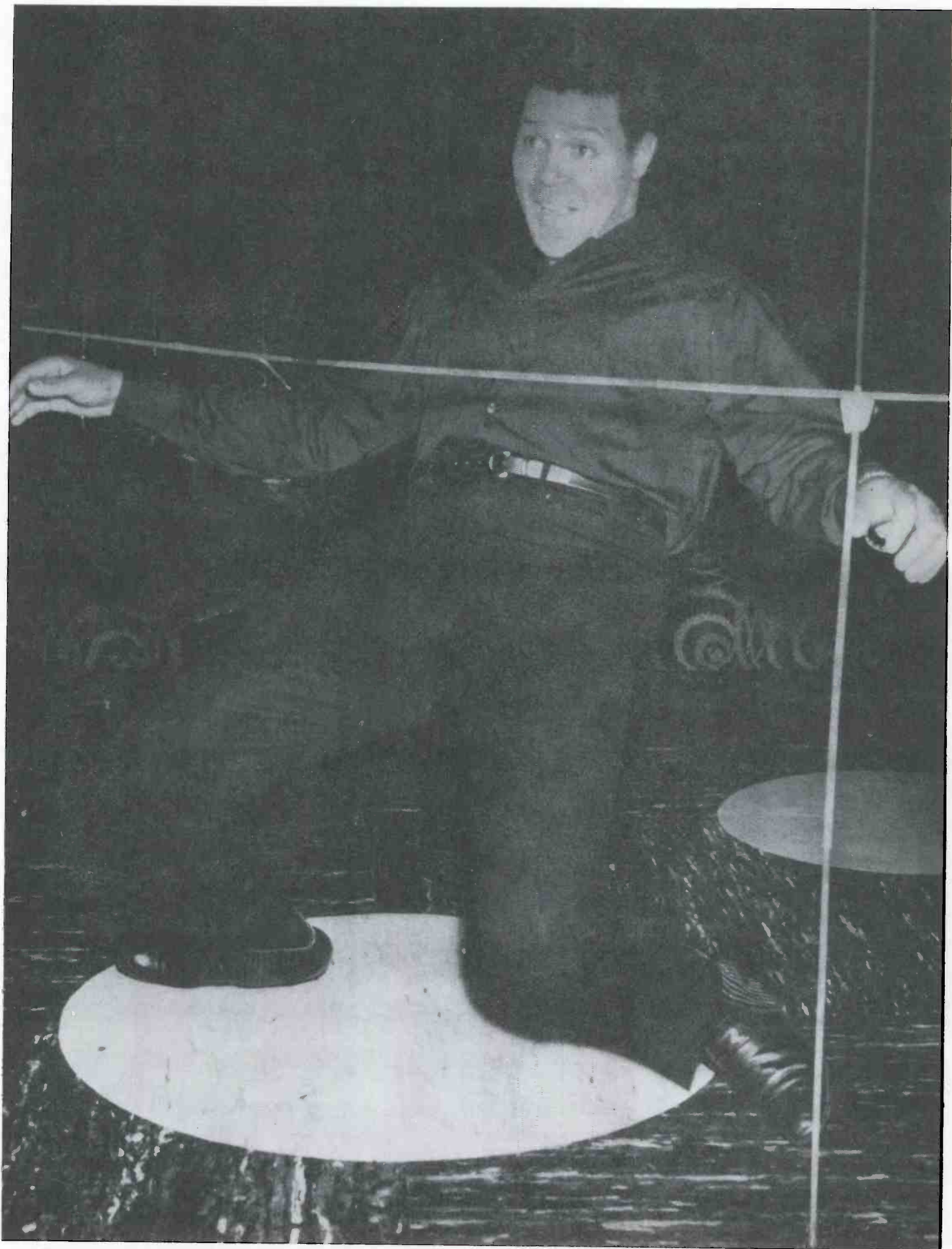
Personal Management
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Greetings and Thanks

BOBBY RYDELL

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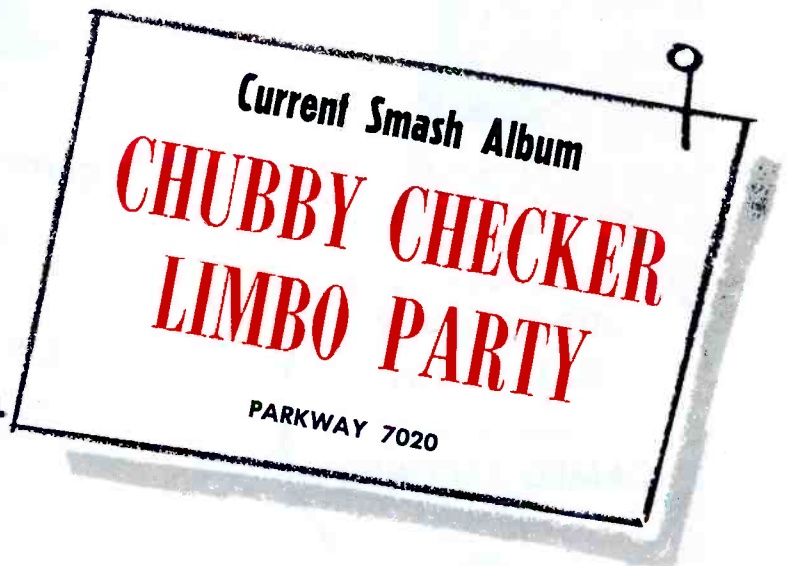
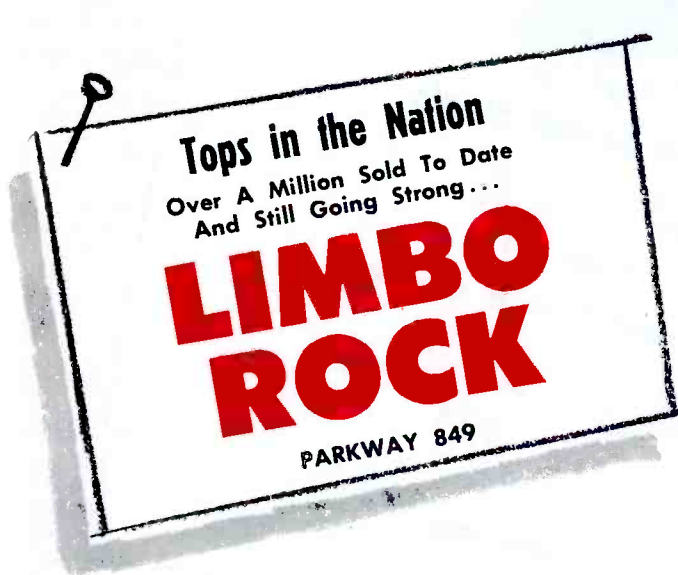


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Direction



909

THE BIG ONES ARE ON CAMEO/PARKWAY

THE PULSE OF THE MUSIC-RECORD INDUSTRY . . .

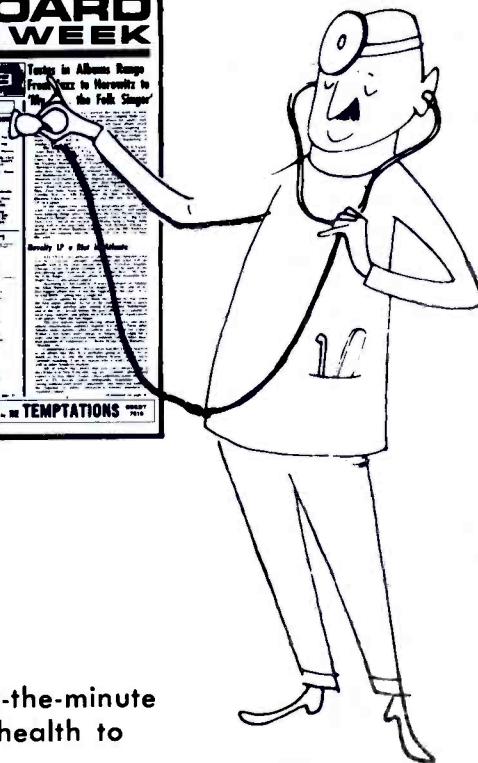
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TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

BELGIUM (continued)

are worse than ever before. It seems everybody is jumping on the pop wagon. What's more, singles and LP's are the thing, while EP's (in large contrast to France) are less in demand every month.

A Belgian-made record, "Hawaii Tattoo," by the Waikikis, hit the charts in a dozen or more countries, including Germany, Holland, Denmark, Australia, New Zealand, etc.

As far as stereo is concerned, too few sets are in use to make a dent in disk sales of mono records.

Eurovision Contest

This year the Eurovision Song Contest was held in Luxembourg, and for the third time France won the contest, in which every European country sends a new song, chosen by a national jury or by the public. Title of the winning song: "Un premier amour" (First Love).

Knokke Contest

In the fourth Knokke Contest, it was again a French victory. This contest is between five countries who send a team. Here the best team wins—the songs are not judged.

BRAZIL

Sales Climb Keeps Pace With Inflation

By MAURICIO QUADRIO
Rua Visconde da Gavea 125
Rio de Janeiro

A general increase in record sales has been registered in the Brazilian record business, in spite of the inflation-increased prices (about 80 per cent since January, and still climbing).

Many foreign labels came to the Brazilian market in 1962. Vee Jay and Laurie from the States, Festival and Versailles from France, Durium and Meazzi from Italy, all through Fermata group. Liberty is represented by RCA Victor, and Reprise is being distributed by the Brazilian branch of Audio-Fidelity. SOM's Copacabana re-introduced Verve, which was dropped a couple of years ago by Companhia Brasileira de Discos.

The German labels Deutsche Grammophon Gesellschaft and Polydor came under control of the Companhia Brasileira de Discos, which belongs to Philips; following a worldwide agreement signed by the CBD, DGG and Polydor. CBD will issue Brazilian Polydor, whose home production will start officially in March 1963. Local artists include Hebe Camargo, Black Out, Ouro Preto's

Choir and Maestro Gaya, all under contract.

Changes in the EMI group's general staff in South America saw H. E. Morris become chief of the board of directors in South America, and Henri Jessen was named director of the company in Brazil.

Following a stereo festival promotion, Odeon broke all sales records with 110 million cruzeiros worth of sales in March. That record was broken again in September, with a 160 million cruzeiros figure.

Bossa nova, which never reached great popular success in the domestic market, scored an immediate reaction after the American boom began. Guitarist and composer Luis Bonfá, before his trip to Europe and the United States, issued two albums on Odeon, in which he sings for the first time. Philips issued an All Stars bossa nova album, with Vinicius de Moraes, Carlos Lyra, Lucio Alves, Sylvia Telles, Oscar Castro Neves and others. All are considered the founders of the bossa nova movement.

Many American bossa nova albums were also released in Brazil, from Verve, Atlantic, RCA and others.

EMBI, who represents the Southern-Peer group here, began producing their own demonstration records. The first record will present the bossa nova material under EMBI contract.

The year 1962 was also the last for the Columbia label in Brazil. As all associates of the Columbia Broadcasting System, Inc., the Columbia do Brazil will change its name to CBS.

After the success in Rio of "My Fair Lady," sales of the original album with Julie Andrews and Rex Harrison increased. Columbia already has the Brazilian edition of the show with the original Rio cast, and stereo edition, made in London.

There were still more visitors to Brazil. The French singer Dario Moreno and American stars like Chubby Checker, Frankie Avalon, Neil Sedaka, Benny Goodman, Dizzy Gillespie and others.

continued on page 119

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.

The Best from BRAZIL

(Courtesy Radio Globe, Rio)

*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

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TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. POEMA—*Renato Guimares (Chanteclar)			10. QUEM E — Silvinho (Philips)		
2. SUAVE E A NOITE—*Moacyr Franco (Copacabana)			12. LEMBRANCA—*Carlos Jose (Continental) Vitale		
3. QUEM EU QUERO NAO ME QUER—*Raul Sampaio (RGE)			13. BEYOND THE BLUE HORIZON—Billy Butterfield and Ray Conniff (Columbia)		
4. LET'S TWIST AGAIN — Chubby Checker (Parkway) Fermata			14. QUANDO SEPTEMBRO VIER—Billy Vaughn (RGE)		
5. FICA COMIGO ESTA NOITE—*Nelson Gonçalves (RCA)			14. MULTIPLICATION—Bobby Darin (Atco)		
5. AMOR—Silvana & Rinaldo Calheiros (Copacabana) Vitale			16. GAROTA SOLITARIA — Angela Maria (RCA) Euterpe		
7. EL SUCO SUCO—*Poly (Continental)			17. RANCHO DAS FLORES—*Banda dos Bombeiros do Rio (Odeon)		
8. CONFIDENCIA — Miltoninho (RGE) Euterpe			18. MEU EX-AMOR—Angela Maria (RCA) Euterpe		
8. ESCANDALO — Cauby Peixoto (RCA)			18. SE VIDA PARASSE—Anisio Silva (Odeon)		
10. O TROVADOR DE TOLEDO—*Gilda Lopes (Odeon)			18. DUMPY—Ray Ellis (RCA)		

VEGA

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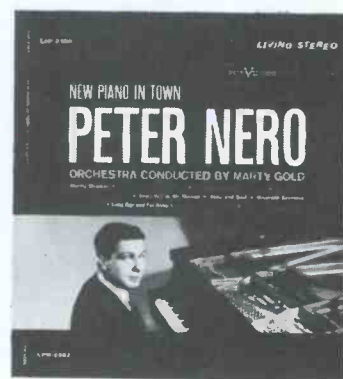
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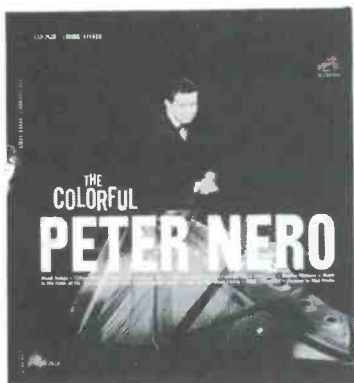
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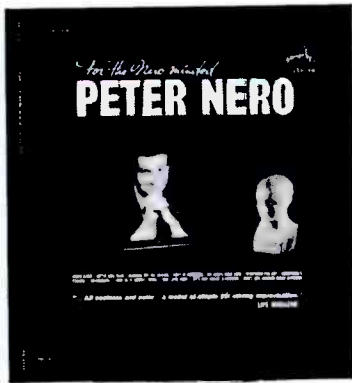
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all big names in Italy)*

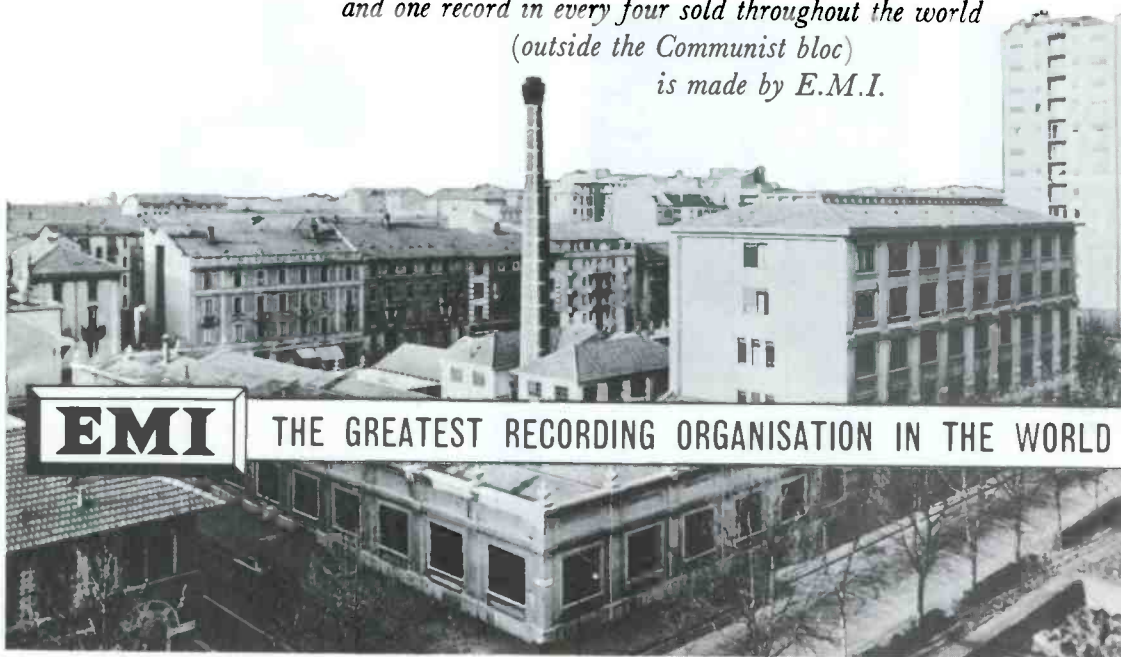
So are the names of many other American recording artists.
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E.M.I.'s sales of American recordings prove this,
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The E.M.I. company in Italy is
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and the factory (pictured below) is kept busy turning out
records for the ever-increasing demand throughout the
country. The percentage of the sales which come
from American recordings is most impressive.

*So goes the pattern
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That is why E.M.I. records are being pressed today
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and one record in every four sold throughout the world
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BRAZIL (continued)

Other Year's Events

All big labels started using soft covers in LP's. Philips got Mercury, and Odeon got Warner Bros. . . . Pianist and composer Vadico, who was Katherine Dunham's arranger, died during a recording session. . . . Neil Sedaka recorded here in Spanish.

The increase of production can be seen in just about every company statement. Chantecler announced 35 per cent more sales than in 1961; RGE, 40 per cent, and about the same average was declared by all the other manufacturers.

The October to October Best of the Year choices were made by the members of the Brazilian Association of Record Critics in Rio. The results were as follows:

Singer: (male)—Tito Madi (Columbia); (female)—Elizete Cardoso (Copacabana).

Instrumental Group—Ed Lincoln (Musidisc). Vocal Group — Coral Ouro Preto (Odeon). Orchestra—Carlos Monteiro de Souza (Philips). Arranger — Carioca. Soloist — Walter Wanderley (Odeon. Composer — Jair Amorim. Lyrics — Fernando Cesar. Artistic Manager — Ismael Correa (Odeon).

Best LP's from other countries—"Dedicated to You," Ray Charles; "Latin American Spectacular," Roger King Mozian; "Claude Bolling sings Music of Ray Charles."

BRITAIN (PART 1)
New Labels, Sales
Methods Deb in '62

By **DON WEDGE**
News Editor

The New Musical Express

New labels and new methods of selling dominated the moves of the British disk industry during 1962. Sales were healthy, increasing in certain areas, particularly albums, but the already high level of single sales was not materially affected. There were few new disk fancies of any importance apart from Frank Ifield. The tune of the year, however, was a simple clarinet and strings instrumental—"Stranger on the Shore."

The glut of new labels anticipated in these pages a year ago certainly came about. Dealers and distributors moaned, but the ambitions of many American firms to have their own logos materialized none the less.

NEW MUSICAL EXPRESS
1962 INTERNATIONAL POPULARITY POLL

WORLD SECTIONS

<p>WORLD'S OUTSTANDING MALE SINGER: Elvis Presley</p> <p>WORLD'S OUTSTANDING FEMALE SINGER: Brenda Lee</p>	<p>WORLD'S OUTSTANDING VOCAL GROUP: Everly Brothers</p> <p>WORLD'S OUTSTANDING MUSICAL PERSONALITY: Elvis Presley</p>
--	---

BRITISH SECTIONS

<p>MALE SINGER: Cliff Richard</p> <p>FEMALE SINGER: Helen Shapiro</p> <p>VOCAL GROUP: Springfields</p> <p>VOCAL PERSONALITY: Joe Brown</p> <p>SOLD INSTRUMENTALIST: Jef Harris</p> <p>LARGE BAND OR ORCHESTRA: Joe Loss</p> <p>SMALL GROUP: Shadows</p>	<p>TRAD JAZZ BAND: Kenny Ball</p> <p>DISK JOCKEY: David Jacobs</p> <p>NEW DISK OR T.V. SINGER: Frank Ifield</p> <p>BEST DISK IN 1962: 1 Frank Ifield's "I Remember You"</p> <p>2 Tornados "Telstar"</p> <p>ARTIST FOR POLL CONCERT: Billy Fury</p>
--	---

Liberty kicked it all off (as was decided in the fall of 1961 when the American firm failed to get its own label from Decca and switched to EMI) not only in Britain but in many other territories where the local firm has branches.

This took place in February, and in May CBS made its bow as part of American Columbia's ambitious plan to have its own logo throughout the world. Although this was marked by a threatened severance from Philips Records in many countries, the CBS label came out here through the British Philips branch.

The label issue was vital in the negotiations by Cameo-Parkway to extend its contract with EMI. The American firm did not accept the split logo offered and instead moved to Pye Records.

United Artists and Verve Records, both of which had been released on EMI's HMV label with split logo credit on albums, emerged in the closing months of the year as full-fledged labels still being distributed by EMI. Perhaps one of the most significant moves involved the transfer of reper-

toire affiliation between American Columbia and EMI, historically partners in the world's record scene until 1953. Columbia's Epic line, itself greatly enhancing its prestige from its domestic U. S. operations, became separated in the launching of CBS here. Epic moved to EMI and was distributed on the latter's Columbia label. In the fall this arrangement was extended on a new global basis.

British Decca launched the Victrola label on behalf of RCA. Victrola is a new low-price classical album line supplementing the existing RCA-Camden range. From U. S. Decca, it obtained the 15-album LP Bing Crosby Hollywood Set—one of the biggest individual launchings of the year.

Scramble for Talent

With EMI having a distinct lead on the singles chart for virtually every week of the year, Decca made strenuous efforts to secure new British talent. Newly appointed British Decca pop a.&r. chief Dick Rowe set about a long-term policy of discovering both new junior staff producers and eagerly set deals with independents.

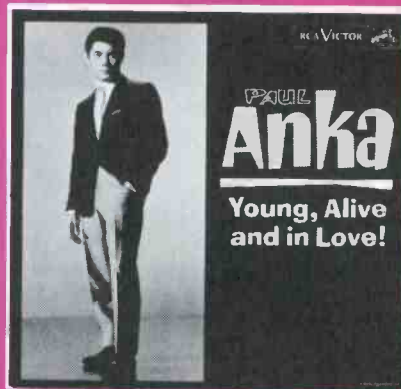
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AN INTERNATIONAL

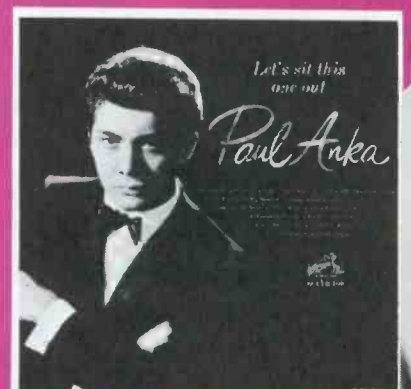
PAUL ANKA

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Paul*

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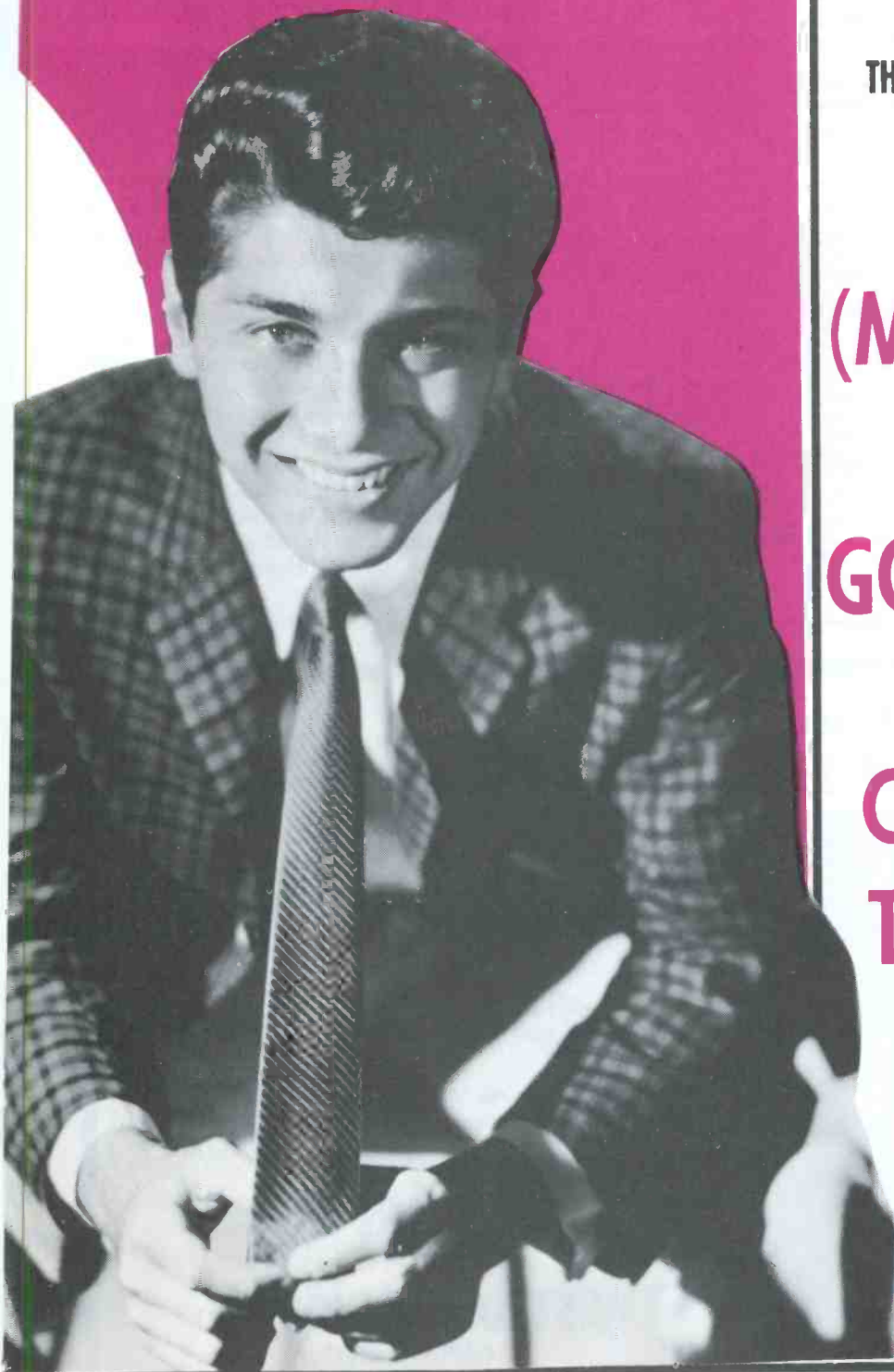


Let's Sit This One Out, RCA Victor LSP-2575

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CRYING IN
THE WIND

RCA VICTOR
47-8115



PUBLIC RELATIONS:
JAY WESTON ASSOCIATES

The Best from BRITAIN

(Courtesy New Musical Express, London)
*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher
1. STRANGER ON THE SHORE— *Acker Bilk (Columbia) Sherwin		
2. LET'S TWIST AGAIN — Chubby Checker (Columbia) West One		
3. WONDERFUL LAND—*Shadows (Columbia) Francis, Day & Hunter		
4. GOOD LUCK CHARM — Elvis Presley (RCA) Belinda		
5. PICTURE OF YOU—*Joe Brown (Piccadilly) Michael Reine		
6. I REMEMBER YOU—*Frank Ifield (Columbia) Chappell		
7. COME OUTSIDE—*Mike Sarne (Parlophone) R.S.A.		
8. THE YOUNG ONES—*Cliff Rich- ard (Columbia) Harms-Witmark		
9. I CAN'T STOP LOVING YOU— Ray Charles (HMV) Acuff-Rose		
10. SPEEDY GONZALES—Pat Boone (London) Keith Prowse		

TITLE	Artist (Label)	Publisher
10. CAN'T HELP FALLING IN LOVE —Elvis Presley (RCA) Manor		
12. LOOKING OUT THE WINDOW— *Cliff Richard (Columbia) Chappell		
13. TWISTIN' THE NIGHT AWAY— Sam Cooke (RCA) Kags		
14. TELL ME WHAT HE SAID— *Helen Shapiro (Columbia) Ard- more and Beechwood		
14. NUT ROCKER—B. Bumble (Top Rank) Ardmore and Beechwood		
16. DREAM BABY — Roy Orbison (London) Acuff-Rose		
17. THINGS—Bobby Darin (London) Burton		
18. HEY BABY—Bruce Channel (Mer- cury) Peter Maurice		
19. HEY LITTLE GIRL—Del Shannon (London) Vicki		
20. LAST NIGHT WAS MADE FOR LOVE—*Billy Fury (Decca) Good		

BRITAIN (PART I) (continued)

One of the notable results of this policy was the Tornados' "Telstar," which held No. 1 spot here for several weeks in the fall and became another of Britain's several instrumental hits in the U. S. This was made by Joe Meek's RGM Sound firm.

All five major firms were active in the purchase of independently produced records. Both Philips and Decca contracted Mike Collier, an Englishman who went to the U. S. in 1955 and subsequently worked both for London Records and RCA Victor. He returned to London in the summer and set up a production firm, Micol.

Pye Records was busy renewing and changing many overseas outlets. New deals were set in Italy and South America, among other countries. The firm found particularly close co-operation with one of its licensors, Reprise Records, whose president, Frank Sinatra, came to London as part of his world tour for children's charities and cemented the disk relationship by waxing a special album, "Great Songs From Great Britain," with facilities provided by Pye.

continued on page 124

Thanks to All Who
Helped Make '62 My



BIGGEST YEAR King Curtis

VOTED

The most promising instrumental group in the 15th Annual Billboard Music Week Artist Popularity Poll.

My Current Smash Single

"MESS AROUND"

b/w

"STROLLIN' HOME"

CAPITOL 4891

Bookings
SHAW ARTISTS



PLAZA RECORDS

a H. Gandelman Production Presents

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INDEPENDENT
LATIN AMERICAN LABEL IN
BRAZIL**

**BOSSA NOVA • BOLERO • RUMBA
CHA-CHA-CHA • SAMBA • TANGO**

and all the sparkling Latin beats

**EXCLUSIVELY INSTRUMENTAL LP's
MONO and STEREO**

(Original Recordings in Three Channels)

**LISTEN TO THESE GREAT BRAZILIAN ORCHESTRAS
AND YOU'LL BE SURE TO MAKE \$\$\$\$!!**

ORQUESTRA SERENATA TROPICAL • ORQUESTRA ORO DEL CARIBE
OS SAXSAMBISTAS BRASILEIROS • PLAZA INTERNATIONAL ORCHESTRA
ORQUESTRA RIO DE JANEIRO . . . and others . . .

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COLUMBIA—EPIC—AUDIO FIDELITY (U. S. A.)
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SONDOR (Uruguay)—CBS RECORDS (Mexico)—EMPORIO MUSICAL (Ecuador)
GOLUBOFF (Chile)—Etc.

Distributed in
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Records and Associates



the
house
of hits

BERNHARD MIKULSKI

Schallplatten—import—dienst

PRESENTS NINE RECORDS SWINGING DURING 1962
IN THE GERMAN CHARTS



Roulette RL4401



Roulette RL4402



Funckler HY45059



Carina F 116



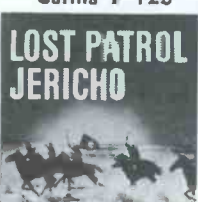
Carina F 120



Carina F 121



Carina F 126



Carina F 129



Carina F 133

We represent Artone — Blue Note — Candid —
Carina — Funckler — Linda — Osca — Palette
— Primary — Roulette — Variety — Verve

CONTACT US

And we may release, press, promote and sell your records.
We may supply you with our Carina—Linda Label.

Schallplatten—import—dienst

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Frankfurt/Main · Rossertstraße 4-6 · Telefon 727979

THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC- RECORD INDUSTRY (cont.)

BRITAIN (PART I) (continued)

Oriole enjoyed a great resurgence and was particularly active internationally. London Records stepped up U. S. distribution of Oriole disks and other contracts were set with Karusell in Scandinavia and Ariola in Germany. Both of these led to product from the Continent coming on to the British market. The firm also introduced an Oriole-American label and obtained British release rights to material from four American catalogs—Motown, Gordy, Tamla and Brent.

The year 1962 saw the end of the Top Rank label in the U. K. EMI took it over when Rank Records folded in 1960, to tend it until the spring of this year. Its demise coincided with the launching of the new EMI label, Stateside, as a facility for issuing American product — mainly pop singers, but also specializing in country and western and rhythm and blues material. This began in Britain and was extended on a world basis through EMI's overseas branches.

Rank dropped out of the record scene completely when Thompson, Diamond and Butcher—the wholesale distributor it had bought in 1959 to help launch the Rank disk operation—announced that it would no longer deal in records. One of the reasons given was that most newly launched labels were now being distributed solely by the British licensee. This applied to CBS (being confined to Philips' outlets), Cameo-Parkway (exclusively handled by Pye's distribution scheme) and United Artists and Verve albums (confined to EMI's HMV scheme).

Retail Observations

Retailers' attention seemed to concentrate for many months on Pye's participation with a chocolate drink firm in a special promotion offer by the latter. This involved the low-price Golden Guinea albums being sold at 56 cents less than the standard \$2.92 by purchasers offering a token obtained from the chocolate drink firm. Many retailers objected to being asked to drop 38 cents, the biggest contribution to the price cut. Others countered by asserting that the deal would have gone ahead anyway and it was better for retailers to be involved than ignored, particularly as a quick turnover was likely.

EMI broke new ground by offering its 12-LP set, "The Living Bible" (total cost \$67.20) direct to the public.

continued on page 128



HITS, MISSES, and NEITHER

The secret of keeping your sanity in this business is knowing that not every recording will be a hit. Once in a while, there is a fall from grace, but if you achieve getting your share or more of popular best-sellers, be happy—which we are.

Consider other areas of music recording—such as classical and jazz—which we know may never achieve the commercial success of popular entertainment. Yet, it is Mercury's plan to con-

tinue to capture every aspect of the musical art, even if it is for selective audiences. That's why every care is taken with these superb recordings of the world's great artists to make certain that they will be the finest available to music lovers of all ages all over the world. This is where recordings are not hits or misses, but substantial and permanent contributions to the library of recorded music.

AMERICA'S FIRST FAMILY OF FINE RECORDINGS



MERCURY RECORD CORPORATION • CHICAGO

COAST TO COAST IT'S...

COSNAT GIVES YOU THESE GREAT PLUS VALUES:

D. S. B. A.

The ONLY program designed to help the dealer to order what he needs and to pay one-fifth of his purchases each month. The DEALER SERVICE BUYING ACCOUNT* serves to hypo sales and profits. But, best of all—Dealer can take advantage of all available sales plans and deals in depth. Ask your COSNAT salesman for details.

- SERVICE ● DEPENDABILITY
- SALES CAMPAIGNS
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CH 1-5200

CLEVELAND

SAM DAVIS
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TO 1-6344

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JOE GOLESKI
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TE 3-4700

LOS ANGELES

RAY SHEVIN
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RE 5-1394

NEWARK

RED KRAEMER
415 Halsey St.
MA 3-8752

NEW YORK

BERNIE YUDKOFKY
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PL 7-8140

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DAVE SKOLNICK
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BA 5-7428

PITTSBURGH

CHARLES FELDMAN
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CO 1-5262

*Call Your Nearest Cosnat Distributor
for Prompt & Efficient Service Today!*

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THE **COSNAT CORP.**

COSNAT

AMERICA'S LARGEST INDEPENDENT RECORD DISTRIBUTOR
WITH 16 YEARS OF RECORD MERCHANDISING KNOW-HOW!



315 WEST 47th STREET
NEW YORK 36, N. Y.
PL 7-8140

TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

BRITAIN (PART I) (continued)

Provision was made both for direct sales by dealers and also for the direct buying public to nominate dealers, who got a part profit payment from EMI. The "Bible" set, which consisted of narrative by Sir Laurence Olivier of the King James' version of the Old Testament, plus music and sound effects, was produced by the FCM inde-

pendent firm and partly marketed by it.

Sensing the growing demand for pre-recorded tapes, hitherto restricted by lack of name artists and the expense of 7½ i.p.s. issues, EMI came out with a range of some of its best selling albums at 3¾ i.p.s., selling at virtually the same price as the equivalent disk.

Sixteen records were issued at first

and the demand for them taxed EMI's duplicating facilities, by far the largest in the country. Four more tape issues were made during the year and EMI now has a substantial tape catalog available. It even put some of its low-priced Encore label material on tape, although the price was \$4.20—\$1.05 more than the disk equivalent.

If not welcomed by dealers, the record clubs became an established, fully functioning part of the record industry. Most prominent were World Record Club—which is also very active in the pre-recorded tape field—and Concert Hall. Quietly making progress was the Reader's Digest-RCA operation, which, although not strictly a club, has much in common with them.

Many small firms showed that progress could be come by concentrating on specialist material. Argo celebrated its 10th anniversary, the last five years being operated as an independent specialist arm of Decca. Ember, the leading small firm to seek success in the singles field, extended its singles production and promotion and brought out a host of medium-priced albums, many from American sources.

continued on page 132

EUROVISION SONG CONTEST

ORGANIZED BY THE EUROPEAN BROADCASTING UNION
1962 FINAL
STAGED BY COMPAGNIE LUXEMBOURGEOISE
DE TELEDIFFUSION IN LUXEMBOURG, MARCH 18, 1962.

1. "UN PREMIER AMOUR" (FRANCE)
Sung by Isabelle Aubret
2. "DIS RIEN" (MONTE CARLO)
Sung by Francois Deguelt
- *3. "RING-A-DING GIRL" (GREAT BRITAIN)
Sung by Ronnie Carroll
- *3. "NE PALI SVETLO U. SUMRAK"
Sung by Lola Novakovic
(*Tie)



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ARGO
ARISTOCRAT
CAMEO
CHANCELLOR
CHECKER
CHESS
COLPIX
ELEKTRA
JOY
MILLER INT.
PARKWAY
REPRISE

**THE MOST PROGRESSIVE
COMPANY IN THE U.K. REPRESENTING**

**THE MOST PROGRESSIVE
COMPANIES IN THE U.S.A.**

ALL ENQUIRIES
PYE RECORDS LTD. A.T.V. HOUSE, GREAT CUMBERLAND PLACE, LONDON W.1. ENGLAND.

GENE PITNEY

Only Love Can Break A Heart



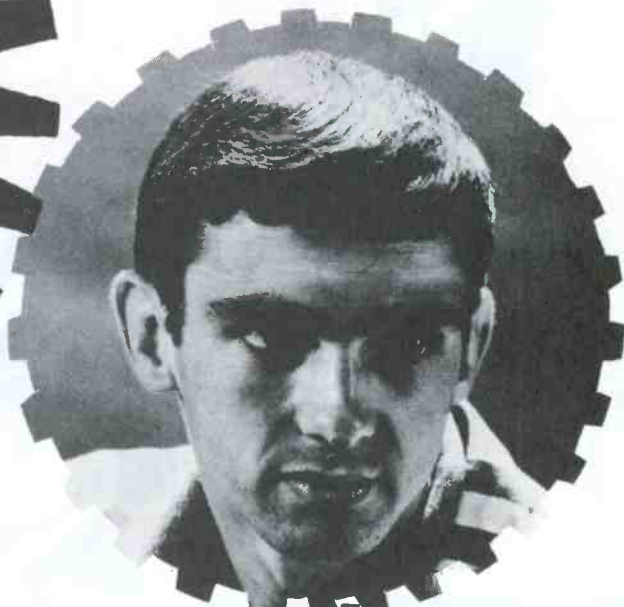
gearing
for
greatness..

TOWN WITHOUT PITY
THE MAN WHO SHOT
LIBERTY VALANCE
ONLY LOVE CAN BREAK
A HEART

HALF HEAVEN—
HALF HEARTACHE

c/w
TOWER TALL


GENE
PITNEY



MUSICOR
RECORDS
MAINSTAY
MANAGEMENT, INC.

Bookings:
WM. MORRIS AGENCY

HITS ARE OUR BUSINESS!
Seasons Greetings and Best Wishes from



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MOTOWN
GORDY
RECORDS**

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BERRY GORDY, JR.

President

BARNEY ALES

Vice President

IRV BIEGEL

Sales Director

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Allsouth
New Orleans, La.
Allstate
Chicago, Ill.
Alpha
New York, N. Y.
Apex-Martin
Newark, N. J.
Arc
Detroit, Mich.
Benart
Cleveland, Ohio
Berto's Sales Co.
Charlotte, N. C.
Best
Buffalo, N. Y.
Beta
New York, N. Y.
Big State
Dallas, Texas



CURRENT HITS:

**YOU'VE REALLY
GOT A HOLD ON ME**

THE MIRACLES
Tamla #54073

LET ME GO THE RIGHT WAY

THE SUPREMES
MOTOWN #1034

STRANGE I KNOW

THE MARVELETTES
Tampa #54072

CLEO'S MOOD

JUNIOR WALKER ALL STARS
HARVEY #117

PARADISE

THE TEMPTATIONS
Gordy #7010

TWO LOVERS

MARY WELLS
Motown #1035

SHAKE, SHERRY

THE CONTOURS
Gordy #7012

**STUBBORN KIND OF
FELLOW**

MARVIN GAYE
Tamla #54068



ARTISTS

**THE CONTOURS • MARVIN
GAYE • EDDIE HOLLAND •
JUNIOR WALKER ALL STARS
• HENRY LUMPKIN • LITTLE
STEVIE WONDER • THE
MIRACLES • AMOS MIL-
BOURNE • SINGIN' SAMMY
WARD • THE SUPREMES •
THE TEMPTATIONS • THE
VANDELLAS • THE VALA-
DIERS • MARY WELLS.**

DOMESTIC DISTRIBUTORS:

Buckeye
Los Angeles, Calif.
California Music Sales
Los Angeles, Calif.
Chips
Philadelphia, Penna.
Concord
Cleveland, Ohio
Cosnat
Cincinnati, Ohio
H. W. Daily
Houston, Texas
Dale Enterprises
Boston, Mass.
Delta
Albany, N. Y.

Disc
Boston, Mass.
Ernie's Record Mart
Nashville, Tenn.
Fenway
Pittsburgh, Penna.
Fortaleza
San Juan, P. R.
Huffine
Seattle, Wash.
Independent Record Sales
San Francisco, Calif.
Jather
Minneapolis, Minn.
Jay Kay
Detroit, Mich.

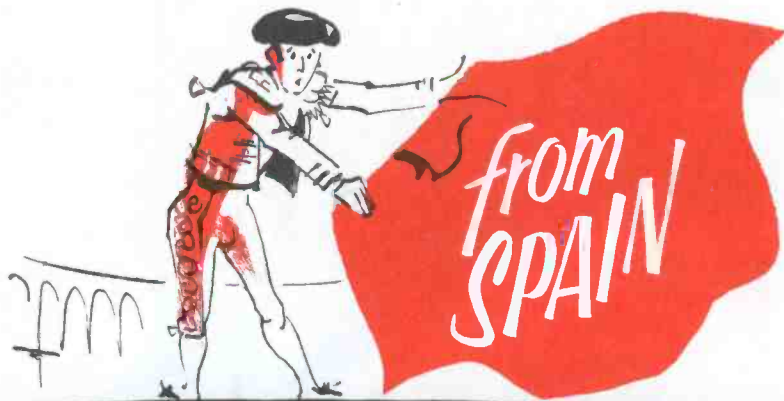
M. B. Krupp
El Paso, Texas
Bill Lawrence
Pittsburgh, Penna.
Mainline
Philadelphia, Penna.
Metro
Buffalo, N. Y.
Music Sales Co.
Memphis, Tenn.
John O'Brien
Milwaukee, Wis.
Pan American
Denver, Colo.
Pelican
New Orleans, La.

Phoenix Dist.
Phoenix, Ariz.
Polynesian
Honolulu, Hawaii
Randy's Record Shop
Gallatin, Tenn.
Record Merchandisers
St. Louis, Mo.
Schwartz Bros.
Washington, D. C.
Southern
Nashville, Tenn.
Southland
Atlanta, Ga.
Stan's Record Shop
Shreveport, La.

Superior
N. Y. C., N. Y.
Texas State Dist.
Houston, Texas
Tone
Hialeah, Fla.
Trinity
Hartford, Conn.
United
Chicago, Ill.

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PHONODISC, CANADA



BELTER

records

we have

A dynamic sales force and powerful promotion.

Depots in Spain's top cities (Sevilla, Bilbao, Zaragoza, Granada, Oviedo, La Coruna).

The most modern catalogue of Spanish Music with the best-sellers artists (Manolo Escobar, Paquito Jerez, Dolores Vargas, Pepe Marchena, Paquito Simon, etc.).

Recording and pressing facilities.

we offer

To record, press, sell and promote your records in Spain. Master recordings of Spanish and international music.

we want

Master recordings on a royalty basis.

Any proposition concerning the recording, pressing and selling of records.

DISCOS BELTER, S. A.

Bruch, 136 - 138
BARCELONA (9)

Salud, 17
MADRID (13)

Cables: BELTERDISC

THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC- RECORD INDUSTRY (cont.)

BRITAIN (PART 2)

Biggest Year for Mfrs.

If the usual pattern of sales was followed in the closing months of 1962 the British record industry will have had its greatest year both for the number of disks manufactured and sales volume achieved.

Using official statistics for the first eight months of the year and projecting them on the basis of previous years' sales for the last four months, the British industry will have produced almost 80 million disks of all types, thus exceeding the previous highest of 78 million in 1957.

Total sales at manufacturer level will approach \$48 million, three million more than last year's previous high figure.

Singles and EP production of 57 million will be about the same as last year. The increase has been in the LP market, notably in the aggressive selling of low-price ranges. Albums should account for about 22 million or about 28 per cent of the market. A disappointment in the LP field is the slow progress of stereo records. What advances have been made were made in the classical field, particularly opera. This is largely a problem of slow development of play-back equipment sales; except in the low-price ranges, stereo disks cost the same as the mono equivalent.

One reason which has contributed to the delay is the slowness of the BBC in introducing stereo broadcasting. Though there were periodic spurts in the export market, there has been no major recovery in sales. At \$7 million, the amount will probably be roughly the same as last year—itsself the lowest since 1954. Mounting responsibility for this is attached to the offshore purchase legislation applied

continued on page 136

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.

PATHE MARCONI FAIT LA MODE!

(Pathé Marconi sets the fashion!)

And that doesn't only apply to French recordings.

The fashion in music in France
is increasingly towards American music
—the Twist, the Madison, Jazz and 'Pops'.

PATHE MARCONI

with head offices at 19 rue Lord Byron, Paris,
just off the Champs Elysées,
a magnificent recording studio (illustrated below)
and a record plant just outside Paris,
is one of the most important and successful companies
of the E.M.I. Group. The factory is the biggest in France.
It produces nearly 60% of all records pressed in that country.
as well as supplying much of the needs
in neighboring Switzerland and Belgium.



*So goes the pattern of E.M.I.'s record business all over the world.
That is why E.M.I. records are being pressed today in 40 different countries,
and one record in every four sold throughout the world (outside the Communist bloc)
is made by E.M.I.*



THE YEAR'S MOST EXCITING NEW VOICE!

BARBARA LYNN

Current Smash Single!
Picked by Billboard & Cash Box

**"YOU'RE GONNA
NEED ME"**

(Produced by Huey Meaux)

Jamie #1240

Current Best Selling Album:
YOU'LL LOSE A GOOD THING

Jamie #3023

Season's Greetings
and Thanks to all the
Disk Jockeys, Distributors
and Program Directors for
a Great Year!
Barbara

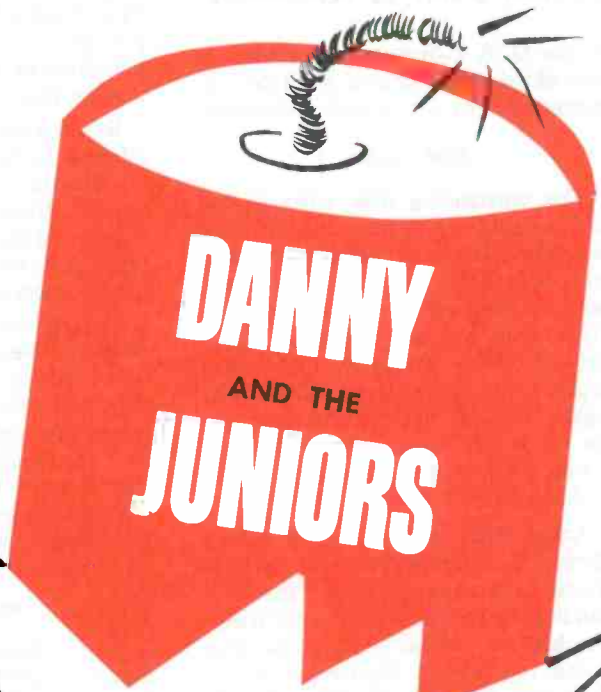
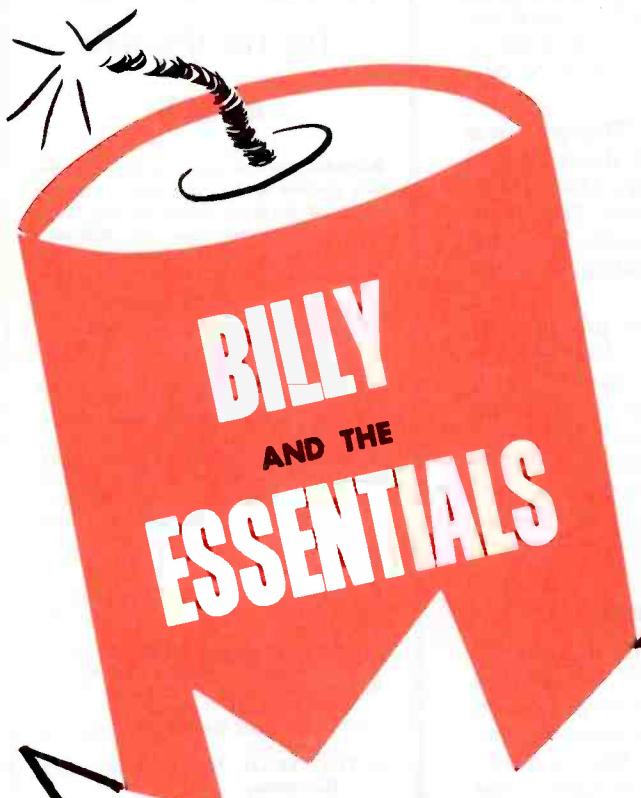
Personal Management: **HUEY MEAUX**

Exclusively: **JAMIE RECORDS**

Bookings: **CONTINENTAL BOOKING
& CLIFF ARONSON**



DOUBLE DYNAMITE!



Current Smash Single
Picked by Billboard & Cash Box
**MAYBE YOU'LL
BE THERE**
b/w **OVER THE WEEKEND**
(Produced by M.W.B. Productions)
JAMIE #1239

*Thanks to all our many
friends who've helped make
it all possible.*

Current Smash:
Picked by Billboard & Cash Box
**OO-LA-LA-
LIMBO**
(Produced by M.W.B. Productions)
GUYDEN #2076

*Thanks to all our friends
in the industry.
—Danny & the Juniors*

Personal Management: NAT SEGALL
Exclusively: JAMIE RECORDS

Personal Management: NAT SEGALL
Exclusively: GUYDEN RECORDS

TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

BRITAIN (PART 2) (continued)

by the U. S. Government for servicemen abroad. This caused a big drop in export sales by the British companies.

Star Artists

The outstanding disk seller in the singles market has been the virtually indestructible Elvis Presley. Cliff Richard continues to lead the home artists. Most of the first 10 disk sellers were British. Notable exception was Chubby Checker, who gained a high place largely on the strength of "Let's Twist Again," which was the keystone for the early 1962 twist craze—although it was much less important here than in America and most of Europe.

Acker Bilk, with his long selling "Stranger on the Shore," was the top-placed instrumentalist, and the outstanding newcomer was Frank Ifield, who had for several weeks three titles in the top 20—"I Remember You," "Lovesick Blues" and "She Taught Me How to Yodel." Both Bilk and Ifield were international successes, as was Cliff Richard and his group, the Shadows — separately and together. They consolidated as world stars not

only on disk but through their film, "The Young Ones," and personal appearances abroad. Richard made a big effort to crack the U. S. scene during the fall.

Bilk's great success, "Stranger," was released in the U. S. at the request of an American Company, Atco. Ifield, though British born, was Australian-reared and came here as star, but spent three years before emulating his home-grown success.

The big stage hit was probably the Anthony Newley-Leslie Bricusse off-beat musical, "Stop the World," which emulated its London success on Broadway and produced hit songs. In a formidable background was "My Fair Lady," whose management felt contented enough with it to advertise it through most of 1962 as being in its "last two years."

Musical Films

The outstanding film musical remained "South Pacific," which went into its fourth year at a large London theater. There was considerable success, too, for "It's Trad Dad," a quickly made feature built around a host of British and U. S. disk stars. The

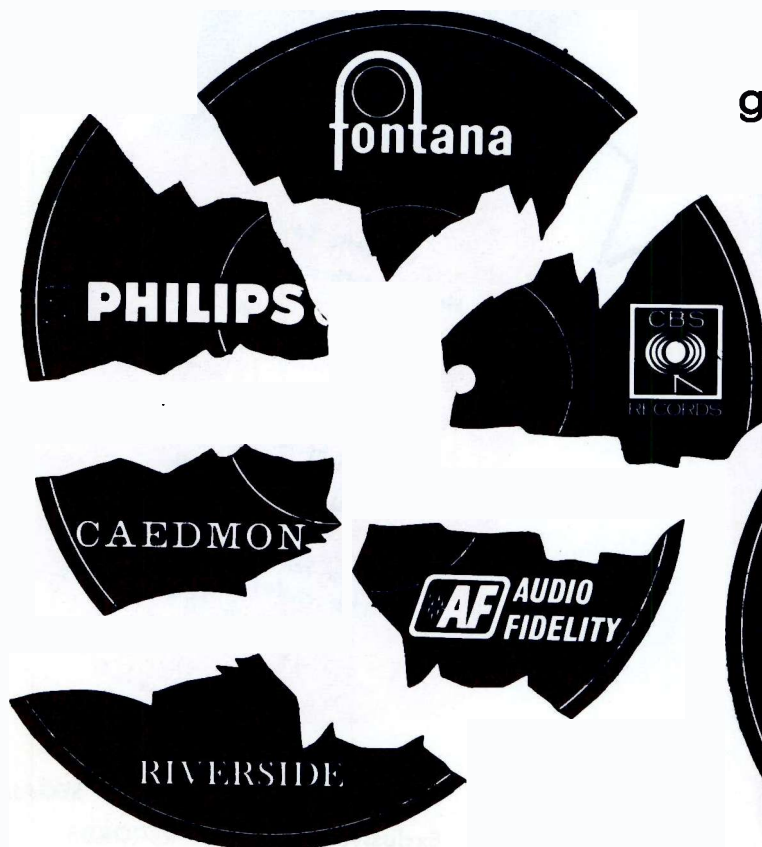
continued on page 140

The Top LP's from BRITAIN

According to the most reliable information available, the following represents the most accurate listing of the year's top LP's as reported by Billboard Music Week's usual sources of sales information.

(Courtesy "New Musical Express")

TITLE	Artist (Label)	Publisher
1. WEST SIDE STORY—Sound Track (CBS)		
2. BLACK AND WHITE MINSTREL SHOW—George Mitchell (HMV)		
3. POT LUCK—Elvis Presley (RCA)		
4. SOUTH PACIFIC—Sound Track (RCA)		
5. BLUE HAWAII — Elvis Presley (RCA)		
6. GOLDEN AGE OF DONEGAN—Lonnie Donegan (Pye Golden Guinea)		
7. BEST OF BALL, BARBER AND BILK—(Pye Golden Guinea)		
8. PICTURE OF YOU—Joe Brown (Pye Golden Guinea)		
9. OUT OF THE SHADOWS—Shadows (Columbia)		
10. IT'S TRAD DAD—Sound Track (Columbia)		



the pieces that
go together to make

PHILIPS RECORDS



PHILIPS RECORDS LTD · STANHOPE HOUSE · STANHOPE PLACE · LONDON · ENGLAND

... the label-of-the-year!!!


VI VELASCO • SHELLEY FABARES • ZOOT SIMS

THE JOYTONES* • WALT MADDOX • JIMMY MILLER*

KENNY RANKIN* • 'LATIN PETE' TERRACE

WEE WILLIE DENSON* • RANDY WESTON

SANDY STEWART • SAM TAYLOR, JR* • THE VIRGINIANS

*On our bustling baby  label

on pop, folk, jazz and soundtracks!!!

711 FIFTH AV., N.Y.

COLPIX
RECORDS



**ON TOP OF THE
MARKET, always!**

IMPRESARIO

ARTHUR HOWES

PRESENTING

THE
WORLD'S
TOP
STARS

THROUGHOUT
THE
UNITED
KINGDOM

Panton House
25 Haymarket

London S.W. 1,
England

THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC- RECORD INDUSTRY (cont.)

BRITAIN (PART 2) (continued)

formula was so successful that several attempts have been made to repeat it.

For the future there will be more new labels undoubtedly. Among contract renewals ahead in the next months will be ABC-Paramount and Roulette (at present with EMI), RCA Victor (with Decca) and Mercury (with EMI—a special case in view of its incorporation into the Philips group).

EMI, involved in wider fields of show business both as a manufacturer of recording and broadcasting equipment and via its own and its subsidiary Capitol Records' participation in Broadway musicals, extended the interest by purchasing a London theater—the Princess—in 1962. It is likely that next year (1963) will see a further extension of EMI's influence and perhaps an invasion of many other show business fields.

BRITAIN (PART 3)

Hits From World Over

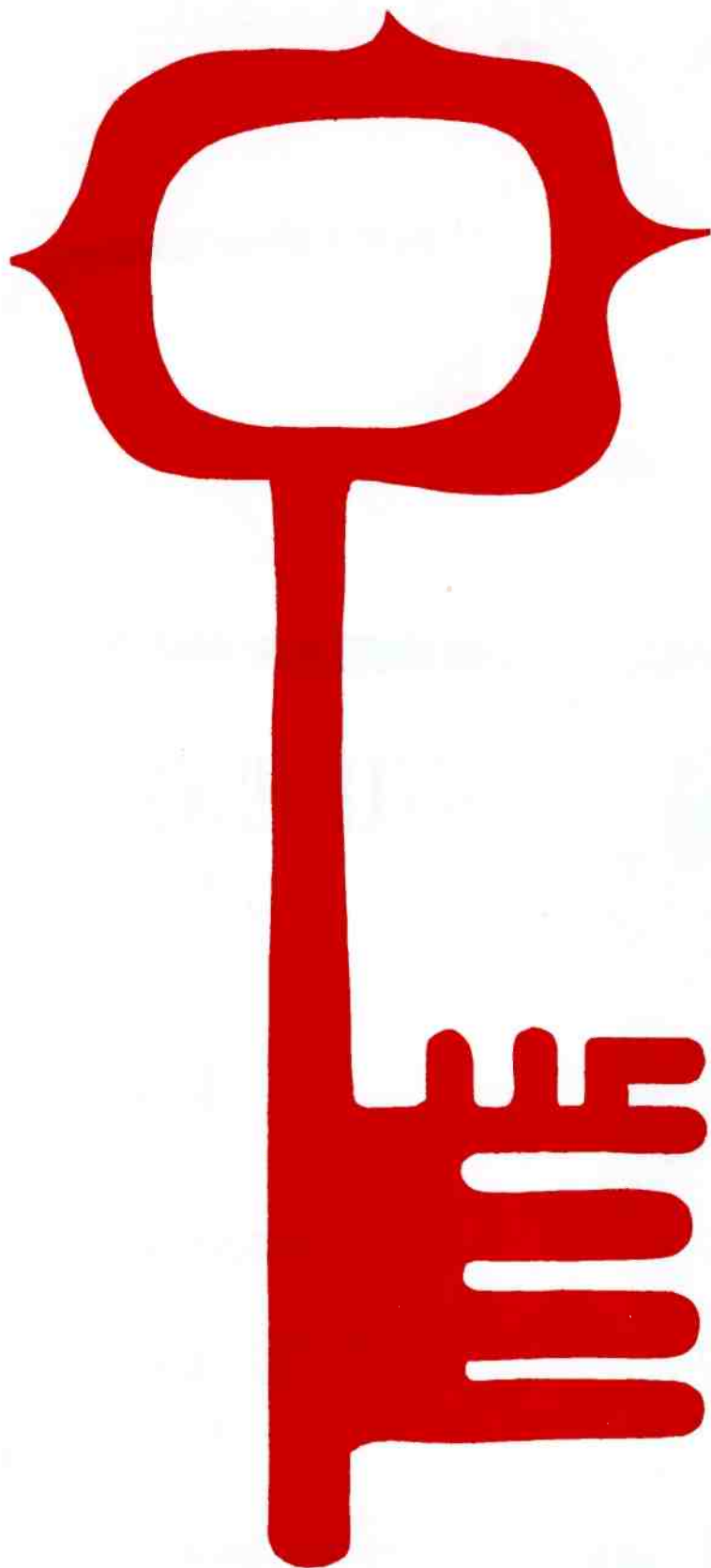
Though British artists dominated the singles chart in 1962, they very often had their hits with American or other foreign compositions. A notable example was Cliff Richard with "The Young Ones" (Harms-Witmark). Although the title song of a British film musical—a highly successful one—it was written in America.

Although rarely a major factor in publishers' economics, important revenue can still be derived from sales of sheet music. Biggest seller in recent years was the Acker Bilk-Leon Young

continued on page 144

A Gold Mine of
Information for
Programmers, Buyers
and Sellers of Music,
Records and Talent

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.



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key
South American
market . . .**

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SONO-RADIO S.A.
LIMA, PERU**

Licensee to
Press COLUMBIA RECORDS
in Peru

Serving over 11,000,000
inhabitants with the
music of the world

COMPLETE FACILITIES AVAILABLE

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- Promotion
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AN INTERNATIONAL FAVORITE



**DEL
SHANNON**

Current Hit Single:

LITTLE TOWN FLIRT

b/w "THE WAMBOO"

Big Top #3131

Current Album:

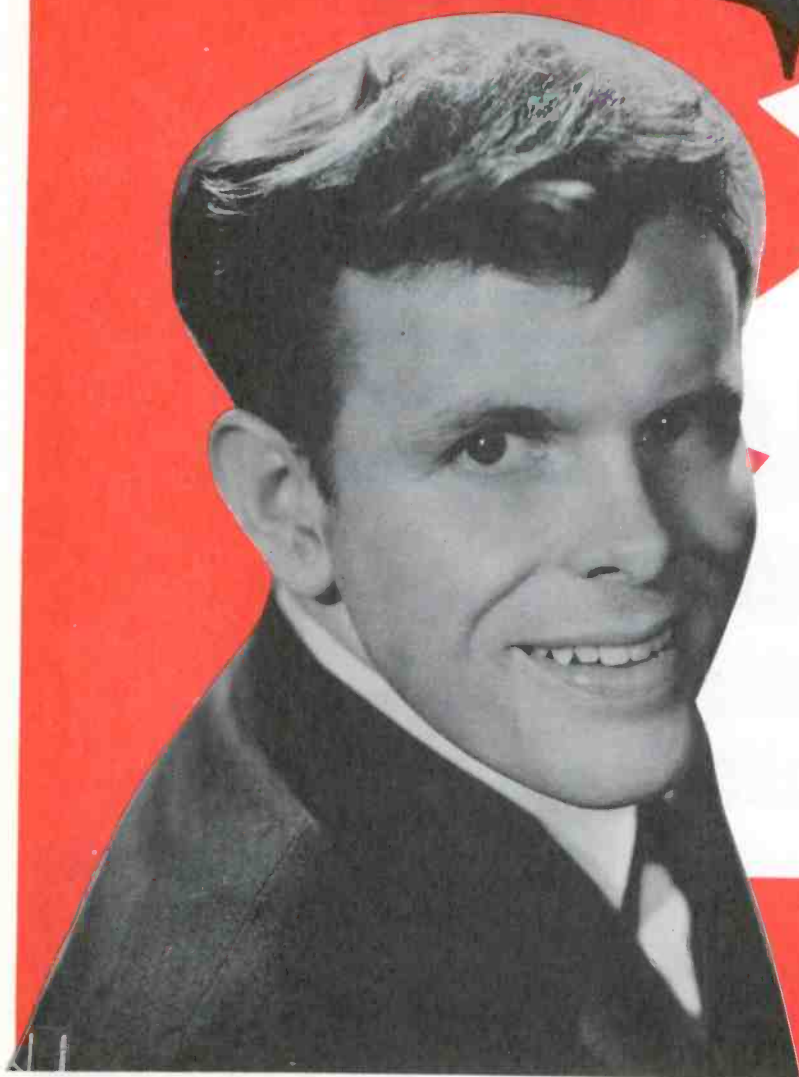
RUNAWAY

BT #1303

Season's
and thanks to all the
Directors and

PERSONAL MANAGEMENT:

ARTISTS, INC.
Detroit, Mich.



**THE SOUND THAT SELLS
ALL OVER THE WORLD**

JOHNNY AND THE HURRICANES

Current Best Selling Single:
THE THEME FROM
(What ever happened to)

BABY JANE

BT # 3132
Current Album:

**THE BIG SOUND OF
JOHNNY & THE HURRICANES**

BT #1302

Greetings

**Dee Jays, Program
Librarians for the spins**



BOOKINGS:

**WILLIAM MORRIS
AGCY.**

EXCLUSIVELY:

**BIG TOP
RECORDS**

BRITAIN (PART 3) (cont.)

composition, "Stranger on the Shore" (published by Sherwin).

As well as this and "The Young Ones," other big sellers of the year included "Can't Help Fallin' in Love" (Manor) supported by the sales of Elvis Presley's disk, "Wonderful World of the Young" (Leeds) which did much better than its disk counterpart, "Moon River" (Famous Chappell) and, following Frank Ifield's disk revival, "I Remember You" (Victoria).

Publisher Production

British publishers are turning more and more to independent production on the American pattern. However, releasing must be through a major manufacturer. There is little scope for small independent lines.

The most advance in this direction was made by Bunny Lewis. For long an independent producer, manufacturer, agent, artists' manager, songwriter and TV personality in his own right, Lewis extended his operation by becoming the first British independent to get his own label logo credit for pop product in a deal with British

Decca. At the same time he got his own label in the U. S. via London Records and set up outside deals in some European countries.

Belinda Music, the British subsidiary of Hill & Range, was also developing its independent production deals and was associated with other firms started by songwriter Ian Samwell as well as Cliff Richard, the Shadows and their management.

The experiment of the Gil-Pincus firm operating independently in Britain made progress—an unusual move of a comparatively small U. S. publisher who maintains his own office here. Dominion Music's deal with Nevins-Kirschner got full under way via Noel Rogers' operation, which is typical of the small publishers here.

With a limited staff forcing concentration on a few key operatives and the tight organization to compete with, say, the huge Chappell group, Rogers was able to claim six out of 30 songs in the record chart in some weeks.

The old established publishing houses continue to function and there were widespread celebrations marking the 85th year of the foundation of Francis, Day & Hunter.

CANADA (PART 1)

Following U. S., Disk Business Moves Up

By HARRY ALLEN JR.
118 Montgomery Ave., Toronto

The record industry in Canada is a \$25,000,000-a-year business, if figures from the Dominion Bureau of Statistics are a criterion. There are some in the record industry in Canada who do not believe in the figures. They claim that the figures are there to protect those major company executives in Canada from their counterparts in the United States. In truth, as goes the United States record industry, so goes the Canadian record industry.

The guess for \$25,000,000 gross in the industry may be deduced from the fact that in the first eight months of this year, again according to the DBS figures, sales, at distributors' level, were \$17,318,792 for all units. And this includes the undistributed figures; i.e., record club sales and custom sales. The latter, by the way,

continued on page 146

**WATCH THESE ITALIAN ARTISTS
THEY MAY BE THE STARS OF TOMORROW**



BETTY CURTIS

Latest hits:

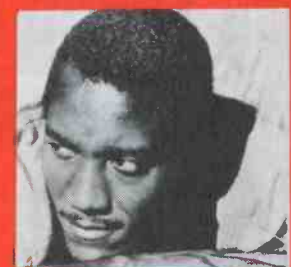
CHARIOT
AY, AY, CHE LUNA



JOHNNY DORELLI

Latest hits:

MONTECARLO
LOVE IN PORTOFINO



HENRY WRIGHT

Latest hits:

ABAT-JOUR
YOU BELONG TO MY HEART

COMPAGNIA GENERALE DEL DISCO and GALLERIA DEL CORSO s.r.l.
are proud to present them to the American audience

C.G.D. and G.C. are proud to handle the distribution in Italy of the following American lines:

A sales channel:

ASCOT — CARLTON — CHOREO — EVEREST
MGM — SWAN — VERVE

B sales channel:

CAMEO/PARKWAY — HICKORY — PALETTE
PARKER RECORDS — REPRISE
UNITED ARTISTS

COMPAGNIA GENERALE DEL DISCO

Galleria del Corso, 4 — Milan
Phone: 794841 — Cable: Comgedisc, Milan

GALLERIA DEL CORSO s.r.l.

Galleria del Corso, 4 — Milan
Phone: 794841 — Cable: Galdeco, Milan



It's a Wide. Wide. Wonderful World. Boys

JOHN D. LOUDERMILK

(AND FAMILY)

MIKE 2, RICKY 3, JOHN 4, AND WIFE GWEN

ACUFF-ROSE PUB.
RCA VICTOR REC.

CANADA (PART 1) (cont.)

accounted for \$6,060,799 of the overall figure, according to D.B.S.

Market Breakdown

What is successful in the United States in records is also true of Canada. The major exception, of course, is the Quebec market, where French is the predominant tongue. A Connie Francis record in French was an immediate success. This does not mean to say that all French records will be a success in that market. Parisian French is not wanted by the Quebecers. Columbia, Victor and Decca have developed their own artists for sale to the Quebec market. As record companies become more aware and start over-dubbing their top records for other countries such as France, so their Canadian outlets will be able to take better advantage of the Quebec market. The same is true of other parts of Canada where there are large segments of population of Italian and German origin. These groups, however, are selective in record purchases.

Singles Picture

While none of the record company executives will be quoted on forecasts for 1963, it is generally accepted that if the singles market continues to hit on all cylinders as it has during the past year, the record industry is bound to enlarge. The singles product has made itself felt on the adult buyers as well as on the teenagers. There have been other implications in record marketing in this country. There has been a definite increase in the number of outlets handling records. Now records are found in discount houses, chain stores, drug-stores, wherever a record rack may be set up.

Singles sales are up as much as 25 per cent, according to educated guesses, but it is likely closer to 15 per cent. With the singles sales increase has come increased LP sales and stereo record sales. Stereo has been helped considerably by increased sales of stereo sets.

Prices and Clubs

Only in the major markets of Montreal, Toronto, and somewhat in Winnipeg and Calgary, prices are being discounted. It is an old habit in Montreal and a recent development in other markets. Generally, the discount is never more than 20 per cent of the suggested retail list, and if more, only as a merchandising leader.

LP sales have been helped by all FM radio using show tunes, classics and full-length musical material.

Record clubs are still very much in evidence. They are making small gains, but not at the acceleration expected. Taste in this country still follows that of the U. S. The bossa nova is making inroads in this country just as it is south of the border.

An influence on the record market, especially the LP's, are the number of musical shows hitting the road in this country. Many shows, such as "Camelot" and "No Strings," were unveiled in Toronto. For instance, "Beyond the Fringe" was unveiled first in Canada, and one store in Toronto placed some 300 albums of the show on its counter and within hours was sold out. Ontario and Quebec together make up 65 per cent of the Canadian market.

Exposure

The government overseeing the radio stations has not ruled on specific content as it has done with the TV stations, where 55 per cent of all material aired must be Canadian content. The stations, however, have been asked to do their utmost to air Canadian talent.

There has been an increase of Canadian-produced records making it on their own merits rather than on nationalistic grounds. For instance, in the Toronto area, of a hit parade of 50 records, six were of Canadian origin, one station operator reports. But these records made it on their own in the United States. These records, although produced by Canadians, were recorded in Nashville, with the result they had a professional sound, say radio station owners.

Artists

There is no hit parade or singles list of successful records in Canada, but certainly records which have been signed by American companies, and artists doing them, provide the only criterion.

Bobby Curtola, recording in Canada on the Tartan label, has a number of hits. Pat Harvey, who recorded on Chateau Records in Canada, has been taken over by RCA Victor; the Beau-Marks are being released on the Rust label in the U. S., and Gordon Lightfoot, another in the Chateau stable, is being released by ABC-Paramount. Sandy Selsi, a 13-year-old singer from Toronto, is being developed by Columbia International as another Brenda Lee. Bill Butler, a Toronto musician, is being issued on the Epic label.

A latecomer in recording in Canada has been Capitol. The first to act were Victor and Decca, both of whom were aiming at the French market.

Columbia aimed its first production for the French market, but has been a leader in other recordings in Canada, particularly in the long-hair field with the Canadian Broadcasting Corporation orchestra, and using the works of Canadian composers.

Rodeo Records, owned by George Taylor, recently completed deals for all of his LP's for use in the United States, England, South Africa, Australia and New Zealand. His catalog numbers well over 200.

While Canada has continued to be a smaller market for recordings than many, it continues to grow. But its success is still dependent on what new developments its larger neighbor, the United States, brings forward.

CANADA (PART 2)

Growth of Discounters Marks '62 Up North

By ARNOLD GOSWICH
198 Marcy Blvd., Ottawa

The year 1962 was one of revolution and change at almost every level of the Canadian record industry. Many feel that the coming year will continue along the same level as the spread of discount stores is felt throughout our country.

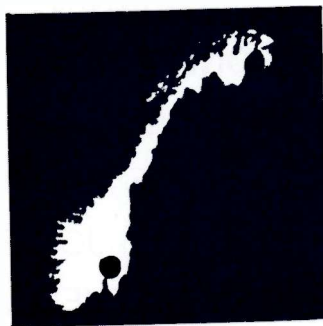
Retailers in Ontario and Quebec Provinces have come through a year that no doubt has been more hectic than the changeover of 78 r.p.m. to LP records or hi-fi to stereo. No less than 35 large discount stores are in operation in these provinces, with each store containing, for the most part, complete, well-stocked record departments. The effect, especially in larger centers such as Hamilton, Toronto, Ottawa, Montreal and Quebec City, has been one of fierce, open competition.

In Toronto, a full-scale price war was engaged in between downtown rec-

continued on page 150

Songs? . . . Records? . . .
Personal Appearances?
What Are Your Needs?

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.



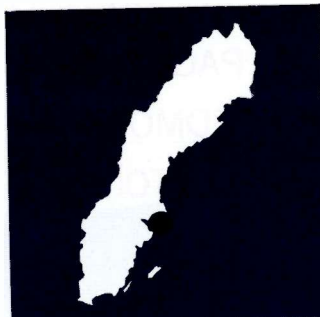
NORWAY

Top selling local artists:
Erling Volden,
Vidar Sandbeck,
Harold Pettersen
Released through
NORSK
PHONOGRAM A/S
Sørkedalsveien 6
OSLO



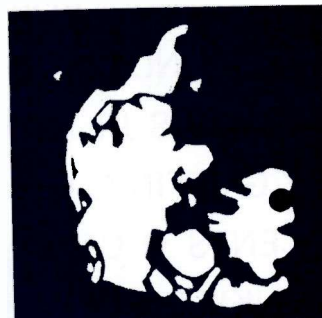
FINLAND

Top selling local artists:
Tuula & Paula,
Marion Rung
Released through
MUSIK FAZER
Aleksanterinkatu 11
HELSINKI



SWEDEN

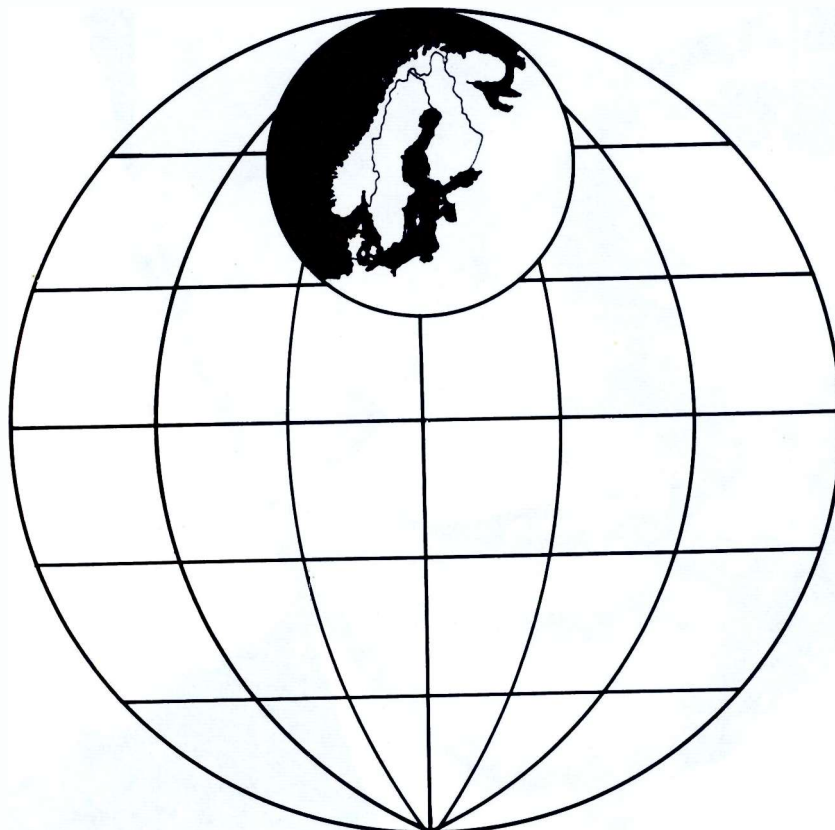
Top selling local artists:
Sven Ingvars,
Owe Thörnqvist
Released through
AB PHILIPS-SONORA
Kungsgatan 29
STOCKHOLM



DENMARK

Top selling local artists:
The Cliffters,
Dirch Passer, Lise Lotte
Released through
NORDISK
POLYPHON
AKTIESELSKAB
Emdrupvej 115
COPENHAGEN

In the cool North, **PHILIPS** is hottest!

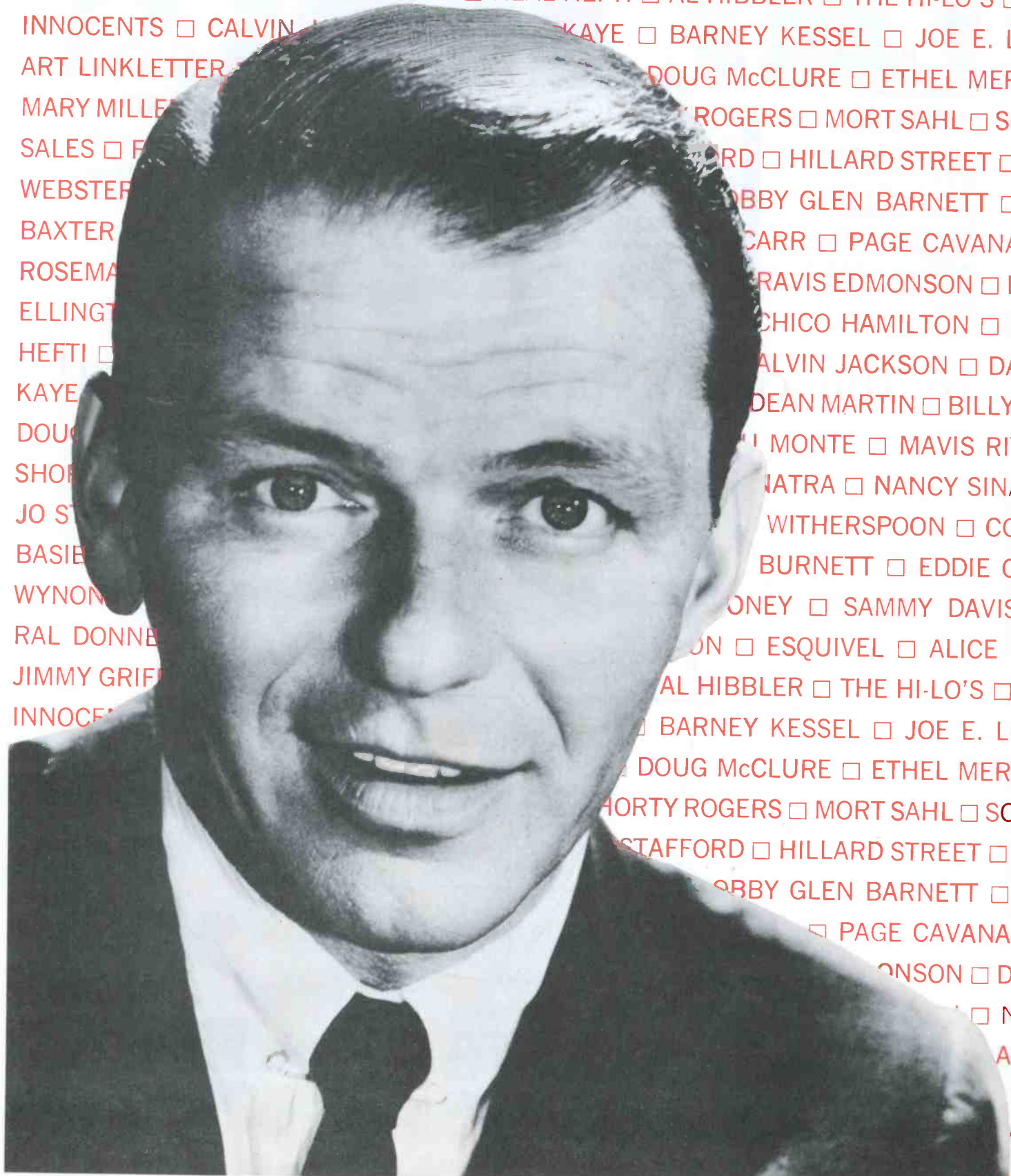


In Scandinavia — as in any other part of the world — PHILIPS artists continually lead the field. But PHILIPS do more than fully exploit their hit items. The PHILIPS catalogue, covering every fascinating facet of music, is backed up by a strong, world-wide sales organisation. Meaning: fast turnover for dealers everywhere. PHILIPS also operate their own recording and pressing facilities in all key markets. Meaning: the same high standard of quality available to record-buyers everywhere. These are just some of the reasons why.....



TRUST IN PHILIPS IS WORLD-WIDE!

COUNT BASIE □ BOBBY GLEN BARNETT □ LES BAXTER □ DORSEY BURNETT □ ED
 CANO □ WYNONA CARR □ PAGE CAVANAUGH □ ROSEMARY CLOONEY □ RAL DONI
 SAMMY DAVIS JR. □ TRAVIS EDMONSON □ DUKE ELLINGTON □ ESQUIVEL □ ALICE F.
 JIMMY GRIFFIN □ CHICO HAMILTON □ NEAL HEFTI □ AL HIBBLER □ THE HI-LO'S □
 INNOCENTS □ CALVIN JACKSON □ DAN KAYE □ BARNEY KESSEL □ JOE E. LEW
 ART LINKLETTER □ DOUG McCLURE □ ETHEL MERMA
 MARY MILLEN □ FORTY ROGERS □ MORT SAHL □ SOU
 SALES □ F STAFFORD □ HILLARD STREET □ BE
 WEBSTER □ BOBBY GLEN BARNETT □ L
 BAXTER □ WYNONA CARR □ PAGE CAVANAU
 ROSEMA □ TRAVIS EDMONSON □ DU
 ELLINGT □ CHICO HAMILTON □ NE
 HEFTI □ ALVIN JACKSON □ DAN
 KAYE □ DEAN MARTIN □ BILLY M
 DOUG McCLURE □ MAVIS RIVE
 SHOR □ NATRA □ NANCY SINATI
 JO S □ WITHERSPOON □ COUI
 BASIE □ DORSEY BURNETT □ EDDIE CAN
 WYNON □ ONEY □ SAMMY DAVIS J
 RAL DONNE □ ON □ ESQUIVEL □ ALICE FA
 JIMMY GRIFF □ AL HIBBLER □ THE HI-LO'S □ TH
 INNOCEN □ BARNEY KESSEL □ JOE E. LEW
 DOUG McCLURE □ ETHEL MERMA
 FORTY ROGERS □ MORT SAHL □ SOUF
 STAFFORD □ HILLARD STREET □ BE
 BOBBY GLEN BARNETT □ LE
 PAGE CAVANAUG
 ONSON □ DUK
 NEA
 ANN
 MA
 ER
 TR.



TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

CANADA (PART 2) (continued)

ord dealers, department stores and suburban discounters, with prices being slashed below cost weekly on top albums and catalog merchandise. Recently, cooler heads have prevailed and the war has now abated somewhat into a wait-and-see attitude.

Discount Competition

The other major centers have had minor skirmishes during the year with the conventional retailer attempting to meet the discounter on his own ground with loss-leaders and special weekly promotions. However, the pattern seems to be developing into a "live and let live" feeling with older dealers sharpening their merchandising practices and offering services that the discounter cannot match. The discount explosion is just beginning in the Western Provinces and the general consensus is that the prairie dealers will have a similar experience to their Eastern counterparts. The situation was well summed up by Alex Sherman (the largest discounter thus far with 15 outlets) when he stated, "the problem now existing will be corrected when everyone realizes that

the regular dealer and the discounter cater to different segments of the record consumer public and that there can be profits for all in their own market."

Distribution Changes

Along distributor row, there were many changes in 1962. One of the most significant was the formation of Allied Record Corporation Limited. Headed by Sam Gesser, well known in Canadian record circles, Allied has embarked on an ambitious program of expansion and development. Gesser has brought into the Allied fold solid labels that he formerly distributed, such as Folkways, Pye, Time and Cook. Added to these now is the popular Elektra line as well as two European classical labels. Gesser has also collared two well-packaged budget lines for sale to chain stores, discount and rack outlets. In line with this tremendous growth, Denis Lapointe, former Capitol sales manager for Eastern Canada, has joined Allied in the same capacity. The firm is apparently well financed and has set up nation-wide distributorships. Gesser reported that he is now working on the acquisition of a number of impor-

tant lines in the classical and jazz fields.

Catalogs changed hands during the year with the Verve label and Deutsche-Grammophon now part of Quality Records, Ltd. Sparton of Canada lost the colorful Disneyland line to RCA Victor, which is now sparking an extensive promotion campaign. Musimart Limited, hit hard with the loss of Verve and Elektra, has come back strong by adding a number of strong low-priced labels and is concentrating more on new accessory lines.

Two bankruptcies marred the distributor scene, with year-old Zircon Limited and Montreal-based Records Affiliated Limited going under the auctioneers hammer. The new year is, however, very promising for most distributors, who racked up record sales mainly due to the opening of the discount stores.

Generally speaking, the coming year can be one of greater sales and profits at every level of the industry. Retailers and distributors will no doubt sharpen their merchandising axes to meet and fight the increased competition now spreading across the country.

continued on page 154

NOW SWINGIN' ON ITS OWN MARK—INTERNATIONALLY

ALL RIGHTS OF THE MANUFACTURERS AND OWNER OF THE RECORDED WORK RESERVED

MADE IN ENGLAND

UNLAWFUL

PUBLIC PERFORMANCE, BROADCASTING AND COPYING PROHIBITED

CAMEO - PARKWAY

CHUBBY CHECKER

BOBBY RYDELL

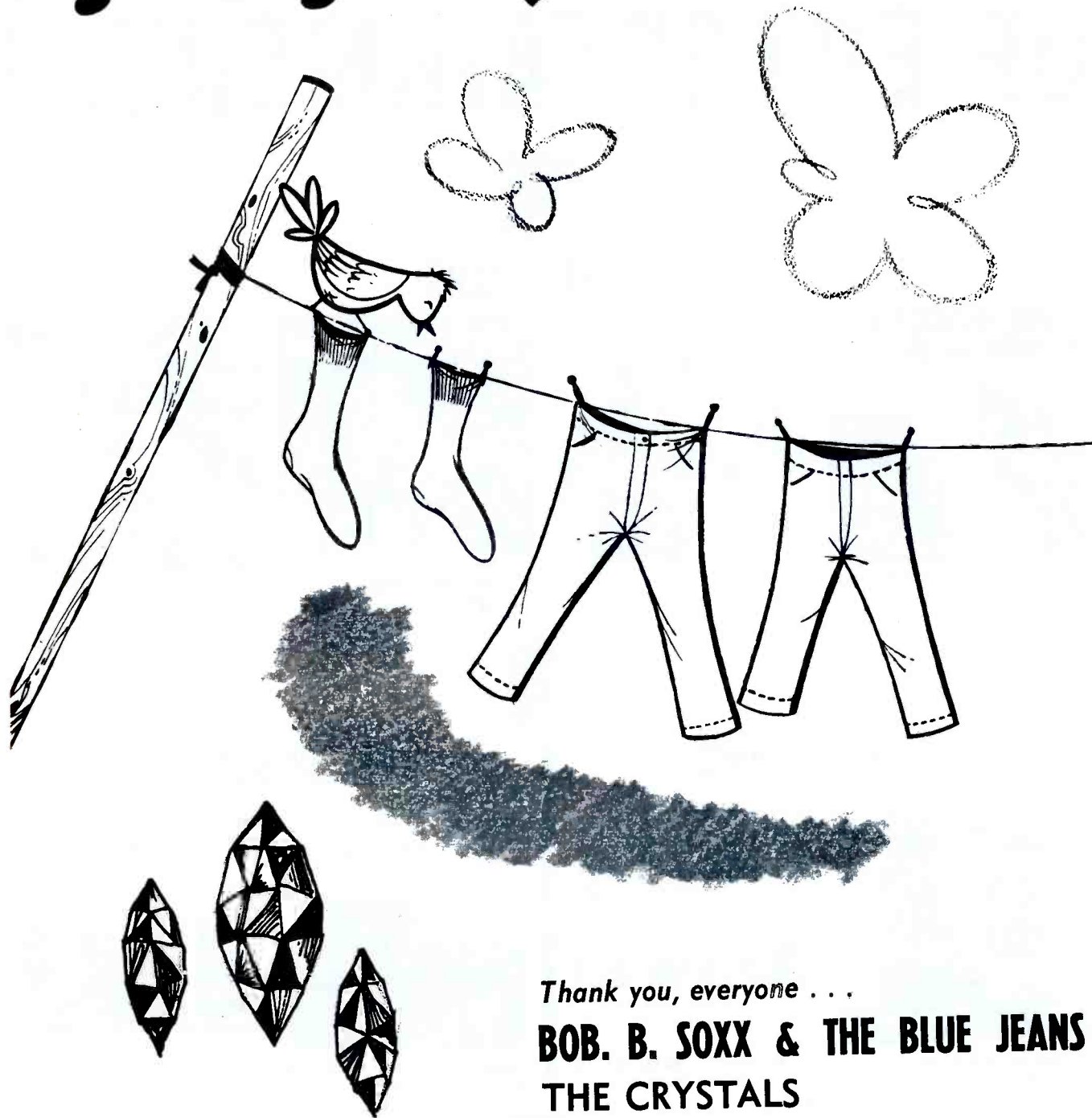
DEE DEE SHARP

THE ORLONS

THE DOVELLS

European
Representative:
HARRY WALTERS

THINK



Thank you, everyone . . .

BOB. B. SOXX & THE BLUE JEANS
THE CRYSTALS
PHILLES RECORDS

Phil Spector

PHILLES RECORDS • A DIVISION OF PHIL SPECTOR PRODUCTIONS

MGM RECORDS PRESENTS A WIDE, WIDE WORLD OF ENTERTAINMENT!!!



THE BIG STARS!



CONNIE FRANCIS SINGS MODERN ITALIAN HITS E/SE-4102



COUNTRY MUSIC CONNIE STYLE—
Connie Francis E/SE-4079



HANK WILLIAMS ON STAGE
E/SE-3999



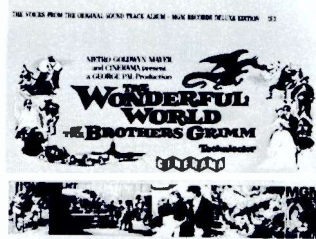
JONI JAMES COUNTRY STYLE
E/SE-4101



THE BIG SHOWS!



MUTINY ON THE BOUNTY—Sound
Track 1E4/S1E4 ST



THE WONDERFUL WORLD OF THE
BROTHERS GRIMM—Sound Track
1E3/S1E3 ST

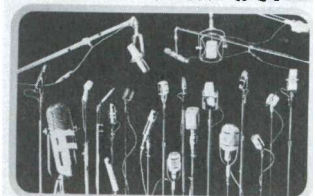
THE BIG SOUNDS!

NEW SOUND SERIES!

David Rose & His Orchestra

21 microphones mean the ultimate in sound separation
21 microphones mean the clearest definition of instruments
21 microphones mean the widest range of realism

21 CHANNEL SOUND



21 CHANNEL SOUND—David Rose and
his Orchestra E-4004

21 CHANNEL SOUND

21 microphones mean the ultimate in sound separation
21 microphones mean the clearest definition of instruments
21 microphones mean the widest range of realism

MORE MUSIC IN MOTION

LARRY ELGART AND HIS ORCHESTRA

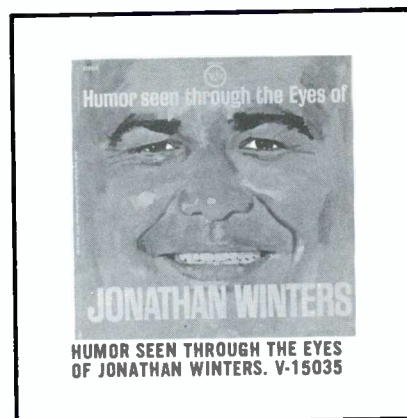
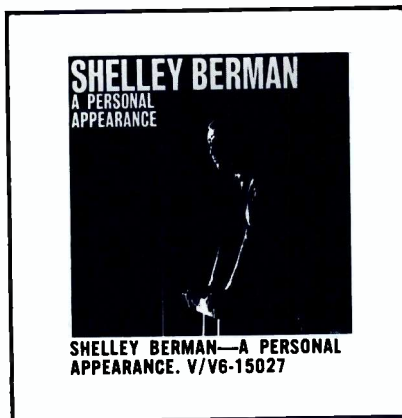


21 CHANNEL SOUND—Larry Elgart and
his Orchestra E/SE-4080

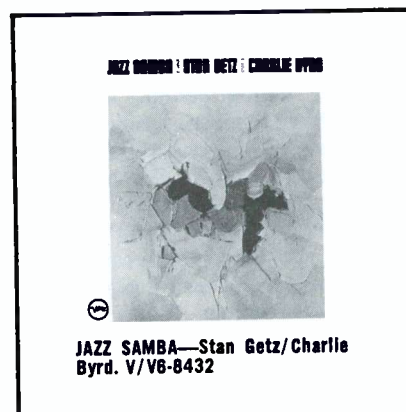


THE STARPOWER LABEL

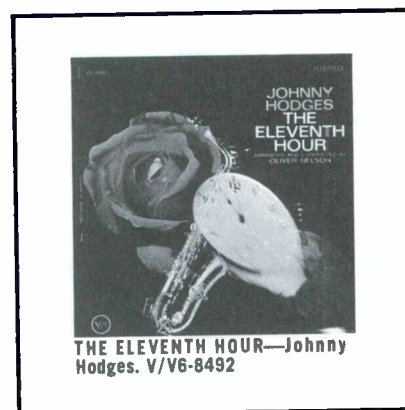
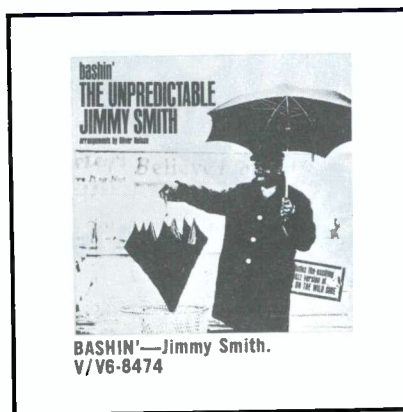
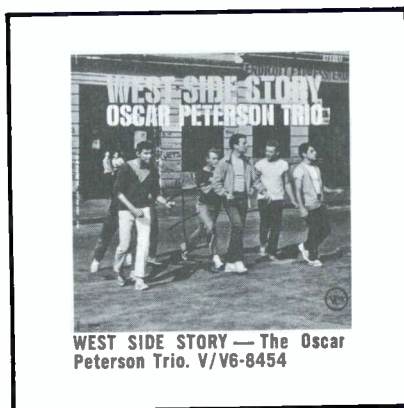
*First
in the
World
of Wit*



THE WIT OF AMERICA IS ON VERVE



*First
in the
World
of Jazz*



THE JAZZ OF AMERICA IS ON VERVE

CHILE

Industry Overcomes Economic Difficulties

By RICARDO GARCIA
P. O. Box 2626, Santiago

In spite of the difficulties created by an uncertain economic situation and the import problems of the record manufacturers, 1962 has been a good year for the industry in Chile. Four companies, Odeon (EMI), RCA, Philips and Goluboff (which distributes 30 labels from various nations) showed intense activity.

The twist was the dance that conquered the young people, especially after Chubby Checker's visit. Favorite singers for teen-agers were Paul Anka, Elvis Presley, Neil Sedaka, Ray Charles, Chubby Checker, Brenda Lee and Dean Reed. Overall preferences for the North American stars did not prevent a new disk figure, Lorenzo Valderrama, from breaking through. This Chilean pop singer has the same position today as Lucho Gatica had years ago. He is the fa-

continued on page 156

The Best from CHILE

(Courtesy Radio Minería)

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. ROCK DEL MUNDIAL	—Los Ramblers (RCA)		11. QUE SE MUERAN LOS FEOS	—Luis Aguilar (Philips)	
2. RIO REBELDE	— Lorenzo Valderrama (Odeon)		12. DEBEMOS SEPARARNOS	— Lorenzo Valderrama (Odeon)	
3. OJALA	—Domenico Modugno (Fonit)		13. BREAK IT TO ME GENTLY	—Brenda Lee (Decca)	
4. I CAN'T STOP LOVING YOU	—Ray Charles (Polydor)		14. GALOPERA	—Lorenzo Valderrama (Odeon)	
5. LINDA MUCHACHITA	— Connie Francis (MGM)		15. GOOD LUCK CHARM	—Elvis Presley (RCA)	
6. POQUITA FE	—Los Panchos (Columbia); Trio Inspiracion (RCA)		16. CUANDO, CUANDO, CUANDO	—Pat Boone (Dot)	
7. MULTIPLICATION	—Bobby Darin (Atlantic)		17. BREAKING UP IS HARD TO DO	—Neil Sedaka (RCA)	
8. MI CHICA JOSEFINA	—Bill Black Combo (London)		18. SPEEDY GONZALES	—Pat Boone (Dot)	
9. JOSEFINA	—Danny Chilean (RCA)		19. MUNEQUITA	— Enrique Guzman (Columbia)	
10. LOVE ME WARM AND TENDER	—Paul Anka (RCA)		20. POPOTITOS	—Teen Tops (Columbia)	

Higher and higher
A big hit is
bigger
with

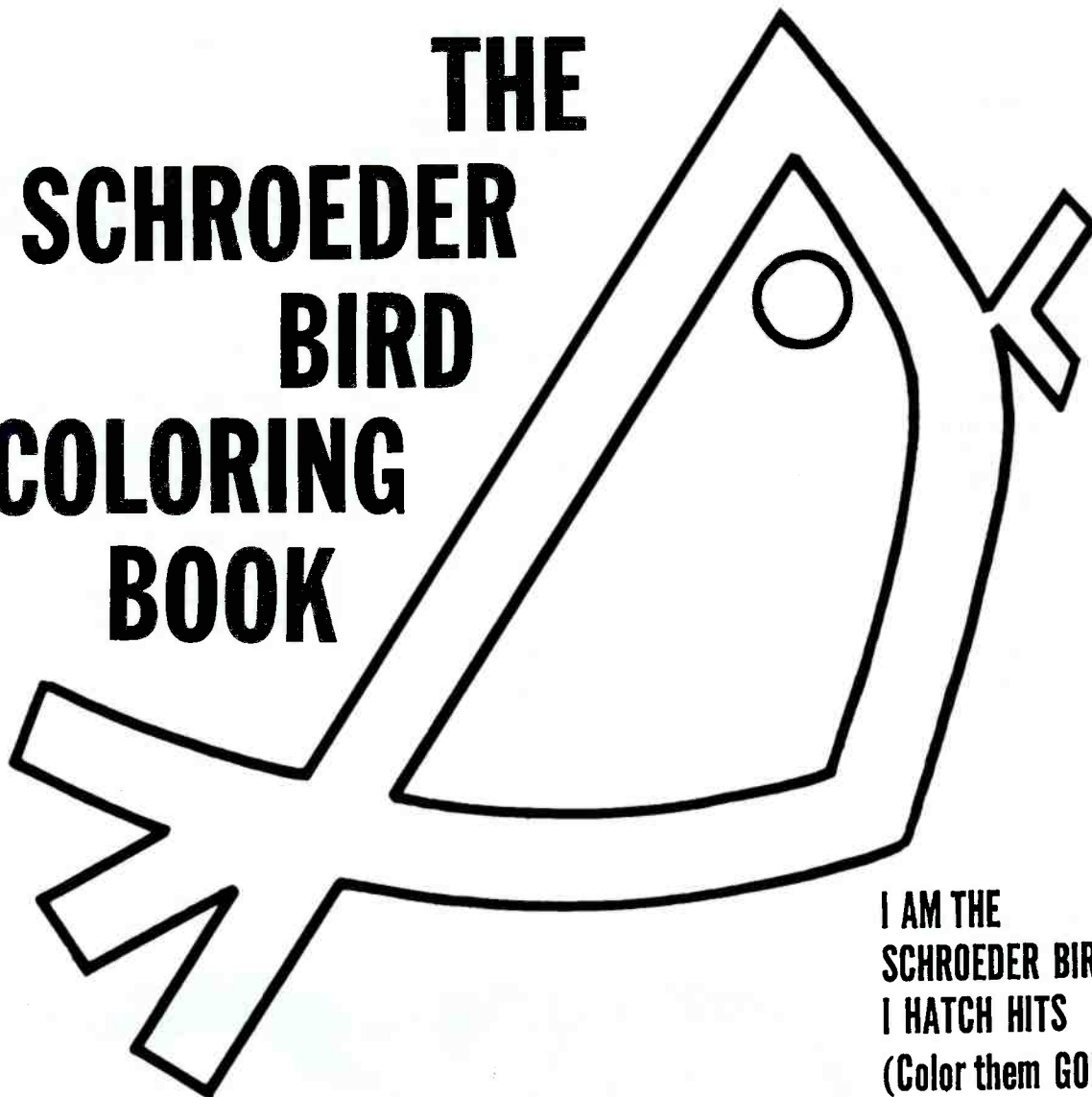
BENS MUSIC AB
SCANDINAVIA

SCANDINAVIAN MANAGER
STIG ANDERSON

BRAHEGATAN 24
STOCKHOLM O

Cable Address: SWEDENMUSIC

THE SCHROEDER BIRD COLORING BOOK

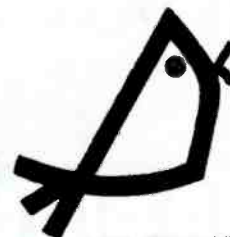


I AM THE
SCHROEDER BIRD
I HATCH HITS
(Color them GOLD)



A. SCHROEDER MUSIC CORP.

1650 BROADWAY, N.Y. 19, N.Y.



ABBY STEINBERG
WALLY GOLD
DAVID MOOK

INTERNATIONAL AFFILIATES
 JANUARY MUSIC CORPORATION/SEA-LARK ENTERPRISES, INC.
 ARCH MUSIC CO., INC./A. SCHROEDER MUSIC PUBLISHING CO., LTD.—ENGLAND
 A. SCHROEDER MUSIC (AUSTRALIA) PTY. LTD.—AUSTRALIA/EDIZIONI A. SCHROEDER—ITALY
 A. SCHROEDER MUSIKVERLAG KG—GERMANY/A. SCHROEDER-BASART, n. v.—HOLLAND/YAMAHA MUSIC CO., LTD.—JAPAN
 SMART EDICIONES MUSICALES LTDA.—BRAZIL/ INES NOGUERRA DE SAITN UPERY—ARGENTINA

Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music

CHILE (continued)

favorite of teen-agers and adults, and his recording of "Rio Rebelde," a song by the Argentinian composer Cholo Aguirre, is one of the best sellers of 1962.

It was a difficult year for the Chilean artists. The economic situation reduced the number of night clubs. In general the activity was concentrated on radio and tours.

The World Football Championship took place here in June and provided added record sales. The young Chilean group, the Ramblers, recorded the best seller of the year, "El Rock Del Mundial," written by Jorge Rojas. Approximately 50,000 copies were sold. This represents an extraordinary number for a country with 8,000,000 inhabitants. Normal sale of a single record is around 2,000 copies.

Most important visitors of the year were Neil Sedaka, Chubby Checker, Vicky Autier and Louis Armstrong.

Among the Chilean best selling artists are the Ramblers, Lorenzo Valderrama, Danny Chilean, Pat Henry, Trio Inspiracion, Luis Alberto Martinez and Luis Dimas.

European music had better reception this year than in past years. Bert

Kaempfert, Edith Piaf, Gilbert Be-caud, Nico Fidenco and Domenico Modugno are among the most popular names of the year.

Disk jockeys and public chose "I Can't Stop Loving You" by Ray Charles as the best record of the year.

Chilean music had three great hits: "Si vas para Chile," by Silvia Infantas y Los Condores; "La Novia de Enero," a waltz by Ariel Arancibia, recorded by the Four Silva Brothers and Lorenzo Valderrama, and "Dime Porque?," the song that won the Vina del Mar Song Festival.

The best LP of Chilean music was "Arreo En El Viento" by Los De Ramon.

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DENMARK

**Stereo LP's Making
Potent Sales Strides**

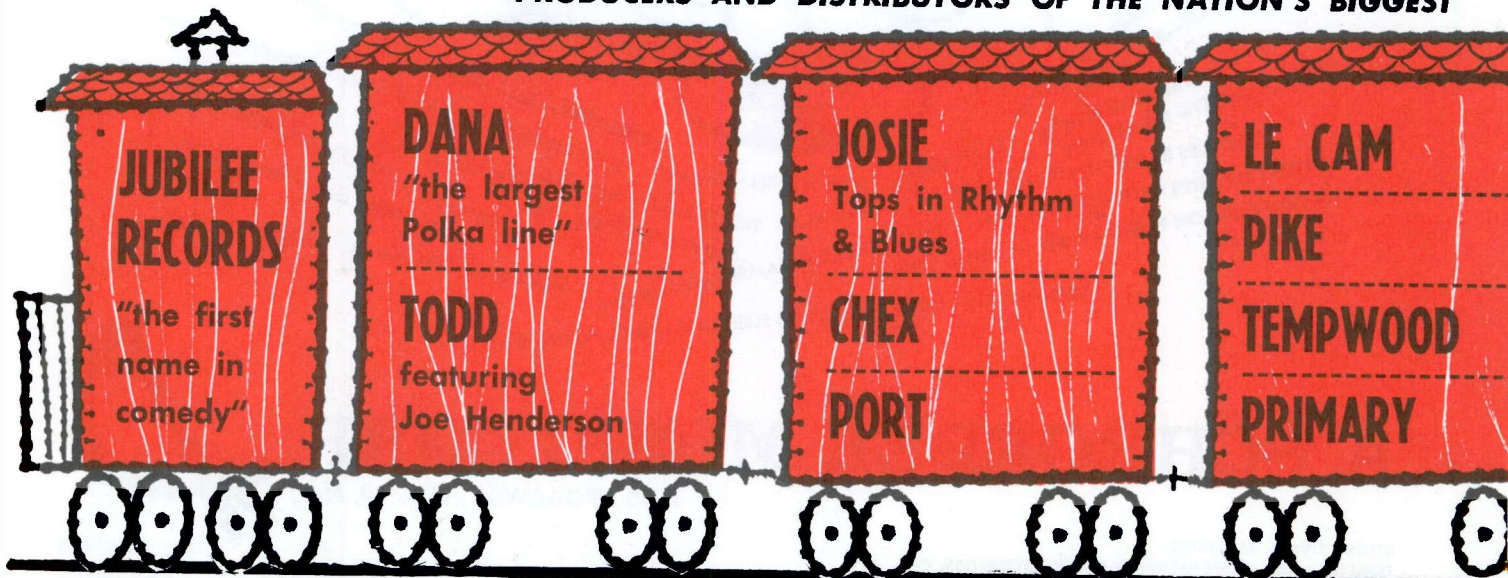
By ARNE HANSEN
11 Malerbakken, Holte

Looking back on 1962, record sales, compared to those of 1961, have undergone a few changes. As to the LP sales, these have rapidly increased, and stereo recordings now represent one-third of total LP sales and 20 per cent of the EP sale. Stereo singles have been of no importance up till now.

Contrary to 1961, when prices remained unchanged, 1962 brought rises in two stages. First one came on May 1 (through an increased net price) and the second came on August 1, this as a result of a further increase of the purchase tax, which is now approximately 17 per cent of the retail price. Wholesale prices on records are now: singles, D.kr. 8.90 (\$1.28); pop EP, D.kr. 14.25 (\$2.06); 10-inch pop LP, D.kr. 26 (\$3.75); 12-inch pop, D.kr. 38 (\$5.48), and 12-

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Disk Clubs

The importance of mail order clubs seems to have declined during 1962. The reason for this may be counter-attacks from the record companies in wider expansion of low price series like Decca's Ace of Hearts and Ace of Clubs; HMV's Music of the World and Klassische Meisterwerke, Philips' Classical Favourites and RCA's Camden series. Latest offer in this respect was made this autumn by D.G.G. in a subscription sale of the complete set of all Beethoven symphonies, newly recorded by Herbert Von Karajan and the Berlin Philharmonic.

Intro Tape

In 1962 EMI introduced pre-recorded tapes at the same prices and playing time as the corresponding 12-inch LP's of the works. The launching contained strong, new material—and sales of taped recordings are likely to expand in 1963. Naturally this competition shall depend on the sales of tape recorders, of which there are now 75,000 in Denmark against 500,000 record players.

Forecasters for 1963 expect that the total turnover of records in retail prices (1961: 40 million D.kr., approximately \$6 million) will in-

continued on page 158

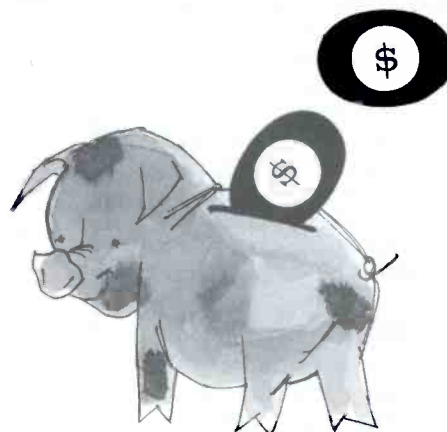
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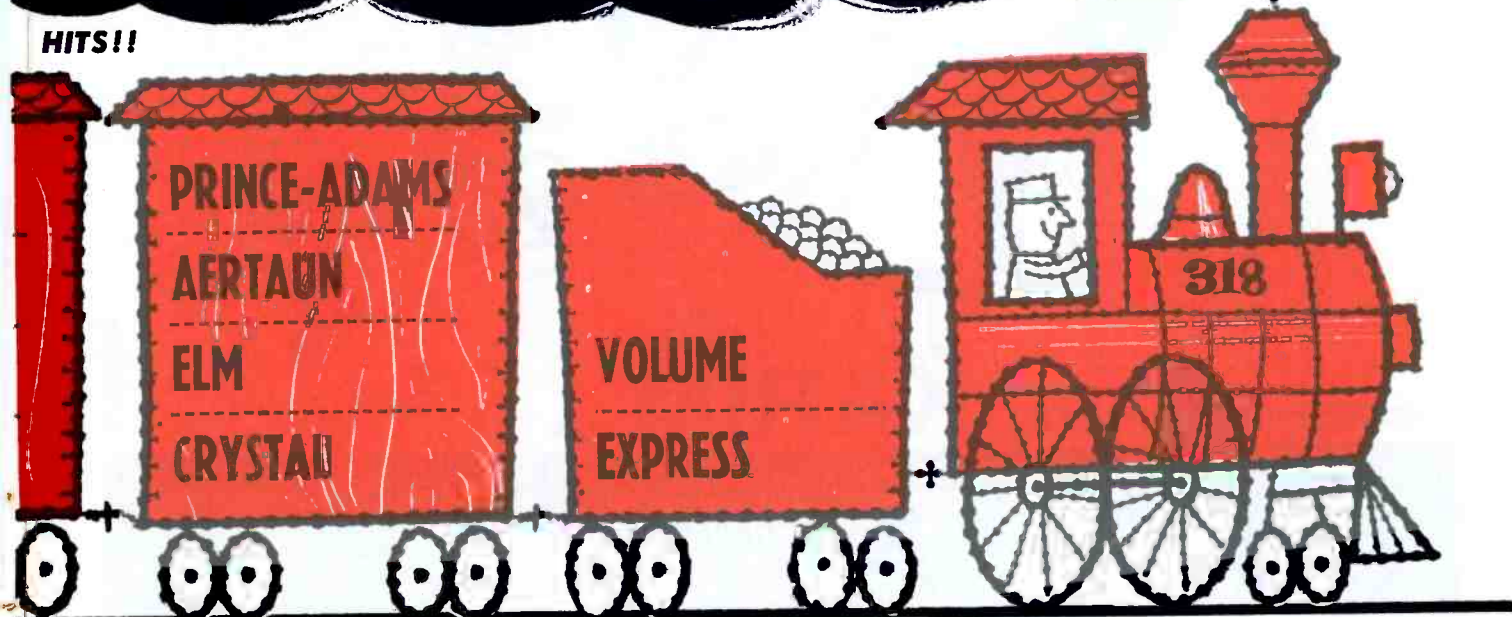
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Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music

DENMARK (continued)

crease only slightly. The tendency of stronger sales of singles and 12-inch LP's is likely to continue at the expense of EP's and 10-inch LP's.

Distribution Changes

Distributionwise, 1962 brought some changes. Skandinavisk Gramophone A/S (EMI) took over Liberty from Nordisk Polyphon A/S (NPA) February 1 and later added Stateside. Among new labels NPA acquired Mercury, Verve, Command, the Interdisc group (Riverside, Jazzland, Contemporary, etc.) and, since October 1, the CBS repertoire. Karusell took on the Reprise label, AEF the German Telstar, and RCA obtained the German labels Tempo and Oscar.

Publishing Changes

Morks Musikforlag formed a Scandinavian company with the Acuff-Rose publications, and Acuff-Rose-Scandia A/S in its first year enjoyed successes like "Norman" (Charlie), "A Little Bitty Tear" and "I Can't Stop Loving You."

To artists like Elvis Presley (RCA) and Cliff Richard (Columbia) 1962

continued on page 160

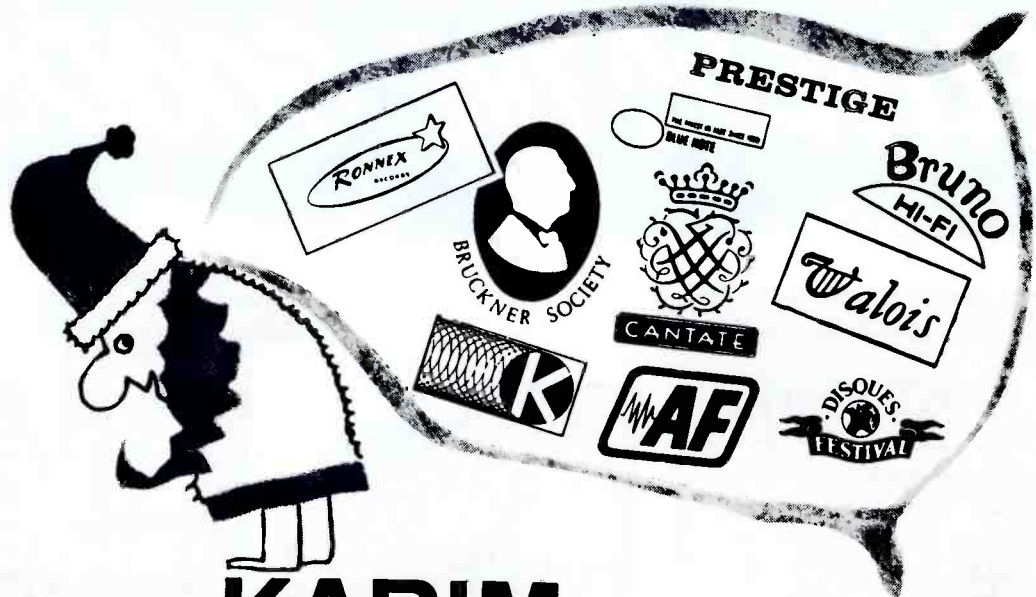
The Best from DENMARK

(Courtesy Quan Musikbureau, Copenhagen)
*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. SCHWARZE ROSE ROSEMARIE	—Peter Krauss (Polydor) Winckler		9. ELIZABETH SERENADE	*Raquel Rastenni (Sonet) Imudico	
1. LA NOVIA	*Paul Bundgard (Polyphon) Winckler		11. MANDALAY	— The Four Jacks (Odeon)	
3. THE YOUNG ONES	—Cliff Richard (Columbia) Da Capo		12. GOOD LUCK CHARM	—Elvis Presley (RCA) Belinda	
4. HAWAII TATTOO	—The Waikiki's (Palette) Winckler		13. SPEEDY GONZALES	—Pat Boone (Dot) Imudico	
5. ELIZABETH SERENADE	—Gunter Kallmann (Polydor) Imudico		13. DJANGO	*The Cliffters (Philips)	
6. WALK ON BY	*Cliffters (Philips); *Grethe Sonck (Sonet); Winckler		15. LET'S TWIST AGAIN	—Chubby Checker (HMV) Winckler	
7. I CAN'T STOP LOVING YOU	—Ray Charles (ABC-Paramount) Mork		16. ZWEI KLEINE ITALIENER	—Conny (Electrola) Winckler	
8. TOY BALLOONS	*Jorgen Ingmann (Metronome) Stockholms Musik-produktion		17. CHING CHING (Happy Jose)	—*Perry Knudsen (Metronome)	
9. SANT' AR LIVET	—Anita Lindblom (Fontana) Sweden Music & Ivan Mogull, Ltd.		17. PEPPERMINT TWIST	—Joey Dee (Roulette) Southern	
			17. LA PALOMA	—Dario Campeotto (Sonet) Stockholms Musikproduktion	
			20. GINNY COME LATELY	—Brian Hyland (Karusell) Sweden Music	



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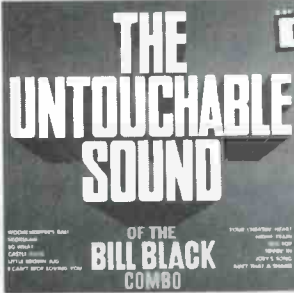
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2059



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THE AMERICAN LONDON GROUP

DENMARK (continued)

meant their final and firm consolidation in the consciousness of Danish teen-agers. The Danish amateur group The Cliffers was established through "Django." Anita Lindblom was a name of a hitherto unknown Swedish girl singer whose "San't ar livet" went not only straight to the top of the hit lists but also

sold 75,000 copies (in proportion of inhabitants it would mean 2½ million in the States). Director of the Metronome label here Bert Fabricius-Bjerre (Bent Fabric), only just made the Danish charts, but scored in America with his TV signature tune "Alley Cat."

Finally 1962 brought up the twist, which few believed in, but via Chubby Checker and others it conquered the country.

EIRE

Slight LP Gain Offset By Poor Tourist Biz

By **KEN STEWART**
Teenage Express, Dublin

Even though actual figures are unavailable at present, it is obvious that single and LP sales have increased moderately compared with 1961 returns. The demand for stereo disks has risen slightly. The one thing that blackened an otherwise satisfactory year was the alarming falling-off of the summer tourist trade.

Many explanations, ranging from bad weather to bad recordings, have been offered, but Noel Andrews, the local TV and radio personality whose popular "Downbeat Club" on Radio Eireann paved the way for several similar programs, made a highly plausible point when he told BMW: "One of the main reasons the tourist trade declined surely must be because of the absence of a dominating central figure representing national talent, as Bridie Gallagher has been in the past.

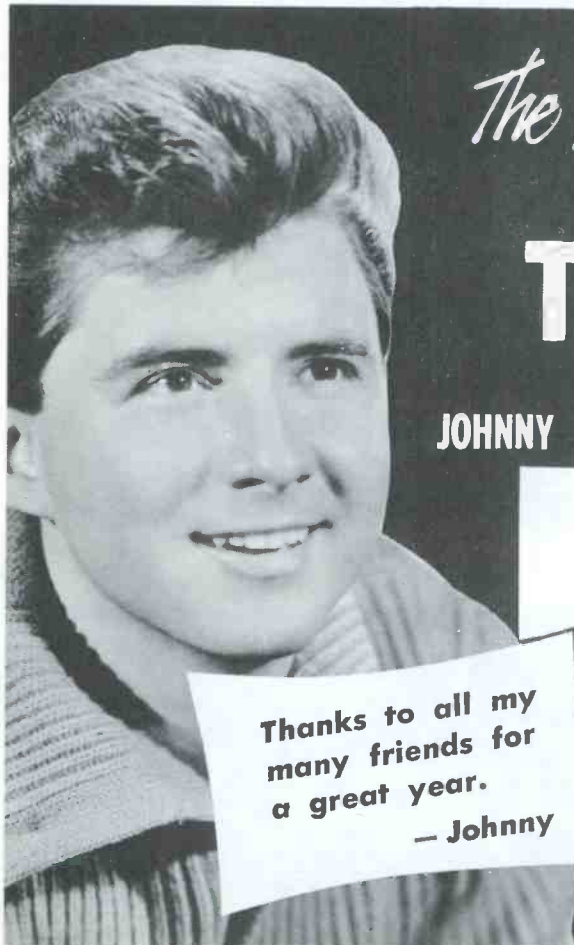
continued on page 162

The Top LP's from DENMARK

*Denotes local origin

According to the most reliable information available, the following represents the most accurate listing of the year's top LP's as reported by Billboard Music Week's usual sources of sales information.

TITLE	Artist	(Label)	TITLE	Artist	(Label)
1. * FARINELLI — Danish Operetta (Polyphon)			6. POT LUCK —Elvis Presley (RCA)		
2. WEST SIDE STORY — Original Broadway Cast (Philips)			7. SOUTH PACIFIC — Sound Track (RCA)		
3. BLUE HAWAII — Elvis Presley (RCA)			8. WEST SIDE STORY —Sound Track (Philips)		
4. * FOR DE UNGE PA 41-42-43—(Tonto)			9. THE SHADOWS —The Shadows (Columbia)		
5. THE YOUNG ONES —Cliff Richard (Columbia)			10. 21 TODAY —Cliff Richard (Columbia)		



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— Johnny

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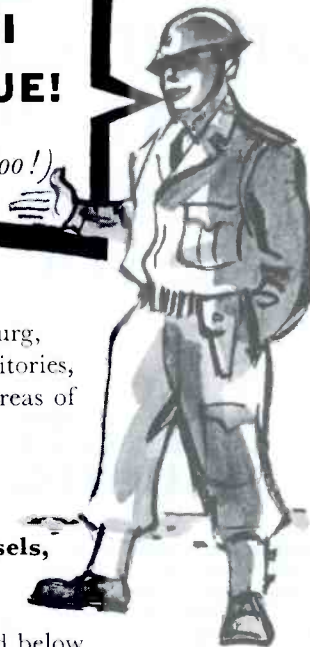


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(American music is tops in Holland)

**ET CA VA AUSSI
POUR LA BELGIQUE!**

(And that goes for Belgium too!)



Yes, the low countries are certainly high on American music. Belgium, Holland and Luxembourg, which make up the Benelux group of territories, are one of the most densely populated areas of Europe. As the level of prosperity is high, they form an important record market. We know, we have been selling records there for many years.

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NOT CONTENT TO REST AT THE TOP

On January 5th see the

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THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC- INDUSTRY (cont.)

EIRE (Continued)

"She managed to combine authentic native vocal styling with that all-important commercial influence. 'The Boys From County Armagh' (reputed sales exceed 250,000 copies) is a first-rate example of her individualism." Bridie Gallagher was regarded in much the same light in Ireland as is Cliff Richard in Britain and although her once-dynamic impact has been softened somewhat by the lack of any notable disks recently, no one has emerged to replace her.

Movie, Cast LP's Gain

More than ever before, collectors displayed a tendency to give greater consideration to albums, particularly those of movies and shows. Though, for the most part there is no difference in price between stereo and monaural disks, comparatively few buyers appear to be interested in advanced equipment. Frank Chacksfield, however, gave stereophonic sound an invaluable plug here in October when he presented a 30-minute experimental program beamed simultaneously from Radio Eireann and Telefis Eireann.

1962 Highlights

"Katie Daly," undoubtedly the home-produced disk of the year, scored heavily for composer Eamonn O'Shea (Glenside), the Royal Showband (HMV) and Rose Brennan (Philips). Many people here feel it would

The Top LP's from ERIE

*Denotes local origin

According to the most reliable information available, the following represents the most accurate listing of the year's top LP's as reported by Billboard Music Week's usual sources of sales information.

TITLE	Artist	(Label)
1. SOUTH PACIFIC	— Sound Track	(RCA)
2. *THE BEST OF BARBER AND BILK	—Kenny Ball and Chris Barber (Pye)	Golden Guinea
3. MY FAIR LADY	—Original Broadway Cast	(CBS)
4. *IRISH SONGS OF FREEDOM	—Willie Brady	(Avoca)
5. *HONEY HIT PARADE	— Various Artists	(Pye Golden Guinea)
6. THE YOUNG ONES	—Sound Track	(Columbia)
7. *MORE IRISH SONGS OF FREEDOM	—Willie Brady	(Avoca)
8. WEST SIDE STORY	—Sound Track	(CBS)
9. BLACK AND WHITE MINSTRELS	—(HMV)	
10. BY SPECIAL REQUEST	—Brendan O'Dowda	(Columbia)

TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

register well in the U. S. . . . EMI (Ireland), Ltd., lost Chubby Checker to Pye but gained Vic Damone and Bobby Darin. . . . Pre-recorded tapes were issued for the first time. . . . The 78's were pressed for the last time. . . . Phase 4 Stereo marketed with reasonable success. . . . The appearance of two singles from "Fursey" (on Philips) marked the only occasion of which records have been produced of selections from an Irish musical prior to its premiere. . . . Disks banned by ever-vigilant Radio Eireann included "Pick a Bale of Cotton" (Lonnie Donegan), "Weela, Weela Waile" (Donal Donnelly), and "Devil Woman" (Marty Robbins), issued respectively on Pye, Decca and CBS.

Forecasts for 1963

Harry Christmas (EMI): "With the increased prosperity of the Republic and greater wage-earning, one can reasonably anticipate increased sales in all categories of records, particularly singles and low-priced LP's which provide a method by which the new collector (of classics, mainly) can start his collection on a solid foundation."

continued on page 164

The Best from EIRE

(Courtesy Dublin Evening Mail & Teenage Express)

*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. THE YOUNG ONES—Cliff Richard (Columbia) Harms-Witmark			11. I'M LOOKING OUT THE WINDOW—Cliff Richard (Columbia) Chappell		
2. PICTURE OF YOU—Joe Brown (Piccadilly) Michael Reine			12. FOLLOW THAT DREAM — Elvis Presley (RCA) 17 Savile Row		
3. I REMEMBER YOU—Frank Ifield (Columbia) Victoria			13. LET'S TWIST AGAIN — Chubby Checker (Columbia)—West One		
4. SPEEDY GONZALES — Pat Boone (London) Budd-MacMelodies			14. MIDNIGHT IN MOSCOW—Kenny Ball (Pye) Tyler		
4. GOOD LUCK CHARM—Elvis Presley (RCA) Belinda			15. CRYING IN THE RAIN—Everly Brothers (Warner Bros.) Aldon		
6. MARCH OF THE SIAMESE CHILDREN—Kenny Ball (Pye) Williamson			16. STRANGER ON THE SHORE—Acker Bilk (Columbia) Sherwin		
7. ROCK-A-HULA BABY—Elvis Presley (RCA) Belinda			17. KATIE DALY—*Eamonn O'Shea (Glenside) Walton's		
8. DREAM BABY—Roy Orbison (London) Acuff-Rose			18. HEY, LITTLE GIRL — Del Shannon (London) Vicki		
9. WONDERFUL LAND—The Shadows (Columbia) Frances Day			19. THINGS — Bobby Darin (London) Burton		
10. I CAN'T STOP LOVING YOU—Ray Charles (HMV) Acuff-Rose			20. SHE'S NOT YOU — Elvis Presley (RCA) Ronny Music		

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WHAT KIND OF A FOOL AM I
IT HAPPENED IN ATHENS
RAIN, RAIN GO AWAY
THE LONGEST DAY
MADISON TIME
DON'T BREAK THE HEART
WHERE HAVE ALL THE FLOWERS
GONE
IF I HAD A HAMMER
MADISON TWIST

SWEETY
MEISSER SAND
LADY SUNSHINE AND MISTER
MOON
LINDA
BABY TWIST
MONDSCHHEIN-ALLEE
FIESTA BRASILIANA
TABU
OHNE KRIMI GEHT DIE MIMI
NIE INS BETT

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EIRE (continued)

Louis Solomon (Solomon and Peres): "I can't foresee any remarkable changes in the Irish scene next year, although moderate price increases may be expected."

Thomas Manahan (Irish Record Factors): "Next year 45's should remain steady, demand for EP's should continue to weaken in favor of the cheap 12-inch albums. The division between sales of classical—in which category I have included Irish traditional material—and popular disks will hardly undergo any noticeable change."

John Woods (Pye): "The country areas in particular promise extended business next year. I am happy to say that we are doing sufficient trade to warrant having a larger van service shortly."

FRANCE

EP's Remain On Top As Selling Vehicles

By EDDIE ADAMIS
92 Quai du Marechal Joffre
Courbevoie (Seine)

Compared to last year, 1962 has not been a great year for the record business, and everything seems to indicate that 1963 will not be exceptional either.

Of the three categories of records sold currently in France, one can say that LP sales have increased by 10 per cent, that EP sales are the strongest of all and that the single sales are very small because they are primarily destined to juke boxes and promotional ends.

continued on page 168

The Top LP's from FRANCE

(Courtesy Disco-Revue)

Because EP's are a major market factor in France, the five top-selling extended play disks are included here in addition to LP's.

TITLE	Artist (Label)	Publisher
1. LET'S TWIST AGAIN (Vlens danser le Twist) — Johnny Hallyday (Philips)		
2. IL FAUT SAVOIR—Charles Aznavour (Barclay)		
3. LET'S TWIST AGAIN — Richard Anthony (Columbia)		
4. DANIELA — Chaussettes Noires (Barclay)		
5. DACTYLO ROCK — Chaussettes Noires (Barclay)		

The Best from FINLAND

(Courtesy Ilta-Sanomats, Helsinki)
*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

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TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. THE BOULEVARD OF BROKEN DREAMS — Lill-Jorgen Petersen (Columbia) Scandia			11. CHING CHING (Happy Jose)—Jack Ross (London)		
2. VIOLETTA—Ray Adams (Fontana)			12. THE YOUNG ONES—Cliff Richard (Columbia) Levysavel		
3. TIPI-TII—Marion Rung (Philips)			12. TANSSIN SUN KANSASAI AAMU—Olli Vainio (Philips) Fazer		
4. LALAIKA—Ann-Christine (Scandia) Scandia			14. PIGALLE — Tippavaaran Isanta (Scandia)		
5. SABINA—Veikko Tuomi (Odeon)			15. CHING CHING (Happy Jose)—Jack Collier (Sonet)		
6. CAPPUCCINE — Nat King Cole (Capitol) Fazer			16. PUTTI PUTTI—Jay Epae (Mercury) (California)		
7. CATERINA — Perry Como (RCA) Fazer			16. HELLO MARY LOU—Rick Nelson (California)		
8. TAMA MAA—Gitte (HMV)			18. BRIGITTE BARDOT—Laila Kinnunen (Scandia)		
8. VIIHEINEN MOHIKAANI — Brita Koivunen (Scandia)			19. WALK ON BY—Leroy Van Dyke (Mercury) Sweden Music & Ivan Mogull, Ltd.		
10. SORIA MORIA—Ray Adams (Fontana)			19. I CAN'T STOP LOVING YOU—Ray Charles (Karussell) Fazer		

The Best from FRANCE

*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. RETIENS LA NUIT — *Johnny Hallyday (Philips) French Music			11. YA-YA TWIST—*Petula Clark (Vogue) Semi		
2. LECON DE TWIST—*Richard Anthony (Columbia) Caravelle			12. LE MEXICAIN—*Marcel Amont (Polydor) French Music		
3. LECON DE TWIST — *Caterina Valente (Decca) Caravelle			13. CLAIR DE LUNE A MAUBEUGE —*Ferdinand Raynaud (Philips) Caravelle		
4. LET'S TWIST AGAIN — *Johnny Hallyday (Philips); *Richard Anthony (Columbia); *Golden Gultars (Ricordi) Salvat			14. LET'S TWIST AGAIN — *Chaussettes Noires (Barclay); *Chats Sauvages (Pathe) Salvat		
5. ALLELUIA — *Charles Aznavour (Barclay) French Music			15. ET MAINTENANT—Gilbert Be-caud (VSM) Breton		
6. IL FAUT SAVOIR—*Charles Aznavour (Barclay) French Music			15. J'ENTENDS SIFFLER LE TRAIN —Richard Anthony (Columbia)		
7. PEPPERMINT TWIST—*Les Chaussettes Noires (Barclay) Semi			15. YA-YA TWIST—*Johnny Hallyday (Philips) Semi		
8. CLAIR DE LUNE A MAUBEUGE —*Pierre Perrin (Ricordi); Bour-vil (Pathe) Caravelle			18. PEPPERMINT TWIST—Vince Taylor (Barclay) Semi		
9. TU AIMES LE TWIST—*Johnny Hallyday (Philips) Titti			19. LE CHEMIN DE LA JOIE—Les Chaussettes Noires (Barclay) Salvat		
10. LET'S TWIST AGAIN—Chubby Checker (Columbia) Salvat			20. LE PETIT GONZALES—Dalida (Barclay) Caravelle		
			20. MADISON TWIST—Johnny Hally-day (Philips)		

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THANKS EVERYONE FOR A REALLY GREAT '62 . . .

CLAUD



Thanks for the big one in 1962 . . .
over 1,000,000 SOLD!
**WOLVERTON
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Thanks for already making my newest a smash!

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TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

FRANCE (continued)

Unfortunately, these categories are furthermore divided in four sub-categories labeled: popular, standard, medium and artistic. The prices at the dealer level in new francs are: single, 5.00; EP, from 8.60 to 11.10; seven-inch LP, from 16.10 to 25.90; 12-inch LP, from 22.90 to 31.90. Stereo records are approximately 10 per cent more expensive. All these differences of price confuse the buyer and keep him from buying as confidently as he would do if there was a unique price per category.

The year was marked by two great events: (1) the twist craze that prevented EP sales from decreasing, and (2) the low-priced classical record.

A new category of classical record buyer has appeared; he is mainly interested in the low price of the record no matter what orchestra, conductor or whether the work is unabridged or not. If we take in consideration that the classical collector has long since completed his collection, we easily understand why high-priced classical record sales are decreasing in comparison to low-priced classical lines.

If I have insisted upon this aspect of the business, it is because it is significant of the general trend of the diskeries' policies. More and more the only criterion seems to be the cost records with little consideration for such factors as the size of orchestra, quality of the arrangements, musicianship or recording.

Record Clubs

Although record dealers are against record clubs, the latter are likely to progress in the years to come. But in

contrast, diskeries will not be able to rely upon dealer's cash orders as in the past. Many record companies have tried or try to obtain big cash and advance orders by offering bigger discounts than customary, but the general response has been and will continue to be negative.

Diskeries refuse to take back unsold records and this is a major reason why dealers are not inclined to build advance stocks.

continued on page 170

The Top LP's from FRANCE

According to the most reliable information available, the following represents the most accurate listing of the year's top LP's as reported by Billboard Music Week's usual sources of sales information.

TITLE	Artist	(Label)	TITLE	Artist	(Label)
1. LET'S TWIST AGAIN	Johnny Hallyday	(Philips)	5. LET'S TWIST AGAIN	Richard Anthony	(Columbia)
2. DANIELA	Chaussettes Noires	(Barclay)	6. ADAGIO ALBINONI	(Vogue)	
3. RECITAL A L'OLYMPIA	Edith Piaf	(Columbia)	7. POT LUCK	Elvis Presley	(RCA)
4. IL FAUT SAVOIR	Charles Aznavour	(Barclay)	8. LES 4 SAISONS	de Vivaldi	(Philips)
			9. PLAY BACH	J. Loussier	(Decca)
			10. LE MADISON	Billy Bridge	(Odeon)

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The Best from GERMANY

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Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. ICH SCHAU DEN WEISSEN WOLKEN NACH	*Nana Mouskouri (Fontana) Schaeffers		11. AUF WIEDERSEH'N MARLENE	—Bob Moore (London) Acuff-Rose	
2. HEISSER SAND	— *Mina (Polydor) Rialto		12. SAUERKRAUT POLKA	—Gus Backus (Polydor) Montana	
3. KWEI KLEINE ITALIENER	— *Conny (Columbia) Intro		13. HAMMERCHEN POLKA	— Chris Howland (Columbia) Gerig	
4. MEXICO	—Bob Moore (London) R. M. Siegel		14. HAPPY JOSE	—Jack Ross (London) Intro	
5. GELD WIE HEU	—Gerd Bottcher (Decca) Budde		15. ALO-AHE	—*Freddy (Polydor) Esplanade	
6. TANZE MIT MIR IN DEN MORGEN	—*Gerhard Wendland (Philips) Melodie der Welt		16. LADY SUNSHINE AND MR. MOON	—Conny (Columbia) Gerig	
7. HAWAII TATTOO	—The Waikikis (Telefunken) Trumpf		16. SCHWARZE ROSE	—*Peter Kraus (Polydor) Gerig	
8. SCHAU MIR NOCHMALS IN DIE AUGEN	— *Gerhard Wendland (Philips) Melodie der Welt		17. SILVER MOON	— *Peter Kraus (Polydor) Rialto	
9. EINE ROSE AUS SANTA MONICA	— *Carmela Corren (Ariola) Francis, Day & Hunter		18. ELISABETH SERENADE	—Gunter Kallman Chor (Polydor) Heiridshofen	
10. PARADISO	—Connie Francis (MGM) Gerig		19. STRIPEASE SUSI	—Ralf Bendix (Columbia) Gerig	
			20. PEPPERMINT TWIST	— Caterina & Silvio (Decca) Schaeffers	

GERMANY

By BRIGITTE KEEB-ROSETT

The big boom is over. This is very obviously shown by the sales results of the two previous years, and documented by the official results of the first half of 1962, which should also be representative for the entire year, although accurate final figures for 1962 are not yet available.

Record production and sales have been steadily increasing for three or four years, but have now hit the saturation point of between 55 million (1960) and 54.45 million (1961). This covers the possible average demand of German record buyers out of a 56 million total population.

Facts and Figures

In fact, record sales during the first half of 1962 have decreased by about 550,000 copies compared with the same period of 1961 (from 23.9 million down to 23.3 million—equalling 2.2 per cent decrease). Single sales, however, increased about 1.9 per cent during the first six months of 1962, while EP's fell about 14.5 per cent.

continued on page 172

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THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC- RECORD INDUSTRY (cont.)

GERMANY (continued)

10-inch LP's fell by about 28.4 per cent.

As expected, sales of 12-inch LP's have increased (10.4 per cent) and are still showing a further upward trend. Within this record category, total production figures in the first half of 1962 increased 6.6 per cent compared with the same period of 1961.

One of the main reasons for this slight decrease is the continuous increase of tape recorders, mainly used for taping pop music and all other kinds of recorded music from radio performances or borrowed records. Phono equipment experts expect that there will be about 5.5 million tape recorders in use by 1965 (current estimated number of record players: 6.5 million in approximately 18 million households) and that record sales will come down in the same proportion as the tape recorder becomes more popular. Several firms are already offering a range of music tapes, which, however, are only being used as background music. Following this development, experts opinion is that it is only a question of time when tapes will almost completely replace recordings.

Another reason for the sales decrease is the rise in price for singles that the record industry surprised the consumer with this autumn. Single prices had been stable since 1950 until Metronome on April 1 raised prices from 4 to 4.50 Deutsche marks. Deutsche Grammophone then broke the ice raising its price to 4.75 Deutsche marks effective from September 1, followed by Ariola September 15, Electrola October 1, Philips October 1 and Teldec October 8.

The smaller companies joined the big six and thus the record buyer has been forced to pay 18 per cent more for a singles product. The raise was motivated by steadily increased production costs as well as salaries. Manufacturers, however, claim that there has been no decrease in sales because of rise, but complete results will not be available before some months.

Juke Box Action

Juke box operators with 60,000 machines, today a very important promotion factor for the record industry, warned they would only buy the absolute minimum of important singles if the record industry will not agree to continue previous special rates for ops of 2.80 Deutsche marks (or another

continued on page 174

More than half are BMI

58 of the 101 perennial singles hits recommended by **BILLBOARD** as standards for year-round programming by radio stations are licensed for performance by **BMI**

Billboard Music Week this year published a list of recorded compositions in steady demand which should form the nucleus of any Old Standards library



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Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music

BILLBOARD MUSIC WEEK

101 Perennial Singles Hits

For year-round programming by juke box operators and radio stations, we present below a catalog of standards that can provide consistent earnings for operators and a wealth of material for discussion by broadcasters. This list—of 101 hits—contains the hard core of these perennials. While space limitations prohibit publication of all standards which could be programmed on a year-round basis, these should form the nucleus of any Old Standards selection panel or library.

Records are listed alphabetically by title, with artist and label designated. Many of these titles are available on other labels and by other artists. We have selected what we think are the recordings most suitable for juke box programming. Although some were originally released a number of years ago, all are kept in constant supply due to steady demands.

TITLE, Artist, Label & Number	TITLE, Artist, Label & Number	TITLE, Artist, Label & Number
ACROSS THE ALLEY FROM THE ALAMO/DON'T BE A BABY, BABY—The Mills Brothers (Decca 25516)	I CAN DREAM, CAN'T I/THE WEDDING OF LILI MARLENE — Andrews Sisters (Decca 24705)	SEPTEMBER SONG/LOST IN THE STARS—Walter Hylton (Decca 40001)
✓ ALLA EN EL RANCHO GRANDE/AMOR—Bing Crosby (Decca 23914)	IF I DIDN'T CARE/WHISPERING GRASS—Ink Spots (Decca 23632)	✓ SH BOOM/EARTH ANGEL—The Crew Cuts (Mercury C-30048)
✓ AMAPOLA/MARIA ELENA — Jimmy Dorsey (Decca 25120)	IF I KNEW YOU WERE COMIN' I'DVE BAKED A CAKE/WHEN LOVE HAPPENS TO YOU—Eileen Barton (MGM K12758)	✓ SIGNED, SEALED & DELIVERED/FILIPINO BABY — Cowboy Copas (Savoy 559)
ANYWAY YOU WANT ME/LOVE ME TENDER—Elvis Presley (RCA Victor 447-0616)	I'LL BE SEEING YOU/I LOVE YOU—Bing Crosby (Decca 24256)	✓ SITTIN' IN THE BALCONY/HALLELUJAH, I LOVE HER 50—Eddie Cochran (Liberty 54502)
APRIL SHOWERS/SWANEE—Al Jolson (Decca 23470)	IN A SHANTY IN OLD SHANTY TOWN/BLUE SKIES—Johnny Long (Decca 23622)	✓ SOFT SUMMER BREEZE/TENDERLY—Eddie Heywood (Mercury C-30038)
ARE YOU SINCERE/BE MINE TONIGHT—Andy Williams (Cadence Cad 1340)	IT HAPPENED IN HAWAII/LANGERINE—Jimmy Dorsey (Decca 25255)	✓ THE SONG FROM MOULIN ROUGE/THE THEME FROM "A SUMMER PLACE"—Percy Faith (Columbia 3-33007)
BARANCA BOAT (Day-0)/JAMAICA FAREWELL—Harry Belafonte (RCA Victor 477-0324)	✓ IT WASN'T GOD WHO MADE MONKEY TONK ANGELS/DON'T WANT YOUR MONEY: I WANT YOUR TIME—Kitty Wells (Decca 28232)	✓ SMOKEY BOY/MY HAMMY—Al Jolson (Decca DL 23614)
BELLE OF THE BALL/BLUE TANGO—Leroy Anderson (Decca 27875)	✓ IT'S JUST A MATTER OF TIME/MURKIN' INSIDE — Brook Benton (Mercury C-30079)	✓ SUGAR BLUES/I'VE FOUND A NEW BABY— (Decca 25014)
BEYOND THE SUNSET/ME—Red Foley (Decca 25539)	I'VE GOT MY LOVE TO KEEP ME WARM/NEW MEXICAN HAT DANCE—Les Brown (Decca 65500)	✓ T.D.'S BOOGIE WOOGIE/POPS TWO—Tommy Dorsey (Decca 27211)
THE BERBAG SONG/HOW WONDERFUL TO KNOW—Andy Williams (Cadence Cad 1398)	✓ JERSEY BOUNCE/DON'T BE THAT WAY—Benny Goodman (Decca 25548)	✓ THAT LUCKY OLD SUN/SHINE—Frankie Laine (Mercury C-30017)
✓ BITE BYE LOVE/WAKE UP LITTLE SUSIE—The Everly Brothers (Cadence Cad 1609)	✓ KISS OF FIRE/BALLIN' THE JACK—Georgia Gibbs (Mercury C-30011)	✓ THAT'S MY DELAINE/RIVER SAINTE MARIE—Frankie Laine (Mercury C-30019)
✓ CALL CUTTA/ MY GRANDFATHER'S CLOCK—Lawrence Welk (Dot 16222)	✓ LONG TALL SALL/SLEPPIN' AND SLIDIN'—Little Richard (Specialty 572)	✓ THERE MUST BE A WAY/SOBBY FOR MYSELF — Joni James (MGM K 12746)
✓ CARELESS/RAGTIME COWBOY JOE—Eddy Howard (Mercury C-30058)	✓ LOVE IS A MARY SPLENDORED THING/SHINE ON HARVEST MOON—Four Aces (Decca 29625)	✓ THE 3RD MAN THEME/THE CAPE MOZART WALTZ—Guy Lombardo (Decca 24839)
✓ C. C. RIDER—Chuck Willis (Atlantic 1130)	✓ A LOVER'S QUESTION—Clyde McPhatter (Atlantic 1199)	✓ THIRTEEN WOMEN/ROCK AROUND THE CLOCK Bill Haley (Decca 29124)
✓ CHERRY PINK AND APPLE BLOSSOM WHITE/ST. LOUIS BLUES MAMBO—Perez Prado (RCA Victor 447-0217)	✓ LOVING YOU/TEDDY BEAR — Elvis Presley (RCA Victor 447-0620)	✓ TILL I WALTZ AGAIN WITH YOU/KIDCNET—Teresa Brewer (Coral 65503)
✓ COLD, COLD HEAR/BECAUSE OF YOU—Tony Bennett (Columbia 3-33003)	✓ MACK THE KNIFE—Bobby Darin (Atlantic 6147)	✓ TO EACH HIS OWN/IT'S NO SIN—Eddy Howard (Mercury C-30015)
✓ COME SOFTLY TO ME/FOR BLUE—The Fleetwoods (Dolton 54515)	✓ MAMA/TEDDY — Connie Francis (MGM K12878)	✓ TONIGHT YOU BELONG TO ME/GONNA GET ALONG WITHOUT YOU NOW—Patience and Prudence (Liberty 54501)
✓ COOL WATER/TUMBLING TUMBWEEDS — Sons of the Pioneers (RCA Victor 447-0565)	✓ MELODY OF LOVE/LA GOLONDRINA—David Carroll (Mercury C-30004)	✓ TOTTI FRUTTI—Little Richard (Specialty 561)
✓ CITY ME A RIVER/MOM A MY HOUSE—Julie London (Liberty 54500)	✓ MELODY OF LOVE/NONE BUT THE LONELY HEART—Wayne King (RCA Victor 447-0183)	✓ TWEEDEE DEE—LaVern Baker (Atlantic 1047)
✓ DO I WORRY/AYA JIVE—Ink Spots (Decca 23683)	✓ MR. SANDMAN/BORN TO BE WITH YOU—The Chordettes (Cadence Cad 1602)	✓ UNCLAIMED MELODY/DAYBREAK—Al Hibbler (Decca 29441)
✓ FETTER LETTER FROM MY DARLING—Little Willie John (King 4935)	✓ MISTY/EXACTLY LIKE YOU—Eroll Garner (Mercury C-30037)	✓ VERA/I'M BROKE—Frankie Avalon (Chancellor C-1031)
✓ FOUR WALLS/MIMBO—Jim Reeves (RCA Victor 447-0413)	✓ MY HAPPINESS/NEVER BEFORE—Connie Francis (MGM K12738)	✓ WALK, DON'T RUN/RAM-BUM-BUM-SUN — The Ventures (Dolton 54518)
✓ GOD BLESS AMERICA/AMONG MY SOUVENIRS — Connie Francis (MGM K12841)	✓ HEAR YOU/BEG YOUR PARDON—Francis Craig (Dot 15807)	✓ WALKING THE FLOOR OVER YOU/I'LL ALWAYS BE GLAD TO TAKE YOU BACK—Ernest Tubbs (Decca 46066)
✓ GOT A DATE WITH AN ANGEL/SCATTERBRAIN — Skinny Ennis (Mercury C-30082)	✓ MEL BELU DIPHOTO DI BLU (VOLARE)/MARTINI IN CITTA—Domenico Modugno (Decca 30677)	✓ THE WALTZ YOU SAVED FOR ME/I LOVE YOU TRULY—Wayne King (RCA Victor 447-0182)
✓ THE GREEN DOOR/LITTLE MAN IN CHINATOWN — Jim Lowe (Dot 15486)	✓ OH LONESOME ME/BLUE BLUE DAY—Don Gibson (RCA Victor 447-0582)	✓ WHAT'D I SAY: PARTS ONE & TWO—Ray Charles (Atlantic 2031)
✓ GREEN EYES/THE BREEZE AND I—Jimmy Dorsey (Decca 25119)	✓ ON THE STREET WHERE YOU LIVE/GAGA—Vic Damone (Columbia 3-33014)	✓ WHERE THE BOYS ARE/NO ONE—Connie Francis (MGM K12971)
✓ HAWAIIAN WEDDING SONG/LOVELY STREET—Andy Williams (Cadence Cad 1610)	✓ PAPER DOLL/I'LL BE AROUND—Mills Brothers (Decca 27157)	✓ WITHOUT YOU/CHEE PEE—Johnny Tillotson (Cadence Cad 1404)
✓ HEARTACHES/JOHN MOKAN—Ted Weems (Decca 25077)	✓ PEACE IN THE VALLEY/SAY A LITTLE PRAYER — Red Foley (Decca 27856)	✓ YARETAY YAR—The Coasters (Atlantic 6116)
✓ HEARTBREAK HOTEL/I WAS THE ONE—Elvis Presley (RCA Victor 447-0605)	✓ PEG O' MY HEART/CHARMAINE—The Harmonicats (Mercury C-30034)	✓ YOU ALWAYS HURT THE ONE YOU LOVE/TALK THEM—Mills Brothers (Decca 23930)
✓ HEARTS OF STONE/BLESS YOUR HEART—The Fontane Sisters (Dot 15265)	✓ PETITE FLEUR—Chris Barber (Laurie 3022)	✓ YOU ARE MY SUNSHINE/MOONDOO'S DARLING BUT MINE—Bing Crosby (Decca 29634)
✓ HONKY TONK (PARTS I AND II)—Bill Doggett (King 4950)	✓ PLEASE MR. SUN/THE MORNING SIDE OF THE MOUNTAIN — Tommy Edwards (MGM K12757)	✓ YOU BELONGS TO ME/I NEED YOU NOW—Joni James (MGM K12885)
✓ HOT LIPS/THE WANG WANG BLUES—Henry Busse (Decca 25015)	✓ PLEDGING MY LOVE—Johnny Ace (Duke)	✓ DEAR MR. GABLE/ YOU MADE ME LOVE YOU/ OVER THE RAINBOW — Judy Garland (Decca 25493)
✓ HOUND DOG/DON'T BE CRUEL—Elvis Presley (RCA Victor 447-0608)	✓ RUMET VILLAGE/ENCHANTED SEA — Martha Denny (Liberty 54507)	✓ YOURS/ALWAYS IN MY HEART—Jimmy Dorsey (Decca 25121)
✓ ALMOST LOST MY MIND/FRIENDLY PERSIMMON—Pal Boone (Dot 16033)		

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THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

GERMANY (continued)

special rate) rather than the current 3.33 Deutsche marks price. Operators associations and their head organization ZOA are negotiating at press time with the record industry.

Operators also discussed a raise on single selections from 20 to 30 pfennig. This could cut into disk plays, however, and play appeal, and would require costly technical adjustment of the coin mechanisms on juke boxes.

Competition has also grown this year. In 1961 about 16 disk firms shared the big cake, another six smaller companies opened during 1962. Milerno, Modern Music Records, Acondor, Boston (Pacific, Belcanto), AK-Anton Kalina and Casino. Small labels of this kind, working with very limited means and unknown artists, have been set up either by music publishers or authors.

In addition, distribution arrangements made by small firms with bigger companies, which began last year, continued. The Munich label Osca, established in 1961 by Tempo, made a distribution deal with Schallplattenimportdienst Bernhard Mikulski, Frankfurt. The Swiss-German company Austroton-Elite Special took over distribution of Jupiter Records, owned by publisher and composer Ralf Maria Siegel, as well as the new Munich label Fanal.

After splitting from Philips, negotiations by U. S. Columbia for a new German outlet were still not concluded near year's end. There were a number of other distribution deals made during 1962, however. Electrola took over Liberty; Philips enlarged the jazz repertoire with the Interdisc deal. This brought repertoire from Contemporary, World Pacific, Pacific Jazz, Bluesville, Hi-Fi, Gene Norman Presents, Vee Jay and several other labels to the Philips fold. Bernhard Mikulski's Schallplattenimportdienst took over the Italian labels Ri-Fi, Primary and Variety for Germany and Austria.

Ariola is now distributing Kapp for Austria and Switzerland. Electrola introduced the Columbia State-Side label. This label features hit repertoire of several small, non-represented American labels. According to a recent EMI deal, Electrola will also issue the Epic product under the English Columbia label in Germany.

Metronome took over the Spanish Belter label. Reco Record Wholesalers, Frankfurt, took over distribution of the Anglo-American labels

Time-Oriole, Oriole and Embassy for Germany, Austria and Switzerland. This firm also made a deal with the U. S. producer Norman Petty and now offers his productions to the German, Austrian and Swiss industry. Austroton-Elite Special distributes the French and Italian Ricordi program.

Wider Representation

There is no doubt that the phalanx of the so-called big six has been broken during the last two or three years by smaller firms. In the first 10 months of 1962 the single market was shared by the different firms in the following rank (according to sales and chart action): (1) Polydor-Philips; (2) Teldec; (3) Electrola; (4) Ariola; (5) Carina (Schallplatten-Importdienst, Frankfurt), and (6) Metronome.

One of the most successful companies among the smaller firms is Bernhard Mikulski's Schallplattenimportdienst in Frankfurt. Besides Roulette, Verve, Ri-Fi, Variety, Primary, Palette, Funckler, Candid, Blue Note, Artone and Oscar, they have their own Carnia pop label. The firm also opened its own pressing plant in Ober-Erlenbach, Frankfurt. Other successful small labels are Deutsche Vogue, Italia, Golden 12, Sonet-Storyville.

Efforts on the part of German authors, publishers and other industry figures aimed at increasing the percentage of German music have borne little fruit during the past year. A survey of the best selling chart to the end of October 1962 showed that only 50 per cent of the tunes were of German origin. Ninety-three out of 197 titles listed in the charts were German compositions, 70 were of U. S. origin (performed by U. S., German or foreign talent), the rest were shared by Italy, England, Greece, France and Belgium.

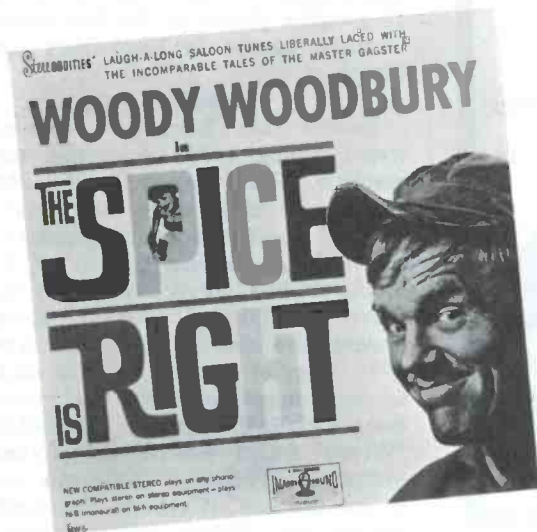
Festivals

The 1962 contest in February was the most successful in the four-year history of Radio Luxemburg Festival. Another was the second organized by Verein Deutsche Schlager-Festspiele. Winning title was "Zwei kleine Italiener" (by Bruhn-Buschor) sung by Conny Froboes (Electrola), which lead the German charts for months and passed the 500,000 sales mark, and also scored in most European countries. Another great commercial festival success was the Richter-Alisch composition, "Eine Rose aus Santa Monica" (which, by only one point, missed winning the festival). This was sung by Israelian Carmela Corren (Ariola); sold 300,000 copies and also

continued on page 176

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MW-5



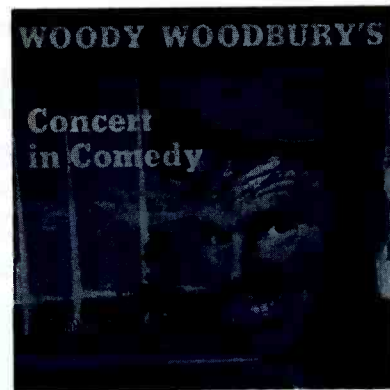
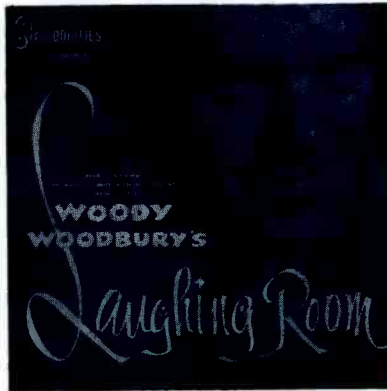
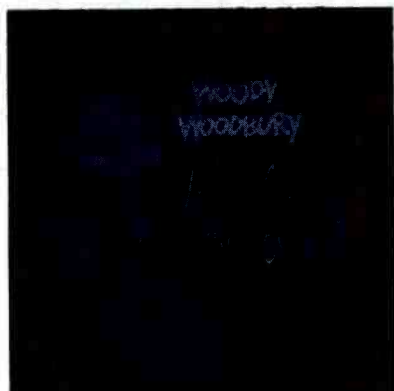
Steady, Strong Seller!

WOODY WOODBURY IN THE SPICE IS RIGHT
StereoOodities MW 5—Woody Woodbury is back in his favorite laughing room, the lounge at Fort Lauderdale's Bahama Motel, and the set, like several earlier ones, finds him clowning with his audience around the bar, telling a flock of gag stories, one-liners and in this case, doing a number of short songs. The title is a bit misleading, in that the stories are hardly blue enough to be called spicy, at least in the context of other comedy disks now available. Most of this is harmless and amusing. With Woodbury now achieving regular national exposure via his new ABC-TV series, "Who Do You Trust," this can be expected to maintain and perhaps better the pace of his earlier sellers.
... Billboard Music Week, Dec. 8 Issue

"THE SPICE IS RIGHT"
WOODY WOODBURY
StereoOodities MW 5
This winner of two gold records is up to his old tricks of delightfully shocking the crowds with his satirical truth jibes. Here he does a bit of spicy singing too of never-before-sung tunes created especially for Woody.
... Music Reporter, Dec. 8 Issue

Thanks, reviewers, for all your nice words—W. W.

Thanks to deejays, distributors, dealers for helping me earn my first two gold record award albums. W.W.



Climbing Toward the Gold Record Mark!



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ON AN EVENING IN ROMA
VIENNESE LANTERN
LUNA CAPRESE
HAWAII TATOO
CLOWN ON THE
EIFFEL TOWER
SIESTA IN SEVILLE
THE CHARMING
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PARIS, FRANCE
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(YOU, BEWITCHING YOU)
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THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-INDUSTRY (cont.)

GERMANY (continued)

entered the hit lists of different European countries. Successful chart items also were the second winner number "Die Wege der Liebe sind wunderbar" Siw Malmkvist (Metronome) as well as No. 3 winner "Ein Herz, das kann man nicht kaufen" Margot Eskens (Polydor). "Zwei kleine Italiener" also won six out of 16 possible places on the Eurovision Chanson contest in Luxemburg last March.

Sales

Record sales have been concentrated during 1962 on certain top numbers. These belong to the 268 titles predicted as being most promising out of all those issued. These top sellers, which reached the top 10, 15 of the 50 best selling charts sold between 150,000 and 600,000 copies.

And these were the million sellers of 1962, sales of which go partly back to some months of 1961: "Babysitter Boogie" (Ralf Bendix, Electrola), "Weisse Rosen aus Athen" (Nana Mouskouri, Philips), "Tanze mit mir in den Morgen" (Gerhard Wendland, Philips) and "Wheels" (Billy Vaughn, Teldec). The next million award is expected for oldie "La Paloma" in the English-Spanish sung version of Freddy (Polydor), which is approaching the million mark.

Publisher Activities

In spite of the numerous failures during the previous two years, record producers—German and foreign—still see prospects for having foreign talent sing their domestic best sellers in German. The flood of international artists singing in more or less understandable German continued through 1962. First German recordings were issued by Paul Anka, Johnny Hallyday, Bobby Darin, Chubby Checker, Craig Douglas.

Strong efforts are also being aimed
continued on page 178

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CESAR ROLDAN, PRESIDENTE

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The most outstanding
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**FOLKLORE MUSIC OF SPAIN
MUSIC FROM THE BULLRING
DANCE MUSIC AT ITS BEST**

**MARAVELLA
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LOS QUECHUAS**

ZAFIRO, S.L.

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Madrid

THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

GERMANY (continued)

by industry and publisher execs to increase turnover and attract a new consumer group made up of 600,000 foreign workers from Italy, Spain and Greece. They are the main buyers of the Italian and Spanish material now in large supply offered on the foreign labels and distributed by German companies.

The 60,000 juke boxes, supplied by about 20 coin machine wholesalers with a special record department, have become a more and more important promotion factor. Between 20 and 50 per cent of sales out of the total single turnover. Aware of this importance, all the record companies are moving toward even more intensified co-operation with the juke box operators throughout 1962.

Another important stimulator, of course, is the radio, getting, however, more and more competition from TV music programs, being more effective on record sales because they attract a far larger audience. Although it seems to have lost a little of its promotion influence, Radio Luxemburg is still the most important record sales exposure item here compared with radio stations like RIAS, Berlin; SFB, Berlin; Hessischer Rundfunk, Frankfurt; Sueddeutscher Rundfunk, Stuttgart, or Sudwestfunk, Baden-Baden. All hold weekly request hit parades, the results of which show quite a discrepancy to the actual market situation and have mainly regional importance.

Foreign Talent

Most of the foreign hit material is not really suited to the German music market (a No. 1 or No. 2 chart best seller in U. S. A. is not at all a guaranty for certain success here). This is why a number of U. S. hits, issued in English as well as in German at the same time ("Ginny, Come Lately," Brian Hyland/"Love Me Warm and Tender," Paul Anka/"Tell Me What He Said," Helen Shapiro), were only demanded in their original versions.

The surest way to build up a foreign artist for the German market is to either pick out particular material under supervision of German experts or have special material written for him. A cute accent itself does not sell anymore. Most successful foreign artist is and stays Connie Francis, who is, in fact, Germany's No. 1 female artist, having reached this position partly by German domestic material.

In July the giant concerns, Siemens

& Halske AG and the N.V. Philips Gloeilampenfabriken, Eindhoven, announced their deal to unite their record companies—Deutsche Grammophon and Philips Phonographische Industrie, Baarn—with a 50 per cent share interest. Experts were not really surprised by this economic interests tie up, as it was known that German Philips for some years had their records pressed in the DGG factory in Hannover, while Deutsche Grammophon pressed their French product in the French Philips plant, and Philips also distributed the DGG material in Australia.

Musical Trends

It took some time, but finally the twist conquered all of Germany and became the dance of 1962 and seems to stay there still for a while. Out of about 300 twist recordings offered since its introduction in November 1961, six became outstanding best sellers.

Generally, 1962's pop music was dominated by soft melody songs. There was also a special trend to instrumentals, a number of which became strong best sellers because of their typical sound: "Mexico" (Bob Moore, London), "Happy Jose" (Jack Ross, London), "Hawaii Tattoo" (the Waikikis, Telefunken) and "Lili Marlen" (Billy Vaughn, London).

Future Prospects

Prospects for the coming year as seen by the record manufacturer are a stable market without very remarkable turnover increases. A further increase of the 12-inch LP sales. Electrola, for instance, reached a 45 per cent share of LP turnover out of the total sales during its last business year 1961-1962. Because of the general "quality costs money" tendency of the German customer, cheap labels—foreign or German—which anyway had only limited chances in department stores or some retail shops, will hardly find any business in the future. Stereo is expected to make only slow progress. Compared with 1961, stereo sales increased 19 per cent. Compared with the total turnover, stereo had only a market share of 1.6 per cent during the first half of 1962.

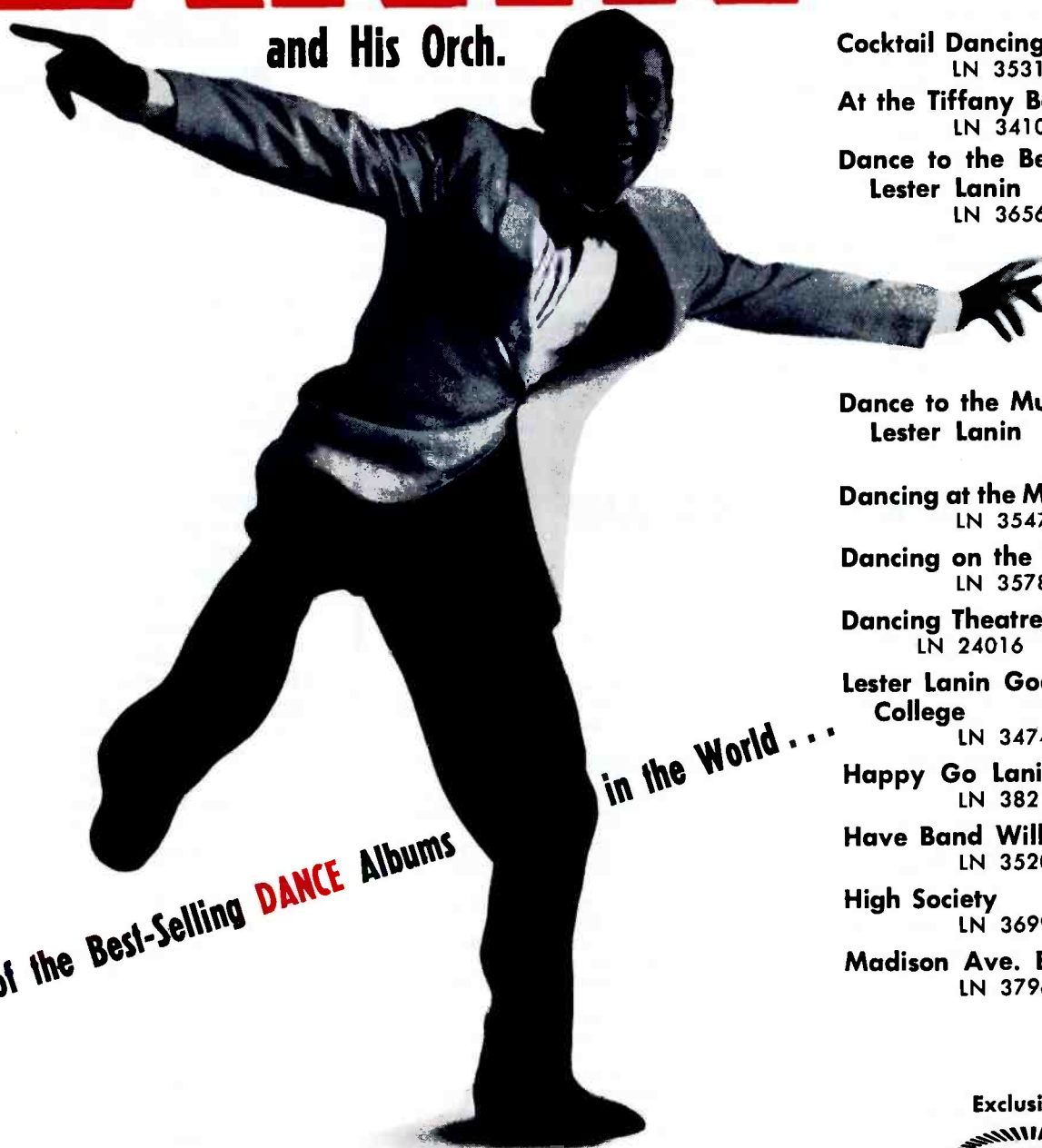
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LN 3410 BN 505

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LN 3656 BN 556

Dance to the Music of
Lester Lanin
LN 3340

Dancing at the Mardi Gras
LN 3547 BN 520

Dancing on the Continent
LN 3578 BN 533

Dancing Theatre Party
LN 24016 BN 26016

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HOLLAND

Distribution Changes Mark Dutch Disk Year

A good many distribution changes marked the year in Holland. Uppermost, of course, was the change instituted by the Philips buy of Mercury Records U. S. A. In addition, the Philips agreement with DGG of Germany strengthened distribution for both labels throughout the countries affected.

In other areas, Siemanns of Holland is now the Dutch distributor of Command Records and this could show a growing interest in stereo for the Dutch market. Artone acquired some very potent material when it took over the Cameo-Parkway repertoire for the Netherlands. Atrone also is distrib for the Pythia and Tivoli material. The Cetra label of Italy is now handled by Dureco. The same firm also handles the Vega label now.

The EMI rep in Holland, Bovema, took over distribution of Warner Bros. material in Holland for a three-year stand. The Stateside label, a newly instituted banner created by EMI in England for the release of certain hit

material from the United States, is also being distributed by Bovema.

RCA Victor added the "Victor" name to its logo in this country during the year.

On the retail level, the annual dealers' conventions saw visits from a good many artists and recording company officials. Dot's Jim Bailey and Billy Vaughn were only two of the many from all over Europe and the States who visited at dealer confabs.

Retail

Dealers also mounted a special two-week sale in shops which offered a one-third off on all material one year old or more. The sale met with much success. Also of note was the special Gala De Disque annual which saw top personalities in the trade make appearances.

On the in-person level, Frank Sinatra, Count Basie and Erroll Garner racked up impressive attendance figures. The Sinatra show was part of the singer and Reprise president's world tour for the benefit of underprivileged children and greatly enhanced his standing, and even more important, added to the prestige of his company and his own record product. The Basie outing was a success with jazz fans here, for the Count has long been a Netherlands' favorite.

Garner's tour was also a great success and aided the sales of his material which is released here on the Philips label. Special packages were created by Philips to mark the artist's first appearance in this country.

Prospects are high for the coming year. With manufacturers looking for stronger sales from stereo and a greater emphasis on home as well as foreign product. The Blue Diamonds and other native Dutch acts have had much success on the Continent, and there is substantial belief that particular material by them and other artists in the Netherlands might be acceptable in the growing worldwide disk marketplace.

HONG KONG

Pirates, Restrictions Hamper Disk Trade

By CARL MYATT

27 A Estoril Court, Garden Rd.

The year 1962 thus far has not been a year of great gain for Hong Kong's record dealers. Total imports for the period January-June 1962 amounted to \$2,735,595 Hong Kong currency, an increase of \$568,068 or approximately 25 per cent over the same period last year.

Generally, however, the LP trade came down 10 per cent, although the sale of stereo records was up slightly by approximately 5 per cent. Singles sales have gone down by 25 per cent in comparison to last year, this being due largely to the effects of record piracy from Taiwan.

Action vs. Pirates

Certain leading dealers joined the Hong Kong police in attempting to suppress the sale of pirate records, and big hauls from steamers in harbors, raids on warehouses and illegitimate dealers followed, but the punishment imposed by the law here was not harsh enough to deter the pirates completely.

All they did was go underground for a while, and then renew their activity twofold. The LP trade has gone down, mainly because the tourist market has slackened off appreciably. The reasons for this is the heavy custom restrictions imposed in many neighboring Southeast Asian countries.

The Year Ahead

Looking ahead to 1963, Mr. Ren da Silva, managing director of the Diamond Music Company, is of the opinion that the singles trade will not

continued on page 184

The Best from HOLLAND

(Courtesy Platennieuws Amersfoort)

*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. MEXICO—Bob Moore (London)	Acutt-Rose		12. TANZE MIT MIR IN DEN MORGEN—Gerhard Wendland (Phillips)	Benelux Music	
2. THE YOUNG ONES—Cliff Richard (Columbia) Basart			13. I CAN'T STOP LOVING YOU—Ray Charles (ABC-Paramount) Int. Muziek		
3. ZWEI KLEINER ITALIENER — Conny Froboess (HMV) Portengen			14. HEISSER SAND — Mina (Polydor) Benelux Music		
4. MEXICO—*Willy Schobben (Artone) Acuff-Rose			15. MAMA—Robertino (CNR) Basart		
5. GOOD LUCK CHARM—Elvis Presley (RCA) Belinda			16. HAPPY JOSE—Jack Ross (London) —Willy Schobben (Artone) Portengen		
6. LITTLE SHIP—The Blue Diamonds (Decca) Belinda			17. GINNY COME LATELY — Brian Hyland (Artone) Portengen		
7. LET'S TWIST AGAIN — Chubby Checker (Columbia) Belinda			18. LIKE I DO—Nancy Sinatra (Reprise) Top Music		
8. NORMAN—Sue Thompson (Funckler) Int. Muziek			19. WALKING BACK TO HAPPINESS —Helen Shapiro (Columbia) Basart		
8. WONDERFUL LAND—The Shadows (Columbia) Melodia			20. MIDNIGHT IN MOSCOW — *New Orleans Syncopators (Storyville) Basart		
10. DO YOU WANT TO DANCE—Cliff Richard (Columbia) Basart					
11. I'M GONNA KNOCK ON YOUR DOOR—Eddie Hodges (Cadence) Belinda					

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Some foreign and domestic territories available

NORWAY



Elvis Presley receives his Norwegian Silver Records for sales of his RCA disk, "Good Luck Charms," passing the 25,000 mark in Norway. Making the presentation is Miss Ellen Andersen of the Norwegian consulate in Los Angeles. Elvis is the only artist to have won this award three times.

Egil Monn-Iversen (ay piano) with his famed vocal quartet, the Monn-Keys, when the group won silver records for their Triola hit, "Ah Maria, jeg vil hjem." Egil Monn-Iversen heads two diskeries, one bearing his name and A/S Nor-Disc, as well as an artist agency, cabaret theater and two film companies.



SWEDEN



Inger Berggren is a young lady who is likely to gain increasing stature in the months ahead. She was the winner of the Swedish 1962 Eurovision competition.



Anita Lindblom receives the gold record for the top hit of 1962, "Sant ar livet," on the Fontana label. Making the presentation is Bo Lofberg. Looking on, left to right, are Hakon Treton and O. Wiisholm from Denmark, Tony vande Haar and Herman Cats from Holland, and B. Malmsten from Norway.

PHILIPPINES



Australian artist Tony Brady became the first foreign artist to wax Philippine-originated tunes after Villar Records secured permission from his home studio, Festival Records. The tunes he waxed were "My Song of Love" and "Dahil Sa Iyo (Because of You)."

1962 was a big year for Stig Anderson, popular artist, composer and lyric writer, and director of Bens Music, A.B., and Sweden Music W.B., in Stockholm.



SPAIN



Spain's top crooner, Jose Guardiola, is seen in action. Among the best selling artists in Spain, Guardiola disks also have been hits in Venezuela.



El Duo Dinamico, Manolo and Ramon, are favorites of Spain's teenagers. Last year they became international stars as well and toured Venezuela and Argentina. In 1962 they won the Discomania gold record in Spain and the title of "best sellers."

SWITZERLAND



When Musikvertrieb, the giant Swiss publisher-record company complex, held a sales seminar in Brannwald, the guest of honor was Billy Vaughn, who is seen here surrounded by admiring participants of the seminar.

URUGUAY

The best known interpreter of Uruguayan folk music is Osiris Rodriguez Castillos. The current hit artist in Uruguay, Castillos is also a poet, composer and guitarist. His LP's had a strong sale during 1962.



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HONG KONG (continued)

improve, but expects a big increase in the sale of stereo LP's, particularly of English and European records, rather than of American disks. Said da Silva: "This is because English and European stereo records cost the same as the monaural recordings, whereas the U. S. is practically alone in its extra-cost charges, the average difference of which is 40 cents (U. S.). This in terms of Hong Kong dollars is \$2.40—quite a substantial amount."

Talent Shows

Live entertainment came to Hong Kong in a big way in 1962. For years Hong Kong's public had to be content with movies and stage plays produced by amateur dramatic companies. Then suddenly, within three

months of the opening of the very modern City Hall, Hong Kong played host to the London Philharmonic Orchestra, Frank Sinatra, the Carmen Da Lavallade-William Ailey American Dance Company, Bobby Vee and Jo Ann Campbell, Ernestine Anderson and T. C. Jones, and most recently, the Trio Los Panchos.

Label Representation

It was also a most important year for the record industry. Every major American label is now represented in Hong Kong. Those that hitherto were not—CBS and Warner Bros. specifically—became affiliated this year with the Diamond Music Company and Jardine, Matheson Corporation respectively. Goddard Lieberson of CBS came through to tie up the deal with Diamond, and Warner's Bob Weiss

was the man responsible for the Warner-Jardine deal.

Jardine emerged as a major force in the phonograph record division after an additional tie-up with EMI. The agency was launched to coincide with the opening of City Hall by EMI classics conductor, Sir Malcolm Sargeant. Since then, Jardine has expanded its distribution network and promotion activity for both international and Chinese disks. Since the commencement of the Jardine operation, EMI reports a 50 per cent turnover increase. Also affiliated with Jardine is Capitol Records.

Diamond meanwhile continued to produce bilingual records by local artists with much success and showed great enterprise by jumping the gun on all the other record companies by releasing a local version of the big hit tune of the year "Al Di La," by the Giancarlo Italian combo.

The Best from HONG KONG

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. SPEEDY GONZALES—Pat Boone (RCA)			11. MY BLUE HEAVEN—The String Alongs (Dot)		
2. YUM YUM CHACHA — Roberta Shaw (Dot)			11. PLEASE DON'T ASK ABOUT BARBARA—Bobby Vee (Liberty)		
3. GOOD LUCK CHARM—Elvis Presley (RCA)			13. SECOND HAND LOVE — Connie Francis (MGM)		
4. LOVE ME WARM AND TENDER —Paul Anka (RCA)			14. ROCK-A-HULA BABY—Elvis Presley (RCA)		
5. QUANDO QUANDO QUANDO—Pat Boone (Dot)			15. I NEVER KNEW YOUR NAME—Paul Anka (RCA)		
6. TEENAGE IDOL—Rick Nelson (Imperial)			16. STAR LIGHT, STAR BRIGHT—Linda Scott (RCA)		
7. LET'S TWIST AGAIN — Chubby Checker (Parkway)			17. NEE NEE WO WO—Rebecca Pan (Diamond)		
8. TOWN WITHOUT PITY — Gene Pitney (United Artists)			18. WHEN THE BOY IN YOUR ARMS —Connie Francis (MGM)		
9. COME SEPTEMBER—Billy Vaughn (Dot)			18. I'M ON MY WAY—The Highwaymen (United Artists)		
10. YOUNG WORLD — Rick Nelson (Imperial)			20. SEND SOMEONE TO LOVE ME—Steve Lawrence (United Artists)		

The Top LP's from HONG KONG

*Denotes local origin

According to the most reliable information available, the following represents the most accurate listing of the year's top LP's as reported by Billboard Music Week's usual sources of sales information.

TITLE	Artist (Label)	TITLE	Artist (Label)
1. THE YOUNG ONES—Cliff Richard (Columbia)		6. THE BEST OF THE KINGSTON TRIO—The Kingston Trio (Capitol)	
2. NEVER ON SUNDAY — Connie Francis (MGM)		7. *THE KINGDOM AND THE BEAUTY—Tsing Ting (Pathe)	
3. BLUE HAWAII — Elvis Presley (RCA Victor)		8. TOPS WITH ME—Helen Shapiro (Columbia)	
4. COLE ESPAGNOL—Nat King Cole (Capitol)		9. *ORIENTAL PEARL—Rebecca Pan (Diamond)	
5. TWIST WITH THE VENTURES—The Ventures (Liberty)		10. TWIST AROUND THE CLOCK—Chubby Checker (Parkway)	

HUNGARY

Consolidate Hungarian Record Manufacturing

By PAUL GYONGY
Derekutca 6, Budapest

One of the highlights of the year on the Hungarian record scene in 1962 was the move of the pressing and galvanizing facilities of the State under the supervision of the Hungarian Record Manufacturing Company.

This country, which has one State-owned firm for each function of music publishing, record making and marketing, has unified the disk operation to some degree by moving the pressing from the jurisdiction of the Cable and Synthetic Materials Manufacturing Company to the records firm. The lack of unified control between the two companies has been responsible to some degree for the failure of certain records to make the hit category, and is also responsible for the Record Company's inability to fulfill production plans for 1962.

Jeno Fehervari, director of the Hungarian diskery, explained that there have been a number of important reasons why record sales in the country had not lived up to expectations. He first cited the production and distribution problems which have been previously mentioned and then went on to say that tape recording by private citizens had also taken a jump in 1962. This taping from radio and records has hurt the entire music

continued on page 186

**THINK
ETHNIC**

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—*Indianapolis News*

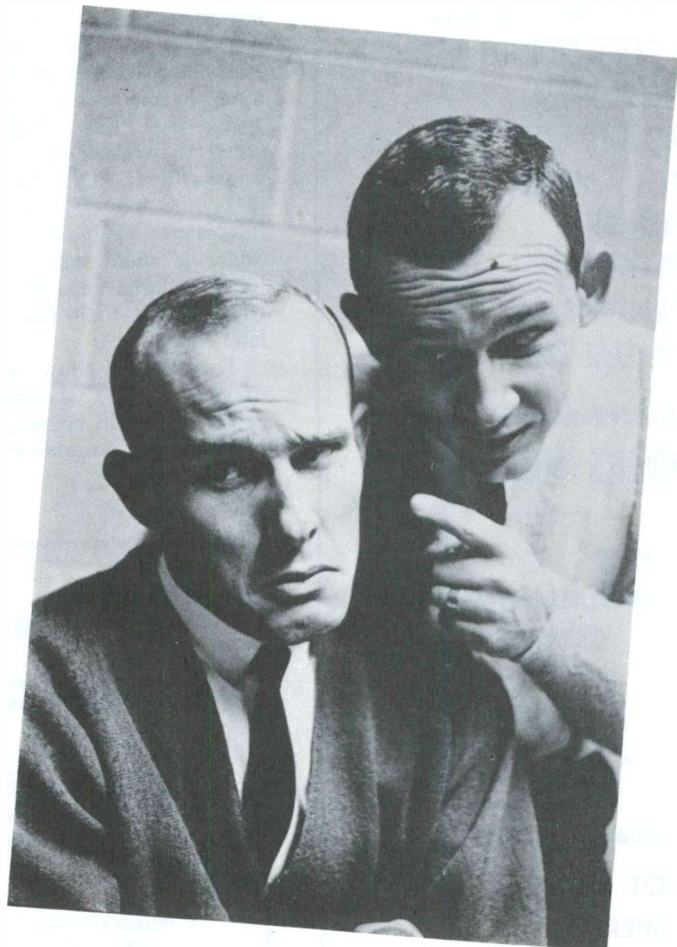
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—*San Francisco Chronicle*

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—*Newsweek Magazine*

"BRILLIANT SATIRE!"
—*Chicago Sun-Times*

"HILARIOUS SATIRE!"
—*San Francisco Call-Bulletin*



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Direction: WM WILLIAM MORRIS AGENCY, INC.
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JAMES
SEALED WITH A KISS
I CAN'T STOP LOVING YOU
MOON RIVER
A LITTLE BITTY TEAR
ADIOS AMIGO
NORMAN
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PAJAMA GAME
MY FAIR LADY

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**THE TOP ACHIEVEMENTS OF THE INTERNATIONAL
MUSIC-RECORD INDUSTRY (cont.)**

HUNGARY (continued)

industry in the country. Fehervari also said that the high price and small number of phonographs available also hurt disk sales. Although the estimate of number of phonos in circulation today is higher than at the beginning of the year, only 12,000 Supraphon phonos have been imported from Czechoslovakia at year's end. These sell for the high price of 1,800 forint (\$77) and must be paid for in cash.

Publishing

At the same time, some drastic changes have taken place in the payment of mechanical fees to songwriters. Up until now, the wholesale firm paid in full for all records delivered to warehouses. There were orders of 20 to 30,000 records of songs which proved to be unsalable, but the writers received their royalty payments in full from these disks. After an inventory of unsold disks was made by the music ministry, the Hungarian performing Rights Society decided to refund the mechanical fees on unsold records to the Company and debit the personal accounts of the interested composers and lyricists. Some of them will have to wait 12 to 18 months until they receive some royalties for their records released at later dates.

This change shows a use, to some degree, of the system based upon privately owned companies, which also might be favorable for State-owned enterprises.

Fehervari looks to the future with renewed optimism, thanks mostly to the consolidation of the record manufacturing facilities, and predicts a record business which would be of benefit for all interested parties.

ISRAEL

**Restrained Optimism
Keynotes '62 Showing**

By **AZARIA RAPOPORT**
73 Ahad Haam St., Tel Aviv

"The general trend of business in 1962 was positive." This statement, made by one of the leading Israeli record manufacturers, reflects, most accurately, the restrained optimism with which manufacturers and dealers alike regard the market. Compared with 1961, the latter part of the present year didn't see the revitalization expected earlier in 1962, nor did the change of rates of exchange and the devaluation that took place cause any setbacks.

Sale of LP's increased by approximately 20 per cent. Considering the growth in population and higher prices, this is quite good. Sale of stereo has decreased by about 30 per cent, mainly due to the disappointments caused by disillusioned listeners.

Single sales didn't go up, neither did they decrease markedly. There seems to be a reliable class of customers requiring singles.

The Best from HUNGARY

1962's Top 20 record hits, based on information given by the Hungarian Record Manufacturing Company (Qualiton Label).

*Denotes local origin

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. *TWIST—Clob Combo			10. *LEVEL APUKAHOZ — Editio Musica		
2. *GEZENGUZ—Maria Toldi (Editio Musica)			11. CAPITANO D'AMORE—Erzsi Kovacs (Editio Rialto)		
3. *AUTOSTOP—Maria Toldi (Editio Musica)			12. *ALOMJODLI—Cziroq Laszlo (Editio Musica)		
4. *ROZSABIMBO — Nemeth Lehel (Editio Musica)			13. *SZIA—Maria Toldi (Editio Musica)		
5. *HOLD RAGOYA A DUNAN—Janos Vamosi (Editio Musica)			14. *O SERENELLA — Janos Vamosi (Editio Musica)		
6. *UGYE TE IS AKAROD—Erzsi Kovacs (Editio Musica)			15. *PELDAUL TE—(Editio Musica)		
7. BABYSITTER BOOGIE — Janos Breitter (Chappell, Paris)			16. CAFE ORIENTAL		
8. CON VENTIQUATROMILLE BACI —Nationalmusic Organizzazione Musicale			17. *VEGETLENUL—Ilona Hollos (Editio Musica)		
9. *HETKOR A SZIGETEN — Editio Musica			18. *RAJTA OREGEK — Mario Toldi (Editio Musica)		
			19. *KICSIT ERTENI KELL HOZZAM —(Editorio Musica)		
			20. BONGO CHA-CHA-CHA- — Ed. Montana		

Prices of records changed after the devaluation; yet, compared with the general rise in the cost of living, this seemed not to interfere gravely with the regular customers and the newly initiated LP addicts. To counter any down trends and forestall any such developments, many stores prolonged the periods of sales and initiated price-cutting and discounting programs. An additional mail-order club joined its predecessors and did quite well at the beginning.

1963 Forecast

The forecast for 1963 is restricted to mild hopes of increased business. Says one of the leading distributors: "Since the government actually permits free import from the United States and elsewhere, as of October 1962, this might invigorate sales and encourage people to try and replenish their private collections and libraries with new attractions both in the classical and the light music fields."

As for local production, there is hope that the permanent and steady improvement in quality may bring new customers for local disks. There are some 28 records planned for winter and spring release, including songs and comedy items by local artists in Hebrew. A difference of more than \$1 on the increased customs paid for imported records (LP's), since the liberalization (between records imported with covers and those imported

without them), should encourage local production of covers for imports.

1962 Events

Leading events of 1962 have been, by necessity, of an artistic rather than a commercial nature. The big boost in records' sales has been due to some internationally known visitors performing in the country, or from prizes won abroad by Israeli artists.

Frank Sinatra made Israel one of his stops on his around-the-world tour. His personal performances here and the laying of a cornerstone in Nazareth for a Youth Center to bear his name rocketed sales of his records sky high. The Barry Sisters (Cadence, Roulette) scored very high on their long tour of concerts in Israel and their records have enjoyed a full-scale lift on Jewish-Yiddish songs and others as well. Esther Reichstat won the second prize for Israel and the song "Stav" at the International Light Music Festival in Sopot, Poland. She and her husband, known as Duo Ofarim, have also represented Israel successfully on Inter-European Radio-TV.

Nehama Hendel (Vanguard) once star of Ed Sullivan's Israeli Cavalcade as the female part of Ran and Nama, has won the first prize, a gold medal, for folk singing at the eighth World Festival of Democratic Youth and Students, held in Helsinki, Finland, in August.

continued on page 188

The Best from ISRAEL

(Courtesy Kol Israel Broadcasting)

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. TOWER OF STRENGTH—	Frankie Vaughn (Phillips)		10. LOVE LAND—	Paul Anka (Arton) ABC-Paramount	
2. BIG BAD JOHN —	Jimmy Dean (Phillips)		10. WONDERFUL LAND—	The Shadows (Columbia) Hunter	
3. THE YOUNG ONES—	Cliff Richard (Columbia) Harms-Witmark		10. STRANGER ON THE SHORE —	Acker Bilk (Atco) Mellin	
3. I CAN'T STOP LOVING YOU—	Ray Charles (ABC - Paramount) Acuff-Rose		10. HERE COMES THAT FEELING—	Brenda Lee (Brunswick) K.P.M., Ltd.	
5. THE LION SLEEPS TONIGHT—	The Tokens (RCA) Cromwell		15. HEY BABY—	Ricky Anderson (Embassy) Peter Music	
6. THINGS —	Bobby Darin (Atco) Adams		16. RUNAROUND SUE—	Dion (Top Rank) Parade Music	
7. MULTIPLICATION —	Bobby Darin (RCA) Pub. Adams		17. LET'S TWIST AGAIN —	Chubby Checker (Columbia) Kalmann Music	
8. HIS LATEST FLAME—	Elvis Presley (RCA) BIEM		17. GOOD LUCK CHARM —	Elvis Presley (RCA) Gladys Music	
9. MOON RIVER —	Henry Mancini (RCA) Famous Chappell		19. A STEEL GUITAR AND A GLASS OF WINE—	Paul Anka (RCA) Spanka-Ilan, Melody Press	
10. TELL ME WHAT HE SAID —	Helen Shapiro (Columbia) Ardmore-Beechwood-Mecolico		20. NO MORE—	Elvis Presley (RCA) ASCAP	

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ITALIAN FESTIVAL WINNERS

SAN REMO FESTIVAL, SAN REMO

1. "ADDIO . . . ADDIO" (Farewell, Farewell) sung by Domenico Modugno and by Claudio Villa
2. "TANGO ITALIANA" sung by Milva and by Sergio Bruni
3. "GONDOLI GONDOLA" sung by Ernesto Bonino and Sergio Bruni
4. "QUANDO, QUANDO, QUANDO" (When, When, When) sung by Tony Renis and Emilio Pericoli

NAPLES SONG FESTIVAL, NAPLES

1. "MARECHIARO MARECHIARO!" (Clear Sea, Clear Sea) sung by Sergio Bruni and Gloria Christian
2. "PULCINELLA TWIST" sung by Aurelio Fierro and Gloria Christian
2. "SERENATA MALINDRINA" (Sad Serenade) sung by Aurelio Fierro and Giacomo Rondinella

CANZONISSIMA—TV COMPETITION

Won by "BAMBINA, BAMBINA" sung by Tony Dallara

ITALY

TV Festival Battle & Vocal Union Top '62

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

A taut behind-the-scenes battle between the powers-that-be at RAI-TV and the various festivals to control the appearances of artists in the pop song field seems to be the dominant note of the moment in Italy. RAI has tried to hamper the festivals by cutting down their TV time, but has had to yield time and again because their own effort at topping the festivals, a show called "Canzonissima," has flopped for three years in a row after a rousing inaugural year. Indications are that the 1962-1963 edition, now in progress, may regain for the television people some of the lost prestige.

Pop singers, on the other hand, fear the concentration of power in RAI and are in the throes of forming a singers' union to work on the same basis as the national organization set up a few years back by Italian actors. In all of this the record companies appear to be following a hands-off policy because both festivals and TV shows boost record sales. More and more records appear with wrappers to indicate that a song was heard at a festival or on a popular TV show. Despite the appearance of many musical TV programs, only two achieved a high standard of quality during 1962 — "Studio One" and "High Pressure."

Sales Remain Even

Although the number of labels increased to more than 100 in 1962, record sales remained on a steady level. However, the greater output of disks has brought a movement to cut down the number of singles, in particular, which are pouring forth day after day. Mail order clubs are active, but the biggest slice of this market is being taken by Reader's Digest in its tie-up with RCA Italiana. In meeting the demand, RCA is far and away the leader in the LP field where the Voce del Padrone-Columbia-Pathé-Capitol group offers the greatest competition.

Record prices have remained stable during the year. The retail discount of 15 per cent has become almost standard, with some stores offering only 10 and others as much as 20, which cuts down the margin consider-

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The Best from ITALY

(Courtesy Musica e Dischi, Milan)
*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher
1. LET'S TWIST AGAIN—*Peppino Di Capri (Carisch); Chubby Checker (Galleria del Corso) Aberbach		
2. ST. TROPEZ TWIST—*Peppino Di Capri (Carisch)		
3. WHEELS—Billy Vaughn (London) Bridge		
4. STAI LONTANA DA ME—*Adriano Celentano (Clan) Records		
5. QUANDO QUANDO QUANDO — *Tony Renis (VdP) Ricordi		
6. MOON RIVER — *Nico Fidenco (RCA); *Michelino (Primary) Ricordi		
7. LA PALOMA—Elvis Presley (RCA) Aberbach		
8. CUANDO CALIENTA EL SOL—Lina de Lima (Primary)		
8. LIKE I DO—Nancy Sinatra (Reprise)		

TITLE	Artist (Label)	Publisher
10. CUANDO CALIENTA EL SOL — Hnos Rigaul (RCA); Macellos Ferial (Durium)		
11. MOLIENDO CAFE — *Mina (Italdisc)		
12. LA RAGAZZA COL MAGLIONE—*Pino Donaggio (Columbia)		
12. ABAT-JOUR—Henry Wright (GC)		
14. RENATO—*Mina (Italdisc)		
15. EVELYNE—*Nina Rossi (Sprint)		
16. PEPPERMINT TWIST—Joey Dee (Roulette); *Adriano Celentano (Jolly) Southern		
17. ABAT-JOUR—Petula Clark (Pye)		
18. LA BALLATA DELLA TROMBA—Nini Rosso (Titanus)		
19. MOLIENDO CAFE—Digno Garcia (Palette)		
20. TANGO ITALIANO—*Milva (Certa); *Sergio Bruni (VdP); Southern		



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ITALY (continued)

ably. While there has been a minor juggling of labels, the only one of importance is still in the future when American Columbia records will appear under the CBS mark instead of Philips. The latter company has been making new affiliations to fill the void.

Improved Techniques

From the technical side the event of the year was the opening of the new RCA Italiana studios to provide Europe's largest recording studio and probably the world's most modern facilities as developed by RCA engineers from the United States. Despite the availability of the new facilities to other recording companies, the height of the summer found recording going on at both the Rome Opera House and the Santa Cecilia Academy as in the past. Presence of the RCA facilities will mean, however, that more recordings will be done in Rome where the artists usually can be found instead of in Milan.

LP Picture

Most unusual development in the LP field was the original-cast musical comedy album which has been so popular in the U. S. and England. Fonit broke the ice with "Rinaldo on the Battlefield" with Domenico Modugno and Delia Scala, and RCA Italiana followed with a two-LP album for Renato Rascel in "Enrico '61." The two shows were the year's top musical hits. Original score LP's of big musicals are popular and film producers usually distribute them in considerable numbers. One of the top hits in this field was "Boccaccio 70," which featured the voice of Sophia Loren on the sound track. The summer in Italy brings the usual phenomenon of Italian song LP's designed for the tourist trade. Tops in this category was Voece del Padrone's "Un Disco Dall'Italia." The spate of LP's which followed the San Remo and Naples Festivals in the past did not appear this year, indicating that it was not a profitable line.

JAPAN

Many Distrib Moves, Sales, Up in 1962

By J. FUKUNISHI

108 Kakinokizaka, Meguroku, Tokyo

In 1962, Europascher Operaklub and Synthetic Records were debuted by Columbia under the logo of Columbia International. Hi-Fi is distributed by Grammophon; Cadence and

Festival (Australia) by King; Liberty and Stateside by Toshiba; Vocalion, Ronnex, Arton, Foniol, Kartimex (Rumania), Blue Bell (Italy), World (Australia) and Request by Teichku under the Union banner; Cameo, Parkway, Candid, Vee Jay, Riverside and Reprise by Victor and Hispavox and Oriole by Westminster under the Voix d'Or mark.

In January the distribution of Westminster label was transferred to King Records from Nippon Westminster Records, and Philips and Fontana went to Nippon Victor for Nitchiku. The distribution rights for Warner Bros. was assigned to Toshiba Records from Nippon Columbia, while that of United Artists went from Victor to Columbia in September.

Festivals

The annual Record Festival was held November 3 (a national holiday) at Tokyo Municipal Sports Palace (10,000 seats) under the joint sponsorship of recording companies and NHK Radio & TV network with numerous top ranking recording artists and bands participating. In the fifth annual Arts Festival sponsored by the Ministry of Education, recording companies participated by submitting special recordings made of Japanese classical or contemporary compositions or folk songs. Prize winners were to be announced late in December.

Two years ago the Grand Disc Prize was established, and the grand prize is awarded to the best record issued during the year. This year's

The Best from JAPAN

(Courtesy Utamatic, Tokyo)
*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. OUSHO—*Murata Hideo (Columbia)			12. AKASHIYA NO AMEGA YAMU-TOKI—Nishida Sachiko (Polydor)		
2. AME NO HANAZONO—*Nakasone Mika (King)			13. THE TWIST—King Curtis Combo (Victor)		
3. KRIKO—*Hashi Yukio (Victor)			14. BUNGACHA-BUSHI—*Kitajima Saburo (Columbia)		
4. KOSHU—*Matsushima Akira (Victor)			15. UEO MUTE ARUKOO—*Sakamoto Kyu (Toshiba)		
5. LOUISIANA MAMA—*Fujiki Takashi (Teichiku)			16. YOU DON'T KNOW—Helen Shapiro (Columbia); Hirota Mieko (Toshiba)		
6. GARASU NO JOHNNY — *Ai George (Teichiku)			17. KIMI KOISHI—*Frank Nagai (Victor)		
7. LIMBO ROCK—The Champs (London)			18. GOING HOME TO MARY LOU—Neil Sedaka (Victor)		
8. TOO MANY RULES—Connie Francis (MGM)			19. YOGIRI NO BLUES—*Ishihara Yujiro (Teichiku)		
9. LOUISIANA MAMA—Gene Pitney (United Artists)			20. GOING HOME TO MARY LOU—*Kiyohara Takeshi (Victor)		
10. WAKAI FUTARI—*Kitahara Kenji (Columbia)					
11. WASURENAISA — *Kitahara Kenji (Columbia)					

The Top LP's from JAPAN

According to the most reliable information available, the following represents the most accurate listing of the year's top LP's as reported by Billboard Music Week's usual sources of sales information.

CLASSICAL	POPULAR		
TITLE	Artist (Label)	TITLE	Artist (Label)
1. BEETHOVEN: SYMPHONY NO. 7 (Pastoral)—Bruno Walter (Columbia)	1. BLUE HAWAII—Elvis Presley (RCA Victor)		
2. BEETHOVEN: SYMPHONY NO. 5—Bruno Walter (Columbia)	2. WEST SIDE STORY—Sound Track (Columbia)		
3. DEL MONACO SINGS ITALIAN FOLK SONGS—Mario Del Monaco (London)	3. BONGOS OF THE SOUTH—Edmundo Ros (London)		
4. TCHAIKOVSKY: PIANO CONCERTO NO. 1—Van Cliburn (RCA Victor)	4. LATIN HITS—Trio Los Panchos (Columbia)		
5. TCHAIKOVSKY: SYMPHONY NO. 6—Muravinsky (Grammophon)	5. TANGO NOTTURNO—Alfred Hause (Polydor)		

winner was to be announced in late December.

A record library third to those in the Diet Library and the Hibiya Municipal Library was opened on the first floor of the Japan Phonograph and Record Association Building. It contains about 3,000 records.

Record Production

Record production for the first six months of 1962 was 11,130,511 Japanese records (\$8,332,406) and 8,363,503 international records (\$12,459,626), totaling 19,494,014 records (\$20,792,032 at manufacturers' prices). This indicates about 38 per cent increase in quantity and value over the same term in 1961. In its breakdown, the production of LP's shows an increase of 46 per cent in quantity and 39 per cent in value over the same term last year, while that of 45 singles indicates an increase of 46 per cent in quantity and 50 per cent in value over the same period in the preceding year. With the approaching yuletide season, it is expected that this year's total production will presumably realize an increase of 30 to 40 per cent over that of 1961.

Retail Business

As the result of the recent agreement reached between record producers and the National Phonograph and Record Dealers' Union, recording companies are now free to supply products to non-union member shops. In the past, the union, as its principles, did not accept membership applications from shops which happened to locate in the neighborhood of member shops, and further it did not allow recording companies to ship products to non-union member stores. This has long been a serious problem depriving interested parties of the freedom to engage in record business.

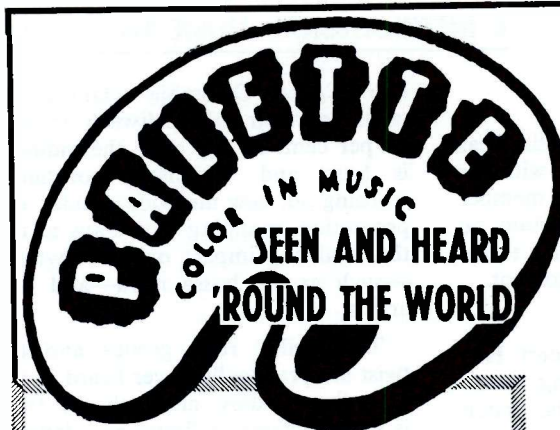
The Anti-Cartel and Trust Committee of the government raided and seized all important documents at the union's offices across the country on September 2.

With the advent of American-style supermarkets popping up everywhere, diskeries are now contemplating to set up new outlets at those supermarkets as well as book, drug, tobacco and souvenir stores.

Prices

At present 12-inch LP's sell for \$5 more or less, and 45 singles for 97 cents. Although prices are still high in comparison with the public's average income, gradual reduction in line with increasing sales can be foreseen. Thanks to the extraordinary strict regulations of the union which have been well maintained by members hereto-

continued on page 192



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JAPAN (continued)

fore, discounting or price-cutting has seldom been seen. However, with the engagement of non-union member shops in retailing, any prediction on how price problems will resolve themselves is premature at this moment.

Mail-Order Clubs

Reader's Digest and Concert Hall Society are already registering booming business, particularly the latter, which is reported to have acquired nearly 150,000 members in the few months since its establishment last spring.

MEXICO

Industry Does Well; Maintains '61 Level

By OTTO MAYER-SERRA
Apartado 8688, Mexico City

Although the hopes of the record industry, expressed last year, for greater prosperity in 1962 have not been fulfilled, the general situation has somewhat stabilized. Record sales have held at level of 1961, i.e., about \$10 million dollars. Some companies reflected the general recession suffered by all Latin American countries during the last two years, but others—

like RCA and Columbia—claim an increase of their sales between 15 and 20 per cent. In any case, the industry is busy and optimistic, constantly working out new methods of sales and promotion, mapping new ways to use the vitalizing impact of new rhythms—such as the bossa nova—and new artists.

The "wild" rock groups and the twist are practically never heard in the recording studios, although the twist is still practiced at fiestas and dancing parties.

The big record sales hits are made by such teen-age singers as Enrique Guzman, Manolo Munoz, Alberto Vazquez, Paco Canedo, Cesar Costa, Ricardo Roca, Mayte and Angelica Maria, who perform U. S. (and some Italian) melodies in a lively Paul Anka and Connie Francis style. The lyrics, of course, are sung in Spanish. Also high in favor are teen-age groups like Sonora Santanera, Los Impala, Los Rebeldes del Rock, etc. Steady sellers all over the country are singers with a native ranchero-flavored style such as Javier Solis, Jose Alfredo Jimenez, Miguel Aceves Mejia, Amalia Mendoza, Lola Beltran and Juan Mendoza.

Out of favor, and practically never played at radio stations, are the best selling U. S. artists. No English lyrics (or any other foreign language lyrics

for that matter) are accepted by the Mexican public.

The Hits Market

No international hit was produced this year, but many local hits showed on the weekly charts, with 1,000 to 1,500 weekly copies sold over a period of three to five months. A satisfactory number of LP hits sold a thousand copies monthly for up to six months. Standard LP's sell this number easily all through the year.

During 1962 the industry had its ups and downs. Because of the heavy import duties, 90 per cent of records formerly imported are now pressed locally. Starting January 1 Audio Fidelity will join other U. S. companies and press its recordings locally. Columbia will issue a catalog of about 70 classical recordings next year, and is also introducing the Reprise catalog. Discos Mexicanos has already started pressing Westminster. Gamma Records will begin local pressing of the Vanguard catalog in 1963 along with great number of Soviet recordings. Musart took over Warner Bros. and Liberty distribution.

The number of discount houses is increasing and the discounting in some big stores is up from 10 per cent to over 20 per cent. Record clubs are practically non-existent, with the exception of the RCA Mexicana-Reader's Digest operation, which is exceedingly successful. A new law, which the government enforced on the industry in order to terminate a year-long struggle between the Society of Authors and Composers and the juke box owners, has worked a serious hardship on the singles industry. Prices of singles went up. A royalty of 10 cents for public performance must now be paid by the factory for each single record manufactured. The little difference in price between a single (about 80 cents) and an EP (about \$1) has really perked up sales of the latter.

Other Events of '62

At the beginning of the year the Association of Mexican Record Producers was formed. . . . Nearly \$10,000 were given out in prizes to the 12 winners of the First Festival of the Mexican Song, held at the Fine Arts Palace on December 4. . . . The most successful foreign artists to perform in Mexico this year were Gloria Lasso, Sammy Davis Jr., Van Cliburn, Caterina Valente, Josephine Baker, Dizzy Gillespie, the duetto Sonia and Miriam from Chile, and the Argentinian singer Baby Bell.

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The Best from MEXICO

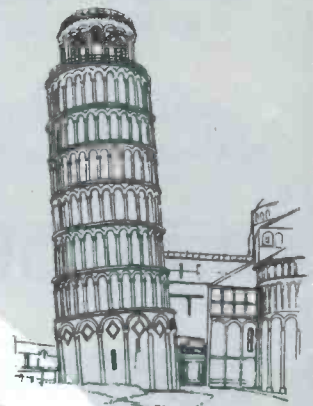
(Courtesy Audiomusica, Mexico)
*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. EL LOCO*	Javier Solis (Columbia)	Pham	11. VAGAR ENTRE SOMBRAS	*Alvaro Zermeno (Orfeon) Emmi	
2. EL GRAN TOMAS*	Mayte (RCA)	Brambila	12. ADELANTE*	Javier Solis (Columbia) Emmi	
3. TRIANGULO*	Los 3 Reyes (RCA)	Grever	13. VEN QUE TE QUIERO*	Los Impala (Musart) Marquez	
4. MULTIPLICATION	Bobby Darin (Gamma)		14. ELODIA*	Carlos Campos (Musart) Pham	
5. POPOTTOS*	Los Teen Tops (Columbia) Emmi		15. SUSY LA COQUETA	*Mayte (RCA) Brambila	
6. MY GIRL JOSEPHINE	Bill Black's Combo (London) Pending		16. MUCHO CORAZON	Amalia Mendoza (RCA) Pham	
7. EDI, EDI*	Angelica Maria (Musart) Emmi		17. VAGAR ENTRE SOMBRAS	*Amalia Mendoza (RCA) Emmi	
8. MI CAPRICHITO	*Sonoro Santanera (Columbia) Emmi		18. PA TODO EL AÑO*	J. A. Jimenez (RCA) Pham	
9. MUNEQUITA	*Enrique Guzman (Columbia) Emmi		19. CUANDO VOLVERAS	Paco Canedo (RCA) Brambila	
10. FLORIDA TWIST	*Bill Haley (Dinsa) Pham		20. CREO ESTAR SONANDA*	Hnos Carrion (Dinsa) Pending	

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THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

NEW ZEALAND Too Much Product Puts Distributors in Bind

By FRED GEBBIE

Box 5051, Auckland, N. Z.

"Too many records" is the clarion cry of New Zealand record men for 1962. Retailers, wholesalers, music publishers, radio stations and manufacturers all make this complaint. They feel that overseas companies have saturated what was one of the prime potential markets in the world.

One distributor explained the situation this way: "Contractual agreements have been so tough that in order to get the most from a label I have to release everything on it." It is still against customs ruling for a New Zealand company to commit his company to minimum releases, although some have, and the company that does so usually puts out more deletions than any other.

Drop in Hits Volume

New Zealand's population is just over 2,000,000, and a good record used to sell well into the 50,000 mark ("Changing Partners," "Tennessee Waltz," etc.). Today many of the so-called top hits barely reach 10,000. Distributors and retailers both agree that the fault has been with the over-

seas parent companies who are putting out far too many records and long for the day when the present teen-age idol grows up into the Bing Crosby, Patti Page, Doris Day and Glenn Miller of tomorrow. A reasonable hit of yesterday stayed on a hit parade for at least 10 weeks, getting plenty of exposure—long enough to warrant several pressings. Today the world's big "hits" get an outing of about five weeks and then it's buried under a swarm of contenders for the title, trade reps complain.

Two of the most successful indies here have given up chasing the pop market and intend to specialize in quality LP's next year. Others will probably do the same to offset small royalty returns. While 1962 seesawed as far as overseas artists are concerned, local artists had a good run.

Bigger companies promoted more locals than before. HMV had a good spin with the Southerners, Jill Thomas, Max Merrit, Jack Thompson, while another biggie, Philips Electrical Industries, ventured further into the showbusiness field with concerts staged by Douglas Elliot featuring their own artists, Bill and Boyd, who also flew to Australia to the Philips yearly convention. Viking (the biggest of the local labels), had a great year with Island records and also local artists, the Keil Isles, Nat Mara, Lynn

The Best from NEW ZEALAND

*Denotes local origin

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TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. PEPPERMINT TWIST	—Joey Dee (Roulette) Cop Con		11. NORMAN	—Sue Thompson (HMV) Acuff-Rose	
2. THE TWIST	—*The Keil Isles (Viking) Alberts		12. SOLDIER BOY	—The Shirelles (Top Rank) Belinda	
3. SAD MOVIES	— Sue Thompson (HMV) Acuff-Rose		13. LOVERS WHO WANDER	— Dion (HMV) Tucon	
4. I CAN'T STOP LOVING YOU	—Ray Charles (Ampar) Acuff-Rose		14. CAN'T HELP FALLING IN LOVE	—Elvis Presley (RCA) Belinda	
5. LET'S TWIST AGAIN	— Chubby Checker (Top Rank) Alberts		14. GOODBYE CRUEL WORLD	— James Darren (Pye) Cop Con	
6. YOUNG ONES	—Cliff Richard (Columbia) Allen		14. TOWER OF STRENGTH	— Gene McDaniels (London) Chappells	
7. WONDERFUL LAND	—The Shadows (Columbia) Alberts		17. THE TWIST	—Chubby Checker (Top Rank) Alberts	
8. JOHNNY ANGEL	—Shelly Fabares (Pye) Chappells		17. STRANGER ON THE SHORE	— Mr. Acker Bilk (Columbia) Mellin	
8. YOU'LL ANSWER TO ME	— Cleo Laine (Philips) CC.		19. GOOD LUCK CHARM	—Elvis Presley (RCA) Belinda	
8. RUNAROUND SUE	—Doug Shelton (Decca) Cop Con		20. BREAKING UP IS HARD TO DO	—Neil Sedaka (RCA) Southern	

Barnett and Bill Sevesi. Stebbing's cut a lot of tracks featuring Peter Posa, but of greater potential was Ray Woolf from England. Antoni Williams remained the top individual entertainer with the teen-agers and was featured with many of the top overseas artists who visited here this year.

Visiting Talent

Harry Miller continued to bring the best talent available, Gene McDaniels, Bobby Vee, Patrick O'Hagen, Linda Scott, the Everly Brothers, Del Shannon. The Kerridge Odeon organization came close with their tours by Adam Faith, Helen Shapiro, Cliff Richard, John Leyton, the Shadows and Dave Brubeck. This year's show business wound up with tours by Kenny Ball's Jazzmen, Clarence (Frogman) Henry, and our own Howard Morrison Quartet, possibly the biggest drawing cards in New Zealand show business history.

NORWAY

Local Labels Make Powerful Chart Bids

By **ESPEN ERIKSEN**
Verdens Gang, Oslo

Though there was a decrease in the sales of 45 singles records, a larger public interest in waxed music prevailed during the past year in Norway.

The reasons? 1) Larger efforts by the grammophone wholesalers' organization to try and make records more popular (for instance, by more newspaper advertisements); 2) a group of labels issued low price LP's, and 3) a breakthrough in domestic pop production.

Even though American-produced
continued on page 196

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The Best from NORWAY

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TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. GOOD LUCK CHARM—Elvis Presley (RCA) Belinda			11. I'M LOOKING OUT THE WINDOW—Cliff Richard (Columbia) Musikk-Huset		
2. SA'NT AR LIVET—Anita Lindbloom (Fontana) Egil Monn Iversen			12. YOU'RE THE ONLY GOOD THING—Jim Reeves (RCA) Egil Monn Iversen		
3. KWEI KLEINE ITALIENER — Conny Froboess (Columbia) Sweden Music			13. MULTIPLICATION—Bobby Darin (Atlantic) Belinda/Harmonyforlaget		
4. LET'S TWIST AGAIN — Chubby Checker (Columbia) Stockholm Musikproduktion			14. JOHNNY WILL—Pat Boone (Dot) Musikk-Huset		
5. DET VAR DU SOM SA NEI—*Grynet Molvig (RCA) Harmonyforlaget			14. GIRL IN YOUR ARMS—Cliff Richard (Columbia) Stockholms Mus. Prod.		
6. ALLE SA NER SOM A INGE-BUORG—Nora Brockstedt (Karusell) Musikk-Huset			16. ROSES ARE RED—Bobby Vinton (Columbia) Musikk-Huset A/S		
7. WALK ON BY—Leroy Van Dyke (Philips) Bens Music/Harmonyforlaget			17. I CAN'T STOP LOVING YOU—Ray Charles (Karusell) Acuff-Rose-Scandia		
8. ADIOS AMIGO—Jim Reeves (RCA) Egil Monn Iversen			18. PUTTI PUTTI—Jay Epae (Philips) Musikk-Huset		
9. THE YOUNG ONES—Cliff Richard (Columbia) Musikk-Huset			19. WONDERFUL LAND—The Shadows (Columbia) Norsk/Musicforlag		
10. SPEEDY GONZALES—Pat Boone (Dot) Imudico			20. I REMEMBER YOU—Frank Ifield (Columbia)		

The Top LP's from NORWAY

According to the most reliable information available, the following represents the most accurate listing of the year's top LP's as reported by Billboard Music Week's usual sources of sales information.

TITLE	Artist	(Label)	TITLE	Artist	(Label)
1. BLUE HAWAII — Elvis Presley (RCA)			7. SAY IT WITH MUSIC—Ray Conniff (Philips)		
2. WEST SIDE STORY — Original Broadway Cast (Philips)			8. I REMEMBER TOMMY — Frank Sinatra (Reprise)		
3. SINATRA SWINGS—Frank Sinatra (Reprise)			9. SINATRA AND STRINGS — Frank Sinatra (Reprise)		
4. SOUTH PACIFIC — Sound Track (RCA)			10. RING-A-DING-DING — Frank Sinatra (Reprise)		
5. POT LUCK—Elvis Presley (RCA)			11. BROADWAY IN RHYTHM—Ray Conniff (Philips)		
6. THE YOUNG ONES—Cliff Richard (Columbia)			12. PORGY AND BESS—Sound Track (Philips)		

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THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

NORWAY (continued)

records kept their position on the Norwegian market, at times with six or seven positions out of the top 10, as compiled by Verdens Gang, it is nevertheless a fact that Norwegian disks were more successful than ever during 1962. That goes for the number of records sold as well as for the increased number of pop performers. For the first time this year it has been possible to produce cover records in Norway and make them pay.

Much new talent was brought to the market in addition to Nora Brockstedt, the Monn Keys, Inger Jacobsen and Ray Adams. Today's newcomers are Key Brothers, the Quivers, Lise Botts, Jack Dailey, Grynet Molvig, Erik Bye, Ken Stone, Erling Volden, the Vampires, Pia Skaar, Hilde Carin and Lorne Lesley. And what may be even more important, the Norwegian pop industry at last has learned from abroad how to make a record sound like a hit.

During the year, 45 singles sales went down 10 to 15 per cent, although sales increased some over the last two months of the year. EP records sales, however, decreased 30 per cent, and it is expected that this type of record will be less important in the years to come. LP sales increased around 20 per cent, both mono and stereo.

The price of singles went up 5 per cent, but it is not believed that this was the reason for the down period. Experts put the blame on TV (regular transmission started only two years ago).

New Disk Firm

One new record company was born this year, Viking Music, with musician Kjell Karlsen as chief. The diskery has already had one record among the Top 10, Jack Dailey's "No ol, no vin, no dram." Their records are distributed through Norsk A/S Phono-

gram, which is the new name for the Philips grammophone department, founded as a separate entity October 1, under the direction of Haakon Tveten.

Another indie in Norway is A/S Manu of artist and songwriter Per Gunnar Jensen. Manu records are distributed by Egil Monn Iversen A/S. The Egil Monn Iversen company, founded by the musician, conductor, arranger and composer of the same name, and led by Jorg.-Fr. Ellertsen, celebrated its fifth anniversary in February. Together with its affiliate A/S Nor-Disc, whose chief is Toto Johannessen, this diskery has the largest stock of Norwegian recording artists, led by the Monn Keys. Songstress Elisabeth Granneman left Philips to join Monn Iversen, while the Kurt Foss/Reidar Boe duo came from A/S Nera.

Awards

Three records received the Norwegian Silver Record, as handed out by the Arbeiderbladet newspaper: "Det var du som sa nei" by Grynet Molvig, and "Good Luck Charm" by Elvis Presley, both on RCA, and "Ah Marie, jeg vil hjem" by the Monn Keys on Triola. Sales to qualify for the silver trophy are 25,000 copies. None reached the 50,000 (gold) mark. The average sales of a single in Norway is about 2,000.

Most successful single labels have been Columbia (represented by Iversen & Frogh, Norway's largest diskery) and RCA (represented by A/S Nera). Most successful LP labels have been the same two plus Philips and the new Reprise (Nor-Disc A/S) label.

Throughout the winter the Norwegian State Broadcasting system will play a series of hits from 1900 to today, asking its listeners to name "The song of the century." The result will not be published until May 1963.

NORWEGIAN SONG FESTIVAL WINNERS NORSK FJERN SYN TV COMPETITION

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Sung by Inger Jacobsen

RED CROSS CONTEST

Won by "GURI MALLA"

Sung by Nora Brockstedt (Karusell)

PERU

Currency Stabilization Adds to Disk Incomes

By HECTOR ROCCA
Galerías Boza 114, Lima

The record industry in Peru has had a strong 1962. Manufacturers increased productions and sales, and retailers have sold more units. This advance has come about because recording and pressing processes have improved, new foreign labels are pressed here, and the currency has been stabilized.

New Representatives

RCA, the only major label not pressed here, began local pressing in November. F.T.A., which represents the label here, is only pressing foreign music at the moment. MAG took on representation of Audio Fidelity.

Sono Radio, the biggest record manufacturer in this market, will release the Telefunken Records, IEMPSA had very good sales with Chubby Checker on Parkway label. This label is a new representative of Odeon.

Virrey is Philips' representative in Peru as well as Mercury, Decca, Polydor and United Artists.

Transmundos had Fausto Papetti as a best seller. In a short time, this firm will custom-press records for Musidisc and Copacabana from Brazil, Tonodisc, Opus and Calesita from Argentina. Distribuidora Peruana (formerly called Discos Hit) produced recordings from catalogs of Comand, Kubaney, Gema and Discuba.

Latin American Congress

One of the most important events of the industry was the second Latin American Congress of Record Producers that took place in Lima in October. Delegations from 11 Latin countries attended. The third Congress will be in Mexico in the latter part of 1963 or beginning of 1964.

PHILIPPINES

Devalued Peso, Disk Counterfeit Problems

By LUIS MA. TRINIDAD
264 Escolta, Manila

LP sales here had a slight increase over 1961, including stereo sales, while singles sales maintained previous year's level. The prices of records, on the other hand, has been maintained without any single drastic change. Prices of records should increase in 1963 due to decontrol which upped

The Best from PERU

(Courtesy La Prensa, Lima)
*Denotes local origin

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TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. NORMA—*Gustavo "Hit" Moreno (Sono Radio)			11. TWISTIN' USA—Chubby Checker (Parkway-Odeon)		
2. PUEBLO SIN COMPASION—Gene Pitney (United Artists)			12. PEPPERMINT TWIST—Joey Dee (Roulette)		
3. MEREKUMBE NO. 8—*Sonora Sensacion (Sono Radio)			13. THE JET—Chubby Checker (Parkway-Odeon)		
4. MUNECO DE TRAPO — Hector Cabrera (Kubaney)			14. LA DEL VESTIDO ROJO—Fernando Borges (RCA)		
5. UH-HUH—Paul Anka (Philips)			15. ERES TODO PARA MI — Sergio Surilli (Columbia)		
6. POQUITA FE—*Los Panchos (Columbia)			15. ESCANDALO—Javier Solis (Columbia)		
7. LA GORDA—Los Llopis (Virrey)			17. Y. . . —Lucho Gatica (Odeon)		
7. UNICA—Eduardo Farrel (Odeon)			18. LIGADOS—Eulogio Molina (Odeon)		
9. MULTIPLICATION — Bobby Darin (Atco)			19. SENOR ABOGADO—Johnny Farfan (Smith)		
10. LIGADOS — Fausto Papetti (Durium); Ricardo Roda (Columbia)			20. UNICA—Miguel Calo (Odeon)		

The Top LP's from PERU

According to the most reliable information available, the following represents the most accurate listing of the year's top LP's as reported by Billboard Music Week's usual sources of sales information.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. *LO MEJOR DE CHABUCA GRANDA—(Sono Radio)			6. REMINISCENCIAS — Leo Marini (Odeon)		
2. BOMBA NO. 1—(Philips)			7. GUSTAVO (HIT) MORENO—(Sono Radio)		
3. *CANTAN LOS KIPUS—(Odeon)			8. SAY WITH MUSIC—Ray Conniff (Columbia)		
4. *JARANA—(Sono Radio)			9. PISCO SOUR—(Sono Radio)		
5. *LOS VIOLINES DE LIMA—(Virrey)			10. FAUSTO PAPETTI—Vol. No. 1 (Durium)		

the taxes and devaluated the peso by as much as \$1 to 3.90 pesos.

Leading record manufacturers in this territory are maintaining their prices to help implement President Diosdado Macapagal's five-year socio-economic program. At the same time they are trying not to give way to

illegal counterfeiting "pirates" who are underpricing the legal competitors.

General Picture

There is not much discounting and price-cutting, since market prices of records are at their lowest, considering the cost of production, the raw ma-

continued on page 200

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The Best from PHILIPPINES

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

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TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. HIGH NOON —	Connie Francis (MGM)	Mareco	12. ROCK-A-HULA BABY—	Elvis Presley (RCA)	Filipinas
2. WHILE THERE'S STILL TIME—	Steve Lawrence (United Artists)	Mareco	13. SOUTH PACIFIC TWIST—	Rocky-fellers (Parkway)	Dyna Products
3. HARIA LA O—	Cuarteto Chester (RCA)	Filipinas	14. GOOD LUCK CHARM—	Elvis Presley (RCA)	Filipinas
4. AL DI LA—	Emilio Pericoli (Epic)	Mareco	15. THE LION SLEEPS TONIGHT—	The Tokens (RCA)	Filipinas
5. MOON RIVER—	Henry Mancini (RCA)	Filipinas	16. TEEN-AGE SENORITA —	Teddy Randazzo (ABC-Paramount)	Dyna Products
6. IN OTHER WORDS—	Jane Morgan (Kapp)	Mareco	17. CONPONTE CONDUNGA —	Tito Rodriguez (United Artists)	Mareco
7. LOVE ME WARM AND TENDER —	Paul Anka (RCA)	Filipinas	18. HAPPY BIRTHDAY, SWEET SIXTEEN—	Neil Sedaka (RCA)	Filipinas
8. GOODNIGHT IRENE—	Jerry Reed (Columbia)	Mareco	19. BUBBLE GUM—	The Grasshopper (Kapp)	Mareco
9. TONIGHT—	Johnny Mathis (Columbia)	Mareco	20. FOLLOW THAT DREAM—	Elvis Presley (RCA)	Filipinas
10. TENDER IS THE NIGHT—	Tony Bennett (Columbia)	Mareco			
11. SEND SOMEONE TO LOVE ME—	Steve Lawrence (United Artists)	Mareco			

The Top LP's from PHILIPPINES

*Denotes local origin

According to the most reliable information available, the following represents the most accurate listing of the year's top LP's as reported by Billboard Music Week's usual sources of sales information.

TITLE	Artist (Label)	TITLE	Artist (Label)
1. LOS FAVORITOS DE TODO EL MUNDO—	Trio Los Panchos (Columbia)	6. ROMAN GUITAR—	Tony Mottola (Command)
2. NEVER ON SUNDAY —	Connie Francis (MGM)	7. STRAUSS WALTZES—	Sammy Kaye (Columbia)
3. WEST SIDE STORY—	Sound Track (Columbia)	8. SOUTH PACIFIC —	Sound Track (RCA)
4. BLUE HAWAII —	Elvis Presley (RCA)	9. LA PALOMA—	Billy Vaughn (Dot)
5. *PHILIPPINE MEMORIES —	Pedro Concepcion (Villar)	10. *DAHIL SA IYO—	Ruben Tagalog & Diomedes Maturan (Villar)

PHILIPPINES (continued)

terials and the increased taxation.

The year 1963 will be a turning point for the Philippine record business where "pirates" will be less active. This will come as a result of the policy of the present administration in carrying out the laws covering commerce and industry on a more strict basis.

There will be a slight increase in sales since by then the peso should have recovered its buying power. By 1963 the five-year socio-economic program of the present administration will have gained impetus and started to get results, solving unemployment.

POLAND

West Should Look To East for Trade

By ROMAN WASCHKO
Glogera 4, Warsaw 22

Western record people are as yet unaware of the tremendous business possibilities represented by the Polish market. For those who wish to take advantage of these possibilities one point must be stressed. The business methods of East European countries differ from those of the West. Therefore, Western business people must break with tradition and become more adaptable in order to succeed.

The record industry, for instance, is owned and operated by the State, as is the distribution. In Poland the sole Polish recording company, Polskie Nagrania, is concerned with the making of records only. The distribution for foreign countries, and buying of foreign records for the Polish market is handled by Ars Polona. Detailed information about conditions and possibilities of making business with Polish companies can be obtained from the Commerce Attaches working in connection with Polish diplomatic missions. These attaches give not only advice but help in finalizing business deals.

Talent Activities

Every year an increasing number of foreign performers visit Poland. The Polish artistic agency Pagart handles all deals concerning foreign acts coming to Poland and Polish artists going abroad.

As well as many concerts and cultural events, there are several festivals of international importance every year. First of all we have to mention the International Festival of Contemporary Music (Warsaw in the fall), the

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International Festival of Song (Sopot, summer), and the International Jazz Jamboree (Warsaw, fall).

Export Business

There are tremendous export possibilities to Poland. Jazz and pop records are especially wanted. The Polish market represents a gold mine, as yet untapped. As in every country, Poland is interested not only in import but also in export. The dealers who can arrange a two-way business should find it particularly rewarding.

Prospects

The year 1963 shows promise of a greater activity between foreign and Polish markets than ever before. An intensive publicity campaign beginning in Poland in January 1963, closer contacts between Polish and foreign companies and a greater exchange of representatives should produce this result.

SOUTH AFRICA Home-Grown Talents Become Disk Factor

The South African record business showed marked activity in 1962 with a number of local disk firms breaking into the hit charts with locally-made material for the first time in a long while.

One of the biggest and first to

break through foreign disk domination of the South African charts was by Jackie Frisco, whose single cracked onto the charts in late May. The tune was a version of the American hit, "When You Talk About Love," and it was produced by Trutone, Africa Ltd., on the Rave label.

Another side that quickly followed suit was "Johnny and the Mermaid," by Johnny Kongas and the G Men on RCA. Another was "Ballad of the Suburbs," by Jeremy Taylor on Gal-lotone. This side ranks as one of the most unusual hits of the country because it was a satire that made fun of the growing suburban areas and their problems.

The Competition

British and American artists fought it out for front ranks for the majority of the year with Jim Reeves, Pat Boone, Cliff Richard, Rick Nelson and Elvis Presley the leading artists from overseas.

One of the leading events here was the tour made by Reeves, Floyd Cramer and Chet Atkins. The artists performed during a three-week tour, Reeves sang in Afrikaans and a special LP, "In Suid Afrika," was released during the American artist's spin through the land.

Certainly another important occurrence during the year was the acceptance by the general public of the first

continued on page 202

The Best from SOUTH AFRICA

(Courtesy Lourenco Marques Radio South African Manufacturers & Distributors Association)
*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. ADIOS AMIGOS	— Jim Reeves (RCA)	M.C.P.S.	11. WONDERFUL LAND	—The Shadows (Columbia)	Francis Day
2. JOHNNY WILL	—Pat Boone (Dot)	M.P.H.C. Holding	12. JOHNNY AND THE MERMAID	—Johnny Kongas and the G-Men (RCA)	
3. NO MORE	—Elvis Presley (RCA)	Aberbach	12. FOLLOW THAT DREAM	—Elvis Presley (RCA)	Belinda
4. I UNDERSTAND	—The G-Clefs (London)	Chappell	12. FORGET-ME-NOT	— Eden Kane (Decca)	Essex Music
5. THE YOUNG ONES	—Cliff Richard (Columbia)	Witmark	15. PEPITA	—Los Machumbas (London)	
5. A WONDER LIKE YOU	—Rick Nelson (Renown)	Sydney Bros.	16. WHEN YOU ASK ABOUT LOVE	—Jackie Frisco (Rave)	Acutt-Rose
5. OUTSIDER	—Cliff Richard (Columbia)	Aberbach	16. SPEEDY GONZALES	—Pat Boone (Dot)	Southern
8. GOOD LUCK CHARM	—Elvis Presley (RCA)	Aberbach	18. BIG COLD WIND	—Pat Boone (Dot)	M.C.P.S.
9. MULTIPLICATION	—Bobby Darin (Atlantic)	Aberbach	19. WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART	—Cliff Richard (Columbia)	
10. DO YOU WANT TO DANCE	—Cliff Richard (Columbia)	Mellin	20. TELL ME WHAT HE SAID	—Helen Shapiro (Columbia)	Ardmore

SEASON'S GREETINGS

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SOUTH AFRICA (continued)

widespread use of the seven-inch 45 r.p.m. single. The disk was an immediate success and the trade was heartened to learn that it was selling among adults as well as teen-agers. In fact, an industry survey showed that the 45 r.p.m. disk was being bought and used by many customers who had not formerly bought 78 shellac records. It is anticipated too, that the repertoire for the new 45 sides will be extended and will eventually cover even light classical disks.

SPAIN

'62 Best Year Ever For Record Industry

By **RAUL MATAS**
Editor, **Discomania**
32 Ave. Jose Antonio, Madrid

This year has been a good year for the record industry here. In fact, the best in Spanish history. Some 10 million tourists poured into the country seeking sun, sea and flamenco. Fla-

menco was the very best selling item all over the country. Although Spanish people are fond of folklore, it can be assured that tourism was a very strong factor.

Singles didn't move up as expected. EP's are still preferred. Prices went up 10 pesetas each for EP's (from 75 to 85 pesetas). (Exchange rate is 60 pesetas per \$1.)

LP's and stereo went up spectacularly. Some companies report a 30 per cent gain in sales, and great hopes for the coming year. The Reader's Digest Record Club also reports a 15 per cent increase in its mail-order business. Policy of companies has been not to change formalities, discounts, or "special offers."

Distribution

RCA has Pye and WB. . . . Cubalegre from Havana installed offices here. Mardi Gras and Hickory were signed by Hispavox which also has released Music Hall material from Argentina and will press and distribute CBS Columbia. The new Vergara label from Barcelona launched Ariola from Germany and Ricordi from Italy.

The Best from SPAIN

(Courtesy Discomania)
*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

- | TITLE | Artist (Label) | Publisher |
|---------------------------------------|--|-----------|
| 1. LOVE ME WARM AND TENDER | —Paul Anka (RCA) Hispavox | |
| 2. MARY CARMEN | —*Duo Dinamico (La Voz) Musica Del Sur | |
| 3. DANCE ON LITTLE GIRL | —Paul Anka (ABC-Hispavox) Ediciones Hispavox | |
| 4. PERDONAME | —*Duo Dinamico (Voz Amo) Del Sur | |
| 5. EL TERCER HOMBRE | —*Duo Dinamico (La Voz) Canciones del Mundo | |
| 6. MOLIENDO CAFE | —Lucho Gatico (La Voz) Ediciones Hispavox | |
| 7. BALADA DE LA TROMPETA | —Los 5 Latinos (Columbia-Argentina) Hispavox | |
| 8. A STEEL GUITAR AND A GLASS OF WINE | —Paul Anka (RCA) Editorial Hispavox | |
| 9. LINDA MUCHACHITA | —Connie Francis (Hispavox) Hispavox | |
| 10. LOS CANONES DEL NAVORONE | —Rudy Ventura (Columbia) Canciones Del Mundo | |

- | TITLE | Artist (Label) | Publisher |
|------------------------------|---|-----------|
| 11. BESITOS POR TEDEFONO | —Paul Anka (Hispavox) Ediciones Hispavox | |
| 12. DIME PORQUE | —*Duo Dinamico (La Voz) Musica Del Sur | |
| 13. TA GRISA MATAKIA | —*Aleco Pandas (Belter) Canciones del Mundo | |
| 14. TONIGHT MY LOVE, TONIGHT | —Paul Anka (ABC-Hispavox) Ediciones Hispavox | |
| 15. EL ORGANITO | —Mario Clavel (Philips) Canciones del Mundo | |
| 16. ET MAINTENANT | —Gilbert Becaud (Voz Amo) Clippers | |
| 17. LOLITA TWIST | —*Duo Dinamico (Viz Amo) Del Sur | |
| 18. QUIEREME MUY FUERTE | —Paul Anka (RCA) Re-Do-La | |
| 19. MICHAEL | —The Highwaymen (Hispavox) Ediciones Hispavox | |
| 20. QUISIERA SER | —*Duo Dinamico (La Voz) Musica Del Sur | |

SWEDEN

1962 Sees Singles Win Out Over EP's

By **HENRY FOX**
Kungsgatan 56, Stockholm

The year 1962 showed, after the decrease in 1961, that record sales have again come up to encouraging heights. The summer season, which always has been a dull season here, was better this year than ever before. LP's came up strong and for the first time in many years golden records were awarded for LP's. The sale of EP's has decreased. Hits were released on singles, and not on EP's, which always were best sellers before. The youngsters wanting top tunes buy them on singles. Record clubs selling six top tunes on the same record for about the same price as one single have had good sales this year, and expect still better sales during 1963.

Label Changes

Philips-Sonora, which has taken over Mercury, moved into a new \$10,000,000 building, where they also have Sweden's most modern recording studio. The year also saw some other changes in label distribution. Parkway-Cameo went to Karusell and Bigtop to Cupol. The Electra people

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(RCA, Decca, Warner's, etc.) tried out a new idea and formed a train exhibition visiting the larger cities. It was called "Music on two tracks" and presented latest records and the newest in stereo.

Best Sellers

"Sant ar livet" (You Can Have Her), by Anita Lindblom, sold more than 500,000 in Scandinavia and was the biggest hit in 1962. Inger Berggren got her break with "Sol och Var" (Sun and Spring), which she presented at the Eurovision competition in Luxembourg. Many Swedish folk songs became hits in their new twist version. Otherwise mostly American hits climbed the top lists. Besides the usual top list, Swedish Radio has its own top list every Saturday, called Tio I Topp (Top Ten), which is compiled from votes by 400 youngsters in two different cities. This list shows

the most remarkable changes from week to week.

The complaint among publishers this year is that the American hits are too expensive to buy, as the advances asked are far too high in relation to Scandinavia's 18 million people. Firms are sometimes asked to pay the same advances as England does, and publishers say they have to take far bigger chances.

Nordiska Musikforlaget has appointed Leif Kronlund as a new general manager. Kronlund is also a well-known band leader.

1963 Outlook Good

Sixten Ericsson, head of RCA, says that everything points for a good 1963 for both singles and LP's. Of the same opinion is Anders Holmstedt, director of EMI, who adds—"we simply must make it a good year."

continued on page 204

The Best from SWEDEN

(Courtesy Orkester Journalen, Stockholm)

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. LAS INTE BREVET—Siv Malmquist (Metronome) Mellin			11. THE YOUNG ONES—Cliff Richard (Columbia) Gehrman		
2. WALK ON BY—Leroy Van Dyke (Mercury) Sweden Music & Ivan Mogull, Ltd.			12. CHATTANOOGA CHOO CHOO—Floyd Cramer (Columbia) Mellin		
3. GOOD LUCK CHARM—Elvis Presley (RCA) Belinda			13. SPEEDY GONZALES—Pat Boone (Dot) Edition Odeon		
4. LET'S TWIST AGAIN — Chubby Checker (Columbia) Belinda			14. DEAR ONE — Larry Finnegan (HMV) Southern		
5. SANT AR LIVET—Anita Lindblom (Fontana) Sweden Music			15. TINA OCH MARINA—Conny (Columbia) Bens Music		
6. TE DANS MED KARLSTAIOSERNA—Sven Ingvar (Philips) Nordiska			16. MEXICO — Bob Moore (London) Reuter & Reuter		
7. SOL OCH VAR—Inger Berggren (HMV) Europa Produktion			17. LESSON ONE—Russ Conway (Columbia) Edition Odeon		
8. MULTIPLICATION—Bobby Darin (Atlantic) Belinda			17. LUFFAREVISA — Sven Ingvars (Philips) Sonora Musikforlag		
9. I CAN'T STOP LOVING YOU—Ray Charles (Karusell) Reuter & Reuter			19. GIMMIE A LITTLE KISS—Michael Landon (Columbia) Ehrling & Lofvenholm		
10. HAPPY JOSE (Ching Ching)—Jack Ross (Dot) Sonet Music			20. WILMA—Owe Tornqvist (Philips) Reuter & Reuter		

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**THE TOP ACHIEVEMENTS OF THE INTERNATIONAL
MUSIC-RECORD INDUSTRY (cont.)**

SWITZERLAND

**Labels Change Disk
Distributors During Year**

By LANCE TSCHANNEN
Daxelhofenstr. 3, Bern

The Swiss record scene saw more changes in the who's who of distribution in 1962 than in the actual sales picture.

Several big jazz labels changed hands: the Interdisc package (Riverside, Jazzland, Swingville, Moodsville, Blueville) plus Vee Jay, World-Pacific and Pacific Jazz were transferred to the Philips-Fontana labels, while Verve switched to the Siemens-Polydor family (Deutsche Grammophon Gesellschaft). Jecklin and Company, however, was able to compensate somewhat by taking Commodore and Candid into its fold. Musik Vertrieb, on the other hand, added to its already vast empire the Baronet, Hispavox, Vega, Ricordi and Seeco labels.

Generally speaking, sales continued to show an upward trend in all sectors, though perhaps not as much as during the initial boom of three or four years ago. An important factor in this respect, no doubt, has been the industry's price slash for 12-inch pop LP's from 24 francs to 21.50 francs (\$5.65 to \$5).

Stereo, long a "quantite negligeeable" in Switzerland, is slowly beginning to find favor with the Swiss public, though strangely enough much less among long-hair crowds. Rather typical is the success of such stereo specialties as the Command series.

Nationalities Have Favorites

Singles are still more popular in German-speaking Switzerland, while the French-speaking Swiss seem to have a special liking for EP's. The juke box trade, of course, has helped strongly in the sale of singles, but its own line of development appears to be somewhat leveling out. Public places are discovering that some of their older and better customers do not respond very favorably to the gaudy record spinners. A couple of resounding financial scandals among irresponsible juke box distributors contributed to turn public opinion.

An interesting experiment in sales promotion, this year again, was Musik Vertrieb's informal four-day seminar, organized at the lovely mountain resort of Braunwald for some 40 owners and top sales personnel of

leading Swiss record stores. As usual, there were lectures on various fields of music, and guests of honor this time were American million-seller Billy Vaughn and Jim Bailey, Dot international manager.

Talents on Tour

Three Swiss singing stars visited the U. S. for TV appearances and concert tours this year: Lys Assia, young Peter Hinnen and Vico Torriani, the last-named after having been introduced to American audiences via a Decca album of Swiss folk songs in the four Swiss national languages. Hinnen recently scored in Germany with his German version of "El Rancho Grande" (Ariola).

In Switzerland, neither the Twist nor the Madison have caused any overwhelming sensation, the main response being registered in the French-speaking part of the country by Johnny Halliday, Les Chausettes Noires and Ray Charles.

URUGUAY

**Industry Makes Slow
But Sure Progress**

By ALBERTO MARAVI
Diario Manqna, Casilla Correo 990,
Montevideo

Uruguay, a country with 3,500,000 inhabitants, has a phonographic industry in slow and constant evolution. The recording companies Antar, Clave, Edward, R. & R., Goiscia, Praos, Philips, RCA Victor and Sondor which distribute 54 local and foreign brands and the Uruguayan Record Association maintained prices during the present year. Prices are equal to U. S. \$3.60 for popular sides and a bit more for classical records. These are LP's in monaural, while the stereo averages \$4.30. The 78 r.p.m. record, which has very nearly disappeared, has the same price as the r.p.m. single, 70 cents, while 45 and 33 EP's cost \$1.30.

Exposure

With 23 broadcasting stations and three TV stations in Montevideo, exposure of records is really outstanding. These stations have enormous influence in Argentine territory. Rio de la Plata hits often originate in Uruguay.

ABC-Paramount, Mercury, DGG, Polydor and Archiv, distributed by Philips, have a number of big sellers. On the other hand, Clave distributes Fuentes, Continental, Tonodisc and

Microfon, while Antar presents United Artist, H. & R. and MAG.

Since last year the musical taste has leaned toward Latin American folk music, especially from the Rio de la Plata. As a result Los Chalchaleros, Los Fronterizos, Osiris Rodriguez, Castillos, Horacio Guarany and Chango Rodriguez have become top selling acts.

The best selling among pop and classical LP's in 1962 from principal labels were Antar's "Osiris Rodriguez Castillos," "Sonatas de Beethoven," by Yves Nat (Discophiles Francais); Clave's "Cortijo y su Combo" (Secco), "Recital de Opera," Mario del Monaco (London); "R. & R. Gioscia," "Walter Wanderley" (Odeon), "Nutcracker Suite" and "Swan Lake," by National French Symphony Orchestra (Angel); Philips, "Great Hits of Los Fronterizos," "Beethoven's 6th Symphony" by Vienna Symphonic Orchestra; RCA Victor, "Alma Saltena," by Los Chalchaleros; "Petroushka," by Pierre Monteux, and Sondor, "Rumbas, Only Rumbas," by Serenata Tropical Orchestra (Columbia), and "Strauss Waltzes."

Most popular artists are Paul Anka, Ray Conniff, Los Chalchaleros, Frank Sinatra, Elvis Presley, Connie Francis, Cortijo y su Combo, Los Panchos, Los Fronterizos, Sonora Matancera, Walter Wanderley, Maysa, Hugo Blanco, Chubby Checker, Teixeira, Javier Solis, Celia Cruz, Antonio Prieto, Cuco Sanchez, Anibal Troilo, Juan Darienzo y Osiris Rodriguez Castillos.

National hit tunes in Uruguay during 1962 include "Moliendo Cafe," "Escandalo," "Del Tiempo i Mama," "Wheels," "Dance on Little Girl," "Michael," "Let's Twist Again," "La Cinta Verde," "La Balada de la Trompeta," "Luna de Tartagal," "Multiplication," "Corazon de Luto," "Paloma," "Guri Pescador," "Midnight in Moscow," "Cuando Calienta el Sol," "African Beat," "El Cigarron" and recently, "Speedy Gonzales."

VENEZUELA

U. S. Firms Receive Wider Representation

By STANLEY W. STEINHAUS

The most important factor for 1962 in Venezuela was the establishment of the RCA de Venezuela, S.A. manufacturing and distribution operation. Mercury's tie-in with Philips finally allowed for that catalog to get wider coverage, particularly the David Carroll dance items. The only U.S.A. major now pending to enter the Vene-

zuela market is Capitol, however, as the classical Angel and Capitol Records are imported and there seems to be little urgency for the pop material,

which has been tagged locally as "too American."

Independents of various sizes have
continued on page 206

The Best from VENEZUELA

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week.

Rank order is derived for each record from its number of weeks on the chart, and its position each week during the period. Where records reached their greatest strength late in 1962, the tabulation cannot of course reflect their full popularity.

TITLE	Artist (Label)	Publisher	TITLE	Artist (Label)	Publisher
1. MOSAICO BILLO NO. 7—Felipe y Cheo (Billo)			11. BETHILDE—Cesar Costa (Orfeon); Cinco De Romero (Gramcke); Luis Cruz (Erna)		
2. LEGATA A UN GRANELLO DI SABBIA—Nico Fidenco (RCA); Cuarteto Salani (Carish)			12. RUNAROUND SUE — Dion (Laurie)		
3. THE YOUNG ONES—Cliff Richard (Columbia)			13. THINGS—Bobby Darin (Atco)		
4. LANA—The Velvets (Monument); The Loud Jets (Columbia)			14. ES ILUSION — Nestor Zavarco (Palacio)		
5. STRANGER ON THE SHORE—Mr. Acker Bilk (Odeon); B. Merrill (Dot); The Drifters (Atlantic)			15. CIEN KILOS DE BARRO—Enrique Guzman (Columbia)		
6. LET'S TWIST AGAIN — Chubby Checker (Parkway)			16. A STEEL GUITAR AND A GLASS OF WINE—Paul Anka (RCA)		
7. DAME FELICIDAD—Enrique Guzman (Columbia)			16. STRANGER ON THE SHORE—Orq. Yambalaya (Discomoda)		
8. PICTURES IN THE FIRE—Pat Boone (Dot)			18. LIKE I DO—Nancy Sinatra (Reprise)		
8. LINDA MUCHACHITA — Connie Francis (MGM)			19. I CAN'T STOP LOVING YOU—Ray Charles (ABC-Paramount)		
10. PERDONAME — Duo Dinamico (Odeon)			20. LET'S TWIST AGAIN—The Ventures (X)		

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**THE TOP ACHIEVEMENTS
OF THE INTERNATIONAL MUSIC-
INDUSTRY (cont.)**

VENEZUELA (continued)

been brought into Venezuela on a wholesale level, starting with Parkway and Atlantic along with the twist craze early in February. Imperial, Chancellor, Canadian-American have joined the growing trend toward wider U. S. representation. Several twist movies which made a big hit in Caracas and other large cities in Venezuela launched Bobby Darin, Dion, and Pat Boone along with Chubby Checker as local favorites. Paul Anka, who had been ABC Paramount's heavy gun in Venezuela shifted to RCA and showed up at the Tamanco Hotel for a three-day stint, but did not come close to his Spanish imitator, Cesar Costa's impact on market.

Every local organization came for its share of top sales with American names: DiscoModa with Chubby Checker; Palacio with Al Caiola and now Tito Rodriguez; Discoteca with the everlasting Ray Conniff and Pat Boone; Venevox with Paul Anka; Orfeon with the Darin-Charles team.

An end of year summary of the number of U. S. labels distributed in Venezuela show a marked increase: DiscoModa has Imperial, Cameo, Parkway; Palacio has Laurie, Colpix, UA; Panart has Chancellor; Orfeon has Atlantic, Atco, Canadian-American; Siemmens has Mercury; Venevox has Reprise.

The biggest talent showing and sales was achieved by the Italian rosters. Starting with Mina (Italdisc-Venevox), later Tony Dallara (Gurtler-Orfeon), Nila Pizzi (Orfeon), Niki Davis (Bluebell-Orfeon) and Cocki Mazzetti (RiFi-Orfeon). Mexico and Argentina were the other two countries which exported live talent and disk masters to round out the catalog. From Mexico: Enrique Guzman (Columbia), Cesar Costa (Orfeon) and Emily Cranz (Orfeon) scored the biggest impact. From Argentina came Antonio Prieto on the wake of his "La Novia" all time top hit, followed by Roberto Yanez (Columbia) and Billy Cafaro (Columbia).

The outlook for imported talent for 1963 is extremely dim. The two local TV stations have set December 31 as the end of the live talent shows with imported names. Radio remains as the only way for records to be exposed and made popular. Radio Caracas now sends to the dealers for the sales figures of the week, instead of depending exclusively on the telephone requests for specific tunes. Previously it was common for program directors to drop disks as soon as they were

issued to the public, on the idea that once the material was made available to everyone—it lost its appeal for radio play.

LP Sales

Venezuela remains more than ever an LP market. The initial EP interest, which showed up in mid-1962, did not last too long. This was due primarily to the price structure at the dealer level. Only Columbia, DiscoModa, Velvet and Orfeon ventured heavily into the EP market and were forced to discontinue most of the items released in three months time. Singles have been limited to an exceptional hit tune, pulled in most cases from LP's. Fuentes (a Columbia label) which sells well in the interior, recording mostly Spanish country music, and Velvet, who has the three top national names: Hector Cabrera, Lila and Mirla, retail most singles. A recent import, the "Limbo Rock," was issued by a local company, and although it soon climbed to top popularity on radio stations, it did not pass the 200 unit sales figure. The public asked when the LP was to be issued.

Stereo has lived a short and uneventful life in Venezuela, due to the excessive cost of equipment and the dollar exchange problem. It has never amounted to more than 3 per cent of total sales.

There are two possible developments in the taste of imported music. One of them would be the Jazz catalogs, available to almost every manufacturer and the other, the use of American country ballads as a fill-in for slow dance material not available in Pop catalogs.

The raw materials used in almost every phase of the industry are still imported and some price changes have had to be absorbed by manufacturers. Venezuelan importers and manufacturers worked on a 50 per cent margin, now they have to be happy with 44 per cent. Some are cutting corners in quality, both of the record and of the sleeve.

Venezuela, much like Argentina, has suffered due to the political unrest which immediately reflects in purchases of such things as phono records. A 40 per cent drop over 1961 figures was reported by several manufacturers. Some were even lower. Three labels disappeared during 1962.

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.

U. S. Record Industry Trade Associations

International record men interested in specific areas of the U. S. record industry can obtain desired information from the following leading U. S. Record Industry trade associations.

ARMADA (American Record Merchants and Distributors Association)

President: Amos Heilicher
Exec. Secretary: Paul Ackerman
Address: 633 Fifth Avenue, New York 22, N. Y.
Membership: Wholesale Record Distributors. Record manufacturers can join as associate members.

CMA (Country Music Association)

President: Ken Nelson
Exec. Secretary: Mrs. Jo Walker
Address: 610 Exchange Bldg., Nashville, Tenn.
Membership: All those interested in advancing the cause of country music.

IHFH (Institute of High Fidelity Manufacturers)

President: Ray Pepe
Exec. Secretary: Gertrude Nelson
Address: Room 1402, 516 Fifth Avenue, New York 36, N. Y.
Membership: Manufacturers of High Fidelity Components.

MOA (Music Operators of America)

President: Harry Snodgrass
Executive Director: Robert Blundrod
Address: 228 North La Salle Street, Chicago, Ill.
Membership: Juke Box Operators.

MRIA (Magnetic Recording Industry Association)

President: William P. Gallagher
Secretary: Herman Kornbrodt
Address: 110 North Wacker Drive, Chicago, Ill.
Membership: Manufacturers of tape recording and playback equipment, and producers of raw and pre-recorded tape.

NARAS (National Association of Recording Arts and Sciences)

President: Bob Yorke
Exec. Directors: East—George Simon; West—Chris Farnon
Addresses: East—21 West 58th St., New York 19, N. Y.
West—9034 Sunset Blvd., Los Angeles 46, Calif.
Membership: Anyone who has actively participated in at least 6 recorded and commercially released selections in one of the creative fields of the recording industry. Associate (non-voting) memberships are also available.

NARM (National Association of Record Merchandisers)

President: Glenn Becker
Exec. Secretary: Jules Malamud
Address: 112 Beverly Road, Philadelphia 51, Pa.
Membership: Rack jobbers. Record manufacturers can become associate members.

RIAA (Record Industry Association of America)

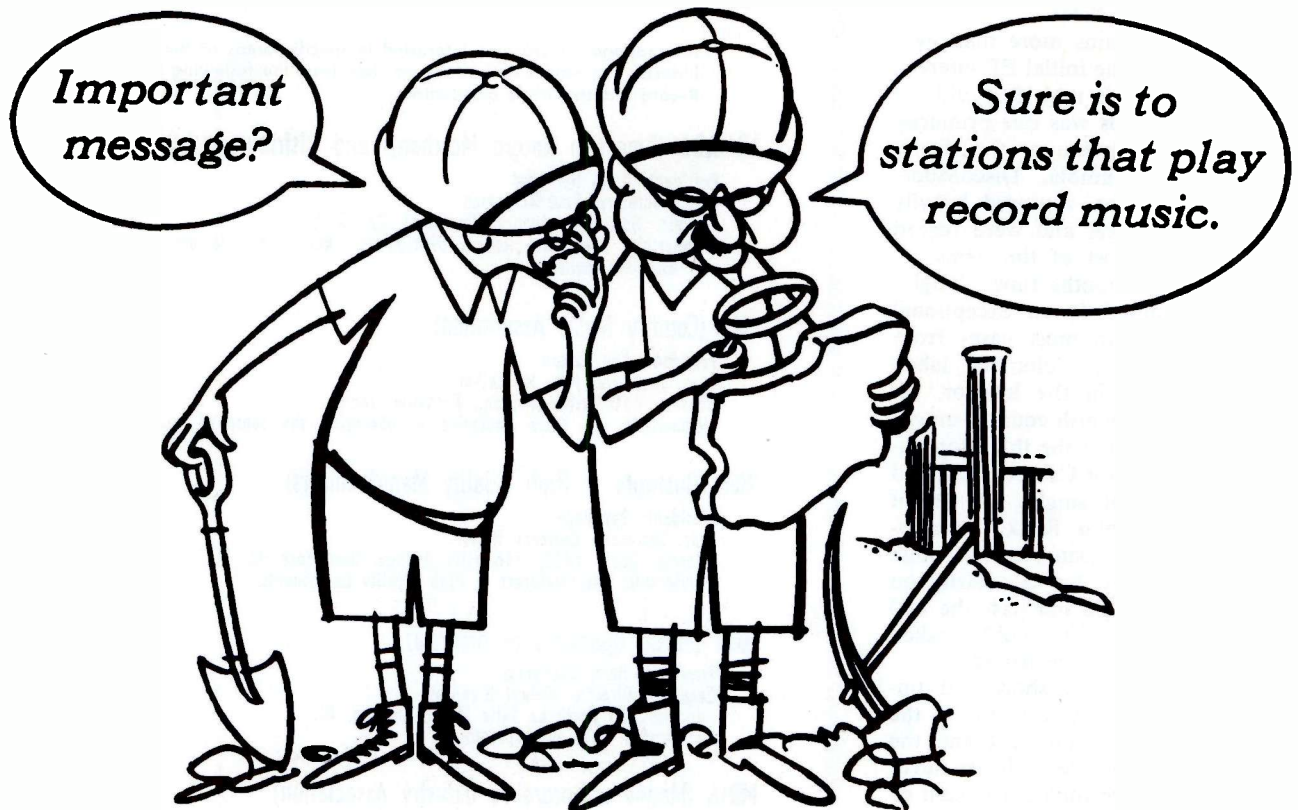
President: Glenn Wallichs
Exec. Secretary: Henry Brief
Address: 1 East 57th St., New York 22, N. Y.
Membership: Record manufacturers.

ROSA (Record One Stop Association)

President: Irving Perlman
Secretary: Raoul Shapiro
Address: 511 North Broad Street, Philadelphia 3, Pa.
Membership: One Stops.

SORD (Society of Record Dealers)

President: Andy Anderson
Address: Record Center, 1614 North Pulaski Road, Chicago 39, Ill.
Membership: Retail Record Dealers.



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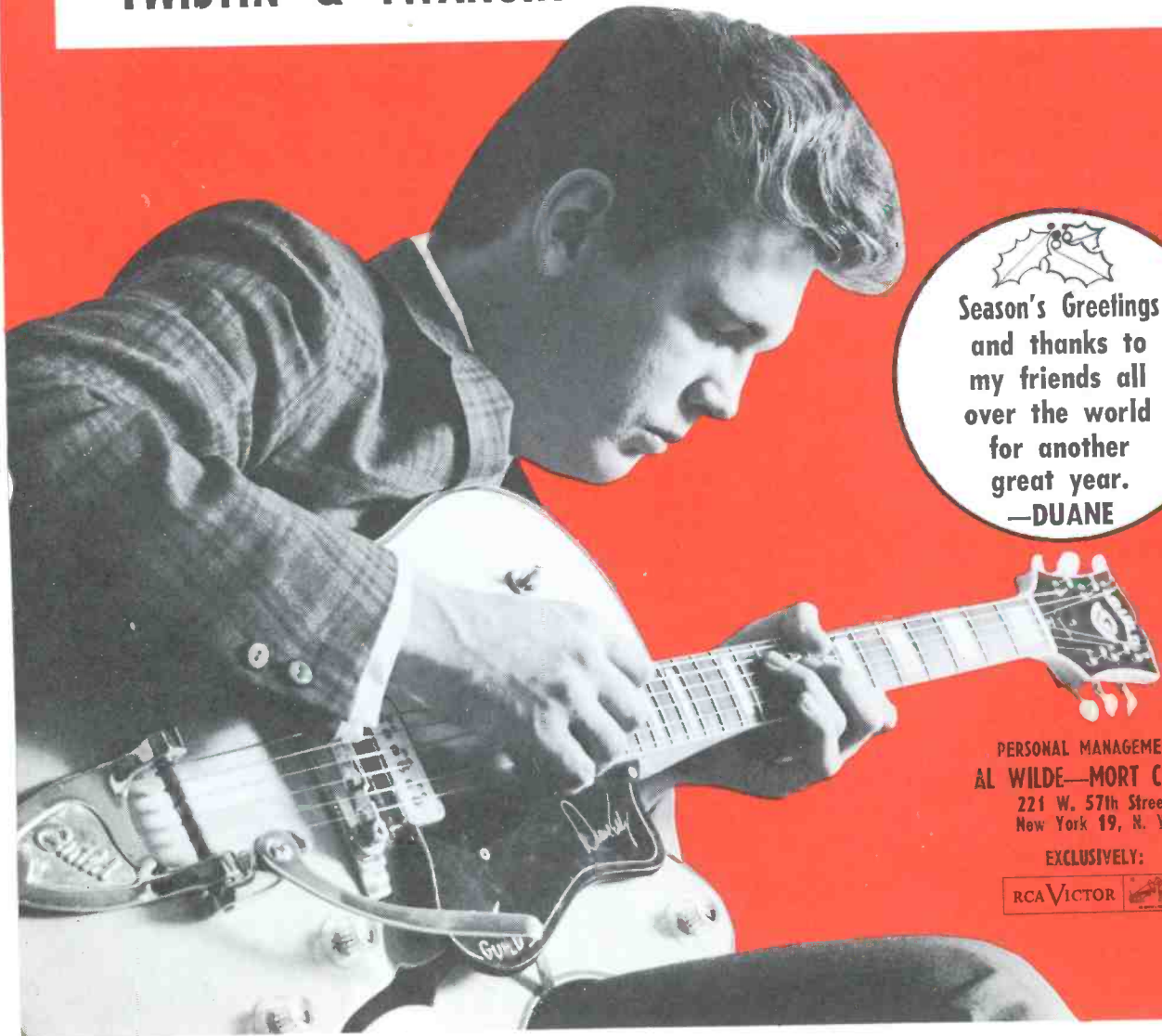
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