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.
THE SOUND HEARD 'ROUND THE WORLD
began shortly after the company came into being. Columbia Records rapidly took its position as pace-setter 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.
POPULAR MICKEY ALAN • AMES BROTHERS • RALPH BURNS • BILL BUTLER • THUMBS CARLISLE/GINNY O'BOYLE • FLORRINA RALPH DRAKE • DR FEELGOOD AND THE INTERNES • ERMA FRANKLIN • CARLETON DEBBIE DRAKE • BUDDY GRECO JOHNSON • DAVE GRUSIN • THE HARY IN GEORGE MAHARIS • JERRY HAMILTON • ROY LEONE NIKKI PRICE • LESTER LANIN • THE HALIFAX THREE • ROY HAMILTON • ADAM ORLANDO DEBBIE WOODS • HELEN SHAPIRO • THE VI KAREN AND THE VIRGINIA BOYS • "POPCORN" WYLIE • EASY RIDERS • RICHARD "POPCORN" WYLIE • BOBBY MCCAIN • TONY WADE KARE FLOOD • GEORGIA GIBBS • "POPCORN" WYLIE • THE COUNTRY & WESTERN COUNTRY & WESTERN LOUIS LANE • REY DE LA WHEELER • VIRGINIA SPURLOCK • JIM AND JESSE FLEISHER • CHARLES ROSEN • PAT TORPEE CHARLES ROSEN • THE CLEVELAND STRING QUARTET ROSE • THE CLEVELAND ORCHE STRA
Season's Greetings

... and thanks to all the Dee Jays, Program Directors and Music Librarians—and to all my many friends in the business who've helped make 1962 a memorable year.

Sincerely,

Tony
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and thanks everyone for another great year
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AL DI LA
and other prize-winning songs from the San Remo Festival

MGM
and here's
CONNIE'S
NEWEST
BEST
SELLER

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HITS
E/SE 4102
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HOLLAND, DENMARK, SOUTH AFRICA, HONG KONG
A guide to valuable sources of music, records, talent, equipment, services and products around the world. This index is provided as an additional service to readers. The publisher does not assume liability for errors or omissions.

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Madrid

CORPORACION DE RADIO DE CHILE, S. A.
Santiago

RCA VICTOR ARGENTINA, S. A. I. C.
Buenos Aires

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BBL-1157 - EM TEMPO DE SAMBA - Erion Chaves e sua Orquestra
BBL-1166 - SAMBA DO BOM - Silvio Viana e seu Conjunto
BBL-1196 - RITMO GOSTOSO - Silvio Viana e seu Conjunto
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BBL-1191 - É SAMBA - Dalva Barbosa

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BILLBOARD MUSIC WEEK

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PUBLICATION

Published by
The Billboard Publishing Company
2160 Patterson St., Cincinnati 14, Ohio
361-6450

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1590 Broadway, New York 36, N. Y.

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

ARGENTINA

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

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.

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.

AUSTRIA

Austrian-German teen-age idol Peter Kraus (left), who has climbed from rock and roll singer to a main role 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 Mallet.

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 Whitesley, and Belinda professional manager Johnny Devlin.

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.

AUSTRALIA

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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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, Christiana 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 Quadria, 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 Quadria.

BRITAIN


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 Spotnicks, 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 Farnbore (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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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**

**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**

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

ALLELUIA
France: Barclay

IL FAUT SAVOIR
France: Barclay

**GUS BACKUS**

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

MANN IM MOND
Austria: Polydor

SAURKRAUT POLKA
Germany: Polydor

**ACKER BILK**

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

STRANGER ON THE SHORE
Austria: Columbia
Britain: Columbia
Eire: Columbia
Israel: Atco
New Zealand: Columbia
United States: Atco
Venezuela: Odos

continued on page 38
PAT BOONE

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released
BIG COLD WIND
South Africa: Dot
JOHNNY WILL
Norway: Dot
PICTURES IN THE FIRE
Venezuela: Dot
QUANDO QUANDO QUANDO
Austria: Leaden
Belgium (Flemish): Dot
Belgium (French): Lowden
Denmark: Det
Nang Kong: RCA
Norway: Del
South Africa: Det
Sweden: Dot

ADRIANO CELENTANO

RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released
NATA PER ME
Argentina: Micrione
NO EXISTE EL AMOR
Argentina: Micrione
PEPPERMINT TWIST
Italy: Jolly
STAI LONTANA DA ME
Italy: Clan

BOURVIL

RECORD THAT HIT TOP 20 OF 1962
Country: Label on Which Released
UN CLAIR DE LUNE A MAUBERGE
Belgium (Flemish): Pathé
France: Pathé

RAY CHARLES

RECORD THAT HIT TOP 20 OF 1962
Country: Label on Which Released
I CAN'T STOP LOVING YOU
Austria: Amper
Belgium (Flemish): ABC-Paramount
Belgium (French): ABC-Paramount
Britain: HMV
Denmark: ABC-Paramount
Eire: HMV
Finland: Karewell
Holland: ABC-Paramount
Israel: ABC-Paramount
New Zealand: Amper
Norway: Karewell
Sweden: Karewell
United States: ABC-Paramount
Venezuela: ABC-Paramount

JOE BROWN

RECORD THAT HIT TOP 20 OF 1962
Country: Label on Which Released
PICTURE OF YOU
Britain: Piccadilly
Eire: Piccadilly

CHUBBY CHECKER

RECORD 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-DEON
SLOW TWISTIN'
United States: Parkway
THE TWIST
Australia: HMV
New Zealand: Top Rank
United States: Parkway
TWISTIN' U.S.A.
Peru: Parkway-DEON

LOS CINCO LATINOS
Label: COLUMBIA. Names: RICARDO ROMERO, ESTELA RAVAL, HECTOR BUONSANTI, OSCAR LOPEZ, 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

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 RELINE
- Booking Office: G.A.C.
- Home Town: CANONSBURG, PA.
- Birthday: MAY 18, 1912.

**RECORDS THAT HIT TOP 20 OF 1962**
- Country: Label on Which Released
- **PEPPERMINT TWIST**
  - Denmark: Roulette
  - New Zealand: Roulette
  - Peru: Roulette
- **SHOUT**
  - Belgium (Flemish): Roulette
  - Belgium (French): Roulette
- **YA-YA**
  - Belgium (Flemish): Roulette
  - Belgium (French): Roulette

### BOBBY DARIN
- Label: CAPITOL
- Personal Manager: STEVE ILAUNER
- 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
- **THING**
  - Britain: London
  - Eire: London
  - Israel: Atco
  - Venezuela: Atco

### CONNIE FRANCIS
- Label: MGM
- Personal Manager: GEORGE SHECK
- Home Town: BELLEVILLE, N. J.
- Birthday: DECEMBER 12, 1938.

**RECORDS THAT HIT TOP 20 OF 1962**
- Country: Label on Which Released
- **EINE INSEL FUER ZWEI**
- **HIGH NOON**
- **LINDA MUCHACHITA**
  - Spain: Hispavox
  - Venezuela: MGM
- **MOND VON MEXICO**
  - Austria: MGM
  - Germany: MGM
- **SECOND HAND LOVE**
  - Hong Kong: MGM
- **TOO MANY RULES**
  - Japan: MGM

### JOEY DEE
- Label: ROULETTE
- Personal Manager: DON DAVIS
- Booking Office: JOLLY JOYCE
- Home Town: PASADENA, N. J.
- Birthday: JUNE 11, 1940.

**RECORDS THAT HIT TOP 20 OF 1962**
- Country: Label on Which Released
- **RECORDS THAT HIT TOP 20 OF 1962**
- **CONNY FROBOESS**
  - Label: ELECTROLA
  - Home Town: WREIZEEN, GERMANY.
  - Birthday: OCTOBER 28, 1943.

**RECORDS THAT HIT TOP 20 OF 1962**
- Country: Label on Which Released
- **DIME PORQUE**
  - Spain: La Vox
  - 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

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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: Philips
FRANCE: Philips
MADISON TWIST
France: Philips
RETIENS LA NUIT
Belgium (French): Philips
France: Philips
TU Aimes LE TWIST
France: Philips
Y.A.YA TWIST
France: Philips

PETER KRAUS
Label: POLYDOR. Home Town: MUNICH, GERMANY.
Birthdays: March 18, 1936.
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

FRANK IFIELD
Label: COLUMBIA. Booking Office: GRADE ORGANISATION.
RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released
I REMEMBER YOU
Australia: Columbia
Britain: Columbia
Elia: Columbia
Norway: Columbia

JORGEN INGMANN
RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released
APACHE
Australia: Ariola
TOY BALLOONS
Denmark: Metronome

PETER KRAUS
Label: POLYDOR. Home Town: MUNICH, GERMANY.
Birthdays: March 18, 1936.
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
RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released
SEND SOMEONE TO LOVE ME
Philippines: United Artists
Netherlands: United Artists
WHILE THERE'S STILL TIME
Philippines: United Artists

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
FINLAND: 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: Polydor
RENATO
Italy: Polydor

ANITA LINDBLOM
Label: FONATANA. Home Town: GAVLE, SWEDEN.
Age: 25.
RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released
SAN'T AR LIVET
Denmark: Fonata
Norway: Fonata
Sweden: Fonata

BOB MOORE
RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released
AUF WIEDERSEHEN MARLENE
Germany: London
MEXICO
Belgium (Flemish): London
Germany: London
Holland: London
Sweden: London
continued on page 43
Dischi Ricordi means the best in Italian music:
- operatic,
- symphonic,
- popular,
- folk,
- jazz.

**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 airs taken from Italian operas, exemplify the different periods of the evolution of the tenor art.

MRA 1005

**FIORENZA COSSOTTO**

**Operatic arias**

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

MRA 1006

**LUIGI ALVA**

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from “Marechiare” to “L’ultima canzone”, from “Ideale” to “A vucchella” in a smart typographic presentation.

MRA 1003

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

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Founded 1929

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LONDON RECORDS INC.

Founded 1948

ONE OF THE WORLD'S GREAT RECORD GROUPS

DECCA

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE1 ENGLAND
<table>
<thead>
<tr>
<th>Name</th>
<th>Label</th>
<th>Personal Manager</th>
<th>Booking Office</th>
<th>Home Town/State</th>
<th>Birthdate</th>
<th>Country: Label on Which Released</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nana Mouskouri</strong></td>
<td>Fontana</td>
<td></td>
<td></td>
<td>Athens</td>
<td>October 1936</td>
<td>Austria: Fontana; Germany: Fontana</td>
</tr>
<tr>
<td><strong>Rick Nelson</strong></td>
<td>Imperial</td>
<td>Maury Folidar</td>
<td>United Talent MGT. INT.; LOT, ASSOC.</td>
<td>Hollywood, CA</td>
<td>May 5, 1940</td>
<td>South Africa: RCA; Australia: RCA; Austria: RCA; Germany: RCA; New Zealand: RCA</td>
</tr>
<tr>
<td><strong>Gene Pitney</strong></td>
<td>Musicor</td>
<td>Aaron Schroder</td>
<td>William Morris</td>
<td>Rockville, CT</td>
<td>February 17, 1941</td>
<td>Sweden: RCA; United States: RCA; South Africa: RCA; Australia: RCA; Belgium (Flemish): RCA; Canada: RCA; Netherlands: RCA</td>
</tr>
<tr>
<td><strong>Elvis Presley</strong></td>
<td>RCA</td>
<td>Tom Parker</td>
<td>William Morris</td>
<td>Tupelo, MS</td>
<td>January 8, 1935</td>
<td>Britain: RCA; New Zealand: RCA; South Africa: RCA; Australia: RCA; Belgium (Flemish): RCA; Canada: RCA; Denmark: RCA; United States: RCA</td>
</tr>
<tr>
<td><strong>Cliff Richard</strong></td>
<td>Columbia</td>
<td>Peter Gormley</td>
<td>Grade Organisation</td>
<td>Lucknow, India</td>
<td>October 14, 1940</td>
<td>Australia: Columbia; Belgium (Flemish): Columbia; Holland: Columbia; South Africa: Columbia; Austria: Columbia; New Zealand: Columbia; Norway: Columbia; Sweden: Columbia; United States: Columbia; Venezuela: Columbia</td>
</tr>
<tr>
<td><strong>Jack Ross</strong></td>
<td>Dot</td>
<td>Norman Malkin</td>
<td></td>
<td>San Francisco, CA</td>
<td></td>
<td>Finland: London; Germany: London; Holland: London; Sweden: Dot</td>
</tr>
</tbody>
</table>

You can reach the U.S. and World-Wide Music-Record markets regularly, effectively and at very low cost through the INTERNATIONAL BUYERS & SELLERS EXCHANGE every week in BILLBOARD MUSIC WEEK.
50 MOST POPULAR INTERNATIONAL ARTISTS (continued from page 43)

NEIL SEDAKA

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

LIKE I DO
Holland: Reprise
Italy: Reprise
Venezuela: Reprise

THE SHADOWS

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

WONDERFUL LAND
Australia: Colombia
Austria: Colombia
Brazil: Colombia
Belgium: Colombia
Czechoslovakia: Colombia
England: Colombia
France: Columbia
FRG: Columbia
Holland: Columbia
Hungary: Columbia
Ireland: Colombia
Israel: Colombia
Italy: Columbia
Mexico: Columbia
New Zealand: Columbia
Norway: Columbia
Netherlands: Columbia
Peru: Columbia
Philippines: Columbia
South Africa: Colombia
Sweden: Columbia

HELEN SHAPIRO

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

SUE THOMPSON

NORMAN
Belgium (French): Foncteur
Holland: Foncteur
New Zealand: HNV

SAD MOVIES
New Zealand: HNV

THE TOKENS

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

THE LION SLEEPS TONIGHT
Australia: RCA
Israel: RCA
Philippines: RCA

LOS TEEN TOPS

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

POPOTITOS
Argentina: Columbia
Mexico: Columbia

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

MUSIC PUBLISHERS AND RECORD PRODUCERS

Serving the Music World in South America Since 1936

Some of our hits include:

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CHEGA DE SAUDADE ★ O PATO
OUTRA VEZ

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ENRIQUE LEBENDIGER, General Manager

FERMATA
(ARGENTINA) S.P.I.
San Martin 640
BUENOS AIRES, ARGENTINA
M. S. BRENNER, South American Manager

AFFILIATED MUSIC PUBLISHERS:
Editora Musical Arapua • Editora Musical Drink, Ltda.
Melodias Americanas • Seresta Edicioos Musicals
Editora Do Successos Internacionalais
Editora Musical Sonata
Editora Musical Santos Dumont

Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music
Best wishes to everyone everywhere

PERRY COMO

By Request

Mr. President
SAAR

BIGGEST ITALIAN INDEPENDENT RECORD COMPANY

distributor in Italy of

JOLLY MUSIC
CELSON
VOUGE
WARNER BROS.
ATLANTIC
FOLKWAYS

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BIG LABELS • BIG ARTISTS
IN MEXICO

LABELS
Peerless, London, Polydor,
Command, Seeco, Eco,
Telefunken, Deutsche Grammophon,
Kubaney, Meca, Fuentes,
Onix, Chantecler, Vox,
Discomoda, Richmond, Palacio

PEERLESS ARTISTS
Lola Beltran, Juan Mendoza,
Pedro Infante, Hnos. Zaizar,
Los Tecolines, Hnos. Aguita,
Hnos. Michel, Tona la Negra,
Los Ruffino

PEERLESS DE MEXICO, S. A.
Heinz Klinckwort, President
Lagune Mayran 232    MEXICO 17, D.F.
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.

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

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 publisher 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.

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

Billboard Music Week December 29, 1962, issue = 1963 Who’s Who in the World of Music
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
BEST WISHES FROM...

RECORDS

DOMESTIC DISTRIBUTORS

A - I
- Record Dist., Oklahoma City, Okla.
- Alpha Dist. Co., New York, N. Y.
- Associated Dists., Indianapolis, Ind.
- Bertos Sales Company, Charlotte, N. C.
- Big State Dist., Dallas, Tex.
- Davis Sales Company, Denver, Colo.
- Eastern Record Dist., E. Hartford, Conn.
- Essex Record Dist., Newark, N. J.
- Fenway Record Dists., Pittsburgh, Pa.
- Hit Record Dists., Cincinnati, Ohio
- Lieberman Music Co., Minneapolis, Minn.
- M. S. Distributors, Chicago, Ill.
- Mainline Cleveland, Inc., Cleveland, Ohio
- Mangold Dist. Company, Baltimore, Md.
- Microphone Music, Inc., Honolulu, Hawaii
- Midwest Dist. Company, St. Louis, Mo.
- Music Dist., Inc., Seattle, Wash.
- Music Sales Company, Memphis, Tenn.
- Music Service Company, Great Falls, Mont.
- Delta Record Dists., New Orleans, La.
- Record Merchandising, Los Angeles, Calif.
- Leonard Smith, Inc., Albany, N. Y.
- Stan's Record Shop, Shreveport, La.
- De Main Record Sales Co., Inc., Phoenix, Ariz.
- Universal Record Company, Philadelphia, Penna.
- Compo Company, Ltd., Lachine, Quebec, Canada
- Gold Record Dist., Buffalo, N. Y.

FOREIGN DISTRIBUTORS

- Decca Record Company, Ltd., London, W. i, 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—Hatalit, 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.
Canada

Three Canadian tunes cut by Nashville artist Billy Cothern 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 Cothern, 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 Wenasvasti, Louis Armstrong, Manne Schulman and Leo Heinonen.

France

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

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 Teldac, which distributed the record.

Germany

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

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 Schrade, 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 Vorwerg (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 Siebert (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
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
Everybody Loves Me But You
Break It to Me Gently
Fool #1
Dum Dum
Eventually
You Can Depend on Me

Emotions
I Want to Be Wanted
I'm Sorry
That's All You Gotta Do
Sweet Nothings
Rockin' Around the Christmas Tree

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—Capacabana, New York
May 20—Blinstrubs, Boston

DIRECTION:
WILLIAM MORRIS AGENCY

PERSONAL MGT.

dub allbrillen

EXCLUSIVELY:
DECCA RECORDS

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

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. Title 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 audited themselves of RIAA auditing verification. All records so audited by RIAA as 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) - 1950
- Sentimental Me (Coral) - 1953
- 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) - 1950
- 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
- Tweddle Dee (Atlantic) - 1954
- Jim Dandy (Atlantic) - 1956

**BALLE, 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**
- Have Baked A Cake (National) - 1950

**BAXTER, LES**
- Poor People of Paris (Capitol) - 1950

**BAY, LES**
- Almost Lost My Mind (RCA Victor) - 1956

**BELAFONTE, HARRY**
- Day-O (Banana Boat Song) (RCA Victor) - 1958

**BENGSTON, TONY**
- Because of You (Columbia) - 1952

**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 (Special) - 1954

**BRADFORD, TERRY**
- Till I Waltz Again With You (Coral) - 1953
- Ricochet (Coral) - 1954

**BREWER, TERESA**
- Music, Music, Music (London) -

**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

**BROWN, SONS**
- 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**
- Tequila (Challenge) - 1958

**CHANDLER, GENE**
- Duke of Earl (Vee-Jay) - 1961

**CHANDLER, KAREN**
- Hold Me, Thrill Me, Kiss Me (Coral) - 1953

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

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

CHORDETTES
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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

COASTER
Searchin' (Atco)—1957
Yakety-Yak (Atco)—1958
Poison Ivy (Atco)—1959
Carlise 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
Pampa Loves Mambo (RCA Victor)—1955
Hot Diggit (RCA Victor)—1957
Round and Round (RCA Victor)—1957
*Catch a Falling Star (RCA Victor)—1959

COOK, SAM
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COPAS, COWBOY
Signed, Sealed & Delivered (Starday)—1948
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CORRELL, DON
It Ain'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)—1954

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Oh, Julie (Nasco)—1958

CRESTES
Sixteen Candles (Ced)—1959

CREWCUTS
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CRICKETS
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CROSBY, BING
Silent Night (Decca)—1942
Sunday, Monday or Always (Decca)—1943
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I'll Be Home for Christmas (Decca)—1943
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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
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White Christmas (Decca)—1946
South America, Take It Away (Decca)—1946
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Whiffenpoof (with Fred Waring) (Decca)—1950
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DALE, ALAN
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Prisoner's Song (RCA Victor)—1925

DAMONE, VIC
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On the Street Where You Live (Columbia)—1949

DANNY & THE JUNIORS
At the Hop (ABC Paramount)—1958

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Dream Lover (Atco)—1959
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Beyond the Sea (Atco)—1962

DARREN, JAMES
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DAYS, ORIS
Secret Love (Columbia)—1958
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A Guy Is a Guy (Columbia)—
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DEAN, JIMMY
*Big Bad John (Columbia)—1961

DEL-VIKINGS
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DENT, JOHN
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DIAMONDS
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DIXIE DOO & THE DON'TS
 Tear Drops Will Fall (Swan)—1959

DINNING, MARK
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Going to the River (Imperial)—1952
You Said You Love Me (Imperial)—1953
Fat Man (Imperial)—1953
I Lived My Life (Imperial)—1953
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Whole Lotta Lovin' (Imperial)—1954
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EDDY, DUANE
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ELEGANTS
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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.
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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
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FAITH, PERCY
The Song From Moulin Rouge (Columbia)—1953
*Theme From a Summer Place (Columbia)—1962

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FISHER, EDDIE
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Oh Mein Pa-Pa (RCA Victor)—1953
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A-Tisket, A-Tasket (Decca)—1943

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

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Peace in the Valley (Decca)—1951

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FOUR TUNES
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Marie (Jubilee)—1954

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GIBBS, GEORGIA
Kiss of Fire (Mercury)—1952

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Too Fat Polka (Columbia)—1946

GRACE, CHARLIE
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GRAMMER, BILLY
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HARRIS, PHIL
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HARRISON, WILBERT
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HAYES, BILL
Davy Crockett (Cadence)—1955

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Deep in the Heart of Texas (Columbia)—1957

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HOLLYWOOD ARGOLES
Alley-Oop (Lute)—1960

HOLLYWOOD ARGYLES
Alley-Oop (Lute)—1960

HOLLYWOOD ARGOLES
Alley-Oop (Lute)—1960

HOLLYWOOD ARGOLES
Alley-Oop (Lute)—1960

HOLLYWOOD ARGYLES
Alley-Oop (Lute)—1960

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Maybe You'll Be There (Decca)—1947
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Handy Man (Cub)—1959
Good Timin' (Cub)—1960

JONES, SPIKE
Cocktails For Two (RCA Victor)—1946
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Raunchy (Phillips Intl.)—1958

KALIN TWINS
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BOSSA NOVA

was born at

ODEON BRAZIL

- João GILBERTO
- Alaide COSTA
- Walter WANDERLEY
- Luiz BONFÁ
- Isaura GARCIA
<table>
<thead>
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<th>Title</th>
<th>Year</th>
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<tbody>
<tr>
<td>KALLEN, KITTY</td>
<td>Little Things Mean a Lot (Decca)</td>
<td>1954</td>
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<td>KING, PEE WEE</td>
<td>Slow Poke (RCA Victor)</td>
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<td>KINGSTON TRIO</td>
<td>*Tom Dooley (Capitol)</td>
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<td>KNIGHT, EVELYN</td>
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<td>KNOX, BUDDY</td>
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<td>KYSER, KAY</td>
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<td>LANCE, MARIO</td>
<td>Be My Love (RCA Victor)</td>
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<td>LANE, FRANKIE</td>
<td>That's My Desire (Mercury)</td>
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<td>LASH, DONETTE</td>
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<td>LASH, SHIRLEY</td>
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<td>LASSIE ALDON</td>
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<td>LANG, JOHNNY</td>
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<td>LA ROSA, JULIUS</td>
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<td>LEWIS, BOBBY</td>
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<td>LIGGIN, JOE</td>
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<td>LITTLE RICHARD</td>
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<td>LITTLE RICHARD</td>
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<td>LONDON, LAURIE</td>
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<td>LOWE, JIM</td>
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<td>LUNDE, ART</td>
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<td>LYMON, FRANKIE &amp; THE</td>
<td>Why Do Fools Fall in Love (Gee)</td>
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<td>LYNCH, VERA</td>
<td>Auf Weidersehn (London)</td>
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<td>MACDONALD, JEANETTE, &amp;</td>
<td>Indian Love Call (RCA Victor)</td>
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<td>MACDONALD, JEANETTE, &amp;</td>
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<td>MADDOX, JOHNNY</td>
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<td>MARTELLETTES</td>
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<td>McGuire Sisters</td>
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<td>McPHATTER, CLYDE</td>
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<td>Chattanooga Choo Choo (RCA Victor)-1942</td>
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<td>MILLER, MITCH</td>
<td>Bridge on the River Kwai (Columbia)</td>
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<td>Miles, TRAYE</td>
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<td>MITCHELL, GUY</td>
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<td>MOONEY, ART</td>
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<td>MORGAN, JANE</td>
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<td>MORGAN, RUSSELL</td>
<td>Cruising Down the River (Decca)-1949</td>
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<td>Only the Lonely (Monument)-1960</td>
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<td>ORIOLES</td>
<td>Cryin' in the Chapel (Jubilee)-1954</td>
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Mr Acker Bilk's Stranger on the Shore, Above the Stars, Summer Set; Petite Fleur by Chris Barber and numerous Hits by Monty Sunshine, Humphrey Lyttelton, Leon Young, Laurie Johnson, Terry Lightfoot & Mike Preston—plus spoken word, drama & theatrical successes by Bertrand Russell, Stanley Holloway, Peggy Ashcroft & others—are among the achievements of Denis Preston of Record Supervision Limited Lansdowne House, Lansdowne Road, London W.11, England

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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
Chasing Partners (Mercury) — 1953
Cross Over the Bridge (Mercury) — 1954

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Mockin' Bird Hill (Capitol) — 1949
The World Is Waiting for the Sunrise (Capitol) — 1949
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All Shook Up/That's When Your Heartaches Begin (RCA Victor) — 1957
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*Mickey (Decca) — 1950
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WHITEMAN, PAUL
*Let Me Go, Lover (Columbia) — 1958

WEBER, JOAN
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*Calypso (RCA Victor) — 1957

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Blue Tango (Decca) — 1955

ANDERSON, LEROY
Blue Tango (Decca) — 1955

BELAFONTE, HARRY
Calympso (RCA Victor) — 1957

Bennett, Robert
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 Checker (Parkway) — 1961-62

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

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

COMO, PERRY
Season’s Greetings From Perry Como (RCA Victor) — 1962

CONIFF, RAY
*Concert in Rhythm, Vol. 1 (Columbia) — 1962

*Carnival of Venice (Columbia) — 1962

*Carnival of Venice (Columbia) — 1962

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

FORD, TENNESSEE
*Nearer the Cross (Capitol) — 1958

*Hymns (Capitol) — 1959

*Spiritual (Capitol) — 1961

*The Star Carol (Capitol) — 1962

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

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

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

*Music, Martinis, and Memories (Capitol) — 1962

GOLDEN ERA OF DIXIE LAND JAZZ
The Golden Era of Dixie Land Jazz (Capitol) — 1961

INK SPOTS
The Best of the Ink Spots (Dot) — 1965

THE KINGSTON TRIO
*From the Hungry I (Capitol) — 1960

*Here We Go Again (Capitol) — 1960

*The Kingston Trio (Capitol) — 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. 1 (Command) — 1961

LITTLE RICHARD
Here’s Little Richard (Specialty) — 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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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.

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

WEAVERS
On Top of Old Smokie (Decca) — 1951

WEBER, JOAN
Let Me Go, Lover (Columbia) — 1954

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

WELK, LAWRENCE
*Calcutta (Dot) — 1961

WHITEMAN, PAUL
*Mickey (Decca) — 1950
Heartaches (Decca) — 1950

WEEMS, TED
*Three o’Clock in the Morning (Coral) — 1957

WHITEMAN, PAUL
*Let Me Go, Lover (Columbia) — 1958

WEBER, JOAN
*On Top of Old Smokie (Decca) — 1955

WELK, LAWRENCE
*Calypso (RCA Victor) — 1957

BELAFONTE, HARRY
Blue Tango (Decca) — 1955

ANDERSON, LEROY
Blue Tango (Decca) — 1955

BELAFONTE, HARRY
Calympso (RCA Victor) — 1957

Bennett, Robert
Victory at Sea, VOL. 1 (RCA Victor) — 1960

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

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

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CLIBURN, VAN
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*Spiritual (Capitol) — 1961

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*Here We Go Again (Capitol) — 1960

*The Kingston Trio (Capitol) — 1960

*The Kingston Trio at Large (Capitol) — 1960

*Sold Out (Capitol) — 1961

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

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Billboard Music Week December 29, 1962, issue 6 1963 Who’s Who in the World of Music
THE PROUDEST NAME IN ENTERTAINMENT

ADDING NEW SUCCESSES IN 1962

THE WORLD OVER

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

ORIGINAL SOUND TRACKS
TARAS BULBA
TWO FOR THE SEESAW
PHAEDRA

Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music
ANY WAY YOU ADD IT UP...

INTERNATIONAL $UCCESS$
FERRANTE & TEICHER

GENE PITNEY (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 Theatreland (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

**MILLS BROTHERS**

- *Mills Brothers Souvenir Album* (Decca) — 1955
- *Memories Sing Along With Mitch* (Columbia) — 1962

**NELSON, RICKY**

- *Ricky* (Imperial) — 1958

**OLDIES BUT GOODIES, VOL. I**

- *Various Artists (Original Sound)* — 1962

**THE PLAGGERS**

- *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 CHIMPMUNKS**

- *Let's All Sing With The Chimpmunks (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
- *Blue Hawaii* (Dot) — 1962

**WARREN, RUSTY**

- *Songs for Sinners (Jubilee)* — 1958
- *Knockers Ups (Jubilee)* — 1959
- *Sin-National (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 SONG 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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**on January 5th... see the "NEW LOOK" of BILLBOARD MUSIC WEEK!**
VOICE OF BROADWAY

The hottest group in the industry is that foursome called "The Four Seasons." Their first two records "Sherry" and "Big Girls Don't Cry," have hit the number one spot in sales, rocking the disc industry. Not even Elvis Presley or Bing Crosby ever had that distinction.

THE WORLD'S GREATEST HIT PRODUCER . . . BOB CREWE

PERSONAL MANAGEMENT: JERRY WEINTRAUB, 200 W. 57th St. Circle 6-8431

AMERICA'S NO. 1 HIT LABEL . . .

PUBLIC RELATIONS . . . BOB PERILLA ASSOC. • GAC
NO. 1 FOR 13 OUT OF 15

SHERRY
BIG GIRLS DON'T CRY
SANTA CLAUS IS COMING TO TOWN
OVER 3,000,000 SINGLES

CURRENT BEST-SELLING ALBUMS:

SHERRY
THE 4 SEASONS

Sherry & 11 Others
VJ LP-1053/SR 1053

The 4 Seasons' Greetings
VJ LP-1055/SR 1055

Big Girls Don't Cry & 11 Others
VJ LP-1056/SR 1056

NEXT!
THE 4 SEASONS IN THE COUNTRY

THE WORLD'S GREATEST HIT PRODUCER . . . BOB CREWE • PERSONAL MANAGEMENT . . . JERRY WEINTRAUB, 200 W. 57th STREET
CONSECUTIVE WEEKS!!!

WE'RE EVEN SELLING EP'S

SOLD IN 4 MONTHS!

CIRCLE 6-8431 • AMERICA'S NO. 1 HIT LABEL • PUBLIC RELATIONS • BOB PERILLA ASSOCIATES • GAC
Thanks

DISK JOCKEYS - DEALERS
MUSIC OPERATORS - DISTRIBUTORS
RACK JOBBERS - ONE STOPS
STEAD PHILIPS STUDIOS (and especially to Gordon Clark, Engineer)
SID BASS
and to the greatest promotion team ever:
RED SCHWARTZ - RANDY WOOD
STEVE CLARK - LARRY BAKKE
BILL SHEPHERD - GENE CATHERMAN
HARVEY COOPER
and, of course,
HARRIET

The 4 Seasons

and a million thanks from:

THE WORLD'S GREATEST HIT PRODUCER ... BOB CREWE

PERSONAL MANAGEMENT: JERRY WEINTRAUB, 200 W. 57th ST. Circle 6-8431

AMERICA'S NO. 1 HIT LABEL ... VEG'TAV PUBLIC RELATIONS ... BOB PERILLA ASSOC. GAC

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

Philip Brodie of the Hong Kong EMI office (left) with the Hon. H. D. M. Barton, managing director of Jardines, and Norrie 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 Forray (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.

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.

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 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 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 Columbia Records and the Columbia Record Club for $900,000, claiming violation of the Sherman and Clayton antitrust 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 hit album sellers. Elvis Presley and Mitch Miller, and Ennio Morricone'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 BMI editor. Hal Cook, former sales chief of Warner Bros., Columbia and Capitol Records, was named BMI 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 trend 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, Ketty 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 summer-time, 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, Darin, 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.
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.
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!

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

ABC-PARAMOUNT RECORDS, INC. 1501 BROADWAY, NEW YORK 36, NEW YORK • CABLE: ABPAREC
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**

<table>
<thead>
<tr>
<th>FAVORITE RECORDS:</th>
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<tr>
<td><strong>SINGLES</strong></td>
</tr>
<tr>
<td>Vocal: I CAN'T STOP LOVING YOU, Ray Charles, ABC-Paramount</td>
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<tr>
<td>Instrumental: STRANGER ON THE SHORE, Acker Bilk, Atco</td>
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<tr>
<td><strong>LP'S</strong></td>
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<tr>
<td>Vocal: MODERN SOUNDS IN COUNTRY &amp; WESTERN MUSIC, Ray Charles, ABC-Paramount</td>
</tr>
<tr>
<td>Instrumental: THE STRIPPER, David Rose, MGM</td>
</tr>
<tr>
<td><strong>COMEDY</strong></td>
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<td>DID YOU EVER, Dave Gardner, RCA Victor</td>
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<thead>
<tr>
<th>FAVORITE INTERNATIONAL SONG (excluding U. S. tunes)</th>
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<tr>
<td>AL DI LA, Mogol-Donida, Witmark, ASCAP</td>
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<tr>
<th>FAVORITE INTERNATIONAL ARTIST (excluding U. S. artists)</th>
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<tbody>
<tr>
<td>EMILIO PERICOLI, Warner Bros.</td>
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<tr>
<th>FAVORITE INSTRUMENTALISTS:</th>
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<tbody>
<tr>
<td><strong>FAVORITE</strong>: Mr. Acker Bilk, Atco</td>
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<tr>
<td><strong>MOST PLAYED</strong>: Mr. Acker Bilk, Atco</td>
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<tr>
<td><strong>MOST PROMISING</strong>: Peter Nero, RCA Victor</td>
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<th>FEMALE VOCALISTS:</th>
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<tr>
<td><strong>FAVORITE</strong>: Connie Francis, MGM</td>
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<td><strong>MOST PLAYED</strong>: Connie Francis, MGM</td>
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<tr>
<td><strong>MOST PROMISING</strong>: Shelley Fabares, Warner Bros.</td>
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<thead>
<tr>
<th>VOCAL GROUPS:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FAVORITE</strong>: Four Freshmen, Capitol</td>
</tr>
<tr>
<td><strong>MOST PLAYED</strong>: Kingston Trio, Capitol</td>
</tr>
<tr>
<td><strong>MOST PROMISING</strong>: Peter, Paul &amp; Mary, Warner Bros.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>INSTRUMENTAL GROUPS:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FAVORITE</strong>: Dave Brubeck, Columbia</td>
</tr>
<tr>
<td><strong>MOST PLAYED</strong>: Bill Black's Combo, Hi</td>
</tr>
<tr>
<td><strong>MOST PROMISING</strong>: King Curtis, Enjoy-Capitol</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SOLO INSTRUMENTALISTS:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FAVORITE</strong>: Si Zentner, Liberty</td>
</tr>
<tr>
<td><strong>MOST PLAYED</strong>: Si Zentner, Liberty</td>
</tr>
<tr>
<td><strong>MOST PROMISING</strong>: Kenny Ball &amp; His Jazzmen, Kapp</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BANDS:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FAVORITE</strong>: George Jones, United Artists</td>
</tr>
<tr>
<td><strong>MOST PLAYED</strong>: George Jones, United Artists</td>
</tr>
<tr>
<td><strong>MOST PROMISING</strong>: Claude King, Columbia</td>
</tr>
</tbody>
</table>

**MUSIC OPERATORS OF AMERICA POLL**

<table>
<thead>
<tr>
<th>RECORDING EARNING MOST MONEY FOR JUKE BOX OPERATORS:</th>
</tr>
</thead>
<tbody>
<tr>
<td>BIG BAD JOHN, Jimmy Dean (Columbia)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RECORDING EARNING MOST MONEY FOR JUKE BOX OPERATORS (STANDARD):</th>
</tr>
</thead>
<tbody>
<tr>
<td>IN THE MOOD, Glenn Miller, RCA Victor</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th>RECORDING EARNING MOST MONEY FOR JUKE BOX OPERATORS (Rhythm &amp; Blues):</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE TWIST, Chubby Checker, Parkway Records</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>RECORDING EARNING MOST MONEY FOR JUKE BOX OPERATORS (Country &amp; Western):</th>
</tr>
</thead>
<tbody>
<tr>
<td>WALK ON BY, Leroy Van Dyke, Mercury</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ARTIST WHOSE RECORDS EARNED MOST MONEY FOR JUKE BOX OPERATORS:</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONNIE FRANCIS</td>
</tr>
</tbody>
</table>

**BILLBOARD MUSIC WEEK COUNTRY MUSIC DISK JOCKEY POLL**

<table>
<thead>
<tr>
<th>FAVORITE COUNTRY MUSIC RECORDS:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGLES</strong>: SHE THINKS I STILL CARE, George Jones, United Artists</td>
</tr>
<tr>
<td><strong>ALBUMS</strong>: RAY PRICE SINGS SAN ANTONIO ROSE, Ray Price, Columbia</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FAVORITE ARTISTS:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MALE</strong>: George Jones, United Artists</td>
</tr>
<tr>
<td><strong>FEMALE</strong>: Patsy Cline, Decca</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MOST PROMISING ARTISTS:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MALE</strong>: Claude King, Columbia</td>
</tr>
<tr>
<td><strong>FEMALE</strong>: Judy Lynn, United Artists</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FAVORITE SMALL COUNTRY MUSIC VOCAL GROUP:</th>
</tr>
</thead>
<tbody>
<tr>
<td>WILBURN BROTHERS, Decca</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FAVORITE SONGWRITER:</th>
</tr>
</thead>
<tbody>
<tr>
<td>HARLAN HOWARD, Pomper, BMI</td>
</tr>
</tbody>
</table>

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1962 ACADEMY AWARD WINNING SONG

MOON RIVER
from "Breakfast at Tiffany's"

starring Audrey Hepburn and George Peppard

AKI ALEONG, Reprise 20042
JERRY BUTLER, Vee Jay 405
JANE MORGAN, Kapp 431
HENRY MANCINI, RCA Victor 7916
JUDY AT CARNEGIE HALL, Capitol
ADRE PREVIN PLAYS HAROLD ARLEN, Contemporary
THE NARM associate member company which has demonstrated sus-
Best Selling
Hi Single: "BIG BAD JOHN," JIMMY DEAN, Columbia
Regular Price LP: "BLUE HAWAII," ELVIS PRESLEY, Victor
Economy Price LP: "STARS FOR A SUMMER NIGHT," 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-
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 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 Original Sound Track Album or Recording of Original Cast from Motion Picture or Televis-
WEST SIDE STORY—Conductor, Johnny Green; Co-Music Directors, Saul Chaplin, Sid Ramin and Irwin Kostal (Columbia)
Best Original Cast Show Album:
JUDY AT CARNEGIE HALL—Engineer, Robert Arnold (Capitol)
Best Original Cast Show Album:
THIRD THING: THE BROADWAY MUSICAL—Arranger, Burt Bacharach (Contemporary)
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 BAND JOHN, Jimmy Dean (Capitol)
Best Rhythm and Blues Recording:
HIT THE ROAD JACK, Ray Charles (ABC-Paramount)
Best Sound Track Album or Recording of Score from Motion Picture or Television:
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Best Rhythm and Blues Recording:
HIT THE ROAD JACK, Ray Charles (ABC-Paramount)
### 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 compilation cannot of course reflect their full popularity, since they could not include their listings for the weeks still ahead.

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Artist (Label)</th>
<th>Publisher, Licensee</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>STRANGER ON THE SHORE</td>
<td>Mr. Acker Bilk (Atco)</td>
<td>Mellin, BMI</td>
</tr>
<tr>
<td>2.</td>
<td>I CAN'T STOP LOVING YOU</td>
<td>Ray Charles (ABC-Paramount)</td>
<td>Acuff-Rose, BMI</td>
</tr>
<tr>
<td>3.</td>
<td>MASHED POTATO TIME</td>
<td>Dee Dee Sharp (Cameo)</td>
<td>Rice-Mill, BMI</td>
</tr>
<tr>
<td>4.</td>
<td>ROSES ARE RED</td>
<td>Bobby Vinton (Epic)</td>
<td>ASCAP</td>
</tr>
<tr>
<td>5.</td>
<td>THE STRIPPER</td>
<td>David Rose (MGM)</td>
<td>David Rose, ASCAP</td>
</tr>
<tr>
<td>6.</td>
<td>JOHNNY ANGEL</td>
<td>Shelley Fabares (Colpix)</td>
<td>BMI</td>
</tr>
<tr>
<td>7.</td>
<td>LOCOMOTION</td>
<td>Little Eva (Dimension)</td>
<td>BMI</td>
</tr>
<tr>
<td>8.</td>
<td>SHEILA</td>
<td>Tommy Roe (ABC-Paramount)</td>
<td>BMI</td>
</tr>
<tr>
<td>9.</td>
<td>THE TWIST</td>
<td>Chubby Checker (Parkway)</td>
<td>BMI</td>
</tr>
<tr>
<td>10.</td>
<td>ROLLER BOY</td>
<td>Shirley &amp; Scepter</td>
<td>BMI</td>
</tr>
<tr>
<td>11.</td>
<td>HEY! BABY</td>
<td>Bruce Channel (Smash)</td>
<td>BMI</td>
</tr>
<tr>
<td>12.</td>
<td>MIDNIGHT IN MOSCOW</td>
<td>Kenny Ball</td>
<td>BMI</td>
</tr>
<tr>
<td>13.</td>
<td>WHY DO YOU DO THAT TO ME</td>
<td>Dion (Laurie)</td>
<td>BMI</td>
</tr>
<tr>
<td>14.</td>
<td>PALISADES PARK</td>
<td>Freddy Cannon</td>
<td>BMI</td>
</tr>
<tr>
<td>15.</td>
<td>BREAKING UP IS HARD TO DO</td>
<td>Neil Sedaka</td>
<td>BMI</td>
</tr>
<tr>
<td>16.</td>
<td>SILVERTON MOUNTAIN</td>
<td>Claude King</td>
<td>BMI</td>
</tr>
<tr>
<td>17.</td>
<td>TWISTIN' THE NIGHT AWAY</td>
<td>Sam Cooke</td>
<td>BMI</td>
</tr>
<tr>
<td>18.</td>
<td>DUKE OF EARL</td>
<td>Gene (Duke of Earl)</td>
<td>BMI</td>
</tr>
<tr>
<td>19.</td>
<td>AMIDST THE RAIN (YOUR LOVE)</td>
<td>Everly Brothers</td>
<td>BMI</td>
</tr>
<tr>
<td>20.</td>
<td>I CAN'T HELP FALLING IN LOVE</td>
<td>Elvis Presley</td>
<td>BMI</td>
</tr>
<tr>
<td>21.</td>
<td>PARTY DINNER</td>
<td>Sam Cooke</td>
<td>BMI</td>
</tr>
<tr>
<td>22.</td>
<td>GREEN ONIONS</td>
<td>Booker T. &amp; MG's (Sax)</td>
<td>BMI</td>
</tr>
<tr>
<td>23.</td>
<td>DON'T KNOW WHAT TO DO</td>
<td>Ray Charles</td>
<td>BMI</td>
</tr>
<tr>
<td>24.</td>
<td>SHERRY</td>
<td>Four Seasons</td>
<td>BMI</td>
</tr>
<tr>
<td>25.</td>
<td>JOHNNY GET ANGRY</td>
<td>Joanie Sommers</td>
<td>BMI</td>
</tr>
<tr>
<td>26.</td>
<td>CAN'T HELP FALLING IN LOVE</td>
<td>Elvis Presley</td>
<td>BMI</td>
</tr>
<tr>
<td>27.</td>
<td>HAVING A PARTY</td>
<td>Sam Cooke</td>
<td>BMI</td>
</tr>
<tr>
<td>28.</td>
<td>GREEN ONIONS</td>
<td>Booker T. &amp; MG's (Sax)</td>
<td>BMI</td>
</tr>
<tr>
<td>29.</td>
<td>YOU DON'T KNOW WHAT TO DO</td>
<td>Ray Charles</td>
<td>BMI</td>
</tr>
<tr>
<td>30.</td>
<td>THE STRIPPER</td>
<td>David Rose</td>
<td>BMI</td>
</tr>
<tr>
<td>31.</td>
<td>SHOUT</td>
<td>Joe Dee</td>
<td>BMI</td>
</tr>
<tr>
<td>32.</td>
<td>BUCK THE HEAT THAT LOVES YOU</td>
<td>Connie Francis (MGM)</td>
<td>BMI</td>
</tr>
<tr>
<td>33.</td>
<td>DEAR LADY TWIST</td>
<td>Gary (U.S.) Bonds</td>
<td>BMI</td>
</tr>
<tr>
<td>34.</td>
<td>LOVE LETTERS</td>
<td>Kefky Lester (Erd)</td>
<td>BMI</td>
</tr>
<tr>
<td>35.</td>
<td>PARTY LIGHTS</td>
<td>Claudine Clark</td>
<td>BMI</td>
</tr>
<tr>
<td>36.</td>
<td>COTTON FIELDS</td>
<td>Highwaymen (United Artists)</td>
<td>BMI</td>
</tr>
<tr>
<td>37.</td>
<td>ALLEY CAT</td>
<td>Bent Fabric (Alto)</td>
<td>BMI</td>
</tr>
<tr>
<td>38.</td>
<td>TWIST &amp; SHOUT</td>
<td>Isley Brothers</td>
<td>BMI</td>
</tr>
<tr>
<td>39.</td>
<td>THEME FROM DR. KILDARE</td>
<td>Richard Chamberlin (MGM)</td>
<td>BMI</td>
</tr>
<tr>
<td>40.</td>
<td>TUFF</td>
<td>Ace Cannon (Hi-Jack)</td>
<td>BMI</td>
</tr>
<tr>
<td>41.</td>
<td>LOVERS PLEASE</td>
<td>Clyde McPhatter</td>
<td>BMI</td>
</tr>
<tr>
<td>42.</td>
<td>THERE'S A GOOD-LOVE</td>
<td>Barbara George</td>
<td>BMI</td>
</tr>
<tr>
<td>43.</td>
<td>YOUNG WORLD</td>
<td>Rick Nelson</td>
<td>BMI</td>
</tr>
<tr>
<td>44.</td>
<td>BABY IT'S YOU</td>
<td>Shirelles &amp; Scepter</td>
<td>BMI</td>
</tr>
<tr>
<td>45.</td>
<td>SPEEDY GONZALES</td>
<td>Pat Boone</td>
<td>BMI</td>
</tr>
<tr>
<td>46.</td>
<td>LITTLE BITTY TEAR</td>
<td>Burl Ives</td>
<td>BMI</td>
</tr>
<tr>
<td>47.</td>
<td>CRYING IN THE RAIN</td>
<td>Everly Brothers</td>
<td>BMI</td>
</tr>
<tr>
<td>48.</td>
<td>A LITTLE BITTY TEAR</td>
<td>Burl Ives</td>
<td>BMI</td>
</tr>
<tr>
<td>49.</td>
<td>YOUNG WORLD</td>
<td>Rick Nelson</td>
<td>BMI</td>
</tr>
<tr>
<td>50.</td>
<td>THE ONE WHO REALLY LOVES</td>
<td>Mary Wells</td>
<td>BMI</td>
</tr>
<tr>
<td>51.</td>
<td>PARTY LIGHTS</td>
<td>Claudine Clark</td>
<td>BMI</td>
</tr>
<tr>
<td>52.</td>
<td>IT'S YOU</td>
<td>Shirelles &amp; Scepter</td>
<td>BMI</td>
</tr>
<tr>
<td>53.</td>
<td>I'M A MAN</td>
<td>Eddie Hodges</td>
<td>BMI</td>
</tr>
<tr>
<td>54.</td>
<td>FUNNY WAY OF LAUGHING</td>
<td>Bun Ives</td>
<td>BMI</td>
</tr>
<tr>
<td>55.</td>
<td>ALL MY LOVER</td>
<td>Brenda Lee</td>
<td>BMI</td>
</tr>
<tr>
<td>56.</td>
<td>YOU MADE ME WONDER</td>
<td>Dion</td>
<td>BMI</td>
</tr>
<tr>
<td>57.</td>
<td>I'LL NEVER DANCE AGAIN</td>
<td>Bobby Rydell</td>
<td>BMI</td>
</tr>
<tr>
<td>58.</td>
<td>TWIST, TWIST, SENORA</td>
<td>Gary (U.S.)</td>
<td>BMI</td>
</tr>
<tr>
<td>59.</td>
<td>LITTLE DIANE</td>
<td>Dion</td>
<td>BMI</td>
</tr>
<tr>
<td>60.</td>
<td>IF I WISH THAT WE WERE MARRIED</td>
<td>Dion</td>
<td>BMI</td>
</tr>
<tr>
<td>61.</td>
<td>TWIST, TWIST</td>
<td>Sam Cooke</td>
<td>BMI</td>
</tr>
<tr>
<td>62.</td>
<td>HOW CAN I BE SURE</td>
<td>Sammy Davis</td>
<td>BMI</td>
</tr>
<tr>
<td>63.</td>
<td>CAN'T HELP FALLING IN LOVE</td>
<td>Elvis</td>
<td>BMI</td>
</tr>
<tr>
<td>64.</td>
<td>TELL ME</td>
<td>Dion</td>
<td>BMI</td>
</tr>
<tr>
<td>65.</td>
<td>I CAN'T HELP FALLING IN LOVE</td>
<td>Elvis</td>
<td>BMI</td>
</tr>
<tr>
<td>66.</td>
<td>I DON'T WANT TO KNOW</td>
<td>Ray Charles</td>
<td>BMI</td>
</tr>
<tr>
<td>67.</td>
<td>SINGING THE BLUES</td>
<td>Dion</td>
<td>BMI</td>
</tr>
<tr>
<td>68.</td>
<td>LET'S DANCE</td>
<td>Chris Montez (Monogram)</td>
<td>BMI</td>
</tr>
<tr>
<td>69.</td>
<td>CRYING IN THE RAIN</td>
<td>Everly Brothers</td>
<td>BMI</td>
</tr>
<tr>
<td>70.</td>
<td>YOU MEAN EVERYTHING</td>
<td>Dion</td>
<td>BMI</td>
</tr>
<tr>
<td>71.</td>
<td>YOU'LL LOSE A GOOD THING</td>
<td>Barbara Lynn</td>
<td>BMI</td>
</tr>
<tr>
<td>72.</td>
<td>SPINNING THE NIGHT AWAY</td>
<td>Sam Cooke</td>
<td>BMI</td>
</tr>
<tr>
<td>73.</td>
<td>EVERYBODY LOVES ME BUT YOU</td>
<td>Brenda Lee</td>
<td>BMI</td>
</tr>
<tr>
<td>74.</td>
<td>MY BLUE SKY</td>
<td>Jimmy Clanton</td>
<td>BMI</td>
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<tr>
<td>75.</td>
<td>I FEEL FUNNY</td>
<td>Dion</td>
<td>BMI</td>
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<td>76.</td>
<td>BEAUTY AND THE BEAST</td>
<td>Dion</td>
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<td>DON'T MAKE ME CRY</td>
<td>Dion</td>
<td>BMI</td>
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<td>79.</td>
<td>I'LL NEVER DANCE AGAIN</td>
<td>Bobby Rydell</td>
<td>BMI</td>
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<tr>
<td>80.</td>
<td>TELL ME</td>
<td>Dion</td>
<td>BMI</td>
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<td>81.</td>
<td>I'M A MAN</td>
<td>Eddie Hodges</td>
<td>BMI</td>
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<td>82.</td>
<td>FUNNY WAY OF LAUGHING</td>
<td>Bun Ives</td>
<td>BMI</td>
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<td>ALL MY LOVER</td>
<td>Dion</td>
<td>BMI</td>
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<td>YOU BELONG TO ME</td>
<td>Dion</td>
<td>BMI</td>
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<td>Bobby Rydell</td>
<td>BMI</td>
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<tr>
<td>86.</td>
<td>LITTLE DIANE</td>
<td>Dion</td>
<td>BMI</td>
</tr>
<tr>
<td>87.</td>
<td>THE MAN WHO SHOT LIBERTY VALANCE</td>
<td>Ray Charles</td>
<td>BMI</td>
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<td>LITTLE DIANE</td>
<td>Dion</td>
<td>BMI</td>
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<td>Dion</td>
<td>BMI</td>
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<td>I'LL NEVER DANCE AGAIN</td>
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<td>BMI</td>
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<td>91.</td>
<td>THE WANDERER</td>
<td>Dion</td>
<td>BMI</td>
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<td>92.</td>
<td>IT'S YOU</td>
<td>Shirelles &amp; Scepter</td>
<td>BMI</td>
</tr>
<tr>
<td>93.</td>
<td>MOON RIVER</td>
<td>Henry Mancini</td>
<td>BMI</td>
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<td>94.</td>
<td>I'M A MAN</td>
<td>Eddie Hodges</td>
<td>BMI</td>
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<tr>
<td>95.</td>
<td>CRYING IN THE RAIN</td>
<td>Everly Brothers</td>
<td>BMI</td>
</tr>
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<td>96.</td>
<td>(GIRLS, GIRLS, GIRLS)</td>
<td>Dion</td>
<td>BMI</td>
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<td>97.</td>
<td>I'LL NEVER DANCE AGAIN</td>
<td>Bobby Rydell</td>
<td>BMI</td>
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<td>98.</td>
<td>THE MAN WHO SHOT LIBERTY VALANCE</td>
<td>Ray Charles</td>
<td>BMI</td>
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<td>YOU BELONG TO ME</td>
<td>Dion</td>
<td>BMI</td>
</tr>
<tr>
<td>100.</td>
<td>SURFIN' SAFARI</td>
<td>Beach Boys</td>
<td>BMI</td>
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</table>

Note: This listing includes Billboard's Hot 100 singles chart for 1962, with rankings based on weeks on the chart and peak positions. Artists, labels, and publishers are also noted for each entry.
YOU
AIN'T
HEARD
NOTHIN'
YET!

A year ago, Philips Records made its sensational debut with a promise to bring American record dealers a big, new profit-making label. And have we kept our promise? Well, just take a look at what Philips offers you, and will continue to offer in the years to come. It's all part of Philips Records continuing pledge to bring you "ONE WORLD OF MUSIC ON ONE GREAT LABEL!!"

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MICHEL LEGRAND
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THE SPRINGFIELDS
RUTH BROWN
POLLY BERGEN
BARRIER BROTHERS
ROBERT FARNON
PATRICE MUNSEL
GEORGIE AULD
DARRELL MCCALL
CONCERTGEBOUW ORCH.
SVIATOSLAV RICHTER
I MUSICI
GERARD SOUZAY
WILLEM MENDELBERG
ARTHUR GRUMIAUX

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I get a (Kick)

thanks for everything

Pat

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DLP 3475

PAT BOONE'S GOLDEN HITS
DLP 3455

Soon to be released
MGM 7 Arts Prod. “THE MAIN ATTRACTION”

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1922-1962 INTERNATIONAL MUSIC COMPANY
40TH ANNIVERSARY

86

Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music
<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Writers (Publisher, Licensee)</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>I CAN'T STOP LOVING YOU</td>
<td>Gibson (Acuff-Rose, BMI)</td>
</tr>
<tr>
<td>2.</td>
<td>STRANGER ON THE SHORE</td>
<td>Blik-Meilin (Meilin, BMI)</td>
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<td>3.</td>
<td>ROSES ARE RED</td>
<td>Evans-Byron (Lyle, ASCAP)</td>
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<td>4.</td>
<td>THE TWIST</td>
<td>Mann-Appell (Kalmann, ASCAP)</td>
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<td>5.</td>
<td>MASKED POTATO TIME</td>
<td>Mann-Lowe (Rico-Mill, BMI)</td>
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<td>6.</td>
<td>JOHNNY ANGEL</td>
<td>Pockriss-Duddy (Post, ASCAP)</td>
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<td>7.</td>
<td>SOLDIER BOY</td>
<td>Dixon-Goldsmith-Winn-Rugolo (Hastings, BMI)</td>
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<td>8.</td>
<td>SOLDIER BOY</td>
<td>Dixon-Green (Meth, BMI)</td>
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<td>9.</td>
<td>SHEILA</td>
<td>Roe (Eager-Nitevie, BMI)</td>
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<td>10.</td>
<td>THE DUKE OF EARL</td>
<td>Williams-Dixon (Conrad, BMI)</td>
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<td>11.</td>
<td>GOOD LUCK CHARM</td>
<td>Schroeder-Gold (Gladys, ASCAP)</td>
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<td>12.</td>
<td>BREAKING UP IS HARD TO DO</td>
<td>Sedaka-David (Famous, ASCAP)</td>
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<td>13.</td>
<td>DREAM BABY</td>
<td>Mann-Kolber (Aldon, BMI)</td>
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<td>14.</td>
<td>IT KEEPS RIGHT ON A-HURT</td>
<td>Tillotson (Greenfield, BMI)</td>
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<td>15.</td>
<td>SHE'S NOT YOU</td>
<td>Pomus-Stoller-Leiber (Aldon, BMI)</td>
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<td>16.</td>
<td>YOU</td>
<td>David-Murry (Francon, ASCAP)</td>
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<td>17.</td>
<td>NIGHT TIME IN MEXICO</td>
<td>Darin (BMI)</td>
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<td>NO ONE</td>
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<td>PAPA'S CANDY</td>
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<td>HONEY</td>
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<td>IDA</td>
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<td>ANOTHER VOD</td>
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<td>I DON'T SEE YOU</td>
<td>Mann-Appell (Kalmann, ASCAP)</td>
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<td>SOLDIER BOY</td>
<td>Dixon-Green (Meth, BMI)</td>
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<td>27.</td>
<td>THE WANDERER</td>
<td>Marasca-Schwartz-Didal (ASCAP)</td>
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<tr>
<td>28.</td>
<td>MIDNIGHT IN MOSCOW</td>
<td>Solovov-Sedov-Matevosyan-Ball (Melody Trails, BMI)</td>
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<td>29.</td>
<td>RAMBLIN' ROSE</td>
<td>Sherman-Sherman (Swaco, BMI)</td>
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<td>SLOW TWISTIN'</td>
<td>Shelton (Woodcrest, BMI)</td>
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<td>I HAD A HAMMER</td>
<td>Seeger-Hays (Francis, ASCAP)</td>
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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

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE - Artist (Label)</th>
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<tbody>
<tr>
<td>1.</td>
<td>WOLVERTON MOUNTAIN - Claude King (Columbia)</td>
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<tr>
<td>2.</td>
<td>MISERY LOVES COMPANY - Porter Wagoner (RCA Victor)</td>
</tr>
<tr>
<td>3.</td>
<td>SHE THinks I STILL CARE - George Jones (United Artists)</td>
</tr>
<tr>
<td>4.</td>
<td>CHARLIE'S SHOES - Billy Walker (Columbia)</td>
</tr>
<tr>
<td>5.</td>
<td>A WOUND TIME CAN'T ERASE - Stonewall (Decca)</td>
</tr>
<tr>
<td>6.</td>
<td>I'M GONNA CHANGE EVERYTHING - Ray Price (Capitol)</td>
</tr>
<tr>
<td>7.</td>
<td>I'VE BEEN EVERYWHERE - Hank Snow (RCA Victor)</td>
</tr>
<tr>
<td>8.</td>
<td>TWIST AND SHOUT - Isley Brothers (Wand)</td>
</tr>
<tr>
<td>9.</td>
<td>AIN'T THAT LOVING YOU - Bobby Bland (King)</td>
</tr>
<tr>
<td>10.</td>
<td>PARTY LIGHTS - Claudine Clark (Chancellor)</td>
</tr>
</tbody>
</table>

### RHYTHM & BLUES

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE - Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>SOUL TWIST - King Curtis (Enjoy)</td>
</tr>
<tr>
<td>2.</td>
<td>I CAN'T STOP LOVING YOU - Ray Charles (ABC-Paramount)</td>
</tr>
<tr>
<td>3.</td>
<td>TWIST AND SHOUT -Isley Brothers (Wand)</td>
</tr>
<tr>
<td>4.</td>
<td>BRING IT ON HOME TO ME - Sam Cooke (RCA Victor)</td>
</tr>
<tr>
<td>5.</td>
<td>LOSING YOU - Eddy Arnold (RCA Victor)</td>
</tr>
<tr>
<td>6.</td>
<td>WILLINGLY - Shirley Collins &amp; Willie Nelson (Liberty)</td>
</tr>
<tr>
<td>7.</td>
<td>TOUCH ME - Willie Nelson (Liberty)</td>
</tr>
<tr>
<td>8.</td>
<td>TURN ON YOUR LOVE LIGHT - Bobby Bland (Duke)</td>
</tr>
</tbody>
</table>

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Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music
AMERICA'S NUMBER ONE GUITARIST

CHET ATKINS

THANKS, EVERYONE, AND BEST WISHES FOR '63 . . . CHET

CARIBBEAN GUITAR
RCA Victor LSP-2549

DOWN HOME
RCA Victor LSP-2450

OUR MAN IN NASHVILLE
RCA Victor LSP-2616
The Fabulous

KINGSTON TRIO

New Album

NEW FRONTIER
(S) T-1809

Other Smash Albums:

SOMETHING SPECIAL (S) T-1747
THE BEST OF THE KINGSTON TRIO (S) T-1705
COLLEGE CONCERT (S) T-1658
CLOSE-UP (S) T-1642
KINGSTON TRIO ENCORES DT-1612

GOIN' PLACES (S) T-1564
MAKE WAY (S) T-1474
THE LAST MONTH OF THE YEAR (S) T-1455
STRING ALONG (S) T-1407
SOLD OUT (S) T-1352

HERE WE GO AGAIN (S) T-1258
THE KINGSTON TRIO AT LARGE (S) T-1199
STEREO CONCERT ST-1183
FROM THE HUNGRY I T-1107
THE KINGSTON TRIO T-996

S. R. O.
Everywhere!

Exclusively
Capitol

Billboard Music Week December 29, 1962, issue

1963 Who's Who in the World of Music
"Our thanks to all who helped 'keep us on top again in '62"
From Command, who produced such giants as Persuasive Percussion and Stereo 35/MM and perfected the magnificent technique of recording original masters on 35 mm magnetic film, come three tremendous albums headed for the top of the chart. Be sure you're going with the Big 3 from Command!

**CAROUSEL**

"Unusually brilliant full bodied sound . . . easily takes precedence over earlier versions." NEW YORK TIMES

If you are not featuring this COMMAND album of Carousel, your display of show albums is lacking the greatest album ever produced!

The most gorgeously melodic American musical ever written . . . sung by Alfred Drake, Roberta Peters and an unparalleled cast . . . recorded in miraculous STEREO 35 MM. Here is the richest, most fulfilling musical experience ever put on a record . . . CAROUSEL. The COMMAND recording that's already sweeping the charts.

Album No. 843

**ENOEH LIGHT and his orchestra at Carnegie Hall play IRVING BERLIN**

"A sound of almost frightening clarity and delineation . . . a sheer wall of sonic splendor." HIGH FIDELITY

Step over the threshold into a new world of sound, the world of visual sound.

Enoch Light's fantastic new adventure in musical excitement. Combining the latest astounding advances in the use of STEREO 35/MM magnetic film recording and the gloriously singing melodies of the great genius of American popular music, Irving Berlin. Hearing these tremendously dynamic performances is an emotional experience that your customers will never forget.

Album No. 840

**BIG BAND BOSSA NOVA**

"Inventive arrangements and clarity of sound make it a standout from the pack." CASHBOX

Enoch Light's big new DANCE Album of the year.

This is Enoch Light and his pulsating big band plus the exciting Bossa Nova — that bright, new Brazilian rhythm, treated with the inventive imagination that only Enoch Light can give it plus the bone-chilling intense reality of Command's miraculous recording technique.

Album No. 844

AVAILABLE NOW AT ALL COMMAND DISTRIBUTORS IN STEREO, MONOAUERAL AND 4-TRACK TAPE

WORLD LEADER IN RECORDED SOUND
## 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.

### MONO

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE—Artist (Label)</th>
<th>Pos.</th>
<th>TITLE—Artist (Label)</th>
<th>Pos.</th>
<th>TITLE—Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>WEST SIDE STORY—Sound Track (Columbia)</td>
<td>19.</td>
<td>OLDIES BUT GOODIES, VOL. 1—Various Artists (Original Sound)</td>
<td>35.</td>
<td>WHAT'D I SAY—Ray Charles (Atlantic)</td>
</tr>
<tr>
<td>2.</td>
<td>BREAKFAST AT TIFFANY'S—Henry Mancini (RCA Victor)</td>
<td>20.</td>
<td>JUMP UP CALYPSO—Harry Belafonte (RCA Victor)</td>
<td>36.</td>
<td>LET'S TWIST AGAIN—Chubby Checker (Parkway)</td>
</tr>
<tr>
<td>3.</td>
<td>BLUE HAWAII—Elvis Presley (RCA Victor)</td>
<td>21.</td>
<td>PAUL ANKA SINGS HIS BIG 15—(ABC-Paramount)</td>
<td>37.</td>
<td>SIMON &amp; GARFUNKEL—Frank Sinatra (Reprise)</td>
</tr>
<tr>
<td>4.</td>
<td>WEST SIDE STORY—Original Cast (Columbia)</td>
<td>22.</td>
<td>COLLEGE CONCERT—Kingston Trio (Capitol)</td>
<td>38.</td>
<td>I REMEMBER TOMMY—Frank Sinatra (Reprise)</td>
</tr>
<tr>
<td>5.</td>
<td>THE SOUND OF MUSIC—Original Cast (Columbia)</td>
<td>23.</td>
<td>HOW TO SUCCED IN BUSINESS WITHOUT REALLY TRYING—Original Cast (RCA Victor)</td>
<td>39.</td>
<td>ENCORE OF GOLDEN HITS—Platters (Mercury)</td>
</tr>
<tr>
<td>6.</td>
<td>TIME OUT—Dave Brubeck (Columbia)</td>
<td>24.</td>
<td>RUNAROUND SUE—Dion (Laurie)</td>
<td>40.</td>
<td>FLOWER DRUM SONG—Sound Track (Decca)</td>
</tr>
<tr>
<td>7.</td>
<td>CAMELOT—Original Cast (Columbia)</td>
<td>25.</td>
<td>TIME FURTHER OUT—Dave Brubeck Quartet (Columbia)</td>
<td>41.</td>
<td>NO STRINGS—Original Cast (Capitol)</td>
</tr>
<tr>
<td>8.</td>
<td>YOUR TWIST PARTY—Chubby Checker (Parkway)</td>
<td>26.</td>
<td>LET THERE BE DRUMS—Sandy Nelson (Imperial)</td>
<td>42.</td>
<td>STRANGER ON THE SHORE—Mr. Acker Bilk (Atco)</td>
</tr>
<tr>
<td>9.</td>
<td>KNOCKERS UP—Rusty Warren (Jubilee)</td>
<td>27.</td>
<td>MILK AND HONEY—Original Cast (RCA Victor)</td>
<td>43.</td>
<td>SING OUT!—Limeliters (RCA Victor)</td>
</tr>
<tr>
<td>10.</td>
<td>JUDY AT CARNEGIE HALL—Judy Garland (Capitol)</td>
<td>28.</td>
<td>MODERN SOUNDS IN COUNTRY &amp; WESTERN MUSIC—Ray Charles (ABC-Paramount)</td>
<td>44.</td>
<td>LIVE IT UP—Johnny Mathis (Columbia)</td>
</tr>
<tr>
<td>11.</td>
<td>JOAN BAEZ, VOL. II—(Vanguard)</td>
<td>29.</td>
<td>JOAN BAEZ, VOL. I—(Vanguard)</td>
<td>45.</td>
<td>GREAT MOTION PICTURE THEMES—Various Artists (United Artists)</td>
</tr>
<tr>
<td>12.</td>
<td>MY FAIR LADY—Original Cast (Columbia)</td>
<td>30.</td>
<td>HEAVENLY—Johnny Mathis (Columbia)</td>
<td>46.</td>
<td>SOUTH PACIFIC—Sound Track (RCA Victor)</td>
</tr>
<tr>
<td>13.</td>
<td>DO THE TWIST AT THE PEPPERMINT LOUNGE—Joey Dee &amp; the Starliters (Roulette)</td>
<td>31.</td>
<td>BUDDY HOLLY STORY—(Coral)</td>
<td>47.</td>
<td>MOON RIVER &amp; OTHER GREAT MOVIE THEMES—Andy Williams (Columbia)</td>
</tr>
<tr>
<td>14.</td>
<td>JOHNNY'S GREATEST HITS—Johnny Mathis (Columbia)</td>
<td>32.</td>
<td>FOR TWISTERS ONLY—Chubby Checker (Parkway)</td>
<td>48.</td>
<td>POINT OF NO RETURN—Frank Sinatra (Capitol)</td>
</tr>
<tr>
<td>15.</td>
<td>ZEPHYR—Ray Charles (Atlantic)</td>
<td>33.</td>
<td>PETER, PAUL AND MARY—(Warner Bros.)</td>
<td>49.</td>
<td>RUSTY WARREN BOUNCES BACK—(Jubilee)</td>
</tr>
<tr>
<td>16.</td>
<td>MOON RIVER—Lawrence Welk (Dot)</td>
<td>34.</td>
<td>WEST SIDE STORY—Ferrante &amp; Teicher (United Artists)</td>
<td>50.</td>
<td>THE KINGSTON TRIO CLOSE UP—(Capitol)</td>
</tr>
</tbody>
</table>

### STEREO

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE—Artist (Label)</th>
<th>Pos.</th>
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<th>Pos.</th>
<th>TITLE—Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>WEST SIDE STORY—Sound Track (Columbia)</td>
<td>19.</td>
<td>WEST SIDE STORY—Ferrante &amp; Teicher (United Artists)</td>
<td>36.</td>
<td>THE BEST OF THE DUO'S OF DIZIELAND—(Audio Fidelity)</td>
</tr>
<tr>
<td>2.</td>
<td>BREAKFAST AT TIFFANY'S—Henry Mancini (RCA Victor)</td>
<td>20.</td>
<td>STEREO 35MM, VOL. II—Enoch Light &amp; His Orch. (Columbia)</td>
<td>37.</td>
<td>LET THERE BE DRUMS—Sandy Nelson (Imperial)</td>
</tr>
<tr>
<td>3.</td>
<td>STEREO 35MM—Enoch Light &amp; His Orch. (Columbia)</td>
<td>21.</td>
<td>SO MUCH IN LOVE—Ray Conniff Singers (Columbia)</td>
<td>38.</td>
<td>POTLUCK—Elvis Presley (RCA Victor)</td>
</tr>
<tr>
<td>4.</td>
<td>CAMELOT—Original Cast (Columbia)</td>
<td>22.</td>
<td>MOON RIVER &amp; OTHER GREAT MOVIE THEMES—Frank Sinatra (Reprise)</td>
<td>39.</td>
<td>KING OF KINGS—Sound Track (MGM)</td>
</tr>
<tr>
<td>5.</td>
<td>THE SOUND OF MUSIC—Original Cast (Columbia)</td>
<td>23.</td>
<td>TONIGHT—Ferrante &amp; Teicher (United Artists)</td>
<td>40.</td>
<td>MIDNIGHT SPECIAL—Harry Belafonte (RCA Victor)</td>
</tr>
<tr>
<td>6.</td>
<td>BLUE HAWAII—Elvis Presley (RCA Victor)</td>
<td>24.</td>
<td>FLOWER DRUM SONG—Sound Track (Decca)</td>
<td>41.</td>
<td>1'S CONTINENTAL—Ray Conniff, His Orch. &amp; Chorus (Columbia)</td>
</tr>
<tr>
<td>7.</td>
<td>JUDY AT CARNEGIE HALL—Judy Garland (Capitol)</td>
<td>25.</td>
<td>ROMEO ADVENTURE—Sound Track (Warner Bros.)</td>
<td>42.</td>
<td>STATE FAIR—Sound Track (Dot)</td>
</tr>
<tr>
<td>8.</td>
<td>WEST SIDE STORY—Original Cast (Columbia)</td>
<td>26.</td>
<td>SINFONIA I &amp; II—Frank Sinatra (Reprise)</td>
<td>43.</td>
<td>DOIN' THE TWIST AT THE PEPPERMINT LOUNGE—Joey Dee &amp; the Starliters (Roulette)</td>
</tr>
<tr>
<td>9.</td>
<td>TIME OUT—Dave Brubeck (Columbia)</td>
<td>27.</td>
<td>YELLOW BIRD—Lawrence Welk (Dot)</td>
<td>44.</td>
<td>OKLAHOMA—Sound Track (Capitol)</td>
</tr>
<tr>
<td>10.</td>
<td>MOON RIVER—Lawrence Welk (Dot)</td>
<td>28.</td>
<td>BEST OF THE KINGSTON TRIO—(Capitol)</td>
<td>45.</td>
<td>YOUNG WORLD—Lawrence Welk (Dot)</td>
</tr>
<tr>
<td>11.</td>
<td>MODERN SOUNDS IN COUNTRY &amp; WESTERN MUSIC—Ray Charles (ABC-Paramount)</td>
<td>29.</td>
<td>I REMEMBER TOMMY—Frank Sinatra (Capitol)</td>
<td>46.</td>
<td>POINT OF NO RETURN—Frank Sinatra (Capitol)</td>
</tr>
<tr>
<td>12.</td>
<td>STRANGER ON THE SHORE—Mr. Acker Bilk (Alco)</td>
<td>30.</td>
<td>27/7—Johnny Mathis (Columbia)</td>
<td>47.</td>
<td>BASHIR—THE UNPREDICTABLE JIMMY SMITH—(Verve)</td>
</tr>
<tr>
<td>13.</td>
<td>PERSUASIVE PERCUSSION, VOL. I—Terry Snyder &amp; the All Stars (Command)</td>
<td>31.</td>
<td>BILLHAND—Lawrence Welk (Dot)</td>
<td>48.</td>
<td>SOMETHING SPECIAL—Kingston Trio (Capitol)</td>
</tr>
<tr>
<td>14.</td>
<td>NO STRINGS—Original Cast (Capitol)</td>
<td>32.</td>
<td>SING OUT!—Limeliters (RCA Victor)</td>
<td>49.</td>
<td>JUMP UP CALYPSO—Harry Belafonte (RCA Victor)</td>
</tr>
<tr>
<td>15.</td>
<td>COLLEGE CONCERT—Kingston Trio (Capitol)</td>
<td>33.</td>
<td>THE MUSIC MAN—Sound Track (Warner Bros.)</td>
<td>50.</td>
<td>HOLIDAY HITS ALONG WITH MITCH—Mitch Miller &amp; the Gang (Columbia)</td>
</tr>
</tbody>
</table>

Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music
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. Cougnec left the presidency of RCA Victor Argentina and was replaced by C. R. Hotelet. 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 establish two big hits, "Afrikaan Beat" and "El Cigarron." Odeon established 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 came important catalogs: Time, Jubilee, Kapp, Command, and Westminster from the U. S. From Europe.

The Best from ARGENTINA

(Courtesy Escalera a la loma, 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.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (Label)</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. LET'S TWIST AGAIN</td>
<td>Richard Anthony (Odeon); Chubby Checker (Victor) Kalmann Music-Fermata</td>
<td></td>
</tr>
<tr>
<td>2. MIDNIGHT IN MOSCOW</td>
<td>Stirlyn Brandy (Tonodisc) Tyler Melody Trails</td>
<td></td>
</tr>
<tr>
<td>3. DEL TIEMPO I MAMA</td>
<td>*Los Chalchaleros (Victor) Korn</td>
<td></td>
</tr>
<tr>
<td>4. COME SEPTEMBER</td>
<td>Billy Vaughn (Sicamerica); Jose Caril (Columbia) Adaris Music-Fermata</td>
<td></td>
</tr>
<tr>
<td>5. LA BALLADA DALLA TROMBA</td>
<td>Gastone Parigi (Microfon); Los Cinco Latinos (Columbia) Titanus-Fermata</td>
<td></td>
</tr>
<tr>
<td>6. PALOMA</td>
<td>*Los Andariegos (Tonodisco); Roberto Yanes (Columbia) Korn</td>
<td></td>
</tr>
<tr>
<td>7. MULTIPLICATION</td>
<td>Bobby Darin (Atco); Los Salvajes (Columbia) Adaris Music-Fermata</td>
<td></td>
</tr>
<tr>
<td>8. POPOTITOS</td>
<td>Los Teen Tops (Columbia) Edami</td>
<td></td>
</tr>
<tr>
<td>9. NATA PER ME</td>
<td>Adriano Celentano (Microfon); Los Santos (Music Hall) Korn</td>
<td></td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. HECHIZO</td>
<td>Los Fronterizos (Philips)</td>
</tr>
<tr>
<td>2. ALMA SALTENA</td>
<td>Los Chalchaleros (Victor)</td>
</tr>
<tr>
<td>3. LET'S TWIST AGAIN</td>
<td>Chubby Checker (Fermata)</td>
</tr>
<tr>
<td>4. WEST SIDE STORY</td>
<td>Sound Track (CBS)</td>
</tr>
<tr>
<td>5. JAZZ PERCUSSIVE</td>
<td>VOL. 1—Sid Cooper (Audio-Microfon)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>6. BOSSA NOVA</td>
<td>Joao Gilberto (Odeon)</td>
</tr>
<tr>
<td>7. LA POMADA EXPLOSI-</td>
<td>Various Artists (RCA Victor)</td>
</tr>
<tr>
<td>8. PUEBUEJAS MUSICALES</td>
<td>Various Artists (Columbia)</td>
</tr>
<tr>
<td>9. FAVORITO NO. 2</td>
<td>Various Artists (Odeon)</td>
</tr>
<tr>
<td>10. AMOR Y MELODIAS</td>
<td>Fausto Papeti (Durium-Microfon)</td>
</tr>
</tbody>
</table>
COPS AND BOBBIES ARE DIFFERENT

But their musical tastes are the same

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.

Shown below is E.M.I.'s record plant at Hayes, Middlesex, England—probably the largest record factory in the world. You would be surprised if you knew how many of the records produced in this great factory are of American music.

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.
Barclay

Leading Recordings

Aznavour
Jacques Brel
Leò Ferre
Dalida
Maurice Chevalier
Les Chaussettes Noires
Eddy Mitchell
Harold Nicholas
Hugues Aufray
Bob Azzam

Leading the Publishing Field

Editions
Eddie Barclay
2, Avenue de Messine
Paris, VIII

Editions
French Music
124, rue de la Boetie
Paris, VIII

Editions
Caravelle
153, Avenue de Neuilly
Neuilly-sur-Seine (Seine)

Leading the Recording Process

Three Recording Studios
Recently Remodeled
Most Advanced Technical Facilities Available

Leading Label Market

Barclay, distributing
United Artists
Verve
HispaVoX
Supraphon

Bel-Air, distributing
Atlantic
Time
Cameo-Parkway
Kapp
Erato

Barclay
143, av de Neuilly
NEUILLY-s/Seine - (France)

TEL.: SAB. 60-30

Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music
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 associated drop in LP sales. The stereophonic market is still in its infancy in Buenos Aires and its suburbs.

Records by Mail

Undoubtedly the greatest blow for record retailing in 1962 was given by the Selections 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 hit sets were "Pomada explosiva," "Barbaro," "Burbujas musicales," "Favoloso," and "Archicolopendo." It was the year that scored around the Chubby Checker records (Ferrata), 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 over-all 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 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
AUSTRALIA (continued)

established 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/Nevis-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 61/4 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 continued on page 103

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 charts 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.

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<tr>
<th>TITLE</th>
<th>Artist (Label)</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. MANN IM MOND</td>
<td>Gus Backus (Polydor) Schneider</td>
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<tr>
<td>2. TANZE MIT MIR IN DEN MORGEN</td>
<td>Gerhard Wendland (Philips)</td>
<td></td>
</tr>
<tr>
<td>3. WEISSE ROSSEN AUS ATHERN</td>
<td>Nana Mouskouri (Fontana) Weim</td>
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<tr>
<td>4. SPEEDY GONZALES</td>
<td>Pat Boone (London)</td>
<td></td>
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<tr>
<td>5. AM MISSOURI</td>
<td>Dis Tramps (Polydor)</td>
<td></td>
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<tr>
<td>6. EINE INSEL FUER ZWEI</td>
<td>Connie Francis (MG M) Schneider</td>
<td></td>
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<tr>
<td>7. GOOD LUCK CHARM</td>
<td>Elvis Presley (RCA)</td>
<td></td>
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<tr>
<td>8. ICH BIN AUF DEM WEG ZU DIR</td>
<td>Britta Martell (Polydor)</td>
<td></td>
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<tr>
<td>9. APACHE</td>
<td>Jorgen Ingmann (Ariola)</td>
<td></td>
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<tr>
<td>10. SCHLAFEST DU SCHON?</td>
<td>Connie Francis (MG M) Schneider</td>
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<tr>
<td>11. GEH NICHT VORBEI</td>
<td>Rex Gildo (Electrola)</td>
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<tr>
<td>12. SCHLAFEST DU SCHON?</td>
<td>Gerhard Wendland (Philips)</td>
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<tr>
<td>13. MOND VON MEXICO</td>
<td>Connie Francis (MG M) Schneider</td>
<td></td>
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<tr>
<td>14. SCHWARZE ROSE, ROSEMARIE</td>
<td>Peter Kraus (Polydor)</td>
<td></td>
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<tr>
<td>15. PEPTO</td>
<td>Los Muchachos (Deca) Southern-Weltmusik</td>
<td></td>
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<tr>
<td>16. LADY SUNSHINE AND MR. MOON</td>
<td>Conny Froboess (Columbia)</td>
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<tr>
<td>17. HEISSER SAND</td>
<td>Mina (Polydor) Schneider</td>
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<tr>
<td>18. QUANDO QUANDO QUANDO</td>
<td>Pat Boone (London)</td>
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<tr>
<td>19. BABY SITTER BOOGIE</td>
<td>Ralf Bendix (Columbia)</td>
<td></td>
</tr>
<tr>
<td>20. EGAL-OK</td>
<td>John Buck (Warner Bros.)</td>
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</tr>
</tbody>
</table>

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.

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

KENNY BALL
and his JAZZMEN
WINNER OF THE 15th ANNUAL
BILLBOARD MUSIC WEEK 1962 D.J. POLL
express their sincere and grateful thanks
to all American disc jockeys

IN AMERICA
KAPP RECORDS

IN EUROPE
PTE RECORDS
U.S.A. Representation
Associated Booking
Corporation
NEIL SEDAKA

Singing in English, Italian, Portuguese, German & Spanish

THANKS—MERCI—GRACIAS—DANKE SHOEN—GRAZIE

SEASON'S GREETINGS and Thanks to my Many Friends all over the World for Another Great Year

IN 1962 IT WAS:

BREAKING UP IS HARD TO DO

HAPPY BIRTHDAY, SWEET SIXTEEN

AND

NEXT DOOR TO AN ANGEL

IN 1963—MANY MORE HITS TO FOLLOW!
EXCLUSIVE DISTRIBUTOR FOR BELGIUM OF THE WORLD FAMOUS LABELS

INTERATIONAL BEST - SELLERS FROM PHONOGRAM

Nine out of ten popular Dutch artists are represented by Phonogram, Amsterdam. Many of them are best-sellers in international record markets:

ANNEKE GRÖNLOH
THE DUTCH SWING COLLEGE BAND
MALANDO
RITA REYS
THE JUMPING JEWELS
THE BLUE DIAMONDS

Please address your inquiries to N.V. PHONOGRAM Singel 170-172
Amsterdam Holland

From Holland hails the Concertgebouw Orchestra, Amsterdam, now in its 75th season. This great orchestra records exclusively for Philips Records.
TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

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 in 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 slowdown 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 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 Cogby and Sœur 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 steadiest sellers.

Sales of classical and jazz records continued on page 114
CAMEO PARKWAY extends Seasons

TO: the buying public, distributors and dealers who've made 1962 the most successful sales year in CAMEO/PARKWAY history!

AND TO THE ARTISTS WHOSE TALENTS HAVE

THE BIG ONES ARE ON CAMEO/PARKWAY
TO: the DJ's and reviewers who've made CAMEO/PARKWAY one of America's TOP 3 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 award for the top Male Vocalist and the top single!

CONTRIBUTED SO MUCH TO OUR SUCCESS . . .

THE BIG ONES ARE ON CAMEO/PARKWAY
Star of the Forthcoming

BYE BYE BIRDIE

(A Columbia Pictures Release)

Current Smash Single

THE CHA CHA CHA

CAMEO 228

Current Smash Album

BIGGEST HITS

(Volume 2)

CAMEO 1028

Personal Management
FRANKIE DAY

Exclusively
CAMEO RECORDS

THE BIG ONES ARE ON CAMEO/PARKWAY

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

BOBBY RYDELL

THE BIG ONES ARE ON CAMEO/PARKWAY

Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music
THE BIG ONES ARE ON CAMEO/PARKWAY
KING OF THE TWIST
and NOW
KING OF THE LIMBO
CHUBBY CHECKER

Tops in the Nation
Over A Million Sold To Date
And Still Going Strong...

LIMBO ROCK
PARKWAY 849

Current Smash Album
CHUBBY CHECKER
LIMBO PARTY
PARKWAY 7020

Personal Management
HENRY COLT
KAL MANN

Exclusively
PARKWAY RECORDS

THE BIG ONES ARE ON CAMEO/PARKWAY

Thanks
For a Wonderful Year

Dee Dee Sharp
(Mashed Potatoes)

Current Smash Single
RIDE
CAMEO 230

Current Smash Album
DEE DEE SHARP
ALL THE HITS
(VOLUME 2)
CAMEO 1032

Personal Management
HENRY COLT
KAL MANN
Exclusively on
CAMEO RECORDS
Direction

THE BIG ONES ARE ON CAMEO/PARKWAY
THE PULSE OF THE MUSIC-RECORD INDUSTRY . . .
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Whether you're a
- record dealer
- manufacturer
- distributor
- coin or juke box operator
- recording artist
- disk jockey
- station manager
- music publisher

... Billboard Music Week offers you a weekly up-to-the-minute diagnosis of your energetic field . . . from national health to regional ills . . . with full coverage of new releases, new markets, new trends, new ideas.

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

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 Ferry Mata 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 cruzadores worth of sales in March. That record was broken again in September, with a 160 million cruzadores 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 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.

EMI, 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
Une grande maison française au service du goût français
"...His piano seems capable of absolutely big selling albums."
anything!... Billboard

Since a year ago

TELEVISION

• The Ed Sullivan Show (3)
• The Bob Newhart Show (3)
• The Merv Griffin Show (5)
• The Tonight Show
• The Today Show (6)
• NBC-TV Christmas Eve Special
• The Lively Ones
• CBC-TV (3)

Upcoming
• The Dinah Shore Show
• Alcoa Premiere
  Plus others

Since a year ago

PERSONAL APPEARANCES

• The Hollywood Bowl
• Forest Hills Stadium
• and 119 other Public and College Concerts across the Nation!
(Plus such engagements as the O'Keefe Center, Broadmoor Theatre, Shoreham Hotel and others)

Upcoming
• Another extensive Concert Tour of the Nation beginning late January

• Winner of the National Academy of Recording Arts and Sciences Grammy Award for the "Best New Recording Artist of the Year"

THE COLORFUL PETER NERO
LPM/LSP 2618

FOR THE NERO MINDED
LPM/LSP 2536

PIANO FORTE
LPM/LSP 2334

YOUNG AND WARM AND WONDERFUL
LPM/LSP 2484

DIRECTOR:
STAN GREESON
ASSOCIATES, INC.
19 East 53rd St.
New York 22, N. Y.

EXCLUSIVE
RCA VICTOR
RECORDING ARTIST

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

117
So are the names of many other American recording artists. Italians are famous as among the most enthusiastic music lovers in the world. But their enthusiasm is not confined to local music. E.M.I.’s sales of American recordings prove this, especially in the jazz and ‘pop’ fields.

The E.M.I. company in Italy is ‘La Voce del Padrone-Columbia-Marconiphone, S.p.A.’ of Milan, 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 of E.M.I.’s record business all over the world. That is why E.M.I. records are being pressed today in forty different countries, and one record in every four sold throughout the world (outside the Communist bloc) is made by E.M.I.
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).


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.

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 repertoire 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.

continued on page 122
AN INTERNATIONAL
PAUL ANKA

EXCLUSIVELY:
RCA VICTOR

PERSONAL MANAGEMENT:
IRVIN FELD
119 W. 57th St., New York 19, JUdson 2-5465

Season's Greetings
and thanks everyone for
a very successful year
Paul

NOW BIG IN THE MARKET!

Young, Alive and In Love, RCA Victor LSP-2502
Let's Sit This One Out, RCA Victor LSP-2575
INSTITUTION

COMING—
THE FIRST BIG HIT OF '63!

LOVE
(MAKES THE
WORLD
GO 'ROUND)

b/w

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.

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<td>Acker Bilk (Columbia)</td>
<td>Sherwin</td>
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<tr>
<td>LET'S TWIST AGAIN</td>
<td>Chubby Checker (Columbia)</td>
<td>West One</td>
</tr>
<tr>
<td>WONDERFUL LAND</td>
<td>Shadows (Columbia)</td>
<td>Francis, Day &amp; Hunter</td>
</tr>
<tr>
<td>GOOD LUCK CHARM</td>
<td>Elvis Presley (RCA)</td>
<td>Belinda</td>
</tr>
<tr>
<td>PICTURE OF YOU</td>
<td>Joe Brown (Piccadilly)</td>
<td>Michael Reine</td>
</tr>
<tr>
<td>I REMEMBER YOU</td>
<td>Frank Ifield (Columbia)</td>
<td>Chappell</td>
</tr>
<tr>
<td>COME OUTSIDE</td>
<td>Mike Sarne (Parlophone)</td>
<td>R.S.A.</td>
</tr>
<tr>
<td>THE YOUNG ONES</td>
<td>Cliff Richard (Columbia)</td>
<td>Harms-Witmark</td>
</tr>
<tr>
<td>I CAN'T STOP LOVING YOU*</td>
<td>Ray Charles (HMV)</td>
<td>Acuff-Rose</td>
</tr>
<tr>
<td>SPEEDY GONZALES</td>
<td>Pat Boone (London)</td>
<td>Keith Prowse</td>
</tr>
<tr>
<td>CAN'T HELP FALLING IN LOVE*</td>
<td>Elvis Presley (RCA)</td>
<td>Manor</td>
</tr>
<tr>
<td>LOOKING OUT THE WINDOW*</td>
<td>Cliff Richard (Columbia)</td>
<td>Chappell</td>
</tr>
<tr>
<td>TWISTIN' THE NIGHT AWAY</td>
<td>Sam Cooke (RCA)</td>
<td>Kags</td>
</tr>
<tr>
<td>TELL ME WHAT HE SAID*</td>
<td>Helen Shapiro (Columbia)</td>
<td>Ardmore and Beechwood</td>
</tr>
<tr>
<td>NUT ROCKER</td>
<td>B. Bumble (Top Rank)</td>
<td>Ardmore and Beechwood</td>
</tr>
<tr>
<td>THINGS</td>
<td>Bobby Darin (London)</td>
<td>Burton</td>
</tr>
<tr>
<td>HEY BABY</td>
<td>Bruce Channel (Mercury)</td>
<td>Peter Maurice</td>
</tr>
<tr>
<td>HEY LITTLE GIRL</td>
<td>Del Shannon (London)</td>
<td>Vicki</td>
</tr>
<tr>
<td>LAST NIGHT WAS MADE FOR LOVE*</td>
<td>Billy Fury (Decca)</td>
<td>Good</td>
</tr>
</tbody>
</table>

## 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.

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

THE HOTTEST
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 SAXSAMBITAS BRASILEIROS · PLAZA INTERNATIONAL ORCHESTRA
ORQUESTRA RIO DE JANEIRO . . . and others . . .

ALREADY IN THE INTERNATIONAL MARKET DISTRIBUTED BY
COLUMBIA—EPIC—AUDIO FIDELITY (U. S. A.)
ORFEO (Argentina)—SONORADIO (Peru)—LA DISCOTECA (Venezuela)
SONDOR (Uruguay)—CBS RECORDS (Mexico)—EMPORIO MUSICAL (Ecuador)
GOLUBOFF (Chile)—Etc.

Distributed in
Latin America by

Distributed in
Latin America by

PLAZA DISCOS LTDA.
Rua Alvaro Alvim, 31, 13°—RIO DE JANEIRO, Brazil
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 Karussell 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 continue 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.
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.

THERE IS A COSNAT DISTRIBUTOR NEAR YOU FROM COAST TO COAST

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CLEVELAND
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TO 1-6344

DETROIT
JOE GOLESKI
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TE 3-4700

LOS ANGELES
RAY SHEVIN
2100 W. Washington Ave.
RE 5-1394

NEWARK
RED KRAEMER
415 Halsey St.
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315 W. 47th St.
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Call Your Nearest Cosnat Distributor for Prompt & Efficient Service Today!

COSNAT DELIVERS!

THE COSNAT CORP.
COSNAT

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

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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 a narrative by Sir Laurence Olivier of the King James' version of the Old Testament, plus music and sound effects, was produced by the FCM independent 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 3½ 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 made 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
geared for greatness..
HITS ARE OUR BUSINESS!
Seasons greetings and Best Wishes from

TAMLA MOTOWN GORDY RECORDS

STAFF
BERRY GORDY, JR.
President
BARNEY ALES
Vice President
IRV BIEGEL
Sales Director

A-1
Oklahoma City, Okla.
Allsouth
New Orleans, La.
Alertstate
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

PARADISE

THE TEMPTATIONS

Gordy #7010

LET ME GO THE RIGHT WAY

THE SUPREMES

MOTOWN #1034

TWO LOVERS

MARY WELLS

Motown #1035

STRANGE I KNOW

THE MARVELETTES

Tampa #54072

SHAKE, SHERRY

MARVIN GAYE

Gordy #7012

CLEO’S MOOD

JUNIOR WALKER ALL STARS

HARVEY #117

STUBBORN KIND OF FELLOW

MARY WELLS

Motown #1035

ARTISTS

THE CONTOURS • MARVIN GAYE • EDDIE HOLLAND • JUNIOR WALKER ALL STARS • HENRY LUMPKIN • LITTLE STEVIE WONDER • THE MIRACLES • AMOS M Bourne • SINGIN’ SAMMY WARD • THE SUPREMES • THE TEMPTATIONS • THE VANDellas • THE VALADIERS • MARY WELLS.

DOMESTIC DISTRIBUTORS:

Buckeye

Los Angeles, Calif.

California Music Sales

Los Angeles, Calif.

Chips

Philadelphia, Penna.

Cencor

Cleveland, Ohio

Constat

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.

Huffline

Seattle, Wash.

Independent Record Sales

San Francisco, Calif.

Father

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.

Polyphon

Honolulu, Hawaii

Randy’s Record Shop

Catterson, Tenn.

Record Merchandisers

St. Louis, Mo.

Schwartz Bros.

Washington, D. C.

Southern

Memphis, Tenn.

Southland

Atlanta, Ga.

Stann’s Record Shop

Shreveport, La.

Superior

N. Y. C., N. Y.

Texas State Dist.

Houston, Texas

Tune

Haleah, Fla.

Trinity

Hartford, Conn.

United

Chicago, Ill.

FOREIGN AFFILIATES:

ORIOLE-AMERICAN, ENGLAND

PHONODISC, CANADA
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—itself the lowest since 1954. Mounting responsibility for this is attached to the offshore purchase legislation applied.
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'.

PATHÉ 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!

BILLY AND THE ESSENTIALS

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 Single
Picked by Billboard & Cash Box

DATE A LADY
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: GUYDEN RECORDS

Current Smash:

CURRENT SMASH
(Produced by M.W.B. Productions)
JAMIE #1239

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

Personal Management: NAT SEGALL
Exclusively: JAMIE RECORDS

Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music
BRITAIN (PART 2) (continued)

by the U. S. Government for service-
men 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 Rich-
ard 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 out-
standing 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 dur-
ing 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 re-
mained "South Pacific," which went
into its fourth year at a large London
theater. There was considerable suc-
cess, too, for "It's Trad Dad," a quick-
ly 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 informa-
tion 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")

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

the pieces that go together to make

PHILIPS RECORDS
...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!
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.
serving a key South American market...

INDUSTRIAL 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

- Recording Studios
- Pressing Plant
- Distribution
- Promotion
- Sales Experience
AN INTERNATIONAL FAVORITE

DE DEL
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.)


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 Chapel) 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: Galdco, 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.
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 LPs, are the number of musical shows hitting the road in this country. Many shows, such as "Camelot," "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 nationalist grounds. For instance, in the Toronto area, 1,100 LPs, all of Canadian origin, 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 Selis, 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.
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....

In the cool North, PHILIPS is hottest!
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 important 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. Sparten 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 Zirkon 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

European Representative: HARRY WALTERS

ALL RIGHTS OF THE MANUFACTURERS AND OWNERS OF THE RECORDS IN WHICHEVER COUNTRY ARE RESERVED.

CHUBBY CHECKER BOBBY RYDELL DEE DEE SHARP

THE ORLONS

THE DOVELLS

Thank you, everyone...

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

Phil Spector
MGM RECORDS PRES...
THE WIT OF AMERICA IS ON VERVE

SHELLEY BERMANN—A PERSONAL APPEARANCE. V/V6-15027

HUMOR SEEN THROUGH THE EYES OF JONATHAN WINTERS. V-15035

ELLA SWINGS GENTLY WITH NEL-SON RIDDLE. V/V6-4055

JAZZ SAMBA—Stan Getz/Charlie Byrd. V/V6-8432

WEST SIDE STORY—The Oscar Peterson Trio. V/V6-8454

CONTEMPORARY MUSIC OF MEXICO AND BRAZIL—Cal Tjader. V/V6-8470

THE UNPREDICTABLE JIMMY SMITH

BASHIN'—Jimmy Smith. V/V6-8474

THE ELEVENTH HOUR—Johnny Hodges. V/V6-8492

THE JAZZ OF AMERICA IS ON VERVE
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...
THE SCHROEDER BIRD
COLORING BOOK

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

ONLY LOVE CAN BREAK A HEART—Gene Pitney
GOOD LUCK CHARM—Elvis Presley
HAMMER AND NAILS—Staple Singers
CLOSE TO CATHY—Mike Clifford
SHE CAN'T FIND HER KEYS—Paul Peterson
I'M COUNTING ON YOU (Australia)—Johnny O'Keefe
YOUR MA SAID YOU CRIED IN YOUR SLEEP LAST NIGHT—Kenny Dino

A. SCHROEDER MUSIC CORP.
1650 BROADWAY, N.Y. 19, N.Y.
CHILE (continued)

dorite 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 Becaud, 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 Infantasy 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.

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-
inch LP pop and stereo and classical mono, D.kr. 41.50 ($5.99).

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

continued on page 158
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 Grammophone 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. Karussell 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

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist (Label)</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>SCHWARZE ROSE ROSEMARIE</td>
<td>Peter Krauss (Polydor)</td>
<td>Winckler</td>
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<tr>
<td>LA NOVIA</td>
<td>Paul Bundgaard (Polyph</td>
<td>Winckler</td>
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<td>THE YOUNG ONES</td>
<td>Cliff Richard (Columbia)</td>
<td>Da Capo</td>
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<tr>
<td>HAWAII TATTOO</td>
<td>The Waikiki's (Palette)</td>
<td>Winckler</td>
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<tr>
<td>ELIZABETH SERENADE</td>
<td>Gunther Kallmann (Polyd</td>
<td>Imudico</td>
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<tr>
<td>WALK ON BY</td>
<td>Clifters (Philips); Grethe Sonck (Sonet); Winckler</td>
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<tr>
<td>I CAN'T STOP LOVING YOU</td>
<td>Ray Charles (ABC-Paramount)</td>
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<td>TOY BALLOONS</td>
<td>Jorgen Ingmann (Metronome) Stockholms Musikproduktion</td>
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<tr>
<td>SAN'T AR LIVET</td>
<td>Anita Lindblom (Fontana) Sweden Music &amp; Ivan Mogu, Ltd.</td>
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The Best from DENMARK

(Courtesy Quam 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.

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<tr>
<th>TITLE</th>
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<tr>
<td>ELIZABETH SERENADE</td>
<td>Raquel Rastenni (Sonet)</td>
<td>Imudico</td>
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<td>THE FOUR JACKS</td>
<td>The Four Jacks (Odeon)</td>
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<td>GOOD LUCK CHARM</td>
<td>Elvis Presley (RCA) Belinda</td>
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<td>SPEEDY GONZALES</td>
<td>Pat Boone (2st) Imudico</td>
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<td>DJANGO</td>
<td>The Clifters (Philips)</td>
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<tr>
<td>LET'S TWIST AGAIN</td>
<td>Chubby Checker (HMV) Winckler</td>
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<tr>
<td>ZWEI KLEINE ITALIENER</td>
<td>Conny (Electrola) Winckler</td>
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<tr>
<td>CHING CHING</td>
<td>Joey Dee (Roulette) Southern</td>
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<tr>
<td>PEPPERMINT TWIST</td>
<td>Joey Dee (Roulette) Southern</td>
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<td>LA PALOMA</td>
<td>Dario Compeotto (Sonet) Stockholms Musikproduktion</td>
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<td>GINNY COME LATELY</td>
<td>Brian Hyland (Karussell) Sweden Music</td>
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REPRESENTED IN ITALY BY KARIM s.p.a.

REPRESENTED IN ITALY BY

KARIM s.p.a.

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Their latest and hottest single...

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JOEY'S SONG

2059

OTHER BILL BLACK COMBO LP's
BILL BLACK'S RECORD HOP 12006
MOVIN' 12005
THAT WONDERFUL FEELIN' 12004
SOLID AND Raunchy 12002

Woodchopper's Ball; Sko Mann; So What; Castle Rock; Little Brown Jug; I Can't Stop Loving You; Your Creatin' Heart; Night Train; Red Top; Tupin' Im; Joey's Song; Ain't That A Shame

Stereo: SHL 32009
Mono: HL 12009

THE AMERICAN LONDON GROUP
DENMARK (continued)

meant their final and firm consolidation in the consciousness of Danish teen-agers. The Danish amateur group The Cliff ters 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.

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.

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

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
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.

The E.M.I. company in Belgium is S.A. Gramophone N.V., Brussels, and in Holland, E.M.I. work through N.V. Verkoop Maatschappij Bovema, of Heemstede. Bovema’s up-to-date recording studio is pictured below, and their factory is busy turning out records for the ever increasing demand throughout the Benelux area. Many of them are American recordings.

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.
NOT CONTENT TO REST
AT THE TOP
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of
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MUSIC WEEK

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- . . . for advertisers—new excitement and impact for their product through the use of unlimited color.
- New editorial features and columnists to further expand BMW's unmatched coverage of music-record-coin operations.
- New services to extend even more BMW's far-reaching scope of activity to new heights of leadership.

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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
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 ap-
pearance 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" (Lon-
nie 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, particu-
larly 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

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**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.

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<td>Cliff Richard (Columbia)</td>
<td>Harms-Witmark</td>
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<tr>
<td>2. PICTURE OF YOU</td>
<td>Joe Brown (Piccadilly)</td>
<td>Michael Reine</td>
</tr>
<tr>
<td>3. I REMEMBER YOU</td>
<td>Frank Ifield (Columbia)</td>
<td>Victoria</td>
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<tr>
<td>4. SPEEDY GONZALES</td>
<td>Pat Boone (London)</td>
<td>Budd-MacMelodies</td>
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<td>5. GOOD LUCK CHARM</td>
<td>Elvis Presley (RCA)</td>
<td>Belinda</td>
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<tr>
<td>6. MARCH OF THE SIAMESE CHILDREN</td>
<td>Kenny Ball (Pye)</td>
<td>Williamson</td>
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<tr>
<td>7. ROCK-A-HULA BABY</td>
<td>Elvis Presley (RCA)</td>
<td>Belinda</td>
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<tr>
<td>8. DREAM BABY</td>
<td>Roy Orbison (London)</td>
<td>Auff-Rose</td>
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<tr>
<td>9. WONDERFUL LAND</td>
<td>The Shadows (Columbia)</td>
<td>Frances Day</td>
</tr>
<tr>
<td>10. I CAN'T STOP LOVING YOU</td>
<td>Ray Charles (HMV)</td>
<td>Auff-Rose</td>
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ROSES ARE RED
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

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

---

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 Best from FINLAND

(Courtesy Itto-Sanomat, 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.

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.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist (Label)</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. THE BOULEVARD OF BROKEN DREAMS</td>
<td>Lil-Jorgen Petersen (Columbia)</td>
<td>Scandia</td>
</tr>
<tr>
<td>2. VIOLETTA</td>
<td>Ray Adams (Fontana)</td>
<td></td>
</tr>
<tr>
<td>3. TIPI-TI</td>
<td>Marion Rung (Philips)</td>
<td></td>
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<tr>
<td>4. LALAIA</td>
<td>Ann-Christine (Scandia)</td>
<td>Scandia</td>
</tr>
<tr>
<td>5. SABINA</td>
<td>Veikko Tuomi (Odeon)</td>
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<tr>
<td>6. CAPPUCCHINO</td>
<td>Nat King Cole (Capitol)</td>
<td>Fazer</td>
</tr>
<tr>
<td>7. CATERINA</td>
<td>Berry Como (RCA)</td>
<td>Fazer</td>
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<tr>
<td>8. TAMA MA</td>
<td>Gitte (HMV)</td>
<td></td>
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<tr>
<td>9. VIMMEIENEN MOHIKAANI — Brita Koivunen (Scandia)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. SORIA MORIA</td>
<td>Ray Adams (Fontana)</td>
<td></td>
</tr>
</tbody>
</table>

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.

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<tr>
<th>TITLE</th>
<th>Artist (Label)</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. RETIENS LA NUIT</td>
<td>Johnny Hallyday (Philips)</td>
<td></td>
</tr>
<tr>
<td>2. LECON DE TWIST —*Richard Anthony (Columbia)</td>
<td>Caravelle</td>
<td></td>
</tr>
<tr>
<td>3. LECON DE TWIST — Caterina Valente (Decca)</td>
<td>Caravelle</td>
<td></td>
</tr>
<tr>
<td>4. LET'S TWIST AGAIN — Johnny Hallyday (Philips); *Richard Anthony (Columbia); *Golden Gul-</td>
<td></td>
<td></td>
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<tr>
<td>tars (Ricordi)</td>
<td>Fazer</td>
<td></td>
</tr>
<tr>
<td>5. ALLELUIA — Charles Aznavour (Barclay)</td>
<td>French Music</td>
<td></td>
</tr>
</tbody>
</table>
| 6. IL FAUT SAVOIR — Charles Aznavou-
| r (Barclay) | French Music |
| 7. PEPPERMINT TWIST — Les Chaussettes Noires (Barclay) | Semis |
| 8. CLAIR DE LUNE A MAUBEUGE —*Fernand Reynaud (Philips) | Caravelle |
| 9. TUS AIME LE TWIST — Johnny Hallyday (Philips) | Tini |
| 10. LET'S TWIST AGAIN — Chubby Checker (Columbia) | Salvet |

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.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist (Label)</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. LET'S TWIST AGAIN — Viens danser le Twist</td>
<td>Johnny Hallyday (Philips)</td>
<td></td>
</tr>
<tr>
<td>2. IL FAUT SAVOIR — Charles Aznavour (Barclay)</td>
<td></td>
<td></td>
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<tr>
<td>3. LET'S TWIST AGAIN — Richard Anthony (Columbia)</td>
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<tr>
<td>4. DANIELA — Chaussettes Noires (Barclay)</td>
<td></td>
<td></td>
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<tr>
<td>5. DACTYLO ROCK — Chaussettes Noires (Barclay)</td>
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</tr>
</tbody>
</table>
THE KING OF HITS

CLAUDE KING

THANKS EVERYONE FOR A REALLY GREAT '62...
Thanks for the big one in 1962... over 1,000,000 SOLD!

WOLVERTON MOUNTAIN

Thanks for already making my newest a smash!

I'VE GOT THE WORLD BY THE TAIL

COLUMBIA 42630

PERSONAL MANAGEMENT:
TILLMAN FRANKS
604 Commercial Bldg., Shreveport, Louisiana

EXCLUSIVELY:
COLUMBIA RECORDS
FRANCE (continued)

Unfortunately, these categories are furthermore divided into 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 GROUP TO WATCH IN ’63!

THE

SHERRYS

thanks to the nation’s distributors,
disk jockeys and program directors for
launching us—
The Sherrys

current smash single

SLOP TIME
b/w LET’S STOMP AGAIN

Guyden #2077

Produced by M.W.B. Productions

Current Best Selling Album:
A Must for Successful Parties

AT THE HOP WITH THE SHERRYS
Includes these dances: Slop Time—The Limbo—
Strand—The Stomp—Mashed Potatoes
—Cha Cha Cha

GUYDEN LP #503

Personal Management:
M. W. B. MANAGEMENT

Exclusively:
GUYDEN RECORDS

Bookings:
WILLIAM MORRIS AGENCY

Billboard Music Week December 29, 1962, issue • 1963 Who’s Who in the World of Music
The Best from GERMANY

(Courtesy Automaten-Markt, Braunschweig)
*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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</thead>
<tbody>
<tr>
<td>1. ICH SCHAU DEN WEISSEN WOLKEN NACH</td>
<td>Nana Mouskouri (Fontana)</td>
<td>Schaeffers</td>
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<tr>
<td>2. HEISSESend</td>
<td>Mina (Polydor)</td>
<td>Rialto</td>
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<tr>
<td>3. KWEI KLEINE ITALIENER</td>
<td>Conny (Columbia)</td>
<td>Intro</td>
</tr>
<tr>
<td>4. MEXICO</td>
<td>Bob Moore (London)</td>
<td>R. M. Siegel</td>
</tr>
<tr>
<td>5. GELD WIE HEU</td>
<td>Gerd Bottcher (Decca)</td>
<td>Budde</td>
</tr>
<tr>
<td>6. TANZE MIT MIR IN DEN MORGEN</td>
<td>Gerhard Wendland (Philips)</td>
<td>Melodie der Welt</td>
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<tr>
<td>7. HAWAII TATTOO</td>
<td>The Waikikis (Telefunken)</td>
<td>Trumpf</td>
</tr>
<tr>
<td>8. SCHAU MIR NOCHMALS IN DIE AUGEN</td>
<td>Carmela Corren (Ariola)</td>
<td>Francis, Day &amp; Hunter</td>
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<tr>
<td>9. EINE ROSE AUS SANTA MONICA</td>
<td>Connie Francis (MGM)</td>
<td>Gerig</td>
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<tr>
<td>10. AUF WIEDERSEHN MARLENE</td>
<td>Bob Moore (London)</td>
<td>Acuff-Rose</td>
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<tr>
<td>11. SÄUERKRAUT POLKA</td>
<td>Gis Gus Backus (Polydor)</td>
<td>Montana</td>
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<tr>
<td>12. HAMMERNACH POLKA</td>
<td>Chris Howland (Columbia)</td>
<td>Gerig</td>
</tr>
<tr>
<td>13. HAPPY JOSE</td>
<td>Jack Ross (London)</td>
<td>Intro</td>
</tr>
<tr>
<td>14. ALGO ARE</td>
<td>Freddy (Polydor)</td>
<td>Esplanade</td>
</tr>
<tr>
<td>15. LADY SUNSHINE AND MR. MOON</td>
<td>Conny (Columbia)</td>
<td>Gerig</td>
</tr>
<tr>
<td>16. SCHWARZEROSE</td>
<td>Peter Kraus (Polydor)</td>
<td>German</td>
</tr>
<tr>
<td>17. LADY SUNSHINESS</td>
<td>Peter Kraus (Polydor)</td>
<td>Rialto</td>
</tr>
<tr>
<td>18. ELISABETH SERENADE</td>
<td>Gunter Kallman Chor (Polydor)</td>
<td>Heinrichshofen</td>
</tr>
<tr>
<td>19. STRIPTEASE SUSS</td>
<td>Ralf Bendix (Columbia)</td>
<td>Gerig</td>
</tr>
<tr>
<td>20. PEPPERMINT TWIST</td>
<td>Caterina &amp; Silvio (Decca)</td>
<td>Schaeffers</td>
</tr>
</tbody>
</table>

**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
The youngest and most UP-AND-COMING label in Spain

VERGARA
cordially salutes its more experienced colleagues all over the world, and offers them

Its own recording studios.
Its publicity and advertising services.
Its dynamic, efficient sales coverage of the entire Iberian Peninsula.

Spain is a fast growing market.

VERGARA
handles the Spanish and Portuguese distribution of these labels, among others

ARIOLA (Germany)
BAM (France)
LUMEN (France)
CETRA (Italy)
STUDIO SM (France)
CLAN Celentano (Italy)
RICORDI (Italy)

VERGARA
Is interested in handling other labels, especially those with U. S. repertory

Write to: VERGARA, S. A.
Paseo General Mola, 9 - BARCELONA

Branches in:
Madrid, Valencia, Zaragoza, Bilbao, Sevilla, Palma de Mallorca and Las Palmas de Gran Canaria
All good wishes,

ERROLL GARNER

Exclusively on
OCTAVE RECORDS
520 Fifth Avenue
New York City

RITZ RECORDS
OFFERS YOU THE BEST IN PRESSING, SALES, DISTRIBUTION, LUXEMBOURG PROGRAMMES AND ALL SERVICES IN EUROPE® WITH THE BRITISH DECCA GROUP OF COMPANIES

Plus

THE RECORD PROMOTION, PUBLICITY AND PERSONAL ATTENTION OF THE BUNNY LEWIS ORGANISATION.

®IN SCANDINAVIA WITH KARUSELL, IN U. S. A. AND CANADA WITH LONDON. SEE HAMLET V. ii (295).

Ritz Records Ltd.
Flat 6, Albert Gate Court 124 Knightsbridge, London, S.W.1

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

BROADCAST MUSIC, INC.
589 FIFTH AVENUE, NEW YORK 17, N.Y.

CHICAGO • LOS ANGELES • NASHVILLE • TORONTO • MONTREAL
THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY

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. Millemo, 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. Recor 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 (Schallplattenimportdienst, 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, Funkler, Candid, Blue Note, Artime and Oscar, they have their own Carnia pop label. The firm also opened its own pressing plant in Oberenerlenbach, 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 Schlagert-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 Israeli Carmela Corren (Ariola); sold 300,000 copies and also continued on page 176
WOODY WOODBURY IN THE SPICE IS RIGHT
StereoOddities MW 5—Woody Woodbury is back in his favorite
laughing room, the lounge of Fort Lauderdale's Bahama Hotel, and the set, like several earlier ones, finds him
cLOWING 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.

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.
MANHATTAN SPIRITUAL
ON AN EVENING IN ROMA
VIENNESE LANTERN
LUNA CAPRESE
HAWAII TATOO
CLOWN ON THE
EIFFEL TOWER
SIESTA IN SEVILLE
THE CHARMING
MADEMOISELLE FROM
PARIS, FRANCE
BISTRO
MONTE CARLO MELODY
NOUS LES AMOUREUX
(YOU, BEWITCHING YOU)
GONNA HIGHLIFE

FABRICA VENEZOLANA DE DISCOS, C.A.
OF EVERY TWO RECORDS SOLD IN VENEZUELA, ONE IS ON THE DISCOMODA LABEL!
Representing the Following Great Labels in Venezuela:

WARNER BROS RECORDS
MUSIC HALL
CAMEO — PARKWAY
ZODIAC MUSIC CORP.
COMPTON MUSIC CORP.

CESAR ROLDAN, PRESIDENTE
TINIJITAS a AGUA SALUD 96—CARACAS, VENEZUELA

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
PROUD TO BE PART OF THE GREATEST NAME IN MUSIC IN THE WORLD

Representing the EMI GROUP IN PERU

- We have recording studios
- We press and distribute the following great labels:

INDUSTRIAS ELECTRICAS MUSICALES PERUANAS (IEMPSA)

Av. Prolongacion San Martin 1247 • Telefonos - 77399 - 39139
LIMA • PERU

Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music
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; Suddeutscher Rundfunk, Stuttgart, or Südwestfunk, 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 Gloelampenfabriken, 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 instrumentalists, a number of which became strong best sellers because of their typical sound: "Mexico" (Bob Moore, London), "Happy Joe" (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, Electra, 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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Mr. President
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The Lester Lanin Orchestra
BN 628
Lester Lanin Plays Latin
LN 3761 BN 592
Twistin' in High Society
LN 3825 BN 620
More Twistin' in High Society
LN 3836 BN 625
Lester Lanin & His Orch.
LN 3242
Cocktail Dancing
LN 3531 BN 516
At the Tiffany Ball
LN 3410 BN 505
Dance to the Beat of Lester Lanin
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
Lester Lanin Goes to College
LN 3474 BN 501
Happy Go Lanin
LN 3821 BN 616
Have Band Will Travel
LN 3520 BN 517
High Society
LN 3699 BN 570
Madison Ave. Beat
LN 3796 BN 603

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LESTER LANIN ORCHESTRAS
NEW YORK • CHARLOTTE • CHICAGO • DALLAS • HOLLYWOOD

Exclusively:
EPIC RECORDS

Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music
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, Siemans 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. Artone also is distributing 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
NOW BY POPULAR DEMAND—RECORDED LIVE AT THE FABULOUS THUNDERBIRD HOTEL IN LAS VEGAS!

GLORIA LYNNE At the Las Vegas THUNDERBIRD with the HERMAN FOSTER TRIO

And Two New Long Awaited Hit Albums!!

Some foreign and domestic territories available

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

**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)."

**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."

**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 Triton and O. Wilsholm from Denmark, Tony vande Haar and Herman Cats from Holland, and B. Malmsten from Norway.


**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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PRODUCTS! IDEAS!
SALES CHARTS!

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City     Zone     State
Type of Business     Title
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
eurological recordings, whereas
the U.S. is practically alone in its ex-
traordinarily high costs; the average
difference of which is 40 per cent (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 con-
tent with movies and stage plays pro-
duced by amateur dramatic com-
panies. Then suddenly, within three

months of the opening of the very
modern City Hall, Hong Kong played
host to the London Philharmonic Or-
chestra, Frank Sinatra, the Carmen
Da Lavallade-Williams Alley Ameri-
can 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. specif-
cally—became affiliated this year
with the Diamond Music Company and
Jardine, Matheson Corporation respec-
tively. Goddard Lieberson of CBS
came through to tie up the deal with
Diamond, and Warner's Bob Weiss
was the man responsible for the War-
ner-Jardine deal.

Jardine emerged as a major force
in the phonograph record division af-
er an additional tie-up with EMI. The
agency was launched to coincide with
the opening of City Hall by EMI clas-
cics conductor, Sir Malcolm Sergeant.
Since then, Jardine has expanded its
distribution network and promotion
activity for both international and
Chinese disks. Since the commence-
ment of the Jardine operation, EMI
reports a 50 per cent turnover in-
crease. Also affiliated with Jardine
is Capitol Records.

Diamond meanwhile continued to
produce bilingual records by local art-
ists with much success and showed
great enterprise by jumping the gun on
all the other record companies by re-
leasing a local version of the big hit
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 recapitula-
tion 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.

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<tr>
<th>TITLE</th>
<th>Artist (Label)</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPEEDY GONZALES</td>
<td>Pat Boone</td>
<td>RCA</td>
</tr>
<tr>
<td>YUM YUM CHACHA</td>
<td>Roberta Shaw</td>
<td>Dot</td>
</tr>
<tr>
<td>GOOD LUCK CHARM</td>
<td>Elvis Presley</td>
<td>RCA</td>
</tr>
<tr>
<td>LOVE ME WARM AND TENDER</td>
<td>Paul Anka</td>
<td>RCA</td>
</tr>
<tr>
<td>QUANDO QUANDO QUANDO</td>
<td>Pat Boone</td>
<td>Dot</td>
</tr>
<tr>
<td>TEENAGE IDOL</td>
<td>Rick Nelson</td>
<td>Imperial</td>
</tr>
<tr>
<td>LET'S TWIST AGAIN</td>
<td>Chubby Checker</td>
<td>Parkway</td>
</tr>
<tr>
<td>TOWN WITHOUT PITY</td>
<td>Gene Pitney</td>
<td>United Artists</td>
</tr>
<tr>
<td>COME SEPTEMBER</td>
<td>Billy Vaughn</td>
<td>Dot</td>
</tr>
<tr>
<td>YOUNG WORLD</td>
<td>Rick Nelson</td>
<td>Imperial</td>
</tr>
<tr>
<td>MY BLUE HEAVEN</td>
<td>The String Alongs</td>
<td>Dot</td>
</tr>
<tr>
<td>PLEASE DON'T ASK ABOUT BARBARA</td>
<td>Bobby Vee</td>
<td>Liberty</td>
</tr>
<tr>
<td>SECOND HAND LOVE</td>
<td>Connie Francis</td>
<td>MGM</td>
</tr>
<tr>
<td>ROCK-A-HULA BABY</td>
<td>Elvis Presley</td>
<td>RCA</td>
</tr>
<tr>
<td>I NEVER KNEW YOUR NAME</td>
<td>Paul Anka</td>
<td>RCA</td>
</tr>
<tr>
<td>STAR LIGHT, STAR BRIGHT</td>
<td>Linda Scott</td>
<td>RCA</td>
</tr>
<tr>
<td>WHEN THE BOY IN YOUR ARMS</td>
<td>Connie Francis</td>
<td>MGM</td>
</tr>
<tr>
<td>I'M ON MY WAY</td>
<td>The Highwaymen</td>
<td>United Artists</td>
</tr>
<tr>
<td>SEND SOMEONE TO LOVE ME</td>
<td>Steve Lawrence</td>
<td>United Artists</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist (Label)</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE YOUNG ONES</td>
<td>Cliff Richard</td>
<td>Columbia</td>
</tr>
<tr>
<td>NEVER ON SUNDAY</td>
<td>Connie Francis</td>
<td>MGM</td>
</tr>
<tr>
<td>BLUE HAWAII</td>
<td>Elvis Presley</td>
<td>RCA Victor</td>
</tr>
<tr>
<td>CHERISHED</td>
<td>Nat King Cole</td>
<td>Capitol</td>
</tr>
<tr>
<td>TWIST WITH THE VENTURES</td>
<td>The Ventures</td>
<td>Liberty</td>
</tr>
<tr>
<td>THE BEST OF THE KINGSTON TRIO</td>
<td>The Kingston Trio (Columbia)</td>
<td></td>
</tr>
<tr>
<td>THE KINGDOM AND THE BEAUTY</td>
<td>Tailing Ting</td>
<td>Pathe</td>
</tr>
<tr>
<td>TOPS WITH ME</td>
<td>Helen Shapiro</td>
<td>Columbia</td>
</tr>
<tr>
<td>ORIENTAL PEARL</td>
<td>Rebecca Pan</td>
<td>Diamond</td>
</tr>
<tr>
<td>TWIST AROUND THE CLOCK</td>
<td>Chubby Checker</td>
<td>Parkway</td>
</tr>
</tbody>
</table>

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-
ed owned firm for each function of
music publishing, record making and
marketing, has unified the disk opera-
tion to some degree by moving the
pressing from the jurisdiction of the
Cable and Synthetic Materials Manu-
factoring Company to the records
firm. The lack of unified control be-
tween 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 coun-
try had not lived up to expectations.
He first cited the production and dis-
tribution 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
"A FRESH TYPE OF STINGING SATIRE AND A GOOD DEAL OF MUSICAL ACUMEN. THEY SMOTHER THE FOLK SONG CRAZE IN WIT!" —New York Times

"TURNAWAY CROWDS ATTESTED TO THEIR APPEAL HERE. THEY'VE HIT IT BIG!" —Denver Post

"HAD THE PACKED HOUSE CONVULSED. THEY'RE EXCRUCIATINGLY HUMOROUS AND JUST AS TALENTED MUSICALLY. COMPLETELY ENJOYABLE!" —Indianapolis News

"FIRST RATE ENTERTAINMENT! THEY ADD ZIP TO THE NIGHT LIFE SCENE!" —Chicago Daily News

"BOUND TO PLEASE AND CAPTIVATE EVEN THE MOST DIFFICULT TO ENTERTAIN. RAZOR-SHARP SATIRE!" —San Francisco Chronicle

"SPLENDID SATIRE!" —Newsweek Magazine

"BRILLIANT SATIRE!" —Chicago Sun-Times

"HILARIOUS SATIRE!" —San Francisco Call-Bulletin

High on the Charts With Their Mercury L.P.—
"THE TWO SIDES OF THE SMOTHERS BROTHERS"

Personal Management:
IRV MARCUS

Direction: WILLIAM MORRIS AGENCY, INC.
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.
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

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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.

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<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. TOWER OF STRENGTH</td>
<td>Frankie Vaughan (Philips)</td>
<td></td>
</tr>
<tr>
<td>2. BIG BAD JOHN</td>
<td>Jimmy Dean (Philips)</td>
<td></td>
</tr>
<tr>
<td>3. THE YOUNG ONES</td>
<td>Cliff Richard</td>
<td></td>
</tr>
<tr>
<td>3. I CAN'T STOP LOVING YOU</td>
<td>Ray Charles</td>
<td></td>
</tr>
<tr>
<td>5. THE LION SLEEPS TONIGHT</td>
<td>The Tokens (RCA)</td>
<td></td>
</tr>
<tr>
<td>6. THINGS</td>
<td>Bobby Darin (Atco)</td>
<td></td>
</tr>
<tr>
<td>7. MULTIPLICATION</td>
<td>Bobby Darin (RCA)</td>
<td></td>
</tr>
<tr>
<td>8. HIS LATEST FLAME</td>
<td>Elvis Presley (RCA)</td>
<td></td>
</tr>
<tr>
<td>9. MOON RIVER</td>
<td>Henry Mancini (RCA)</td>
<td></td>
</tr>
<tr>
<td>10. TELL ME WHAT HE SAID</td>
<td>Helen Shapiro (Columbia)</td>
<td></td>
</tr>
</tbody>
</table>

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39 YEARS YOUNG AND STILL GROWING!

JULIO KORN

PUBLISHERS

ALWAYS AT THE HEAD IN AMERICAN RHYTHMS

PRINCIPAL HITS OF BOSSA NOVA

IN OUR CATALOGS

HITS BY

JOAO GILBERTO
O’ BARQUINHO
SAMBA DA MINHA TERRA
TREM DE FERRO
FOR ARGENTINE, CHILE AND URUGUAY, AND THE NOVELTIES
SUAVE—TODO DE MI—BELLA FLOR—NOCTURNO—DIDI
SAMBA EN BOSSA NOVA—SOLO—BAILANDO—BOSSA NOVA—
NO—UN CORAZON—BOSSA NOVA—QUIERO BOSSAR—
PROMESA—FABULOSO; FOR THE ENTIRE WORLD

CABLES: EDIKORN
MORENO 2034—BUENOS AIRES ARGENTINA

---

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
3. “SERENATA MALINDRINA” (Sad Serenade) sung by Aurelio Fierro and Giacomo Rondinella

CANZONISSIMA—TV COMPETITION

Won by “BAMBINA, BAMBINA” sung by Tony Dallara

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.

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<td>2. ST. TROPEZ TWIST</td>
<td>*Peppino Di Capei (Carisch)</td>
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<td>Billy Vaughn (London) Bridge</td>
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<td>4. STAI LONTANA DA ME</td>
<td>*Adriano Celentano (Clari Records)</td>
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<td>*Tony Renis (Vdp) Ricordi</td>
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<td>6. MOON RIVER</td>
<td>*Nino Fidenco (RCA); *Michelino (Primary) Ricordi</td>
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<td>7. LA PALOMA</td>
<td>Elvia Presley (RCA) Aberbach</td>
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<td>8. CUANDO CALIENTA EL SOL</td>
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<td>Nancy Sinatra (Reprise)</td>
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<td>11. LA RAGAZZA COL MAGLIONE</td>
<td>Pino Donaggio (Columbia)</td>
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<td>13. MOLIENDO CAFE</td>
<td>*Mina (Italdisc)</td>
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<td>14. EVELYNE</td>
<td>*Nina Rossi (Titanus)</td>
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<td>15. PEPPERMINT TWIST</td>
<td>Joey Dee (Roulette); *Adriano Celentano (Jolly) Southern</td>
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<td>16. TANGO ITALIANO</td>
<td>*Milva (Certa); *Serfio Bruni (Vdp); Southern</td>
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<td>17. LA BALLATA DELLA TROMBA</td>
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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 of 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-Pathe-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 considerably.

continued on page 190
RESPECT THROUGH LEADERSHIP

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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 Italian 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 Vee clo 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 Kakkokizaka, 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, Ronnax, Arton, Fonioi, Karimex (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.

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 later 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...
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 8,363,032 international records ($12,459,626), totaling 19,494,041 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 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 heretofore.

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

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
Aparado 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 have been optimistic, but many local hits showed 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 Mexican 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 jute 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.

continued on page 194
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THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

NEW ZEALAND
Too Much Product Puts Distribs 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 was acclaimed as far as overseas artists are concerned, local artists had a good run.

Bigger companies promoted more locals than before. HMV had a good year 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

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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<td>2. THE TWIST</td>
<td>The Keil Isles (Vik)</td>
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<td>3. SAD MOVIES</td>
<td>Sue Thompson (HMV)</td>
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<td>4. I CAN'T STOP LOVING YOU</td>
<td>Ray Charles (Ampar) Acuff-Rose</td>
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<td>5. LET'S TWIST AGAIN</td>
<td>Chubby Checker (Top Rank)</td>
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<td>6. YOUNG ONES</td>
<td>Cliff Richard (Columbia)</td>
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<td>7. WONDERFUL LAND</td>
<td>The Shadows (Columbia)</td>
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<td>8. JOHNNY ANGEL</td>
<td>Shelly Fabares (Pye)</td>
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<td>9. YOU'LL ANSWER TO ME</td>
<td>Cleo Laine (Phillips)</td>
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<td>10. RUNAROUND SUE</td>
<td>Doug Shelton (Decca)</td>
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<td>11. NORMAN</td>
<td>Sue Thompson (HMV)</td>
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<td>12. SOLDIER BOY</td>
<td>The Shirelles (Top Rank)</td>
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<td>13. LOVERS WHO WANDER</td>
<td>Dion (HMV)</td>
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<td>14. CAN'T HELP FALLING IN LOVE</td>
<td>James Darren (Pye)</td>
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<td>15. TOWER OF STRENGTH</td>
<td>Gene McDaniels (London)</td>
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<td>16. BREAKING UP IS HARD TO DO</td>
<td>Neil Sedaka (RCA)</td>
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<td>17. STRANGER ON THE SHORE</td>
<td>Mr. Acker Bilk (Columbia)</td>
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<td>18. GOODBYE CRUEL WORLD</td>
<td>Elvis Presley (RCA)</td>
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<td>19. GOOD LUCK CHARM</td>
<td>Elvis Presley (RCA)</td>
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The Best from NORWAY

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Even though American-produced records continued on page 196

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.

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.

\[\text{Table: Top LP’s from NORWAY}\]
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 to 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 Phonogram, 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. The Monn Keys. Songstress Elisabeth Granne 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 FJERNSYN TV COMPETITION
(Selected Eurovision Entrany)

Won by "KOM SOL, KOM REGN"
Sung by Inger Jacobsen

RED CROSS CONTEST
Won by "GURI MALLA"
Sung by Nora Brockstedt (Karussell)
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 records. This label would like to take over the Teléfunken Records, which have an exclusive wholesale deal with the biggest manufacturer, Philips.

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 Command, 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 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.

The Best from PERU

(Courtesy La Prensa, Lima)

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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<td>2. PUEBLO SIN CONPASION—Gene Pliner (United Artists)</td>
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<td>3. MERECUMBE NO. 8—Sonora Sensacion (Sono Radio)</td>
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<td>5. UB-HUB—Paul Anka (Philips)</td>
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<td>6. POQUITA FE—Los Panchos (Colombia)</td>
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Following is a list of the Top 20 LP's 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.

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 materials.

August Seith

MUSIC PUBLISHERS

The leading publisher of German Folk Music

Exclusive Wholesale Sheet Music Distribution for Leading International Publishers

Schwanthalerstrasse 51, Munich, Germany
Listenership increases for your radio station, Mr. Broadcaster, when you play records you obtain from Record Source International.

RSI solves your programming problems . . . helps you increase listenership . . . gives you the records you want when you need them and keeps your librarian from getting grey hair.

Whether your accent is on Pop, Top 40, Country, Easy Listening or Classical, there is an RSI service for you. RSI provides records at special low prices. Record manufacturers co-operate with RSI because they know that more than 1,350 stations subscribe to RSI services . . . because it helps stations, and helps them.

RSI has a weekly pop singles subscription service, based on Billboard Music Week's Spotlight Reviews and Hot 100 Chart. It also has weekly Easy Listening and Country & Western singles packages, not to mention monthly album packages in the Popular, Classical and Jazz categories.

RSI also has a catalog Album Service to help new stations build their libraries, to help established stations fill gaps in theirs. Catalog Services include Easy Listening, Original Cast, Classics & Light Classics and "Golden Hits" album packages.

Complete details will be sent to you immediately. Just write “Send details” on your business card or station letterhead and send to:

MISS CAROLINE COLLETT
RSI
RECORD SOURCE, INTERNATIONAL
A DIVISION OF
BILLBOARD MUSIC WEEK
1564 BROADWAY, NEW YORK 36, N. Y. PLAZA 7-2800

Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music
DON'T CRY, MR. BEETHOVEN...

We know how upset you and the other great masters become when your names, and those of your great compositions, are mispronounced. We have the answer to the pronunciation problem.

Radio Stations, Record Dealers, Libraries and Educators are enthusiastic about the new long-playing record "Pronouncing the Classics." It takes the guesswork out of mispronouncing the names of classical composers, compositions and recording artists. It's New! It's Available Now!

Produced by Record Source International, a division of Billboard Music Week, as a service to the record industry to promote additional interest in the classics.


List $4.95

With each LP, this 28-page booklet cross indexing all printed names with the band and number of the spoken pronunciation on the LP.

For trade prices contact Miss Caroline Collett, General Manager

RECORD SOURCE INTERNATIONAL
1564 Broadway, New York 36, N. Y.
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.

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.

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<th>TITLE</th>
<th>Artist (Label)</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>1. HIGH NOON</td>
<td>Connie Francis (MGM)</td>
<td>Mareco</td>
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<tr>
<td>2. WHILE THERE'S STILL TIME</td>
<td>Steve Lawrence (United Artists)</td>
<td>Mareco</td>
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<tr>
<td>3. HARRA LA 0</td>
<td>Cuarteto Chester (RCA)</td>
<td>Filipinas</td>
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<tr>
<td>4. AL DI LA</td>
<td>Emilio Pericoli (Epic)</td>
<td>Mareco</td>
</tr>
<tr>
<td>5. MOON RIVER</td>
<td>Henry Mancini (RCA)</td>
<td>Filipinas</td>
</tr>
<tr>
<td>6. IN OTHER WORDS</td>
<td>Jane Morgan (Kapp)</td>
<td>Mareco</td>
</tr>
<tr>
<td>7. LOVE ME WARM AND TENDER</td>
<td>Paul Anka (RCA)</td>
<td>Filipinas</td>
</tr>
<tr>
<td>8. GOODNIGHT IRENE</td>
<td>Jerry Reed (Columbia)</td>
<td>Mareco</td>
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<tr>
<td>9. TONIGHT</td>
<td>Johnny Mathis (Columbia)</td>
<td>Mareco</td>
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<tr>
<td>10. TENDER IS THE NIGHT</td>
<td>Tony Bennett (Columbia)</td>
<td>Mareco</td>
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<tr>
<td>11. SEND SOMEONE TO LOVE ME</td>
<td>Steve Lawrence (United Artists)</td>
<td>Mareco</td>
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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.

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<tr>
<th>TITLE</th>
<th>Artist (Label)</th>
<th>Publisher</th>
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<tr>
<td>12. ROCK-A-HULA BABY</td>
<td>Elvis Presley (RCA)</td>
<td>Filipinas</td>
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<tr>
<td>13. SOUTH PACIFIC TWIST</td>
<td>Rockyfellers (Parkway)</td>
<td>Dyna Products</td>
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<tr>
<td>14. GOOD LUCK CHARM</td>
<td>Elvis Presley (RCA)</td>
<td>Filipinas</td>
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<tr>
<td>15. THE LION SLEEPS TONIGHT</td>
<td>The Tokens (RCA)</td>
<td>Filipinas</td>
</tr>
<tr>
<td>16. TEEN-AGE SENORITA</td>
<td>Teddy Randazzo (ABC-Paramount)</td>
<td>Dyna Products</td>
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<td>17. CONPONTE CONDUNGA</td>
<td>Tito Rodriguez (United Artists)</td>
<td>Mareco</td>
</tr>
<tr>
<td>18. BUBBLE GUM</td>
<td>The Grasshopper (Kapp)</td>
<td>Mareco</td>
</tr>
<tr>
<td>19. FOLLOW THAT DREAM</td>
<td>Elvis Presley (RCA)</td>
<td>Filipinas</td>
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PHILIPPINES (continued)

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 marketing 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
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 Galotone. 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 Laurence 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 reflect their full popularity.

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<tr>
<td>1. ADIOS AMIGOS</td>
<td>Jim Reeves (RCA)</td>
<td>M.C.P.S.</td>
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<td>2. JOHNNY WILL</td>
<td>Pat Boone (Dot)</td>
<td>M.F.H.C. Holding</td>
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<tr>
<td>3. NO MORE</td>
<td>Elvis Presley (RCA)</td>
<td>Abertbach</td>
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<tr>
<td>4. I UNDERSTAND</td>
<td>The G-Clefs (London)</td>
<td>Chappell</td>
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<tr>
<td>5. THE YOUNG ONES</td>
<td>Cliff Richard (Columbia)</td>
<td>Wittmark</td>
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<tr>
<td>6. A WONDER LIKE YOU</td>
<td>Rick Nelson (Renown)</td>
<td>Syndey Bros.</td>
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<tr>
<td>7. OUTSIDER</td>
<td>Cliff Richard (Columbia)</td>
<td>Abertbach</td>
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<tr>
<td>8. GOOD LUCK CHARM</td>
<td>Elvis Presley (RCA)</td>
<td>Aberbach</td>
</tr>
<tr>
<td>9. MULTIPLICATION</td>
<td>Bobby Darin (Atlantic)</td>
<td>Aberbach</td>
</tr>
<tr>
<td>10. DO YOU WANT TO DANCE</td>
<td>Cliff Richard (Columbia)</td>
<td>Melinia</td>
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<tr>
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<tr>
<td>11. WONDERFUL LAND</td>
<td>The Shadows (Columbia)</td>
<td>Francis Day</td>
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<tr>
<td>12. JOHNNY AND THE MERMAID</td>
<td>Johnny Kongas and the G-Men (RCA)</td>
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<tr>
<td>12. FOLLOW THAT DREAM</td>
<td>Elvis Presley (RCA)</td>
<td>Belinda</td>
</tr>
<tr>
<td>12. FORGET ME NOT</td>
<td>Eden Kane (Decca)</td>
<td>Essey Music</td>
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<tr>
<td>15. PEPEITA</td>
<td>Los Machumbas (London)</td>
<td></td>
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<tr>
<td>16. WHEN YOU ASK ABOUT LOVE</td>
<td>Jackie Frisco (Rave)</td>
<td>Acuff-Rose</td>
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<td>16. SPEEDY GONZALES</td>
<td>Pat Boone (Dot)</td>
<td>Southern</td>
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<tr>
<td>18. BIG COLD WIND</td>
<td>Pat Boone (Dot)</td>
<td>M.C.P.S.</td>
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<tr>
<td>19. WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART</td>
<td>Cliff Richard (Columbia)</td>
<td></td>
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<tr>
<td>20. TELL ME WHAT HE SAID</td>
<td>Helen Shapiro (Columbia)</td>
<td>Ardenmore</td>
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</table>
TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

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. Flamenco 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. . . Cuba-legare 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 Ver-gara label from Barcelona launched Ariola from Germany and Ricordi from Italy.

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 than ever before. The sale of EP's has decreased. Hits were released on singles, and not on EP's, which always were best sellers before. The young-sters 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. Park-way-Cameo went to Karusell and Big-top to Cupol. The Electra people
(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 L.P.'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

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**The Best from SWEDEN**

(Courtesy Orkester Journalen, Stockholm)

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<td>Melin</td>
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<td>WALK ON BY</td>
<td>Leroy Van Dyke</td>
<td>Mercurius Sweden</td>
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<td>GOOD LUCK CHARM</td>
<td>Elvis Presley</td>
<td>CBS</td>
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<td>LET'S TWIST AGAIN</td>
<td>Chubby Checker</td>
<td>Columbia Belinda</td>
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<td>SOL OCH VAR</td>
<td>Inger Berggren</td>
<td>Philips Nordiska</td>
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<td>TE DANS MED KARLSKOGSBERNA</td>
<td>Sven Ingvar</td>
<td>Europa Produktion</td>
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<tr>
<td>I CAN'T STOP LOVING YOU</td>
<td>Ray Charles</td>
<td>Reuter &amp; Reuter</td>
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<tr>
<td>HAPPY JOSE</td>
<td>Ching Ching</td>
<td>Reuter &amp; Reuter</td>
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<td>THE YOUNG ONES</td>
<td>Cliff Richard</td>
<td>Columbia Oehrmans</td>
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<tr>
<td>CHATTANOOGA CHOO CHOO</td>
<td>Floyd Cramer</td>
<td>Columbia Melin</td>
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<td>SPEEDY GONZALES</td>
<td>Pat Boone</td>
<td>Dot Edition Odeon</td>
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<td>DEAR ONE</td>
<td>Larry Finnegar</td>
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<td>WILMA</td>
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<td>6. TE DANS MED KARLSKOGSBERNA-Sven Ingvar (Philips) Nordiska</td>
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<td>7. I CAN'T STOP LOVING YOU-Ray Charles (Columbia) Reuter &amp; Reuter</td>
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<td>8. HAPPY JOSE (Ching Ching)-Jack Ross (Dot) Sonet Music</td>
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<td>13. TINA OCH MARINA—Conny (Columbia) Bens Music</td>
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<td>14. MEXICO — Bob Moore (London) Reuter &amp; Reuter</td>
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THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

SWITZERLAND
Labels Change Disk Dists During Year

By LANCE TSCHANNEs
Dazelenhofenerstr. 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 (River-side, 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-Poly-dor 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 negligeable" 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 specialities 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 Torrini, 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 Manquina, Casilla Correos 900, 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., Goisica, Praos, Philips, RCA Victor and Sondor which distribute 54 local and foreign brands and the Uruguayen 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 Frongterizos, Osiris Rodriguez, Castillos, Horacio Guarany and Chango Rodriguez have become top selling acts.


The only U.S.A. hit in the charts of the top 20 was "Midnight Bells." By STANLEY W. STEINHAUS

Most popular artists are Paul Anka, Ray Conniff, Los Chalchaleros, Frank Sinatra, Elvis Presley, Connie Francis, Cortijo y su Combo, Los Panchos, Los Frongterizos, Sonora Matancera, Walter Wanderley, Maysa, Hugo Blanco, Chubby Checker, Teixeirinha, Javier Solis, Celia Cruz, Antonio Prieto, Cuco Sanchez, Anibal Troilo, Juan Darienzo and Osiris Rodriguez Castillos.


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 moved 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
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Plans for more services, more features, more help for readers are being made now. These changes will be apparent in the months ahead. We invite you to watch for them and, as always, to comment.
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 Colombia 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.

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**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 Mellichar
- **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.

**INFM (Institute of High Fidelity Manufacturers)**

- **President:** Ray Pope
- **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 Blandford
- **Address:** 228 North LaSalle 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
- **Address:** East—21 West 58th St., New York 19, N. Y.
- **West—9334 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:** Julio Malamud
- **Address:** 112 Beverly Road, Philadelphia 31, 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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-DUANE
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