

MEXICO —
Review 1964

Another year, and the Mexican record industry has grown in accelerated steps. Undoubtedly, 1964 has been the best year in our record history but unfortunately a big percent of the sales were foreign recordings.

Concerning the different rhythms popular in México, the "new Wave" with its ballads, surf, Twist, etc. is still the most heard, yet not the best sellers. Folk songs are on the top in the money field, and foreign recordings of all types caught a good place in sales. Tropical rhythm is becoming strong again though boleros and trios are not heard anymore.

Here is our particular point of view of most popular artists in the different style categories. Don't pay much attention to numbers.

NEW WAVE:

1. Enrique Guzman
2. Rocio Durcal
3. The Beatles
4. Hnos. Carrion
5. Cesar Costa
6. Alberto Vazquez
7. Angelica Maria
8. Apson Boys
9. Hooligans
10. Locos Del Ritmo

FOLK SONGS:

1. Javier Solis
2. Jose Alfredo J.
3. Lola Beltran
4. Alvaro Zermeño
5. Cuco Sanchez
6. Lucha Villa
7. Los Dos Oros
8. Flor Silvestre
9. Miguel A. Mejia
10. Irma Serrano

TROPICAL:

1. Sonia Lopez
2. Sonora Santanera
3. Carlos Campos
4. Carmen Rivero
5. Miguel A. Sarralde
6. Gamboa Cevallos
7. Pablo Beltran Ruiz

OTHERS:

1. Persuaders
2. Santo & Johnny
3. Leo Dan
4. Les Surfs
5. Ray Coniff
6. Edoardo Vianello
7. Neil Sedaka
8. Elvis Presley
9. Marie Laforet
10. Trini Lopez

Here is a list of the most popular songs during 1964. It is really impossible to know which of them sold more, so, don't pay much attention to the positions.

- Guajana
- Como Te Extraño Mi Amor
- Las Cerezas
- Entrega Total
- Perdoname Mi Vida
- Cominiqué
- And I Love Her
- Want To Hold Your Hand
- Twist And Shout
- Agua Blanca
- Vierno Triste
- Un Beso
- Me Loves You
- Laberinto
- Esqueleto
- Purrída y Sola
- Recuerdos de Ipacarai
- Pollera Colora
- Supieras
- I Had A Hammer
- Tengo Edad
- My
- Re de Paso
- Angelito
- Devanse Todos
- Seras Mi Babi
- Cacias
- Ciero Quedarme Aqui
- Sbor A Nada

And now, here is news about the most important events occurring in the Mexican music field during 1964.

JANUARY Esteban García Morencos and Luis Ferrer came from Spain to arrange mutual representations between Zafiro Records and the Orfeon label. Angélica María is finishing her picture. Gamma released Marisol (main) records in México. CBS cut new LP by young idol Enrique Guzmán. They also released the first album recorded in México by Neil Laka. Currently a hit, "Perdoname

AUSTRALIA — Review 1964

Our thirty best-selling singles for the year line up as follows:

1. I Saw Her Standing There (The Beatles — Parlophone) Leeds Music
2. I Want To Hold Your Hand (The Beatles—Parlophone) Leeds Music
3. A Hard Day's Night (The Beatles —Parlophone) Leeds Music
4. She's Love You (The Beatles—Parlophone) Leeds Music
5. Can't Buy Me Love (The Beatles Parlophone) Leeds Music
6. Hello Dolly (Louis Armstrong—Kapp) E. H. Morris
7. Have I The Right (The Honeycombs—Astor) Reg Connelly Music
8. Pretty Woman (Roy Orbison—London) Acuff-Rose
9. I Should Have Known Better (The Beatles—Parlophone) Leeds Music
10. All My Loving (The Beatles—Parlophone) Leeds Music
11. Roll Over Beethoven (The Beatles — Parlophone) Jewel Music
12. You're My World (Cilla Black—Parlophone) Belinda Music
13. *Poison Ivy (Billy Thorpe & Aztec—Linda Lee) Aberbach Music
14. House Of The Rising Sun (The Animals—Columbia) W. H. Paling & Co.
15. Tell It On The Mountain (Peter, Paul & Mary—Warner Bros.) Allans Music
16. Such A Night (Elvis Presley—RCA) Chappell & Co.
17. Memphis Tennessee (Dave Berry —Decca) Jewel Music
18. Bread And Butter (The Newbeats—Hickory) Acuff-Rose
19. Glad All Over (Dave Clark Five —Columbia) Reg Connelly Music
20. World Without Love (Peter & Gordon—Columbia) Leeds Music
21. The Harem (Acker Bilk—Columbia) Pincus-Gil

"Mi Vida," was just recorded by Alberto Vázquez. J. Manuel Villareal was named general coordinator of the CBS labels in Latin America. Villareal was previously general manager of Mexican CBS. Enrique Guzmán flew to Buenos Aires, Argentina. Ray Anthony arrived in México and, after a short stint in a night club, flew to Acapulco to perform. "Mona Lisa" and "Ramona" is heard now in Spanish by the Blue Diamonds. Andy Russell returned from Spain for a few days. He immediately flew to U.S. to perform on the Steve Allen show. Gloria Lasso was in town to perform and record.

FEBRUARY Los Teen Tops performed in Argentina. "Non Ho L'Eta Per Amarti" was the winner of the San Remo Italian Festival and was immediately released in México, in Spanish, at Gamma Records by Gigliola Cinquetti. Alberto Videz left PHAM publishing to promote CAMPEI publishing. On February 20, Johnny Mathis debuted at Terrazza Cassino. A new album was recorded by César Costa, named "What's New." Andy Russell is again performing on Mexican TV. Cash Box president Joe Orleck arrived in Mexican capital accompanied by his wife Pauline. Mr. Orleck visited all the Mexican manufacturers and publishers. Baby Bell changed from RCA to Musart. Bill Haley's fourth long play was released by Orfeon Records. First Beatles recording appeared in the Mexican music market on the Musart label. Los Yorsys were again in Argentina.

MARCH Enrique Guzmán terminated his contract with CBS. The same thing happened with Los Hermanos Carrión, who immediately signed a contract with Orfeon Records. Surprising us, Los Locos del Ritmo also did the same, changing from CBS to Orfeon. Panamericana de Discos signed a new contract with Angélica María for three and a half years. The second single of Gigliola Cinquetti appeared on the Gamma label. Diana Mariscal debuted at CBS. Oscar Madrigal gave up his singing career to study in the United States. (Continued on page 42)

22. Do You Love Me (Brian Poole & Tremellos — Decca). Dominion Music
23. A Million Drums (Tony Shevton—W & G) T. M. Music
24. Do Wah Diddy Diddy (Manfred Mann—H.M.V.) Belinda Music
25. Secret Love (Kathy Kirby—Decca) Allans Music
26. Needles And Pins (The Searchers—Astor) Metric Music
27. William Tell Overture (Sounds Incorporated—Columbia) Leeds Music
28. *She's A Mod (Ray Columbus—Zodiac) Leeds Music
29. Viva Las Vegas (Elvis Presley—RCA) Belinda Music
30. Wishin' & Hopin' (Dusty Springfield—Philips) W. H. Paling & Co.

*Locally produced record. (List compiled to 30th November only)

If you were to take the time to make a close examination of this list of the thirty top singles throughout Australia for the year you will find it is the story of publishing and recording company activities of 1964. English sounds dominated the scene entirely. Twenty-two of the thirty records originated from England, six from the United States and the remaining two from New Zealand and Australia which are indicated as local productions. The most successful record company by far was EMI with no less than nineteen out of the thirty, next comes Australian Record Company with three; so it was certainly a never-to-be-forgotten year for EMI. On the publishing side of the business Leeds Music and associated companies account for twelve of the thirty top songs, next in line are Belinda Music and subsidiaries, and the Allans Music group level with four apiece. Of course, the most outstanding feature was the almost unbelievable success of The Beatles. They account for eight out of the thirty top singles, including the top five straight. Many old hands in the business say they will never live to witness such complete domination of the record scene again,

it seems they could easily be correct in their beliefs. Nothing we can say can hope to match the millions of words that have been printed around the world regarding The Beatles—so let's just say that 1964 will always be remembered as their year.

The past twelve months will go down in record history as one of the worst for locally produced records, even the big name local artists found the going tough in the pop record field. There was a strong output of locally recorded singles but the percentage of records that did really big business was bitterly disappointing. It just boils down to the fact that the Australian record producer (as with the producers in many other countries) just couldn't come up with the answer to the English invasion. He couldn't beat the English at their own game and he couldn't find the goods to attack them from another area. This situation is no reflection on the ability of Australians to produce hit records, we must remember that the situation was practically the same in every other English-speaking country.

THE FUTURE:


There is one ray of hope for the local record people and that is in the fact that there appears to be just the slightest sign of a waning of interest in English talent. It has taken ever so long to show and it will take a lot longer before the stranglehold is broken sufficiently to allow a "take-over" of the singles market from English talent. These comments must not be construed as a "blast" against English records. We welcome them very much, in fact Australia was probably the first country outside of the United Kingdom to recognize the enormous potential of England's pop output. But their hold on the Australian market has been so strong that local talent just hasn't had a look in! It will be most interesting to take a look at the position at this time next year—we will be very surprised indeed if there aren't more local records scoring heavily.

from

COLIN COOK

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