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
THE COLUMBIA RECORDS SUCCESS STORY

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.

TO BE CONTINUED IN 1963
epic keeps the ball rolling in '63
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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Belgium            Japan
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Britain            New Zealand
Canada             Norway
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Denmark            Philippines
Eire               Poland
Finland            South Africa
France             Spain
Germany            Sweden
Holland            Switzerland
Hong Kong          Venezuela

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Season's Greetings
and thanks everyone for another great year

Connie
AL DI LA
and other prize
winning songs from
the San Remo Festival

CONNIE FRANCIS Sings MODERN ITALIAN HITS

E/SE 4013 CONNIE FRANCIS SINGS IRISH FAVORITES

E/SE 4022 CONNIE FRANCIS DANCE PARTY

E 4023 CONNIE FRANCIS SINGS FUN SONGS FOR CHILDREN (Mono Only)
and here’s
CONNIE’S
NEWEST
BEST
SELLER

CONNIE FRANCIS
SINGS MODERN ITALIAN
HITS
E/SE 4102
thanks for your
warm reception to...

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BE WARM
THIS WINTER

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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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Where in the World Do You Need a Good Business Contact?

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 on this and the previous page.
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with
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BBL-1177 - PALHETAS ESPETACULARES - Zaccarias e sua Orquestra
BSP - 2 - STEREO SAMBA - Orquestra RCA Victor
BBL-1157 - EM TEMPO DE SAMBA - Erolon Chaves e sua Orquestra
BBL-1166 - SAMBA DO BOM - Silvio Viana e seu Conjunto
BBL-1196 - RITMO GOSTOSO - Silvio Viana e seu Conjunto
BBL-1173 - BRASIL É SAMBA - Luiz Arruda Paes e sua Orquestra
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Marcas Registradas
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GEORGE MAHARIS

Portrait In Music

A SPECIAL SOUVENIR FRAMED PORTRAIT OF GEORGE MAHARIS INCLUDED WITH THIS PACKAGE

GEORGE MAHARIS

JUST TURN ME LOOSE!
"I CAN PRESS IT, PLAY IT, AND PRO"

"If You Want The HOLLAND Market"

Representing the top
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LET GERRY OORD REPRESENT YOU IN HOLLAND'S FERTILE MARKET!

BOVEMA
PACK IT, PUSH IT, MOTE IT FOR YOU"

Sold, You Want BOVEMA"

• ACCEPTANCE  • GROWTH  • CONSISTENCY

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Bovema is the only company running depots in the two big cities of Holland, Amsterdam and The Hague.

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Bovema is the only record company in Holland which owns a modern equipped recording studio with the latest lacquer-cutting equipment, matrix-making plant and a fully automatic modern pressing plant.

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Bovema has also its own perfectly equipped design and photostudios with printing facilities.

SEPARATE SALES STAFF FOR DIFFERENT LABELS
Bovema is Holland's first record company that started elaborating its topselling American labels by separate sales forces.

BIGGEST TURNOVER OF U. S. PRODUCTS
Bovema has the biggest turnover of American repertoire in Holland, the result of a never-ending publicity campaign behind the artistic musical message, brought to the world by Capitol, MGM, Warner Bros., Columbia, His Master's Voice, Liberty and Imperial.

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HEEMSTEDE—HOLLAND  Phone 02500-38855

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.

Peter DeRougemont (left), vice-president for Columbia Records' operations in Latin America, presents gold record and other awards to members of Los Cinco 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.

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.

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

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.

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.
Thanks for making my first release a hit

"THAT STRANGER USED TO BE MY GIRL"

Current Release

"HULA HULA DANCING DOLL"

Exclusively

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New York, N. Y.
CH 4-2109

Personal Management

Bookings

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1948-1963
since 15 years
makes
the top hits
of the
european market

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VOGUE AFRICA
VOGUE BELGIUM
VOGUE GERMANY
VOGUE SWITZERLAND

VOGUE AFRIQUE
VOGUE P.I.P.
BELGIQUE
DEUTSCHE VOGUE
SCHALLPLATTEN

VOGUE S.A.
33 rue Paul Halle
DAKAR (Senegal)

VOGUE S.A.
35 Blvd. Barthélémy
BRUXELLES * 1 (Belgium)

VOGUE Schallplatten * GMBH.
FRANKFURT/MAIN
Sophienst * 44 (Germany)

VOGUE S.A.
70, ave. des Alpes
MONTREUX (Switzerland)

DISTRIBUTED THE WORLD OVER
BELGIUM

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

The Knokke Festival obviously was a fun place for (left to right) Joel Holmes, 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 Quadrio, program producer Alvaro Machado, deejay Paulo Santos, U. S. jazzman Herbie Mann, and Luis Bonfa.

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

BRITAIN


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.

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

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the manufacture and distribution of records
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assuring a thorough distribution all over Italy

THE BIGGEST
Opera catalogue in the world
80 COMPLETE OPERAS
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TOP ITALIAN POPULAR
TALENTS:
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STRANGER ON THE SHORE
SUMMER SET • BUONA SERA
THAT'S MY HOME

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Management: DAVID BILK
Publicity: PETER LESLIE
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**
- **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**
- **IL FAUT SAVOIR**
  - France: Barclay
- **ALLELUIA**
  - France: Barclay

**KENNY BALL**

**RECORDS THAT HIT TOP 20 OF 1962**
- **MARCH OF THE SIAMESE CHILDREN**
  - Eire: Pye
- **MIDNIGHT IN MOSCOW**
  - Australia: Pye
  - Eire: Pye

**GUS BACKUS**

**RECORDS THAT HIT TOP 20 OF 1962**
- **MANN IM MOND**
  - Austria: Polydor
  - Germany: Polydor

### 50 Most Popular International Artists (continued from page 37)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
<th>Personal Manager</th>
<th>Booking Office</th>
<th>Home Town</th>
<th>Age</th>
<th>Country</th>
<th>Label on Which Released</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PAT BOONE</strong></td>
<td>DOT</td>
<td>RANDY WOOD-JACK</td>
<td>G.A.C.</td>
<td>NASHVILLE, TENN.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ADRIANO CELENTANO</strong></td>
<td>CLAN</td>
<td>JIFF</td>
<td>SHAW</td>
<td>AL.</td>
<td>27</td>
<td>ARGENTINA</td>
<td></td>
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<tr>
<td><strong>BOURVIL</strong></td>
<td>PARKWAY</td>
<td>KIM MANN</td>
<td>D.A.C.</td>
<td>PHILADELPHIA</td>
<td>20</td>
<td>ARGENTINA</td>
<td></td>
</tr>
<tr>
<td><strong>JOE BROWN</strong></td>
<td>PICCADILLY</td>
<td>LARRY PARKES</td>
<td></td>
<td>LONDON</td>
<td>21</td>
<td>ARGENTINA</td>
<td></td>
</tr>
<tr>
<td><strong>CHUBBY CHECKER</strong></td>
<td>PARKWAY</td>
<td>KAL MANN &amp; HENRY COLT</td>
<td></td>
<td>PHILADELPHIA</td>
<td>20</td>
<td>ARGENTINA</td>
<td></td>
</tr>
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### Records That Hit Top 20 of 1962

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
<th>Label on Which Released</th>
</tr>
</thead>
<tbody>
<tr>
<td>BIG COLD WIND</td>
<td>PAT BOONE</td>
<td>South Africa</td>
<td>Det</td>
</tr>
<tr>
<td>JOHNNY WILL</td>
<td>RANDY WOOD-JACK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PICTURES IN THE FIRE</td>
<td>JOE BROWN</td>
<td>Venezuela</td>
<td>Det</td>
</tr>
<tr>
<td>QUANDO QUANDO QUANDO</td>
<td>CHUBBY CHECKER</td>
<td>Belgium (Flamish)</td>
<td>Det</td>
</tr>
<tr>
<td>I CAN'T STOP LOVING YOU</td>
<td>JOE BROWN</td>
<td>United States</td>
<td>Parkway</td>
</tr>
<tr>
<td>LA BALLADA DELLA TROMBA</td>
<td>CHUBBY CHECKER</td>
<td>Spain</td>
<td>Parkway</td>
</tr>
</tbody>
</table>

### Let's Twist Again

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
<th>Label on Which Released</th>
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</thead>
<tbody>
<tr>
<td>LET'S Twist Again</td>
<td>Ray Charles</td>
<td>Argentina</td>
<td>RCA</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Belgium</td>
<td>Columbia</td>
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<td></td>
<td></td>
<td>Brazil</td>
<td>Parkway</td>
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<tr>
<td></td>
<td></td>
<td>Britain</td>
<td>Columbia</td>
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<td>Denmark</td>
<td>HMV</td>
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<td>France</td>
<td>Columbia</td>
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<td>Germany</td>
<td>Columbia</td>
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<td></td>
<td></td>
<td>Hong Kong</td>
<td>RCA</td>
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<td>Israel</td>
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<td>Sweden</td>
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<td>Venezuela</td>
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</table>

### The Jet

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
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<tbody>
<tr>
<td>THE JET</td>
<td>Pat Boone</td>
<td>United States</td>
<td>Parkway</td>
</tr>
<tr>
<td>SLOW TWISTIN'</td>
<td>Pat Boone</td>
<td>United States</td>
<td>Parkway</td>
</tr>
<tr>
<td>THE TWIST</td>
<td>Pat Boone</td>
<td>United States</td>
<td>Parkway</td>
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### Los Cinco Latinos

<table>
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<th>Title</th>
<th>Artist</th>
<th>Country</th>
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</thead>
<tbody>
<tr>
<td>&quot;Los Cinco Latinos&quot;</td>
<td>Ricardo Romero</td>
<td>Argentina</td>
<td>Columbia</td>
</tr>
<tr>
<td>&quot;Los Cinco Latinos&quot;</td>
<td>Estela Raval</td>
<td>Spain</td>
<td>Columbia - Argentina</td>
</tr>
<tr>
<td>&quot;Los Cinco Latinos&quot;</td>
<td>Héctor Buonsanti</td>
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</tr>
<tr>
<td>&quot;Los Cinco Latinos&quot;</td>
<td>Oscar Lapuente</td>
<td></td>
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<tr>
<td>&quot;Los Cinco Latinos&quot;</td>
<td>Hector Antinoli</td>
<td></td>
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</table>

### The Twist

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Country</th>
<th>Label on Which Released</th>
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</thead>
<tbody>
<tr>
<td>THE TWIST</td>
<td>Ray Charles</td>
<td>United States</td>
<td>Parkway</td>
</tr>
<tr>
<td>TWISTIN' U.S.A.</td>
<td>Ray Charles</td>
<td>United States</td>
<td>Parkway</td>
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### Abat-Jour

<table>
<thead>
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<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>ABAT-JOUR</td>
<td>Pat Boone</td>
<td>Italy</td>
<td>Pye</td>
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<tr>
<td>LE CHARLOT</td>
<td>Pat Boone</td>
<td>Belgium</td>
<td>Vogue</td>
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<td>ROMEO</td>
<td>Pat Boone</td>
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<td>Vogue</td>
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<td>YA-YA TWIST</td>
<td>Pat Boone</td>
<td>France</td>
<td>Vogue</td>
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<td>Personal Manager</td>
<td>Booking Office</td>
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</tr>
<tr>
<td><strong>PERRY COMO</strong></td>
<td>RCA</td>
<td>DEE RELINE</td>
<td>G.A.C.</td>
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<td></td>
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<tr>
<td><strong>CATERINA</strong></td>
<td>Belgium (Flemish): RCA Finland: RCA</td>
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<tr>
<td><strong>BOBBY DARIN</strong></td>
<td>CAPITOL</td>
<td>STEVE ILAUNER</td>
<td>G.A.C.</td>
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<td></td>
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<td></td>
</tr>
<tr>
<td><strong>DION</strong></td>
<td>LAURIE</td>
<td>SAL BONEFEDER</td>
<td>G.A.C. Home Town: BRONX, BIRTHDAY: JULY 18, 1940.</td>
</tr>
<tr>
<td><strong>JOEY DEE</strong></td>
<td>ROULETTE</td>
<td>DON DAVIS</td>
<td>JOLLY JOYCE</td>
</tr>
<tr>
<td><strong>CONNIE FRANCIS</strong></td>
<td>MGM</td>
<td>GEORGE SCHICK</td>
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<td><strong>CONNY FROBOESS</strong></td>
<td>ELECTROLA</td>
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<tr>
<td><strong>DUO DINAMICO</strong></td>
<td>LA VOZ DE SU AMO</td>
<td>RAFAEL CORTES</td>
<td>COLUMBUS</td>
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<tr>
<td></td>
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<td></td>
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<tr>
<td><strong>THE COMPANY THAT REALLY</strong></td>
<td><strong>Goes after more business CAN get more business . . . by consistent advertisements in Billboard Music Week.</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Company that REALLY goes after more business CAN get more business . . . by consistent advertisements in Billboard Music Week.
<table>
<thead>
<tr>
<th>Name</th>
<th>Label</th>
<th>Personal Manager</th>
<th>Home Town</th>
<th>Age</th>
<th>Records That Hit Top 20 of 1962</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOHNNY HALDYDAY</td>
<td>PHILIPS</td>
<td>LEE HALDYDAY</td>
<td>PARIS</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>PETER KRAUS</td>
<td>POLYDOR</td>
<td></td>
<td>MUNICH</td>
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<tr>
<td>HENRY MANCINI</td>
<td>RCA</td>
<td>UNITED TALENT MGT.</td>
<td>CLEVELAND</td>
<td></td>
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<tr>
<td>FRANK IFIELD</td>
<td>COLUMBIA</td>
<td>GRADE ORGANIZATION</td>
<td>COVENTRY</td>
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<tr>
<td>STEVE LAWRENCE</td>
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<td>G.A.C.</td>
<td>BROOKLYN</td>
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<tr>
<td>MINA</td>
<td>ITALDISC</td>
<td>ELIO GIGANTE</td>
<td>BUSTO ARSIZIO</td>
<td>22</td>
<td></td>
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<tr>
<td>JORGEN INGMANN</td>
<td>METRONOME</td>
<td>ORION DEVELOPMENT CORP.</td>
<td>COPENHAGEN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ANITA LINDBLOM</td>
<td>FONTANA</td>
<td></td>
<td>GAVLE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOB MOORE</td>
<td>MONUMENT</td>
<td></td>
<td>NASHVILLE</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**JOHNNY HALDYDAY**

**RECORDS THAT HIT TOP 20 OF 1962**

**LET'S TWIST AGAIN**
Belgium: (French): Philips France: Philips

**MADISON TWIST**
France: Philips

**RETIENS LA NUIT**
Belgium (French): Philips France: Philips

**TU AIMES LE TWIST**
France: Philips

**YAYA TWIST**
France: Philips

**FRANK IFIELD**

**RECORDS THAT HIT TOP 20 OF 1962**

**I REMEMBER YOU**
Australia: Columbia Britain: Columbia Elta: Columbia Norway: Columbia

**STEVE LAWRENCE**

**RECORDS THAT HIT TOP 20 OF 1962**

**SEND SOMEONE TO LOVE ME**
Philippines: United Artists Hong Kong: United Artists

**WHILE THERE'S STILL TIME**
Philippines: United Artists

**JORGEN INGMANN**

**RECORDS THAT HIT TOP 20 OF 1962**

**APACHE**
Denmark: Metronome

**ANITA LINDBLOM**

**RECORDS THAT HIT TOP 20 OF 1962**

**SAN'T AR LIVET**
Denmark: Fontana Norway: Fontana Sweden: Pulfart

**continued on page 43**
### Dischi Ricordi

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

<table>
<thead>
<tr>
<th><strong>GIUSEPPE DI STEFANO</strong></th>
<th><strong>Italian songs</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>A splendid anthology of the best Italian songs interpreted by the famous tenor.</td>
</tr>
<tr>
<td><strong>Gianni Raimondi</strong></td>
<td><strong>Il do di petto</strong></td>
</tr>
<tr>
<td></td>
<td>Twelve among the most celebrated airs taken from Italian operas, exemplifying the different periods of the evolution of the tenor art.</td>
</tr>
<tr>
<td><strong>Fiorenza Cossotto</strong></td>
<td><strong>Operatic arias</strong></td>
</tr>
<tr>
<td></td>
<td>The famous airs by Verdi, Rossini, Bellini, Donizetti, Mascagni, Ponchielli, Cherubini, Cimarosa and Cilea interpreted by a great mezzo-soprano.</td>
</tr>
<tr>
<td><strong>Luigi Alva</strong></td>
<td><strong>Le romanze di Francesco Paolo Tosti</strong></td>
</tr>
<tr>
<td></td>
<td>from &quot;Marechiare&quot; to &quot;L'ultima canzone&quot;, from &quot;Ideale&quot; to &quot;A vucchella&quot; in a smart typographic presentation.</td>
</tr>
<tr>
<td><strong>Emilio Pericoli</strong></td>
<td><strong>Amori dei nostri anni ruggenti</strong></td>
</tr>
<tr>
<td></td>
<td>The most famous Italian songs of the '30s, interpreted by the most modern singer of the traditional singers.</td>
</tr>
</tbody>
</table>
THE DECCA RECORD COMPANY LIMITED OF ENGLAND

Founded 1929

and its USA subsidiary

LONDON RECORDS INC.

Founded 1948

ONE OF THE WORLD'S GREAT RECORD GROUPS

THE DECCA RECORD COMPANY LTD  DECCA HOUSE  ALBERT EMBANKMENT  LONDON  SE1  ENGLAND
NANA MOUSKOURI
RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released
ICH SCHAU DEN WEISSEN VOLKENS NACH
Austria: Fontana; Germany: Fontana
WEISSE ROSEN AUS ATHEN
Austria: Fontana

RICK NELSON
RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released
A WONDER LIKE YOU
South Africa: Renown
HELLO MARY LOU
Finland: California
TEENAGE IDOL
Hong Kong: Imperial
YOUNG WORLD
Hong Kong: Imperial

GENE PITNEY
RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released
LOUISIANA MAMA
Japan: United Artists
TOWN WITHOUT PITY
Hong Kong: United Artists
Peru: United Artists

ELVIS PRESLEY
RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released
CAN'T HELP FALLING IN LOVE
Britain: RCA; New Zealand: RCA
FOLLOW THAT DREAM
Eire: RCA; Philippines: RCA
South Africa: RCA
GOOD LUCK CHARM
Australia: RCA; Austria: RCA; Belgium (Flemish): RCA; Britain: RCA; Denmark: RCA; Eire: RCA; Holland: RCA; Hong Kong: RCA; Israel: RCA; New Zealand: RCA; Norway: RCA; Portugal: RCA; South Africa: RCA; Sweden: RCA; United States: RCA
HIS LATEST FLAME
Israel: RCA
LA PALOMA
Italy: RCA
NO MORE
Israel: RCA; South Africa: RCA
ROCK-A-HULA BABY
Eire: RCA; Hong Kong: RCA; Philippines: RCA
SHE'S NOT YOU
Eire: RCA

JIM REEVES
Label: RCA. Booking Office: CURTIS. Home State: TEXAS.
ADIOS AMIGOS
Norway: RCA; South Africa: RCA
YOU'RE THE ONLY GOOD THING
Norway: RCA

CLIFF RICHARD
RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released
DO YOU WANT TO DANCE
Australia: Columbia; Belgium (Flemish): Columbia; Holland: Columbia; South Africa: Columbia
LOOKING OUT THE WINDOW
Britain: Columbia; Eire: Columbia; Norway: Columbia; THE OUTSIDER
South Africa: Columbia
THE YOUNG ONES
Australia: Columbia; Belgium (Flemish): Columbia; Britain: Columbia; Denmark: Columbia; Eire: Columbia; Finland: Columbia; Holland: Columbia; Israel: Columbia; New Zealand: Columbia; Norway: Columbia; South Africa: Columbia; Sweden: Columbia; Venezuela: Columbia
WHEN THE GIRL IN YOUR ARMS
Norway: Columbia; South Africa: Columbia

JACK ROSS
Label: DOT. Personal Manager: NORMAN MALKIN. Home Town: SAN FRANCISCO.
RECORDS THAT HIT TOP 20 OF 1962
Country: Label on Which Released
HAPPY JOSE (Ching-Ching)
Finland: London; Germany: London; Holland: London; Sweden: Dot

continued on page 44
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
Label: COLUMBIA. Personal Manager: PETER GORMLEY. Booking Office: GRACE ORGANISATION. Names: JET HARRIS, HANK MARVIN, BRUCE WELCH, TONY MEERWAN. Home Towns: JET, LONDON; HANK, NEWCASTLE, ENGLAND; BRUCE, Bognor, England; TONY, LONDON. Birthdays: JET, JULY 6, 1939; HANK, FEBRUARY 6, 1941; BRUCE, FEBRUARY 11, 1941; TONY, FEBRUARY 3, 1942. RECORDS THAT HIT TOP 20 OF 1962 Country: Label on Which Released

WONDERFUL LAND
Australia: Columbia
British: Columbia
Holland: Columbia
Israel: Columbia
Norway: Columbia
New Zealand: Columbia
South Africa: 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

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

NORMAN
Belgium (Flemish): Fonster
Holland: Fonster
New Zealand: HMV

SAD MOVIES
New Zealand: HMV

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
Label: COLUMBIA. Names: ENRIQUE GUZMAN, JESUS MARTINEZ, ARMANDO MARTINEZ, ROCELIO TENORIO, SERGIO MARTEL. Home Country: MEXICO.

CO. Ages: 18, 19, 20, 21, 22.

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!

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MUSIC PUBLISHERS AND
RECORD PRODUCERS
Serving the Music World in South America Since 1936

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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:
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Melodias Americanas • Seresta Edicoes Musicais
Editora Do Successos Internacionais
Editora Musical Sonate
Editora Musical Santos Dumont
Best wishes to everyone everywhere

PERRY COMO

By Request

Mr. President
SAAR

BIGGEST ITALIAN INDEPENDENT RECORD COMPANY

distributor in Italy of

JOLLY MUSIC

CELSON VOGUE WARNER BROS.

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BIG LABELS • BIG ARTISTS
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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. Aguila,
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.

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<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>AFRITAAN 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>Wilmark, ASCAP</td>
<td>Emilio Pericoli (Warner Bros.)</td>
</tr>
<tr>
<td>ALLEY CAT</td>
<td>Sweden</td>
<td>Meteorion, BMI</td>
<td>Bent Fabric (Alco)</td>
</tr>
<tr>
<td>ALADDIN</td>
<td>Canada</td>
<td>Kemo, BMI</td>
<td>Bobby Curtola (Del-Fi)</td>
</tr>
<tr>
<td>A SWINGIN' SAFARI</td>
<td>Germany</td>
<td>Melody Trails, 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>Universal, 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. Wilmark, ASCAP</td>
<td>Pat Boone (Dot)</td>
</tr>
<tr>
<td>STRANGER ON THE SHORE</td>
<td>Britain</td>
<td>Melin, BMI</td>
<td>Acker Bilk (Alco)</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>WHITE ROSE OF ATHENS</td>
<td>Germany</td>
<td>Peter Schaeffers, ASCAP</td>
<td>Robert Goulet (Columbia)</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 Belmont
The Chordettes
Barry Gordon
Charlie McCoy
Charlie McCoy and His Escorts
Don Shirley
Jean Thomas
Johnny Tillotson
Lenny Welch
The Wright Sisters

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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**


**FOREIGN DISTRIBUTORS**

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.

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

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.

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

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

That's all*

*It's not the half of it—But that's the title of Brenda Lee's latest smash album!

See Next Page
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

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

SINGLES

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

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

* RIAA Certified Million Seller

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 elected themselves to RIAA auditing verification. All records so annotated by RIAA as audited million sellers are designated 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.

ACUFF, ROY
Wabash Cannonball (Columbia)

AMES BROTHERS
Rag Mop (Coral)—1950
Sentimental Me (Coral)—1950
You, You, You (RCA Victor)—1953
Naughty Lady From Shady Lane (RCA Victor)—1955
Undecided (Coral)—1956

ANDERSON, LEROY
The Syncopated Clock (Decca)—1951
Blue Tango (Decca)—1951

ANDREW 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 Cotton Tail (Columbia)—1950
Frosty the Snowman (Columbia)

AVALON, FRANKIE
Dede Dinah (Chancellor)—1958
Venus (Chancellor)—1959
Why (Chancellor)—1960

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

BALLARD, HANK, & THE MIDNIGHTERS
Work With Me, Annie (King)—1954
Sexy Ways (King)—1954
Annie Had a Baby (King)—1954
Finger Poppin’ Time (King)—1954
The Twist (King)—1962

BARBER, CHRIS, & JAZZ BAND
Petite Fleur (Laurie)—1960

BARRON, BLUE
Cruising Down the River (MGM)—1949

BARTON, EILEEN
If I Knew You Were Coming I’d Have Baked a Cake (National)—1950

BAKER, LES
Poor People of Paris (Capitol)—1956

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

BENNETT, TONY
Because of You (Columbia)—1952
Cold, Cold Heart (Columbia)—1955
Rags to Riches (Columbia)—1953
Stranger in Paradise (Columbia)—1954

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

BILK, ACKER
Stranger on the Shore (Atco)—1962

BILLIE & LILLIE
Lah Dee Dah (Swan)—1957

BLACK, BILL, & COMBO
Smokie (Part 2) (Hi)—1960
White Silver Sands (Hi)—1960

BLACK, JEANNE
He'll Have to Stay (Capitol)—1950

BONDS, GARY “U. S.”
Quarter to Three (Le Grand)—1961

BOOKER T. & THE MG’S
Green Onions (Stax)—1962

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

BOSTIC, EARL
Flamingo (King)—1954

BOYD, JIMMY
I Saw Mama Kissing Santa Claus (Columbia)—1952

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) —1956

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

BROWNS
The Three Bells (RCA Victor)—1959

BUCHANAN & GOODMAN
Flying Saucer (Luniverse)

BYRNES, EDD, & CONNIE STEVENS
Kookie, Kookie, Lend Me Your Comb (Warner Bros.)—1959

CALLOWAY, CAB
Jumpin’ Jive (Columbia)—1939

CANNON, FREDDY
Way Down Yonder in New Orleans (Swan)—1959
Tallahassee Lassie (Swan)—1959
Palsides 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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CHARLES, RAY
What'd I Say? (Atlantic)—1959
*I Can't Stop Loving You (ABC Paramount)—1962

CHECKER, CHUBBY
The Twist (Cameo)—1961
Slow Twistin’ (Cameo)—1961
Pony Time (Cameo)—1961
Let's Twist Again (Cameo)—1962

CHORDETTES
Mr. Sandman (Cadence)—1954

CLANTON, JIMMY
Just a Dream (Ace)—1957
Letter to an Angel (Ace)—1957

COASTERS
Hey There (Columbia)—1959
Come On-A My House (Columbia)—1959

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

COME, PERRY
Prisoner of Love (RCA Victor)—1946
A Hubba Hubba Hubba (RCA Victor)—1951
Till the End of Time (RCA Victor)—1951

COLE, NAT KING
Nature Boy (Capitol)—1948
Mona Lisa (Capitol)—1949
Too Young (Capitol)—1951

COMO, PERRY
Prisoner's Song (RCA Victor)—1925

COPAS, COWBOY
Signed, Sealed & Delivered (Starday)—1948
Television Waltz (Starday)—1948

CORNELL, 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 (Columbia)—1946

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

CORNTELL, DON
Because (RCA Victor)—1944

DAY, DORIS
Come From Away (Decca)—1946

DAY, BOBBY
Goodbye Cruel World (Coral)—1952

DEAN, JIMMY
*Big Bad John (Columbia)—1961

DEL-VIKINGS
Come Go With Me (Dot)—1957

DENNY, MARTIN
Quiet Village (Liberty)—1958

DEXTER, AL
Pistol Packin' Mama (Columbia)—1946

draper, RUSTY
Gambler's Guitar (Mercury)—1953

DREAM WEAVERS
It's Almost Tomorrow (Decca)—1951

DRIFFTERS
There Goes My Baby (Atlantic)—1960

ECKSTINE, BILLY
I Apologize (MGM)—1951
My Foolish Heart (MGM)—1951

EDDY, DUANE
Rebel Rouser (Jamie)—1958

EDWARDS, TOMMY
It's All in the Game (MGM)—1961

ELEGANTS
Little Star (Apt)—1958
LIBERTY ARTISTS

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

DOLTON ARTISTS

Vic Dana
The Fleetwoods
The Five Whispers
Hank Levine
The Marksmen
The Miniature Men
The Ventures
The Wanderers Three

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.
MILLION SELLERS SINGLES
(continued)

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

FABAES, SHELLY
John Angel (Colpix)—1962

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

FIEDLER, ARTHUR
Jalousie (RCA Victor)—1952

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

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

FLEETWOODS
Come Softly to Me (Dot)—1959
Mr. Blue (Dot)—1959

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

FONTANE SISTERS
Heart of Stone (Dot)—1954

FORD, FRANKIE
Sea Cruise (Ace)—1959

FORD, TENNESSEE ERNIE
Sixteen Tons (Capitol)—1955

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

FOUR LADS
Moments to Remember (Columbia)—1959
No Not Much (Columbia)—1957

FOUR PREPS
Twenty-Six Miles (Capitol)—1958

FOUR SEASONS
Sherry (Vee Jay)—1962

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

FRANCIS, CONNIE
Who's Sorry Now? (MGM)—1958

FRIBERG, STAN
St. George & The Dragonet (Capitol)—1953

GAYLORDS
Tell Me You're Mine (Murphy)—1958

GIBBS, GEORGIA
Kiss of Fire (Murphy)—1952
Dance With Me, Henry (Murphy)—1953
Tweedle Dee (Murphy)—1955

GLAEW, WILL
Beer Barrel Polka (RCA Victor)—1943

GLEASON, JACKIE
Melancholy Serenade (Capitol)—1953

GOODFREY, ARTHUR
Too Fat Polka (Columbia)—1950

GORDON, BARRY
She's My Baby (Columbia)—1957

GRAMMER, BILLY
Gotta Travel On (MGM)—1958

GRANT, GOGI
Wayward Winds (Era)—1956

GUITAR, SLIM
The Things I Used To Do (Specialty)—1954

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

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

HARMONICATS
Peg of My Heart (Murphy)—1950

HARRIS, PHIL
The Thing (RCA Victor)—1951

HARRISON, WILBERT
Kansas City (Fury)—1959

HAYES, BILL
Davy Crockett (Cadence)—1955

HAYMES, DICK
You'll Never Know (Decca)—1943

HEITD, HORACE
Deep in the Heart of Texas (Columbia)—1957

HEMPS, BOBBY
My Special Angel (Decca)—1957

HERMAN, WOODY
Wood Chopper's Ball (Decca)—1948

HIGHWAYMEN
Michael (United Artists)—1961

HILLTOPPERS
P.S. I Love You (Dot)—1953

HOLLY, BUDDY
Peggy Sue (Coral)—1958

HOLLYWOOD ARGYLES
Peggy Sue (Coral)—1958

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Peggy Sue (Coral)—1958

HOMER, JOHN HARRIS
The Battle of New Orleans (Columbia)—1959

HORNS, EDDIE
Sin (Murphy)—1956
To Each His Own (Murphy)—1957

HUNTER, PEE WEE
California Here I Come/Rockabye Your Baby (Decca)—1946

HUNTER "IVORY" JOE
You Made Me Love You (RCA Victor) —1951

HUNTER, TAB
Sherry (Vee Jay)—1962

HYLAND, BRIAN
Itsy, Bitsy, Teenie, Weenie (Dot)—1954
Yellow Polka Dot Bikini (Dot)—1963

HYMAN, DICK
I Ran All the Way Home (Dot)—1957

INK SPOTS
I've Heard That Song Before (Columbia)—1943

JACKSON, STONEWALL
Waterloo (Coral)—1957

JACOBS, DICK
Man With The Golden Arm (Coral)—1957

JAMES, HARRY
Ciribiribin (Columbia)—1953
Easter Parade (Columbia)—1948
I Had the Craziest Dream (Columbia)—1957
I've Heard That Song Before: Moonlight Becomes You (Columbia)—1943
One O'Clock Jump (Columbia)—1943

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

JAMES, DONNY
Young Love (Capitol)—1957

JENKINS, GORDON & THE WEavers
Maybe You'll Be There (Decca)—1947
Goodnight, Irene (Decca)—1950

JORDAN, LOUIS
Raunchy (Phillips Intl.)—1958

KALIN TWINS
When (Decca)—1958

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BOSSA NOVA

was born at ODEON BRAZIL

- João GILBERTO
- Alaide COSTA
- Walter WANDERLEY
- Luiz BONFÁ
- Isaura GARCIA
DURIUM S.p.A.

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PASSAGGIO DEGLI OSII, 2
TELEPHONE: 80.06.18—87.34.94
89.88.31—89.88.57
CABLE ADDRESS: DURIUM—MILAN

RECORDING STUDIO:
VIA PASTRENGO, 16
TELEPHONE: 69.68.35

PLANT: ERBA (COMO)
VIA TRIESTE
TELEPHONE: 61.426

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SWITZERLAND
JAPAN
YUGOSLAVIA

EDIZIONI MUSICALI DURIUM
PASSAGGIO DEGLI OSII, 2—MILAN
KALLEN, KITTY
Little Things Mean a Lot (Decca)—1954
KING, PEE WEE
Slow Poke (RCA Victor)—1953
KINGSTON TRIO
*Tom Dooley (Capitol)—1958
KNIGHT, EVELYN
A Little Bird Told Me (Decca)—1948
KNOX, BUDDY
Party Doll (Roulette)
KYSER, KAY
Jingle, Jangle, Jingle (Columbia)
On a Slow Boat to China (Columbia)
Praise the Lord (Columbia)
Three Little Fishes (Columbia)
Who Wouldn’t Love You (Columbia)
Woodie Woodpecker (Columbia) 1939
LANZA, MARIO
Be My Love (RCA Victor)—1951
The Loveliest Night of the Year (RCA Victor)—1952
LAINE, FRANKIE
That’s My Desire (Mercury)—1947
Shine (Mercury)—1948
Mule Train (Mercury)—1949
Lucky Ol’ Sun (Mercury)—1949
Cry of the Wild Goose (Mercury)—1950
Jezebel (Mercury)—1951
I Believe (Mercury)—1953
Moonlight Gambler (Columbia)—1957
LA ROSA, JULIUS
Eh, Campani (Cadence)—1953
LEE, BRENDA
I’m Sorry/That’s All You Gotta Do (Decca)—1961
LEE, PEGGY
Manana (Capitol)—1948
Lover (Decca)—1952
LESTER, KETTY
Love Letters (Era)—1962
LEWIS, BOBBY
Tossin’ & Turnin’ (Beltone)—1961
LEWIS, JERRY LEE
Breathless (Sun)—1957
Great Balls of Fire (Sun)—1957
Whole Lotta Shakin’ Goin’ On (Sun)—1958
LIGGIN, JOE
Pink Champagne (Specialty)—1950
I Gotta Right to Cry/ Honeydripper (Specialty)—1950
LITTLE ANTHONY & THE IMPERIALS
Tears on My Pillow (End)
LITTLE EVA
Loco-Motion (Dimension)—1962
LITTLE RICHARD
Tutti Frutti (Specialty)—1955
Rip It Up (Specialty)—1956
Long Tall Sally (Specialty)—1956
Lucille (Specialty)—1957
Keep-a-Knockin’ (Specialty)—1957
Jenny Jenny (Specialty)—1957
Good Golly, Miss Molly (Specialty)—1958
LITTLE WILLIE JOHN
Fever (King)—1956
Talk to Me, Talk to Me (King)—1958
LOMBARDO, GUY
Third Man Theme (Decca)—1944
Christmas Island (with the Andrews Sisters (Decca)—1946
Humoresque (Decca)—1946
Easter Parade (Decca)—1947
LONDON, LAURIE
*He’s Got the Whole World in His Hands (Capitol)—1958
LONG, JOHNNY
Shanty Town (Decca)—1940
LOWE, JIM
Green Door (Dot)—1957
LUND, ART
Mani’Selle (MGM)—1952
LYMON, FRANKIE, & THE TEENAGERS
Why Do Fools Fall in Love (Gee)
LYNN, VERA
Ain’ Weldesrneh (London)—1955
Yours (London)
MACDONALD, JEANNETTE, & NELSON EDDY
Indian Love Call (RCA Victor)—1955
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MANTOVANI
Charmaine (London)
MAR-KEYS
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MARTERIE, RALPH
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Pretend (Mercury)—1953
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That’s Amore (Capitol)—1953
Memories Are Made of This (Capitol)—1953
MARTIN, FREDDY
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White Christmas (RCA Victor)—1948
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Chances Are (Columbia)—1957
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Please Send Me Someone to Love (Specialty)—1951
McCoy, CLYDE
Sugar Blues (Decca)—1946
McGUIRE SISTERS
Fascination (Kapp)—1958
McPHATTER, CLYDE
A Lover’s Question (Atlantic)—1958
MILLER, GLENN
Chattanooga Choo Choo (RCA Victor)—1942
Masiegh Serenade (RCA Victor)—1944
Sunrise Serenade (RCA Victor)—1944
In the Mood (RCA Victor)—1944
American Patrol (RCA Victor)—1944
Little Brown Jug (RCA Victor)—1945
Pennsylvania 6-5000 (RCA Victor)—1945
Tuxedo Junction (RCA Victor)—1945
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There I’ve Said It Again (RCA Victor)—1949
Racing With the Moon (RCA Victor)—1952
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Believe What You Say (Imperial)—1957
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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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Telephone: VOLunteer 6-4175
MILLION SELLERS SINGLES
(continued)

PAGE, PATTI
Tennessee Waltz (Mercury)—1950
I Went to Your Wedding (Mercury)—1952
Doggie in the Window (Mercury)—1952
Changing Partners (Mercury)—1953
Cross Over the Bridge (Mercury)—1954

PAUL, LES & MARY FORD
How High the Moon (Capitol)—1947
Mockin' Bird Hill (Capitol)—1949
The World Is Waiting for the Sunset (Capitol)—1949
Vaya Con Dios (Capitol)—1953

PHILLIPS, PHIL
Sea of Love (Mercury)—1958

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

PLATTERS
Great Pretender (Mercury)—1955
Only You (Mercury)—1955
My Prayer (Mercury)—1956
Twilight Time (Mercury)—1958
Smoke Gets in Your Eyes (Mercury)—1959

PLAYMATES
Beep, Beep (Roulette)—1958

PRADO, PEREZ
Cherry Pink and Apple Blossom White (RCA Victor)—1955
*Patricia (RCA Victor)—1958

PRESLEY, ELVIS
Heartbreak Hotel/I Was the One (RCA Victor)—1956
I Want You, I Need You, I Love You (RCA Victor)—1956
Don't Be Cruel/Hound Dog (RCA Victor)—1956
Love Me Tender/Anyway You Want Me (RCA Victor)—1956
Too Much/Playing for Keeps (RCA Victor)—1957
All Shook Up/That's When Your Heartaches Begin (RCA Victor)—1957
Jailhouse Rock/Treat Me Nice (RCA Victor)—1957
Loving You/Teddy Bear (RCA Victor)—1958

ROSE, DAVID
Calypso Melody (MGM)—1958
Holiday for Strings (MGM)—1958

RYDELL, BOBBY
Wild One/Little Bitty Girl (Cameo)—1959
Swingin' School/Ding-a-Ling (Cameo)—1950
Volare (Cameo)—1960

SANDS, TOMMY
Teenage Crush (Capitol)—1957

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

SEVILLE, DAVID
Witch Doctor (RCA Victor)—1958
Chippmunk Song (Liberty)—1958
Alvin's Harmonica (Liberty)—1959

SHARP, DEE DEE
Mashed Potato Time (Cameo)—1962

SHAW, ARTIE
Indian Love Call (RCA Victor)—1943
Begin the Beguine (RCA Victor)—1944
Star Dust (RCA Victor)—1946
Summit Ridge Drive (RCA Victor)—1951

SHIRLIELLES
Soldier Boy (Scepter)—1962

SHIRLEY AND LEE
Let the Good Times Roll (Aladdin)

SHORE, DINAH
Buttons and Bows (Columbia)—1948

SILHOUETTES
Get a Job (Ember)—1958

SIMONE, NINA
I Love You Porgy (Bethlehem)—1959

SINATRA, FRANK
Young at Heart (Capitol)—1954
All or Nothing at All (Columbia)

SMITH, HUEY (PIANO)
Don't You Just Know It (Ace)—1957
Rockin' Pneumonia (Ace)—1957

SMITH, KATE
Rose O'Day (Columbia)—1954

SNOKE, FRANK
Rosemary Clooney—1954

STANDLEY, JOHNNY
It's in the Book (Capitol)—1952

STARR, KAY
Wheel of Fortune (Capitol)—1952
Rock and Roll Waltz (RCA Victor)—1955

STEELE, JON AND SANDRA
My Happiness (Coral)—1951

STEVEN'S, CONNIE
Sixteen Reasons (Warner Bros.)—1961

STEVEN'S, DODIE
Pink Shoelaces (Crystallette)—1958

STOKOWSKI, LEOPOLD
Tales From the Vienna Woods (RCA Victor)—1952

STOLOFF, MORRIS
Moonglow (RCA Victor)—1960

STONE, ROLAND
Something Special (Decca)—1957

STORM, GALE
I Hear You Knocking (Dot)—1956

TADDY BEARS
To Know Him Is to Love Him (Dore)

THOMPSON, HANK
Wild Side of Life (Capitol)—1951

THOMPSON, SONNY
Long Gone (Parts 1 & 2) (Miracles)—1948

TOKINS
*The Lion Sleeps Tonight (RCA Victor)—1962

TUCKER, ORRIN
Oh, Johnny (Columbia)—1939

TURNER, JOE
Chains of Love (Atlantic)—1954
Corina, Corina (Atlantic)—1954

TWITTY, CONWAY
It's Only Make Believe (MGM)—1955

VALENS, RITCHIE
Donna/Donna Bamba (Del-Fi)—1959

VAUGHN, BILLY
Sail Along Silvery Moon (Dot)—1958
Wheels (Dot)—1962

VENTURES
Walk, Don't Run (Dot)—1960

VINTON, BOBBY
*Roses Are Red (Epic)—1962

WARING, FRED
Twas the Night Before Christmas (Decca)—1942

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<th>Year</th>
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<td>CLIBURN, VAN</td>
<td><em>Tschaikowsky: Concerto No. 1</em></td>
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<td>WASHINGTON, DINAH, with BROOK BENTON</td>
<td>Baby (Mercury)</td>
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<td>WEAVERS</td>
<td>On Top of Old Smokie (Decca)</td>
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<td>WEBER, JOAN</td>
<td>Let Me Go, Lover (Columbia)</td>
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<td>WEEP, TED</td>
<td>Heartaches (Decca)</td>
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<td>WELK, LAWRENCE</td>
<td>#1 (RCA Victor)</td>
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<td>WHITEMAN, PAUL</td>
<td>Whispering (RCA Victor)</td>
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<td>WHITING, MARGARET, and JIMMY WAKELY</td>
<td>Slipping Around (Capitol)</td>
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<td>Indian Love Call (Imperial)</td>
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<td>I'm Gonna Sit Right Down and Write Myself a Letter (Coral)</td>
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<td>WILLIAMS, HANK</td>
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<td>Short, Fat, Fanny (Specialty)</td>
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<td>WILLIS, BOB</td>
<td>San Antonio Rose (Columbia)</td>
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<td>YANKOVIC, FRANK</td>
<td>Blue Skirt Waltz (Columbia)</td>
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</tbody>
</table>

### HALF-MILLION SELLERS ALBUMS

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

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Year</th>
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<tbody>
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<td>ANDERSON, LEROY</td>
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<td>Calypso (RCA Victor)</td>
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<td>BENNETT, ROBERT</td>
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<td>BOONE, PAT</td>
<td>*Pat's Great Hits (Dot)</td>
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<td>CAVALLARO, CARMEN</td>
<td>Dancing in the Dark (Decca)</td>
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<td>CHARLES, RAY</td>
<td>*Modern Sounds in Country &amp; Western Music (ABC Paramount)</td>
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<td>COLE, NAT KING</td>
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<td>COMO, PERRY</td>
<td>Season's Greetings From Perry Como (RCA Victor)</td>
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<tr>
<td>CONIFF, RAY</td>
<td>*Concert in Rhythm, Vol. I (Columbia)</td>
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<td>CROSBY, BING</td>
<td>Merry Christmas (Decca)</td>
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<td>DARIN, BOBBY</td>
<td>That's All (Atco)</td>
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<td>DOMINO, FATS</td>
<td>Rock and Rollin' (Imperial)</td>
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<td>DORATI, ANTAL</td>
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<tr>
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<td>FRANCIS, CONNIE</td>
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<td>*Judy at Carnegie Hall (Capitol)</td>
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<td>GLEASON, JACKIE</td>
<td>*Music for Lovers Only (Capitol)</td>
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<td>GLEASON, JACKIE</td>
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<tr>
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<td>Rex Stewart &amp; Various Artists (Design)</td>
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<tr>
<td>HIT SPOTS</td>
<td>The Best of the Hit Spots (Decca)</td>
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<tr>
<td>THE KINGSTON TRIO</td>
<td>*From the Hungry i (Capitol)</td>
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<tr>
<td>THE KINGSTON TRIO</td>
<td>*Here We Go Again (Capitol)</td>
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<td>*Here We Go Again (Capitol)</td>
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<td>*Here We Go Again (Capitol)</td>
<td>1960</td>
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</table>
| THE KINGSTON TRIO | *Here We Go Again (Capitol)                                         | 1960           | October 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.

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<tr>
<td>WHITFIELD, DAVID</td>
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<tr>
<td>YANKOVIC, FRANK</td>
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<tr>
<td>YORGESON, YOGI</td>
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*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. I (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) - 1961*  
*THE KINGSTON TRIO*  
*Here We Go Again (Capitol) - 1960*  
*Here We Go Again (Capitol) - 1960*  
*Johnny's Greatest Hits (Columbia) - 1959*  

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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 MATERIE
CHARLIE MINGUS
THE MODERNAIRES
GENE PITNEY
(Musicor)
TITO RODRIGUEZ
GUS VALI

ORIGINAL
SOUND TRACKS
TARAS BULBA
TWO FOR THE
SEESAW
PHAEDRA
ANY WAY YOU ADD IT UP...

INTERNATIONAL SUCCESS

UNITED ARTISTS

TRULY THE PROUDEST NAME IN
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 Theatre-
land (London)—1955
*Film Encores, Vol. 1 (Lon-
don)—1957
*Gems Forever (London)—
1958
Music From Exodus (Lon-
don)—1960

MEADER, VAUGHN
The First Family (Cadence)
—1962

MILLER, GLENN
*The Glenn Miller Story
(RCA Victor)—1961

MILLER, MITCH, &
GANG
*Sing Along With Mitch
(Columbia)—1959
*More Sing Along With
Mitch (Columbia)—1962

*Still More Sing Along
With Mitch (Columbia)
—1962
*Holiday Sing Along With
Mitch (Columbia)—1962
*Sentimental Sing Along
With Mitch (Columbia)
—1962
*Happy Times Sing Along
With Mitch (Columbia)
—1962
*Christmas Sing Along
With Mitch (Columbia)
—1962
*Saturday Night Sing Along
With Mitch (Columbia)
—1962
*Party Sing Along With
Mitch (Columbia)—1962
*Memories Sing Along With
Mitch (Columbia)—1962

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

NELSON, RICKY
Ricky (Imperial)—1958

OLDIES BUT GOODIES,
VOL. I
Various Artists (Original
Sound)—1962

THE PLATTERS
The Platters (Mercury)—
1960

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

SEVILE, DAVID, &
THE CHIMPUNKS
Let's All Sing With The
Chimpunks (Liberty) —
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SHAW, ROBERT
Christmas Hymns & Carols
(RCA Victor)—1960

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

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

THE SOUNDTRACK
Sound Type (MGM)—1960

THE MUSIC MAN
*Original Cast (Capitol) —
1959

MY FAIR LADY
Original Cast (Columbia) —
1957

OKLAHOMA
Original Cast (Decca) —
1945

OKLAHOMA
*The Sound Track (Capitol)—
1959

ROCK-A-BYE YOUR
BABY (THE JOLSON
STORY)
Sound Track (Decca) —
1947

SHOWBOAT
Soundtrack (MGM)—1960

* SI X T Y Y E A R S
OF MUSIC AMERICA
LOVES BEST
Various Artists (RCA Vic-
tor)—1960

SNYDER, TERRY
Persuasive Percussion, Vol.
1 (Command)—1961

V ALEN S, R I T C H I E
Ritchie (Del-Fi)—1960
Ritchie Valens (Del-Fi)—
1960

VAUGHN, BILLY
*Satellite Silv'r Moon
(Dot)—1962
*Blue Hawaii (Dot)—1962
*Theme From "A Summer
Place" (Dot)—1962

WARING, FRED
*Twas the Night Before
Christmas (Decca)—1956

W A R R E N, R U S T Y
Songs for Sinners (Jubilee)
1958
Knockers Ups (Jubilee) —
1959

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

WILLIAMS, ANDY
Moon River (Columbia) —
1962

WILLIAMS, ROGER
Songs of the Fabulous
Fifties (Kapp)—1960
'Til (Kapp)—1960

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 First Family (Cadence)
—1962

*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

*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

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

CURRENT BEST-SELLING ALBUMS:

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

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

NEXT!
THE 4 SEASONS IN THE COUNTRY
CONSECUTIVE WEEKS!!!

SOLD IN 4 MONTHS!

WE'RE EVEN SELLING EP'S

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

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 ... VEGGI-TAY

PUBLIC RELATIONS ... BOB PERILLA ASSOC. GAC

STEA 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

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 Parmar (right), leading British a&r. exec, at a party honoring Parmar'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 Andras 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)

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

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

The Barry Sisters, Claire (left) and Merna (right), surround impresario Chaim Avron during their visit to Israel.
The Top Achievements in the U.S. Music-Record Industry in 1962

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

The Year in Review

The Profit Picture Still a Muddled One

By BOB ROLONTZ

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

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

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

The biggest story of the year on the legal front was the Federal Trade Commission's suit against the Columbia Record Club, charging monopoly, suppression of competition and deceptive pricing and savings claims in club advertising. Basic in the complaint were alleged restrictive pacts with other labels for product for the Columbia Club. Columbia Records denied all charges. Hearings on the suit started in late November. Late in August, the Diners' Club sued 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. Rhulyn 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 France, Germany and Italy were expected momentarily from American Columbia. Cameo-Parkway Records, which went public in the summer of 1962, switched from EMI to Pye to distribute its releases in Europe.

### Singles to Albums

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

Many changes occurred at Billboard Music Week in 1962 as well. Music Editor Paul Ackerman left in May and took over as executive secretary of ARMADA. Sam Chase, former editorial director, was named BMW editor. Hal Cook, former sales chief of Warner Bros., Columbia and Capitol Records, was named BMW publisher.
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.
Here is a recap of some of the outstanding honors meted out during 1962 to songs, recordings and artists.

**BILLBOARD MUSIC WEEK 15TH ANNUAL RECORD ARTIST POPULARITY POLL**

**FAVORITE RECORDS:**

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

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

**COMEDY**
- DID YOU EVER, Dave Gardner, RCA Victor

**FAVORITE INTERNATIONAL SONG** (excluding U. S. tunes)
- AL DI LA, Mogol-Donida, Witmark, ASCAP

**FAVORITE INTERNATIONAL ARTIST** (excluding U. S. artists)
- EMILIO PERICOLI, Warner Bros.

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

**FEMALE VOCALISTS:**
- FAVORITE: Connie Francis, MGM
- MOST PLAYED: Connie Francis, MGM
- MOST PROMISING: Shelley Fabares, Warner Bros.

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

**SOLO INSTRUMENTALISTS:**
- FAVORITE: Mr. Acker Bilk, Atco
- MOST PLAYED: Mr. Acker Bilk, Atco
- MOST PROMISING: Peter Nero, RCA Victor

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

**MUSIC OPERATORS OF AMERICA POLL**

**RECORDING EARNING MOST MONEY FOR JUKE BOX OPERATORS:**
- BIG BAD JOHN, Jimmy Dean (Columbia)

**RECORDING EARNING MOST MONEY FOR JUKE BOX OPERATORS (STANDARD):**
- IN THE MOOD, Glenn Miller, RCA Victor

**RECORDING EARNING MOST MONEY FOR JUKE BOX OPERATORS (Rhythm & Blues):**
- THE TWIST, Chubby Checker, Parkway Records

**RECORDING EARNING MOST MONEY FOR JUKE BOX OPERATORS (Country & Western):**
- WALK ON BY, Leroy Van Dyke, Mercury

**ARTIST WHOSE RECORDS EARNED MOST MONEY FOR JUKE BOX OPERATORS:**
- CONNIE FRANCIS

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

**FAVORITE COUNTRY MUSIC RECORDS:**
- SINGLES: SHE THINKS I STILL CARE, George Jones, United Artists
- ALBUMS: RAY PRICE SINGS SAN ANTONIO ROSE, Ray Price, Columbia

**FAVORITE ARTISTS:**
- MALE: George Jones, United Artists
- FEMALE: Patsy Cline, Decca

**MOST PROMISING ARTISTS:**
- MALE: Claude King, Columbia
- FEMALE: Judy Lynn, United Artists

**FAVORITE SMALL COUNTRY MUSIC VOCAL GROUP:**
- WILBURN BROTHERS, Decca

**FAVORITE SONGWRITER:**
- HARLAN HOWARD, Pomper, BMI
NATIONAL ACADEMY OF RECORDING ARTS AND SCIENCES
WINNERS—ACHIEVEMENT AWARDS

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

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

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

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

BEST SOLO VOCAL PERFORMANCE: MALE:
CALVIN JACKSON, Reprise 20022
EDDIE HARRIS, Vee Jay 42
JANE MORGAN, Kapp 431

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

BEST JAZZ PERFORMANCE-LARGE GROUP:
HENRY MANCINI, RCA Victor 7916
JERRY BUTLER, Vee Jay 405
AKI ALEONG, Reprise 20042

BEST JAZZ PERFORMANCE-SOLOIST OR SMALL GROUP (instrumental):
CALVIN JACKSON, Reprise 20022
ANDRE PREVIN PLAYS HAROLD ARLEN, Andre Previn (Contemporary)

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

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

1962 ACADEMY AWARD WINNING SONG

MOON RIVER
from "Breakfast at Tiffany’s"
starring Audrey Hepburn and George Peppard

Records Available:
SI ZENTNER, Liberty
SI ZENTNER, Decca 31304

Best Performance: A CHORUS:
RICHARD HAYMAN, Mercury 71869
CARMEN CAVALLARO, Decca 31304
MANTOVANI, London 2021
HOLLYRIDGE STRINGS & CHORUS, RCA Victor LPM 2362 (M), LSP 2362 (S)

HUMOR IN MUSIC—Leonard Bernstein (Columbia)

BEST RECORDING FOR CHILDREN:
"101 DALMATIANS," Disneyland

Best Selling Economy Priced Label: BRAVO

BEST SOUND TRACK ALBUM OR RECORDING:
BREAKFAST AT TIFFANY’S (motion picture)—Henry Mancini (RCA Victor)

Best Selling Regular Price LP: "BLUE HAWAII," ELVIS PRESLEY, Victor

LEONARD BERNSTEIN: "AMERICA"—Engineer, John Kraus (Capitol)

BEST ARRANGEMENT—LARGE GROUP (instrumental):
WEST SIDE STORY—Conductor and Co-Music Directors, Leonard Bernstein (Columbia)

BEST COMEDY PERFORMANCE:
JUDY AT CARNEGIE HALL—Engineer, Robert Schwartz (Capitol)

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

BEST PERFORMANCE BY A VERSATILE ARTIST:
THE YEAR THAT WAS—Engineer, Bill Putnam (MCA, Capitol)

BEST ORIGINAL CAST SHOW ALBUM:
"101 DALMATIANS," Disneyland

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

BEST ENGINEERING CONTRIBUTION—CLASSICAL RECORDING:
STRAWINSKY CONDUCTS, 1960: LE SACRE DU PRINTEMPS—Igor Stravinsky
A.R. Producer, John McClure (Columbia)

NATIONAL ASSOCIATION OF RECORD MERCHANDISERS POLL

BEST SELLING
Hit Single: "BIG BAD JOHN," JIMMY DEAN, Columbia
Regular Price LP: "BLUE HAWAII," ELVIS PRESLEY, Victor
Economy Price LP: "STARS FOR A SUMMER NIGHT," Columbia

Best New Recorded Product Introduced in 1961:
"SING ALONG WITH MITCH MILLER," Columbia

Best Selling Economy Priced Label: BRAVO

The NARM associate member company which has demonstrated sustained achievement in those purposes for which NARM was formed was: RCA Victor

The NARM associate member company which has demonstrated in the year the greatest progress in those purposes for which NARM was formed was: Capitol Records
### TOP 100 SINGLES OF 1962

Following is a recapitulation and summary of Billboard Music Week's Hot 100 chart for the period between January 1 and October 31, 1962, inclusive. Ranked 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</th>
<th>Publisher</th>
<th>Licensee</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>STRANGER ON THE SHORE</td>
<td>Mr. Acker Bilk (Atco)</td>
<td>Acker Bilk</td>
<td>BMI</td>
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<tr>
<td>2.</td>
<td>I CAN'T STOP LOVING YOU</td>
<td>Ray Charles (ABC-Paramount)</td>
<td>Acuff-Rose, BMI</td>
<td></td>
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<tr>
<td>3.</td>
<td>MASHED POTATO TIME</td>
<td>Dee Dee Sharp (Cameo)</td>
<td>Rice Mill, BMI</td>
<td></td>
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<tr>
<td>4.</td>
<td>ROSES ARE RED</td>
<td>Bobby Vinton (Epic)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>5.</td>
<td>THE STRIPPER</td>
<td>David Rose (MGM)</td>
<td>David Rose, ASCAP</td>
<td></td>
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<tr>
<td>6.</td>
<td>JOHNNY ANGEL</td>
<td>Shelley Fabares (Colpix)</td>
<td>ASCAP</td>
<td></td>
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<tr>
<td>7.</td>
<td>Loco-Motion</td>
<td>Little Eva (Dimension)</td>
<td>BMI</td>
<td></td>
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<td>8.</td>
<td>LET ME IN</td>
<td>Sensations (Argo)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>9.</td>
<td>THE TWIST</td>
<td>Chubby Checker (Parkway)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>10.</td>
<td>SHEILA</td>
<td>Tommy Roe (ABC-Paramount)</td>
<td>Spanka, BMI</td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>TEEN AGE IDOL</td>
<td>Rick Nelson (Imperial)</td>
<td>BMI</td>
<td></td>
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<td>12.</td>
<td>THE WANDERER</td>
<td>Dion (Laurie)</td>
<td>BMI</td>
<td></td>
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<td>13.</td>
<td>DUKE OF EARL</td>
<td>Gene (Duke of Earl) Chandler (Vee Jay)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>14.</td>
<td>PALISADES PARK</td>
<td>Tommy Cannon (Sweco)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>15.</td>
<td>BREAKING UP IS HARD TO DO</td>
<td>Neil Sedaka (RCA Victor)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>16.</td>
<td>SILVERTOWN MOUNTAIN</td>
<td>Claude King (Columbia)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>17.</td>
<td>SLOW TWISTIN'</td>
<td>Chubby Checker (Parkway)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>18.</td>
<td>IT'S ONLY LOVE</td>
<td>Sam Cooke (RCA Victor)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>19.</td>
<td>THE ONE WHO REALLY LOVES YOU</td>
<td>Mary Wells (Motown)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>20.</td>
<td>GOOD LUCK CHARM</td>
<td>Elvis Presley</td>
<td>BMI</td>
<td></td>
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<tr>
<td>21.</td>
<td>THE TWIST</td>
<td>Chubby Checker (Parkway)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>22.</td>
<td>SHEILA</td>
<td>Tommy Roe (ABC-Paramount)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>23.</td>
<td>RAMBLIN' ROSE</td>
<td>Nat King Cole (Cape)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>24.</td>
<td>WAWATUSI</td>
<td>Orilons (Cameo)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>25.</td>
<td>PLAYBOY</td>
<td>Marvelettes (Tamla)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>26.</td>
<td>BREAKING UP IS HARD TO DO</td>
<td>Neil Sedaka (RCA Victor)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>27.</td>
<td>SHEILA</td>
<td>Tommy Roe (ABC-Paramount)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>28.</td>
<td>RAMBLIN' ROSE</td>
<td>Nat King Cole (Cape)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>29.</td>
<td>SEALED WITH A KISS</td>
<td>Brian Hyland (United Artists)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>30.</td>
<td>WHO CARED</td>
<td>Brenda Lee (United Artists)</td>
<td>BMI</td>
<td></td>
</tr>
<tr>
<td>31.</td>
<td>CAN'T HELP FALLING IN LOVE</td>
<td>Elvis Presley (RCA Victor)</td>
<td>BMI</td>
<td></td>
</tr>
<tr>
<td>32.</td>
<td>SHOUT</td>
<td>Joey Dee (RCA Victor)</td>
<td>BMI</td>
<td></td>
</tr>
<tr>
<td>33.</td>
<td>DINAH</td>
<td>Sammy Davis (Dot)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>34.</td>
<td>LOVE LETTERS</td>
<td>Keefy Lester (Era)</td>
<td>BMI</td>
<td></td>
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<tr>
<td>35.</td>
<td>PARTY LIGHTS</td>
<td>Claudine Clark (Chancellor)</td>
<td>BMI</td>
<td></td>
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<td>36.</td>
<td>COTTON FACTORY</td>
<td>Hank Ballard (United Artists)</td>
<td>BMI</td>
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<td>37.</td>
<td>ALLEY CAT</td>
<td>Bent Fabric (Alco)</td>
<td>BMI</td>
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<tr>
<td>38.</td>
<td>TWIST &amp; SHOUT</td>
<td>Isley Brothers (Wand)</td>
<td>BMI</td>
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<td>39.</td>
<td>THEME FROM DR. KILDARE</td>
<td>Richard Chamberlain (MGM)</td>
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<td>TUFF</td>
<td>Ace Cannon (Hill)</td>
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<td>LOVER, PLEASE</td>
<td>Clyde McPhatter (Mercury)</td>
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<td>YOU FOR ME</td>
<td>Jackie Wilson (Cape)</td>
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<td>43.</td>
<td>YOUNG WORLD</td>
<td>Rick Nelson (Imperial)</td>
<td>BMI</td>
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<td>IT'S YOU</td>
<td>Shirelles (Scepter)</td>
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<td>BREAKOUT</td>
<td>Billy Joe &amp; Alvin (Prestige)</td>
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<td>A LITTLE BITTY TEAR</td>
<td>Burl Ives (Decca)</td>
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<td>CRYING IN THE RAIN</td>
<td>Every Brothers (Warner Bros.)</td>
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<td>AL DI LA'</td>
<td>Emilio Pericoli (Warner Bros.)</td>
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<td>49.</td>
<td>SHOUT SHOUT SHOUT ITSELF</td>
<td>Ennie Marie Segal (Broadway)</td>
<td>BMI</td>
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<td>50.</td>
<td>WHAT'S YOUR NAME?</td>
<td>Don &amp; Juan (Big Top)</td>
<td>BMI</td>
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<td>51.</td>
<td>SMOKY PLACES</td>
<td>Dickie Valentine (Dot)</td>
<td>BMI</td>
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<tr>
<td>52.</td>
<td>HAVING A PARTY</td>
<td>Sam Cooke (RCA Victor)</td>
<td>BMI</td>
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<td>GREEN ONIONS</td>
<td>Booker T. &amp; MG's</td>
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<td>54.</td>
<td>YOU DON'T KNOW ME</td>
<td>Ray Charles (ABC-Paramount)</td>
<td>BMI</td>
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<td>55.</td>
<td>SHERRY</td>
<td>Four Seasons (Vee Jay)</td>
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<td>JOHNNY GET ANGRY</td>
<td>Joanie Sommers</td>
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<td>CIROC</td>
<td>Bobby Darin (Atco)</td>
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<td>58.</td>
<td>I'LL NEVER DANCE AGAIN</td>
<td>Bobby Rydell (Imperial)</td>
<td>BMI</td>
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<tr>
<td>59.</td>
<td>SOUL TWIST</td>
<td>King Curtis (Enjoy)</td>
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<tr>
<td>60.</td>
<td>I WISH THAT WE WERE MARRIED</td>
<td>Gene Pitney (Imperial)</td>
<td>BMI</td>
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<tr>
<td>61.</td>
<td>THEMES FOR LADY TWIST</td>
<td>Jimmy Ruffin</td>
<td>BMI</td>
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<tr>
<td>62.</td>
<td>TOWN WITHOUT PITY</td>
<td>Gene Autry (Imperial)</td>
<td>BMI</td>
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<tr>
<td>63.</td>
<td>IT'S YOU</td>
<td>Shirelles (Scepter)</td>
<td>BMI</td>
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<td>64.</td>
<td>YOU BELONG TO ME</td>
<td>Dion (Laurie)</td>
<td>BMI</td>
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<td>I WISH THAT WE WERE MARRIED</td>
<td>Gene Pitney (Imperial)</td>
<td>BMI</td>
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<td>66.</td>
<td>ACTOR IN A HOLE</td>
<td>Shirelles (Scepter)</td>
<td>BMI</td>
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<td>67.</td>
<td>TOWN WITHOUT PITY</td>
<td>Gene Autry (Imperial)</td>
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<td>68.</td>
<td>LET'S DANCE</td>
<td>Chris Montez (Monogram)</td>
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<tr>
<td>69.</td>
<td>ROCKIN'IN THE CAFE</td>
<td>Dee Dee Sharp (Cameo)</td>
<td>BMI</td>
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<tr>
<td>70.</td>
<td>YOU CAN'T HAVE HER</td>
<td>Darrell McCall (Dot)</td>
<td>BMI</td>
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<tr>
<td>71.</td>
<td>YOU'LL LOSE A GOOD THING</td>
<td>Barbara Lynn (United Artists)</td>
<td>BMI</td>
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<tr>
<td>72.</td>
<td>WALKIN' PAST THE RAINBOW</td>
<td>Chubby Checker (Parkway)</td>
<td>BMI</td>
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<tr>
<td>73.</td>
<td>EVERYBODY LOVES ME BUT YOU</td>
<td>Brenda Lee (Decca)</td>
<td>BMI</td>
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<tr>
<td>74.</td>
<td>PATCHES</td>
<td>Dickey Lee (Smash)</td>
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<td>75.</td>
<td>VENUS IN BLUE</td>
<td>Jimmy Clanton</td>
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<td>76.</td>
<td>LOVE ME WARM AND TENDER</td>
<td>Paul Anka (RCA Victor)</td>
<td>BMI</td>
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<td>77.</td>
<td>TEEN AGE 1000</td>
<td>Rick Nelson (Imperial)</td>
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<td>78.</td>
<td>SHE'S GOT YOU</td>
<td>Patsy Cline (Decca)</td>
<td>BMI</td>
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<td>79.</td>
<td>DEAR ONE</td>
<td>Larry Finnegan (Old Town)</td>
<td>BMI</td>
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<td>80.</td>
<td>HER ROYAL MAJESTY</td>
<td>James Darren (Colpix)</td>
<td>BMI</td>
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<tr>
<td>81.</td>
<td>OLD RIVERS</td>
<td>Walter Brennan (Liberty)</td>
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<td>82.</td>
<td>FUNNY WAY OF LAUGHIN'</td>
<td>Burl Ives (Decca)</td>
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<td>83.</td>
<td>A SWINGIN' SAFARI</td>
<td>Billy Vaughn (Dot)</td>
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<td>84.</td>
<td>TELL ME</td>
<td>Dick &amp; Dee Dee (Liberty)</td>
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<td>85.</td>
<td>I WISH THAT WE WERE MARRIED</td>
<td>Gene Pitney (Imperial)</td>
<td>BMI</td>
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<td>86.</td>
<td>LITTLE DIANE</td>
<td>Dion (Laurie)</td>
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<tr>
<td>87.</td>
<td>DデオI'S Gonna Get You</td>
<td>Shirelles (Scepter)</td>
<td>BMI</td>
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<tr>
<td>88.</td>
<td>PERCOLATOR (TWIST)</td>
<td>Billy Joe &amp; Checkmates (Dot)</td>
<td>BMI</td>
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<tr>
<td>89.</td>
<td>TWIST, TWIST, SEVENA</td>
<td>Gary (U. S.) Bonds (LeGrand)</td>
<td>BMI</td>
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<td>90.</td>
<td>GRAB IT</td>
<td>Dee Dee Sharp (Cameo)</td>
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<td>91.</td>
<td>WALK ON THE WILD SIDE</td>
<td>Jimmy Smith (Verve)</td>
<td>BMI</td>
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<tr>
<td>92.</td>
<td>SOMEBODY LOVES ME</td>
<td>United Artists, ASCAP</td>
<td>BMI</td>
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<tr>
<td>93.</td>
<td>I'M BLUE</td>
<td>Ikettes (Atco)</td>
<td>BMI</td>
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<td>94.</td>
<td>WHERE HAVE ALL THE FLOWERS GONE</td>
<td>Kingston Trio (Capitol)</td>
<td>BMI</td>
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<td>95.</td>
<td>D.Play</td>
<td>Gene Pitney (Musical)</td>
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<td>96.</td>
<td>KING'S FOOL</td>
<td>Lens &amp; Jay (United Artists)</td>
<td>BMI</td>
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<tr>
<td>97.</td>
<td>JIMMY CLARK</td>
<td>Jimmy Clanton (Mono)</td>
<td>BMI</td>
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<td>98.</td>
<td>I'LL NEVER DANCE AGAIN</td>
<td>Bobby Rydell (Eamel)</td>
<td>BMI</td>
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<tr>
<td>99.</td>
<td>THE TWIST</td>
<td>King Curtis (Enjoy)</td>
<td>BMI</td>
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<tr>
<td>100.</td>
<td>SURFIN' SAFARI</td>
<td>Beach Boys (Capitol)</td>
<td>BMI</td>
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</tr>
</tbody>
</table>
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Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music
## TOP 100 TUNES OF 1962

Following is a recapitulation and summary of Billboard Music Week's Honor Roll of Hits chart for the period between January 1 and October 31, 1962, inclusive. Rank order in these listings is derived for each record from its number of weeks on the Honor Roll of Hits and from its position each week during this period. Certain tunes reached their greatest strength late in 1962, or had not yet reached their peak when these tabulations had to be completed. In such cases, their position in this tabulation cannot of course reflect their full popularity, since they could not include their listings for the weeks still ahead.

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE—Writers (Publisher, Licensee)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>I CAN'T STOP LOVING YOU—Gibson (Acuff-Rose, BMI)</td>
</tr>
<tr>
<td>2.</td>
<td>STRANGER ON THE SHORE—Bilk-Mellin (Mellin, BMI)</td>
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<td>3.</td>
<td>ROSES ARE RED—Evans-Byron (Lyle, ASCAP)</td>
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<td>4.</td>
<td>THE TWIST—Ballard (Jay &amp; Co-Arma, BMI)</td>
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<td>5.</td>
<td>MASKED POTATO TIME—Mann-Lowe (Rica-Mull, BMI)</td>
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<td>6.</td>
<td>JOHNNY ANGEL—Pockriss-Duddy</td>
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<td>7.</td>
<td>SOLDIER BOY—Dixon-Green (Lyle, ASCAP)</td>
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<td>8.</td>
<td>THE STRIPPER—Rose (David Rose, BMI)</td>
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<td>9.</td>
<td>8. THE STRIPPER—Rose (David Rose, BMI)</td>
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<tr>
<td>10.</td>
<td>RAMBLIN’ ROSE—Sherman-Sherman (Impact-Ware, BMI)</td>
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<td>11.</td>
<td>THE DUKE OF EARL—Williams-Edward-Dixon (Conrad, BMI)</td>
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<td>12.</td>
<td>LUCY—Mann-Rowe (Lawrence &amp; Lee, BMI)</td>
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<td>13.</td>
<td>DELL—Shelby-Weber (Columbia, BMI)</td>
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<td>14.</td>
<td>BLOW TWISTIN’—Sheldon (Woodcrest, BMI)</td>
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<td>15.</td>
<td>SHEILA—Roe (Eager-Nltetime, BMI)</td>
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<td>16.</td>
<td>STRANGER ON THE SHORE—Bilk-Mellin (Mellin, BMI)</td>
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<td>17.</td>
<td>THE TWIST—Ballard (Jay &amp; Co-Arma, BMI)</td>
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<td>18.</td>
<td>GOOD LUCK CHARM—Schoeder-Gold (Gladys, ASCAP)</td>
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<td>19.</td>
<td>THE WANDERER—Marcas (Schwartz-DiSal, ASCAP)</td>
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<td>20.</td>
<td>MIDNIGHT IN MOSCOW—Solvov-Sedov-Matevosyan-Ball (Melody Trails, BMI)</td>
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<td>21.</td>
<td>RAMBLIN’ ROSE—Sherman-Sherman (Gwozo, BMI)</td>
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<td>22.</td>
<td>SLOW TWISTIN’—Shelby (Woodcrest, BMI)</td>
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<td>23.</td>
<td>DON’T BREAK THE HEART THAT LOVES YOU—David-Murry (Francon, ASCAP)</td>
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<td>24.</td>
<td>CAN’T STOP LOVING YOU—Gibson (Acuff-Rose, BMI)</td>
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<td>25.</td>
<td>AHAB THE ARAB—Stevens (Lowery, BMI)</td>
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<td>26.</td>
<td>YOU DON’T KNOW ME—Walker-Arnold (Rilt &amp; Range, BMI)</td>
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<td>27.</td>
<td>BEATLE TWIST—Goffin-King (Aldon, BMI)</td>
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<td>28.</td>
<td>PATCHES—Mann-Kelber (Aldon, BMI)</td>
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<td>29.</td>
<td>CRYING IN THE RAIN—Greenfield-King (Aldon, BMI)</td>
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<td>30.</td>
<td>SHE’S NOT YOU—Pomus-Stoller (Leiber, BMI)</td>
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<td>31.</td>
<td>THE LION SLEEPS TONIGHT—Weiss-Peretti (C Sigma, BMI)</td>
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<td>32.</td>
<td>SHE’S NOT YOU—Pomus-Stoller (Leiber, BMI)</td>
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<td>33.</td>
<td>BREAK IT TO ME GENTLY—Lampert (Aldon, BMI)</td>
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<td>34.</td>
<td>8. THE STRIPPER—Rose (David Rose, BMI)</td>
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<td>35.</td>
<td>YOU BELONG TO ME—King-Stewart-Price (Marvin, BMI)</td>
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<td>36.</td>
<td>BEATLE TWIST—Goffin-King (Aldon, BMI)</td>
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<td>37.</td>
<td>A LITTLE BITTY TEAR—Cochran (Budd, ASCAP)</td>
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<td>38.</td>
<td>MONSTER MASH—Pickett-Capri (Garpax, BMI)</td>
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<td>SHE’S NOT YOU—Pomus-Stoller (Leiber, BMI)</td>
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<td>SHE CRIED—Richards-Daryll (Aldon, BMI)</td>
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<td>SHE’S NOT YOU—Pomus-Stoller (Leiber, BMI)</td>
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<td>42.</td>
<td>YOUNG WORLD—Fuller (Four Lads, BMI)</td>
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<td>43.</td>
<td>MONSTER MASH—Pickett-Capri (Garpax, BMI)</td>
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<td>44.</td>
<td>LOVE LETTERS—Young-Heyman (Famous, ASCAP)</td>
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<td>45.</td>
<td>SPICY GONZALEZ—Haye-Hill-Lee (Dool, ASCAP)</td>
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<td>46.</td>
<td>AL DI LA’—Mogol-Domita (Rutnick, BMI)</td>
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<td>47.</td>
<td>BABY IT’S YOU—David-Williams-Bacharach (BacharachDavid, BMI)</td>
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<td>48.</td>
<td>JOHNNY GET ANGRY—Edwards-David (Tod, ASCAP)</td>
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<td>49.</td>
<td>LET’S DANCE—Lee (Rondell &amp; Sherman-Davmorson, BMI)</td>
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<td>50.</td>
<td>RUN TO HIM—Keller-Goffin (Aldon, BMI)</td>
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<td>I’LL NEVER DANCE AGAIN—Mann-Anthony (Seldon, BMI)</td>
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<td>52.</td>
<td>PLAYBOY—Holland-Baleman-Horton Mauro-Poll, BMI)</td>
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<td>53.</td>
<td>ALLEY CAT—Bjorn (Metorion, BMI)</td>
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<td>54.</td>
<td>EVERYBODY LOVES ME BUT YOU—Self (Sweco, BMI)</td>
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<td>55.</td>
<td>SHOUT—Isley Brothers (WemarNom, BMI)</td>
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<td>56.</td>
<td>THE MAN WHO SHOT LIBERTY VALANCE—Stevenson (Jobete, BMI)</td>
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<td>YOU BEAT ME TO THE PUNCH—Robinson-White (Jobete, BMI)</td>
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<td>58.</td>
<td>TEENAGE IDOL—Lewis (Nelson, BMI)</td>
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<td>59.</td>
<td>WHAT’S YOUR NAME—Johnson (Westside, BMI)</td>
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<td>TWISTIN’ THE NIGHT AWAY—Cooke (Champion, BMI)</td>
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<td>61.</td>
<td>TWISTIN’ THE NIGHT AWAY—Cooke (Champion, BMI)</td>
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<td>62.</td>
<td>I CAN’T HELP FALLING IN LOVE—Weiss (Disal, ASCAP)</td>
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<td>WHAT’S YOUR NAME—Johnson (Westside, BMI)</td>
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<td>EVERYBODY LOVES ME BUT YOU—Self (Sweco, BMI)</td>
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<td>66.</td>
<td>HAPPY BIRTHDAY, SWEET SIXTEEN—Cochran (Budd, ASCAP)</td>
</tr>
<tr>
<td>67.</td>
<td>YOU BELONG TO ME—King-Stewart-Price (Marvin, BMI)</td>
</tr>
<tr>
<td>68.</td>
<td>WHEN THE BOY IN YOUR ARMS—Tepper (Overland, BMI)</td>
</tr>
<tr>
<td>69.</td>
<td>VENUS IN BLUE JEANS—Greenfield-Sedaka (Aldon, BMI)</td>
</tr>
<tr>
<td>70.</td>
<td>WALK ON BY—Hayes (Lowery, BMI)</td>
</tr>
<tr>
<td>71.</td>
<td>SHOUT SHOUT (Knock Yourself Out)—Maresca-Bogdany (Broadway, ASCAP)</td>
</tr>
<tr>
<td>72.</td>
<td>THEME FROM DOCTOR KILDARE—Goldsmith-Wing-Wing (Hasting, BMI)</td>
</tr>
<tr>
<td>73.</td>
<td>DREAM BABY—Walker (Combine, BMI)</td>
</tr>
<tr>
<td>74.</td>
<td>HER ROYAL MAJESTY—Goffin-King (Aldon, BMI)</td>
</tr>
<tr>
<td>75.</td>
<td>SNAP YOUR FINGERS—Martin-Timpot (Cigma, BMI)</td>
</tr>
<tr>
<td>76.</td>
<td>TWIST, TWIST SENORA—Gulda-Barge-Royster (Rockmasters, BMI)</td>
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<td>77.</td>
<td>I REMEMBER YOU—Mercer-Scharzinger (Paramount, ASCAP)</td>
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<td>78.</td>
<td>DO YOU LOVE ME—Gordy (Jobete, BMI)</td>
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<td>79.</td>
<td>YOU BELONG TO ME—King-Stewart-Price (Ridgeway, BMI)</td>
</tr>
<tr>
<td>80.</td>
<td>CINDY’S BIRTHDAY—Winn-Hooven (Maravilla, BMI)</td>
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<tr>
<td>81.</td>
<td>GRAVITY—Mann-Appel (Kalmans, ASCAP)</td>
</tr>
<tr>
<td>82.</td>
<td>YOU BEAT ME TO THE PUNCH—Robinson-Walters (Jobete, BMI)</td>
</tr>
<tr>
<td>83.</td>
<td>SECOND HAND LOVE—Hunter-Spector (Merlin, BMI)</td>
</tr>
<tr>
<td>84.</td>
<td>YOU’RE JOSIE—Vee-Dare (Crazy Cajun-Jamie, BMI)</td>
</tr>
<tr>
<td>85.</td>
<td>LOVE ME WARM AND TENDER—Anka (Spanka, BMI)</td>
</tr>
<tr>
<td>86.</td>
<td>CONSCIENCE—Mann-Weil (Aldon, BMI)</td>
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<tr>
<td>87.</td>
<td>IF I HAD A HAMMER—Seeger-Keys (Ludlow, BMI)</td>
</tr>
<tr>
<td>88.</td>
<td>TOWN WITHOUT PITY—Tolmer-Washington (Unifed Artists, ASCAP)</td>
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<td>89.</td>
<td>REAL ONE—Finn, Finneran-Finn (Vorona, BMI)</td>
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<td>90.</td>
<td>FUNNY WAY OF LAUGHIN’—Cohon (Pamper, BMI)</td>
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<td>91.</td>
<td>LITTLE DIANE—Dion-DiMucci (Disal, BMI)</td>
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<tr>
<td>92.</td>
<td>UNCHAINED HEART—Jones-James (Too Poo, ASCAP)</td>
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<tr>
<td>93.</td>
<td>CHIP CHIPPED—Carro-Crofoot-Bensinc (Trihita &amp; Glo-Mac, BMI)</td>
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<td>94.</td>
<td>MOON RIVER—Mancini-Mercer (Famous, ASCAP)</td>
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<td>95.</td>
<td>BIRYI DINE—Clowney-Wilson (Arc-Cortez, BMI)</td>
</tr>
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<td>96.</td>
<td>HE’S A REBEL—Pitney (January, BMI)</td>
</tr>
<tr>
<td>97.</td>
<td>WHEN THE BOY IN YOUR ARMS—Tepper (Overland, BMI)</td>
</tr>
<tr>
<td>98.</td>
<td>TWIST AND SHOUT—Medley-Russel (Meadowlurst, BMI)</td>
</tr>
<tr>
<td>99.</td>
<td>PERCOLATOR—Twist—Bilou-Freeman (Meadowlark, ASCAP)</td>
</tr>
<tr>
<td>100.</td>
<td>I’LL NEVER DANCE AGAIN—Mann-Anthony (Aldon, BMI)</td>
</tr>
</tbody>
</table>
THE TOP 50 COUNTRY MUSIC AND RHYTHM & BLUES RECORDS OF 1962

Following are recapitulations and summaries of Billboard Music Week's Hot County 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.

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE - Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>WOLVERTON MOUNTAIN-Claude King (Columbia)</td>
</tr>
<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>
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<td>5.</td>
<td>A WOUND TIME CAN'T ERASE-Stonewall Jackson (Columbia)</td>
</tr>
<tr>
<td>6.</td>
<td>SHE'S GOT YOU-Don Gibson (Mercury)</td>
</tr>
<tr>
<td>7.</td>
<td>WALK ON BY-Leroy Van Dyke (Mercury)</td>
</tr>
<tr>
<td>8.</td>
<td>I'M GONNA CHANGE EVERYTHING-Johnny Tillotson (Capitol)</td>
</tr>
<tr>
<td>9.</td>
<td>NOBODY'S FOOL BUT YOURS-Buck Owens (Decca)</td>
</tr>
<tr>
<td>10.</td>
<td>UNLOVED, UNWANTED-Kitty Wells (Decca)</td>
</tr>
<tr>
<td>11.</td>
<td>EVERYBODY BUT ME-Ernest Ashworth (Hickory)</td>
</tr>
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<td>12.</td>
<td>A LITTLE BITTY TEAR-Burl Ives (Columbia)</td>
</tr>
<tr>
<td>13.</td>
<td>LONESOME NUMBER ONE-Don Gibson (RCA Victor)</td>
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<td>14.</td>
<td>THAT'S MY PA-Sheb Wooley (MGM)</td>
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<td>15.</td>
<td>A WOMAN ANSWERS-Leroy Van Dyke (Decca)</td>
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<td>16.</td>
<td>A WOMAN ANSWERS-Leroy Van Dyke (Decca)</td>
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<td>17.</td>
<td>MAMA SANG A SONG-Bill Anderson (RCA Victor)</td>
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<td>18.</td>
<td>A CHANGING HEART-George Jones (Mercury)</td>
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<td>19.</td>
<td>UNCHAINED MELANCHOLY-George Jones (RCA Victor)</td>
</tr>
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<td>20.</td>
<td>COMING UP FOR AIR-Don Gibson (RCA Victor)</td>
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<td>21.</td>
<td>LONESOME NUMBER ONE-Don Gibson (RCA Victor)</td>
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<tr>
<td>22.</td>
<td>I'M GONNA CHANGE EVERYTHING-Johnny Tillotson (Capitol)</td>
</tr>
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<td>23.</td>
<td>LONELINESS IS NO TIME FOR ALOE-Johnny Tillotson (Capitol)</td>
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<tr>
<td>24.</td>
<td>I'M BLUESOME-Red Sovine (RCA Victor)</td>
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<tr>
<td>25.</td>
<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
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<tr>
<td>26.</td>
<td>I'M BLUESOME-Red Sovine (RCA Victor)</td>
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<td>27.</td>
<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
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<td>28.</td>
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<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
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<td>32.</td>
<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
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<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
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<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
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<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
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<td>36.</td>
<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
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<td>37.</td>
<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
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<td>38.</td>
<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
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<td>40.</td>
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<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
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<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
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<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
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<td>46.</td>
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<td>47.</td>
<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
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<td>48.</td>
<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
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<td>49.</td>
<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
</tr>
<tr>
<td>50.</td>
<td>SLOW TWISTIN'-Chubby Checker (Parkway)</td>
</tr>
</tbody>
</table>

Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music
THANKS, EVERYONE, AND BEST WISHES FOR '63...

CHET
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 T-1564
MAKE WAY T-1474
THE LAST MONTH OF THE YEAR T-1446
STRING ALONG T-1407
SOLD OUT 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

Records
"Our thanks to all who helped keep us on top again in '62"

... "the most imitated group in the entertainment industry"
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**

Enoch 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, MONOAURAL AND 4-TRACK TAPE

WORLD LEADER IN RECORDED SOUND

Command RECORDS
1501 Broadway, New York 36, N. Y.
**TOP MONO AND STEREO LP's OF 1962**

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

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

### MONO

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE - Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>WEST SIDE STORY - Sound Track (Columbia)</td>
</tr>
<tr>
<td>2.</td>
<td>BREAKFAST AT TIFFANY'S - Henry Mancini (RCA Victor)</td>
</tr>
<tr>
<td>3.</td>
<td>BLUE HAWAII - Elvis Presley (RCA Victor)</td>
</tr>
<tr>
<td>4.</td>
<td>WEST SIDE STORY - Original Cast (Columbia)</td>
</tr>
<tr>
<td>5.</td>
<td>THE SOUND OF MUSIC - Original Cast (Columbia)</td>
</tr>
<tr>
<td>6.</td>
<td>TIME OUT - Dave Brubeck (Columbia)</td>
</tr>
<tr>
<td>7.</td>
<td>CAMEO - Original Cast (Columbia)</td>
</tr>
<tr>
<td>8.</td>
<td>YOUR TWIST PARTY - Chubby Checker (Parkway)</td>
</tr>
<tr>
<td>9.</td>
<td>KNOCKERS UP - Rusty Warren (Jubilee)</td>
</tr>
<tr>
<td>10.</td>
<td>JUDY AT CARNegie HALL - Judy Garland (Capitol)</td>
</tr>
<tr>
<td>11.</td>
<td>JOAN BAEZ, VOL. 11 - (Vanguard)</td>
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<tr>
<td>12.</td>
<td>MY FAIR LADY - Original Cast (Columbia)</td>
</tr>
<tr>
<td>13.</td>
<td>DOIN' THE TWIST AT THE PEPPERMINT LOUNGE - Joey Dee &amp; The Starlites (Roulette)</td>
</tr>
<tr>
<td>14.</td>
<td>JOHNNY'S GREATEST HITS - Johnny Mathis (Columbia)</td>
</tr>
<tr>
<td>15.</td>
<td>DO THE TWIST - Ray Charles (Atlantic)</td>
</tr>
<tr>
<td>16.</td>
<td>MOON RIVER - Lawrence Welk (Dot)</td>
</tr>
<tr>
<td>17.</td>
<td>THE TWIST - Chubby Checker (Parkway)</td>
</tr>
<tr>
<td>18.</td>
<td>A SONG FOR YOUR LOVE - EternaMon (Capitol)</td>
</tr>
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</table>

### STEREO

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE - Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>WEST SIDE STORY - Ferrante &amp; Teicher (United Artists)</td>
</tr>
<tr>
<td>2.</td>
<td>STEREO 35MM, VOL. II - Enoch Light &amp; His Orch. (Columbia)</td>
</tr>
<tr>
<td>3.</td>
<td>CAMEO - Original Cast (Columbia)</td>
</tr>
<tr>
<td>4.</td>
<td>THE SOUND OF MUSIC - Original Cast (Columbia)</td>
</tr>
<tr>
<td>5.</td>
<td>BLUE HAWAII - Elvis Presley (RCA Victor)</td>
</tr>
<tr>
<td>6.</td>
<td>JUDY AT CARNegie HALL - Judy Garland (Capitol)</td>
</tr>
<tr>
<td>7.</td>
<td>WEST SIDE STORY - Original Cast (Columbia)</td>
</tr>
<tr>
<td>8.</td>
<td>TIME OUT - Dave Brubeck (Columbia)</td>
</tr>
<tr>
<td>9.</td>
<td>MOON RIVER - Lawrence Welk (Dot)</td>
</tr>
<tr>
<td>10.</td>
<td>MODERN SOUNDS IN COUNTRY &amp; WESTERN MUSIC - Ray Charles (ABC-Paramount)</td>
</tr>
<tr>
<td>11.</td>
<td>STRANGER ON THE SHORE - Mr. Acker Bilk (RCA Victor)</td>
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<tr>
<td>12.</td>
<td>JUDY AT CARNEGIE HALL - Judy Garland (Columbia)</td>
</tr>
<tr>
<td>13.</td>
<td>TIME OUT - Dave Brubeck (Columbia)</td>
</tr>
<tr>
<td>14.</td>
<td>THE TWIST - Chubby Checker (Parkway)</td>
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<td>15.</td>
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</table>

**Billboard Music Week December 29, 1962, issue** 
*1963 Who's Who in the World of Music*
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. Hottelet. Rene Maget, general manager of Odeon (EMI), will be transferred to Barcelona, Spain. At CBS Peter De Rougemont, operating vice-president of Columbia for Latin America, completed a total reorganization designating Douglas Taylor commercial manager.

New Distribution
Philips started the distribution of Deutsche Grammophon and Polydor, establishing two big hits, "Afrikan Beat" and "El Cigarron." Odeon (EMI) took charge of the Liberty distribution in the United States. Republic Records started the distribution of Cameo-Parkway, establishing big sales with Chubby Checker. In 1962 Tonodisc was able to gather several important catalogs: Time, Jubilee, Kapp, Command, and Westminster from the U. S. From Europe continued on page 97

THE BEST FROM ARGENTINA

The Best from ARGENTINA

(Courtesy Escalera a la foma, 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.

<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)</td>
<td>Kalaimann Music-Fermata</td>
</tr>
<tr>
<td>2. MIDNIGHT IN MOSCOW</td>
<td>Stiryln Brandy (Tonodisc)</td>
<td>Tyler-Melody Trails</td>
</tr>
<tr>
<td>3. DEL TIEMPO I MAMA</td>
<td>Los Chalchaleros (Victor)</td>
<td>Korn</td>
</tr>
<tr>
<td>4. COME SEPTEMBER</td>
<td>Billy Vaughn (Sicamericana); Jose Caril (Columbia)</td>
<td>Adaria Music-Fermata</td>
</tr>
<tr>
<td>5. LA BALLADA DALLA TROMBA</td>
<td>Gastone Parigi (Microfon); Los Cinco Latinos (Columbia)</td>
<td>Titanus-Fermata</td>
</tr>
<tr>
<td>6. PALOMA</td>
<td>Los Andariegos (Tonodisc)</td>
<td>Roberto Yanes (Columbia) Korn</td>
</tr>
<tr>
<td>7. MULTIPLICATION</td>
<td>Bobby Darin (Atco); Los Salvages (Columbia)</td>
<td>Adaria Music-Fermata</td>
</tr>
<tr>
<td>8. POPOTITOS</td>
<td>Los Teen Tops (Columbia)</td>
<td>Edami</td>
</tr>
<tr>
<td>9. NATA PER ME</td>
<td>Adriano Celentano (Microfon); Los Humeros (Odeon)</td>
<td>Korn</td>
</tr>
<tr>
<td>10. AMOR Y MELODIAS</td>
<td>Fausto Papetti (Durium-Microfon)</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>
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</thead>
<tbody>
<tr>
<td>1. CHECHIZO</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, VOLUME I</td>
<td>Sid Cooper (Audio-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 RECORDING ARTISTS
AZNAVOUR
JACQUES BREL
LEO FERRE
DALIDA
MAURICE CHEVALIER
LES CHAUSSETTES
NOIRÉS
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 Boétie
Paris, VIII

EDITIONS CARAVELLE
153, Avenue de Neuilly
Neuilly-sur-Seine (Seine)

LEADING THE RECORDING PROCESS
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TEL.: SAB. 60-30
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 live long play “Jazz Percussive,” Volume 1, reached 9,000 copies. A great percentage of the stereophonic market is still concentrated in Buenos Aires and its suburbs.

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

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

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

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

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

It was the twist 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 overall figures for the entire industry are up on 1961. There are still peaks and troughs, but in general the industry seems to be more stable.

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

The 45 EP’s continue at a low level and in this respect parallels the situation in the United States. LP’s are still at a high level. Stereo sales are gradually increasing and where, in 1961, they constituted approximately 25 per cent of the LP market they now take 39¾ per cent. This is undoubtedly brought about by the fact that every set is sold in Australia at the present time is equipped for playing stereo records.

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

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

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

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

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The Best from AUSTRALIA
(Courtesy Music Maker, Sydney)
*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>
<th>Artist (Label)</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. MOON RIVER</td>
<td>Henry Mancini</td>
<td>RCA Chappell</td>
</tr>
<tr>
<td>2. HAVE BEEN EVERYWHERE</td>
<td>*Lucky Star (Festival) Belinda</td>
<td></td>
</tr>
<tr>
<td>3. LET THERE BE DRUMS</td>
<td>Sandy Nelson (London) Alberts</td>
<td></td>
</tr>
<tr>
<td>4. MULTIPLICATION</td>
<td>Bobby Darin (London) Belinda</td>
<td></td>
</tr>
<tr>
<td>5. DO YOU WANT TO DANCE</td>
<td>Cliff Richard (Columbia) Chappell</td>
<td></td>
</tr>
<tr>
<td>6. GOOD LUCK CHARM</td>
<td>Elvis Presley (RCA) Belinda</td>
<td></td>
</tr>
<tr>
<td>7. THE TWIST</td>
<td>Chubby Checker (HMY) Allen</td>
<td></td>
</tr>
<tr>
<td>8. MIDNIGHT IN MOSCOW</td>
<td>Kenny Ball (Feye) Essex</td>
<td></td>
</tr>
<tr>
<td>9. MY DUMMERANG WON'T COME BACK TO ME</td>
<td>Charlie Drake (Parlophone) Leeds</td>
<td></td>
</tr>
<tr>
<td>10. SOUTHERN BORA</td>
<td>*The Joy Boys (Festival) Essex</td>
<td></td>
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<tr>
<td>11. WINGWING</td>
<td>Karl Denver (Decca) D. Davis</td>
<td></td>
</tr>
<tr>
<td>12. THE YOUNG ONES</td>
<td>Cliff Richard (Columbia) Allans</td>
<td></td>
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<tr>
<td>13. NUT ROCKER</td>
<td>B. Bumble and the Bumble Bees (Festival) Castle Music</td>
<td></td>
</tr>
<tr>
<td>15. I REMEMBER YOU</td>
<td>Frank Ifield (Columbia) Chappell</td>
<td></td>
</tr>
<tr>
<td>16. TAKE FIVE</td>
<td>Dave Brubeck (Coronet) Southern</td>
<td></td>
</tr>
<tr>
<td>17. WOLVERTON MOUNTAIN</td>
<td>Claude King (Coronet) Chappell</td>
<td></td>
</tr>
<tr>
<td>18. THE LION SLEEPS TONIGHT</td>
<td>The Tokens (RCA) Davis</td>
<td></td>
</tr>
<tr>
<td>19. ROSES ARE RED</td>
<td>Bobby Vinton (Coronet) Leeds</td>
<td></td>
</tr>
<tr>
<td>20. WEST OF THE WALL</td>
<td>Tony Jacklin (London) Belinda</td>
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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 affected 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 6½ 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 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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<tbody>
<tr>
<td>1. MANN IM MOND</td>
<td>Ous Backus (Polydor) Schneider</td>
<td></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 ROSEN AUS ATHERN</td>
<td>Nana Mouskouri (Fontana) Weinberg</td>
<td></td>
</tr>
<tr>
<td>4. SPEEDY GONZALES</td>
<td>Pat Boone (London)</td>
<td></td>
</tr>
<tr>
<td>5. AM MISSOURI</td>
<td>Dis Tramps (Polydor)</td>
<td></td>
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<tr>
<td>6. EINE INSEI FUER ZWEI</td>
<td>Connie Francis (MGM) Schneider</td>
<td></td>
</tr>
<tr>
<td>7. GOOD LUCK CHARM</td>
<td>Elvis Presley (RCA) Aberbach, Wein</td>
<td></td>
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<tr>
<td>8. CONNIE FRANCIS SINGS FILM HITS</td>
<td>Connie Francis (MGM)</td>
<td></td>
</tr>
<tr>
<td>9. MY FAIR LADY</td>
<td>Original Broadway Cast (Philips)</td>
<td></td>
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<tr>
<td>10. COLE SINGS AFKN</td>
<td>Nat King Cole (Columbia)</td>
<td></td>
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<tr>
<td>11. BLUE HAWAII</td>
<td>Elvis Presley (RCA)</td>
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<tr>
<td>12. BROADWAY IN RHYTHM</td>
<td>Ray Conniff (Phillips)</td>
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</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>
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<tr>
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<td>Connie Francis (MGM)</td>
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<td>Original Broadway Cast (Philips)</td>
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<tr>
<td>4. BLUE HAWAII</td>
<td>Elvis Presley (RCA)</td>
</tr>
<tr>
<td>5. BROADWAY IN RHYTHM</td>
<td>Ray Conniff (Phillips)</td>
</tr>
<tr>
<td>6. THE SHADOWS</td>
<td>The Shadows (Columbia)</td>
</tr>
<tr>
<td>7. FREDDY AUF HOHER SEE</td>
<td>Freddy Quinn (Polydor)</td>
</tr>
<tr>
<td>8. MEXICO</td>
<td>Bob Moore (London)</td>
</tr>
<tr>
<td>9. ZUM VERLIEBEN</td>
<td>Peter Alexander (Polydor)</td>
</tr>
<tr>
<td>10. SHOW TIME</td>
<td>Doris Day (Philips)</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

PYE RECORDS

U.S.A. Representation
Associated Booking
Corporation
The International RCA Victor Record

Neil Sedaka

Singing in English, Italian, Portuguese, German & Spanish

Thanks - Merci - Gracias - Dankeschoen - 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!
ING STAR, COMPOSER & ARRANGER

PERSONAL MANAGEMENT:
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BOOKINGS:
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EXCLUSIVELY:
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INTernational Best-sellers From Phoneticogram

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

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- Dutch Swing College Band
- Malando
- Rita Reys
- The Jumping Jewels
- The Blue Diamonds

Please address your inquiries to N.V. Phonetic
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.
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 Rogey and Soeur Sourire came up with a couple of songs that established them right among the big names.

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

Sales of classical and jazz records continued on page 114
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
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
Exclusively
CAMEO RECORDS

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

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
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

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PARKWAY RECORDS

THE BIG ONES ARE ON CAMEO/PARKWAY

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

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THE PULSE OF THE MUSIC-RECORD INDUSTRY . . .

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• manufacturer
• distributor
• coin or juke box operator
• recording artist
• disk jockey
• station manager
• music publisher

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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 Waikkis, 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.

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**BRAZIL**

Sales Climb Keeps Pace With Inflation

By MAURICIO QUADRO

Rua Visconde da Gavea 125
Rio de Janeiro

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

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

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

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

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

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

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

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

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

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

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

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**The Best from BRAZIL**

(Courtesy Radio Globe, Rio)

*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation of the charts appearing through October 1962 on the Hits of the World page of Billboard Music Week. 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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<td>POEMA</td>
<td>Renato Guimaraes (Chantecler)</td>
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<td>2.</td>
<td>SUAVE E A NOITE</td>
<td>Mosley Franco (Copacabana)</td>
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<tr>
<td>3.</td>
<td>QUEM EU QUERO NAO ME QUER</td>
<td>Raul Sampaio (RGE)</td>
</tr>
<tr>
<td>4.</td>
<td>LET'S TWIST AGAIN</td>
<td>Chubby Checker (Parkway)</td>
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<tr>
<td>5.</td>
<td>FICA COMIGO ESTA NOITE</td>
<td>Nelson Goncalves (RCA)</td>
</tr>
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<td>6.</td>
<td>AMOR</td>
<td>Silvana &amp; Rinaldo Calcinhos (Copacabana)</td>
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<td>7.</td>
<td>EL SUCU SUCU</td>
<td>Poly (Continental)</td>
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<tr>
<td>8.</td>
<td>CONFIANÇA</td>
<td>Miltinho (RGE)</td>
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<td>9.</td>
<td>ESCANDALO</td>
<td>Cauby Peixoto (RCA)</td>
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<td>10.</td>
<td>O TROVADOR DE TOLEDO</td>
<td>Gilberta Lopes (Odeon)</td>
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<td>11.</td>
<td>QUEM E</td>
<td>Silvinho (Philips)</td>
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<td>12.</td>
<td>LEMBRANÇA</td>
<td>Carlos Jose (Continental)</td>
</tr>
<tr>
<td>13.</td>
<td>BEYOND THE BLUE HORIZON</td>
<td>Billy Vaughn and Ray Conniff (Columbia)</td>
</tr>
<tr>
<td>14.</td>
<td>QUANDO SEPTEMBRO VIER</td>
<td>Billy Vaughn (RGE)</td>
</tr>
<tr>
<td>15.</td>
<td>MULTIPLICATION</td>
<td>Bobby Darin (Atco)</td>
</tr>
<tr>
<td>16.</td>
<td>GAROTA SOLITARIA</td>
<td>Angela Maria (RCA) Euterpe</td>
</tr>
<tr>
<td>17.</td>
<td>RANCHO DAS FLORES</td>
<td>Banda dos Bombeiros do Rio (Odeon)</td>
</tr>
<tr>
<td>18.</td>
<td>MEU EX-AMOR</td>
<td>Angela Maria (RCA) Euterpe</td>
</tr>
<tr>
<td>19.</td>
<td>SE VIDA PARASSE</td>
<td>Antonio Silva (Odeon)</td>
</tr>
<tr>
<td>20.</td>
<td>DUMPY</td>
<td>Ray Ellis (RCA)</td>
</tr>
</tbody>
</table>
Une grande maison française au service du goût français
"...His piano seems capable of absolutely

PETER

5 BIG SELLING ALBUMS

BOOKINGS:

PRESS

RELATIONS

MERRICK

ASSOCIATES

NEW PIANO IN TOWN

LPM/LSP 2383

65 East 55th St.
New York 22, N. Y.
Plaza 1-3344

1963 Who's Who in the World of Music
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 Grammys Award for the "Best New Recording Artist of the Year"
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.
TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

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 tone 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.

British 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

NOW BIG IN THE MARKET!

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

EXCLUSIVELY:
RCA VICTOR

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

Young, Alive and in Love, RCA Victor LSP-2592
Let's Sit This One Out, RCA Victor LSP-2375

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

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. STRANGER ON THE SHORE—</td>
<td>*Acker Bilk (Columbia)</td>
<td>Sherwin</td>
</tr>
<tr>
<td>2. LET'S TWIST AGAIN —</td>
<td>Chubby Checker (Columbia)</td>
<td>West One</td>
</tr>
<tr>
<td>3. WONDERFUL LAND—</td>
<td>*Shadows (Columbia)</td>
<td>Francis, Day &amp; Hunter</td>
</tr>
<tr>
<td>4. GOOD LUCK CHARM —</td>
<td>Elvis Presley (RCA)</td>
<td>Belinda</td>
</tr>
<tr>
<td>5. PICTURE OF YOU—</td>
<td>*Joe Brown (Piccadilly)</td>
<td>Michael Reine</td>
</tr>
<tr>
<td>6. I REMEMBER YOU—</td>
<td>*Frank Ifield (Columbia)</td>
<td>Chappell</td>
</tr>
<tr>
<td>7. COME OUTSIDE—</td>
<td>*Mike Sarne (Parlophone)</td>
<td>R.S.A.</td>
</tr>
<tr>
<td>8. THE YOUNG ONES—</td>
<td>*Cliff Richard (Columbia)</td>
<td>Harms-Witmark</td>
</tr>
<tr>
<td>10. SPEEDY GONZALES—</td>
<td>Pat Boone (London)</td>
<td>Keith Frowse</td>
</tr>
<tr>
<td>11. CAN'T HELP FALLING IN LOVE—</td>
<td>Elvis Presley (RCA)</td>
<td>Manor</td>
</tr>
<tr>
<td>12. LOOKING OUT THE WINDOW—</td>
<td>*Cliff Richard (Columbia)</td>
<td>Chappell</td>
</tr>
<tr>
<td>13. TWISTIN' THE NIGHT AWAY—</td>
<td>Sam Cooke (RCA) Kags</td>
<td></td>
</tr>
<tr>
<td>14. TELL ME WHAT HE SAID—</td>
<td>*HeLEN Shapiro (Columbia)</td>
<td>Ardmore and Beechwood</td>
</tr>
<tr>
<td>15. NUT ROCKER—</td>
<td>B. Bumble (Top Rank)</td>
<td>Ardmore and Beechwood</td>
</tr>
<tr>
<td>16. DREAM BABY —</td>
<td>Roy Orbison (London)</td>
<td>Acuff-Rose</td>
</tr>
<tr>
<td>17. THINGS—</td>
<td>Bobby Darin (London)</td>
<td>Burton</td>
</tr>
<tr>
<td>18. HEY BABY—</td>
<td>Bruce Channel (Mercury)</td>
<td>Peter Maurice</td>
</tr>
<tr>
<td>19. HEY LITTLE GIRL—</td>
<td>Del Shannon (London)</td>
<td>Vicki</td>
</tr>
<tr>
<td>20. 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.

continued on page 124
PLAZA RECORDS
a H. Gandelman Production Presents

THE HOTTDEST
INDEPENDENT
LATIN AMERICAN LABEL IN
BRAZIL

BOSSA NOVA · BOLERO · RUMBA
CHA-CHA-CHA · SAMBA · TANGO

and all the sparkling Latin beats

EXCLUSIVELY INSTRUMENTAL LP's
MONO and STEREO
(Original Recordings in Three Channels)

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

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

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.

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

Distributed in Latin America by
CBS
Records and Associates
THE TOP ACHIEVEMENTS
OF THE INTERNATIONAL MUSIC-
RECORD INDUSTRY (cont.)

BRITAIN (PART I) (continued)

Oriole enjoyed a great resurgence and was particularly active internationally. London Records stepped up U. S. distribution of Oriole disks and other contracts were set with 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:

CHICAGO
ED WALKER
1414 S. Michigan Ave.
HA 7-7018

CINCINNATI
CHUCK HUESMAN
27-29 W. Court St.
CH 1-5200

CLEVELAND
SAM DAVIS
1233 W. 9th St.
TO 1-6344

DETROIT
JOE GOLESKI
3727 Woodward Ave.
TE 3-4700

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

NEWARK
RED KRAEMER
415 Halsey St.
MA 3-8752

NEW YORK
BERNIE YUDKOFSKY
315 W. 47th St.
PL 7-8140

PHILADELPHIA
DAVE SKOLNICK
1343 W. Cumberland St.
BA 5-7428

PITTSBURGH
CHARLES FELDMAN
1432 Fifth Ave.
CO 1-5262

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!

315 WEST 47th STREET
NEW YORK 36, N. Y.
PL 7-8140
BRITAIN (PART I) (continued)

Provision was made both for direct sales by dealers and also for the direct buying public to nominate dealers, who got a part profit payment from EMI. The "Bible" set, which consisted of narrative by Sir Laurence Olivier of the King James' version of the Old Testament, plus music and sound effects, was produced by the FCM 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 3¾ i.p.s., selling at virtually the same price as the equivalent disk.

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

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

Many small firms showed that progress could be 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

EUROVISION SONG CONTEST
ORGANIZED BY THE EUROPEAN BROADCASTING UNION 1962 FINAL STAGED BY COMPAGNIE LUXEMBOURGOISE DE TELEDIFFUSION IN LUXEMBOURG, MARCH 18, 1962.

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

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.
Allsoul
New Orleans, La.
Allstate
Chicago, Ill.
Alpha
New York, N. Y.
Apex-Martin
Newark, N. J.
Arc
Detroit, Mich.
Benart
Cleveland, Ohio
Bert's Sales Co.
Charlotte, N. C.
Bet
Buffalo, N. Y.
Beta
New York, N. Y.
Big State
Dallas, Texas
CURRENT HITS:

YOU'VE REALLY GOT A HOLD ON ME
THE MIRACLES Tamla #54073

LET ME GO THE RIGHT WAY
THE SUPREMES MOTOWN #1034

STRANGE I KNOW
THE MARVELETTES Tampa #54072

CLEO'S MOOD
JUNIOR WALKER ALL STARS HARVEY #117

PARADISE
THE TEMPTATIONS Gordy #7010

TWO LOVERS
MARY WELLS Motown #1035

SHAKE, Sherry
THE CONTOURS Gordy #7012

STUBBORN KIND OF FELLOW
MARVIN GAYE Tamla #54068

ARTISTS

THE CONTOURS • MARVIN GAYE • EDDIE HOLLAND • JUNIOR WALKER ALL STARS • HENRY LUMPKIN • LITTLE STEVIE WONDER • THE MIRACLES • AMOS MELBOURNE • 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.

Concord
Cleveland, Ohio

Cosnat
Cincinnati, Ohio

H. W. Daily
Houston, Texas

Dale Enterprises
Boston, Mass.

Delta
Albany, N. Y.

Disc
Boston, Mass.

Ernie's Record Mart
Nashville, Tenn.

Fenway
Pittsburgh, Penna.

Fortaleza
San Juan, P. R.

Huffline
Seattle, Wash.

Independent Record Sales
San Francisco, Calif.

Jupiter
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.

Polyphonic
Honolulu, Hawaii

Randy's Record Shop
Caldwell, Tenn.

Record Merchandisers
St. Louis, Mo.

Schwartz Bros.
Washington, D. C.

Southern
Nashville, Tenn.

Southland
Atlanta, Ga.

Stax's Record Shop
Shreveport, La.

Superior
N. Y. C., N. Y.

Texas State Dist.
Houston, Texas

Tune
Hialeah, Fla.

Trinity
Hartford, Conn.

United
Chicago, Ill.

FOREIGN AFFILIATES:

ORIOLE-AMERICAN, ENGLAND
PHONODISC, CANADA
A dynamic sales force and powerful promotion.
Depots in Spain's top cities (Sevilla, Bilbao, Zaragoza, Granada, Oviedo, La Coruna).
The most modern catalogue of Spanish Music with
the best-sellers artists (Manolo Escobar, Paquito Jerez, Dolores Vargas, Pepe Marchena, Paquito Simon, etc.).
Recording and pressing facilities.

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

Master recordings on a royalty basis.
Any proposition concerning the recording, pressing
and selling of records.

**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 project-
ing them on the basis of previous
years' sales for the last four months,
the British industry will have pro-
duced 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 mill-
ion 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, particu-
larly 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 broadcast-
ing. 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 re-
sponsibility for this is attached to the
offshore purchase legislation applied
continued on page 136
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

DANNY
AND THE
JUNIORS

OO-LA-LA-
LIMBO
(Produced by M.W.B. Productions)
GUYDEN #2076

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

Personal Management: NAT SEGALL
Exclusively: JAMIE RECORDS

Personal Management: NAT SEGALL
Exclusively: GUYDEN RECORDS
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
success, 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-
during the fall.

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

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

Musical Films

The outstanding film musical re-
mained “South Pacific,” which went
into its fourth year at a large London
theater. There was considerable suc-
tess, 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 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 mayo label

on pop, folk, jazz and soundtracks!!!

711 FIFTH AV., N.Y.
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

d 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

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• Pressing Plant
• Distribution
• Promotion
• Sales Experience
Current Hit Single:
LITTLE TOWN FLIRT
b/w "THE WAMBOO"
Big Top #3131

Current Album:
RUNAWAY
BT #1303

Season's
and thanks to all the Directors and

PERSONAL MANAGEMENT:
ARTISTS, INC.
Detroit, Mich.
THE SOUND THAT SELLS
ALL OVER THE WORLD

JOHNNY
AND THE HURRICANES

Current Best Selling Single:
THE THEME FROM
(What ever happened to)
BABY JANE
BT #3132

Current Album:
THE BIG SOUND OF
JOHNNY & THE HURRICANES
BT #1302

Greetings
Dee Jays, Program
Librarians for the spins

BOOKINGS:
WILLIAM MORRIS
AGCY.

EXCLUSIVELY:
BIG TOP
RECORDS
BRITAIN (PART 3) (cont.)


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

Publisher Production

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

The most advance in this direction was made by Bunny Lewis. For long an independent producer, manufacturer, agent, artists’ manager, songwriter and TV personality in his own right, Lewis extended his operation by becoming the first British independent to get his own label logo credit for pop product in a deal with British Decca. At the same time he got his own label in the U. S. via London Records and set up outside deals in some European countries.

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

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

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

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

CANADA (PART 1)

Following U. S., Disk Business Moves Up

By HARRY ALLEN JR.

118 Montgomery Ave., Toronto

The record industry in Canada is a $25,000,000-a-year business, if figures from the Dominion Bureau of Statistics are a criterion. There are some in the record industry in Canada who do not believe in these 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

AY, AY, CHE LUNA

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:

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ASCOT — CARLTON — CHOREO — EVEREST

MGM — SWAN — VERVE

B sales channel:

CAMEO/PARKWAY — HICKORY — PALETTE

PARKER RECORDS — REPRISE

UNITED ARTISTS

COMPAGNIA GENERALE DEL DISCO

Galleria del Corso, 4 — Milan

Phone: 794841 — Cable: Comgedisc, Milan

GALLERIA DEL CORSO s.r.l.

Galleria del Corso, 4 — Milan

Phone: 794841 — Cable: Galdeco, Milan
It's a Wide, Wide, Wonderful World, Boys

JOHN D. LOUDERMILK

(AND FAMILY)
MIKE 2, RICKY 3, JOHN 4, AND WIFE GWEN

ACUFF-ROSE PUB.
RCA VICTOR REC.
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" and "No Strings," were unveiled first in Canada, and one store in Toronto placed some 300 albums of the show on its counter and within hours was sold out. Ontario and Quebec together make up 65 per cent of the Canadian market.

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

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

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

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

A latecomer in recording in Canada has been Capitol. The first to act were Victor and Decca, both of whom were aiming at the French market. Columbia aimed its first production for the French market, but has been a leader in other recordings in Canada, particularly in the long-hair field with the Canadian Broadcasting Corporation orchestra, and using the works of Canadian composers.

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

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

CANADA (PART 2)

Growth of Discounters
Marks '62 Up North

By ARNOLD GOSWICH
198 Marcy Blvd., Ottawa

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

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

In Toronto, a full-scale price war was engaged in between downtown retailers.
In the cool North, PHILIPS is hottest!

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

These are just some of the reasons why.......

PHILIPS

TRUST IN PHILIPS IS WORLD-WIDE!
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
Thank you, everyone . . .

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

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

THE BIG STARS!

CONNIE FRANCIS SINGS MODERN ITALIAN HITS
CONNIE FRANCIS SINGS MODERN ITALIAN HITS
E/SE-4102

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

HANK WILLIAMS ON STAGE
E/SE-3999

JONI JAMES COUNTRY STYLE
E/SE-4101

THE BIG SHOWS!

MUTINY ON THE BOUNTY—Sound Track
1E4/51E4 ST

THE WONDERFUL WORLD OF THE BROTHERS GRIMM—Sound Track
1E3/51E3 ST

THE BIG SOUNDS!

NEW SOUND SERIES!
David Rose & His Orchestra

21 CHANNEL SOUND
David Rose and 21 CHANNEL SOUND

MORE MUSIC IN MOTION
21 CHANNEL SOUND—David Rose and
his Orchestra
E-4004

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

THE STARPOWER LABEL

Billboard Music Week December 29, 1962, issue

1963 Who's Who in the World of Music
CHILE
Industry Overcomes Economic Difficulties

By RICARDO GARCIA
P. O. Box 2626, Santiago

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

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

continued on page 156

The Best from CHILE
(Courtesy Radio Minerio)

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) (Publisher)</th>
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<tbody>
<tr>
<td>1. ROCK DEL MUNDIAL—Los Ramblers (RCA)</td>
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<tr>
<td>2. RIO REBELDE — Lorenzo Valderrama (Odeon)</td>
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<td>3. OJALA—Domenico Modugno (Fonti)</td>
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<td>4. I CAN'T STOP LOVING YOU—Ray Charles (Polydor)</td>
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<td>5. LINDA MUCHACHITA — Connie Francis (MGM)</td>
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<td>6. POQUITA FE—Los Panchos (Colombia); Trio Inspiración (RCA)</td>
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<td>7. MULTIPLICATION—Bobby Darin (Atlantic)</td>
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<tr>
<td>8. MI CHICA JOSEFINA—Bill Black Combo (London)</td>
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<td>9. JOSEFINA—Danny Chilean (RCA)</td>
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<td>10. LOVE ME WARM AND TENDER—Paul Anka (RCA)</td>
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<tr>
<td>11. QUE SE MUERAN LOS FEOS—Luis Aguilar (Philips)</td>
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<tr>
<td>12. DEBEMOS SEPARARNOS — Lorenzo Valderrama (Odeon)</td>
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<tr>
<td>13. BREAK IT TO ME GENTLY—Brenda Lee (Decca)</td>
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<td>14. GALOPERA—Lorenzo Valderrama (Odeon)</td>
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<tr>
<td>15. GOOD LUCK CHARM—Elvis Presley (RCA)</td>
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<td>16. CUANDO, CUANDO, CUANDO—Pat Boone (Dot)</td>
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<tr>
<td>17. BREAKING UP IS HARD TO DO—Neil Sedaka (RCA)</td>
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<td>18. SPEEDY GONZALES—Pat Boone (Dot)</td>
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<td>19. MUNERQUITA — Enrique Guzman (Columbia)</td>
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<td>20. POPOTITOS—Teen Tops (Columbia)</td>
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ACCEP 30
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
LOVERS BY NIGHT, STRANGERS BY DAY — Fleetwoods
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

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Billboard Music Week December 29, 1962, issue 155 Who's Who in the World of Music
CHILE (continued)

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

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

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

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

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

European music had better reception this year than in past years. Bert Kaempfert, Edith Piaf, Gilbert 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 Infantas y Los Condores; "La Novia de Enero," a waltz by Ariel Arancibia, recorded by the Four Silva Brothers and Lorenzo Valderrama, and "Dime Porque?" the song that won the Vina del Mar Song Festival.

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

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 in-

continued on page 158

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

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

Distribution Changes

Distributionwise, 1962 brought
some changes. Skandinavisk Gram-
mophone A/S (EMI) took over Lib-
erty from Nordisk Polyphon A/S
(NPA) February 1 and later added
Stateside. Among new labels NPA
acquired Mercury, Verve, Command,
the Interdisc group (Riverside, Jazz-
land, Contemporary, etc.) and, since
October 1, the CBS repertoire. Karu-
sell took on the Reprise label, AEF
the German Telstar, and RCA ob-
tained the German labels Tempo and
Oscar.

Publishing Changes

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

To artists like Elvis Presley (RCA)
and Cliff Richard (Columbia) 1962
continued on page 160

The Best from DENMARK

(Courtesy Quan Musikbureau, Copenhagen)

*Denotes local origin

Following is a list of the Top 20 singles of the year, based upon a recapitulation
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<td>Peter Krauss (Polydor)</td>
<td>Winckler</td>
</tr>
</tbody>
</table>
| 2. LA NOVIA              | Paul Bundgard (Poly-
phon)                   | Winckler   |
| 3. THE YOUNG ONES        | Cliff Richard (Col-
mbia)                    | Da Capo    |
| 4. HAWAII TATTOO         | The Waikiki’s (Palet-
t)                                   | Winckler   |
| 5. ELIZABETH SERENADE    | Gunther Kallmann (Poly-
dor)                                  | Imudico    |
| 6. WALK ON BY            | “Clifters (Philips);  |
*Grethe Sonck (Sonet);  | Winckler                     |
Winckler                   |                                         |
7. I CAN’T STOP LOVING YOU| Ray Charles (ABC-Param-
ton)                                |           |
8. TOY BALLOONS           | Jorgen Ingmann (Met-
ronome)                                | Stockholms |
|                         | Mork                      | Musicpro-
duction                                |
9. SAN'T AR LIVET         | Anita Lindblom (Fonta-
na) Sweden Music & Ivan Moggi, Ltd. |

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INSTRUMENTAL GROUP"

3 CONSECUTIVE
YEARS

by America's leading DISC JOCKEYS

BILLBOARD MUSIC WEEK
RECORD ARTIST POPULARITY POLL

Their latest and hottest single...
BILL BLACK'S COMBO
(The Untouchable Sound)

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 Great
in' Heart; Night Train; Red
Top; Dupin' In; 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>
</tr>
</thead>
<tbody>
<tr>
<td>1. FARINELLI — Danish Operetta (Polyphon)</td>
<td>6. POT LUCK — Elvis Presley (RCA)</td>
<td></td>
</tr>
<tr>
<td>2. WEST SIDE STORY — Original Broadway Cast (Philips)</td>
<td>7. SOUTH PACIFIC — Sound Track (RCA)</td>
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<tr>
<td>3. BLUE HAWAII — Elvis Presley (RCA)</td>
<td>8. WEST SIDE STORY — Sound Track (Philips)</td>
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<tr>
<td>4. FOR DE UNGE PA 41-42-43 — (Tonino)</td>
<td>9. THE SHADOWS — The Shadows (Columbia)</td>
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<tr>
<td>5. THE YOUNG ONES — Cliff Richard (Columbia)</td>
<td>10. 21 TODAY — Cliff Richard (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
FAVORIET IN HOLLAND
IS AMERIKAANSE MUZIEK

(American music is tops in Holland)

ET CA VA AUSSI
POUR LA BELGIQUE!

(And that goes for Belgium too!)

Yes, the low countries are certainly high on American music.
Belgium, Holland and Luxembourg, which make up the Benelux group of territories, are one of the most densely populated areas of Europe. As the level of prosperity is high, they form an important record market.

We know, we have been selling records there for many years.

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.

EMI
THE GREATEST RECORDING ORGANISATION IN THE WORLD
NOT CONTENT TO REST AT THE TOP
On January 5th see the
NEW LOOK
of
BILLBOARD MUSIC WEEK

Though Billboard Music Week leads the field with an audited-paid circulation of twice that of any other U. S. music trade publication... holds the uncontested title of "international communications center of the music industry"... has the undisputed reputation as the most respected, accurate and timely publication in the field... BMW is far from content to rest on its laurels!

Keeping pace with newly available modern methods of high-speed printing production, Billboard Music Week now offers its more than 20,000 readers and advertisers:

- New quality heavy-weight coated paper... giving readers sharp, clear easy-to-read type—with no distracting "show-through" from the previous page.
- New offset printing methods to allow true, multi-color reproduction... for readers—a heightened visual variety and a fully realistic look at products offered.
- 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.

Subscribe NOW and be in on the Charter Issue of Billboard Music Week's New Look!

The Top LP's from ERIE

*Denotes local origin

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

EIRE (Continued)

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

Movie, Cast LP's Gain

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

1962 Highlights

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

(Courtesy Dublin Evening Mail & Teenage Express)

*Denotes local origin

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

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

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<tr>
<th>TITLE</th>
<th>Artist (Label)</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. THE YOUNG ONES</td>
<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>
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<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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<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>Acuff-Rose</td>
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<td>9. WONDERFUL LAND</td>
<td>The Shad-ows (Columbia)</td>
<td>Frances Day</td>
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<td>10. I CAN'T STOP LOVING YOU</td>
<td>Ray Charles (HMV)</td>
<td>Acuff-Rose</td>
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<tr>
<td>11. I'M LOOKING OUT THE WINDOW</td>
<td>Cliff Richard (Columbia)</td>
<td>Chappell</td>
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<tr>
<td>12. FOLLOW THAT DREAM</td>
<td>Elvis Presley (RCA)</td>
<td>17 Savile Row</td>
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<tr>
<td>13. LET'S TWIST AGAIN</td>
<td>Chubby Checker (Columbia)</td>
<td>West One</td>
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<tr>
<td>14. MIDNIGHT IN MOSCOW</td>
<td>Kenny Ball (Pye)</td>
<td>Tyler</td>
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<tr>
<td>15. CRYING IN THE RAIN</td>
<td>Everly Brothers (Warner Bros.)</td>
<td>Aldon</td>
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<tr>
<td>16. STRANGER ON THE SHORE</td>
<td>Acker Bilk (Columbia)</td>
<td>Sherwin</td>
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<tr>
<td>17. KATIE DALY</td>
<td>*Eamonn O'Shea (Glenside)</td>
<td>Walton's</td>
</tr>
<tr>
<td>18. HEY, LITTLE GIRL</td>
<td>Del Shannon (London)</td>
<td>Vicki</td>
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<tr>
<td>19. THINGS</td>
<td>Bobby Darin (London)</td>
<td>Burton</td>
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<tr>
<td>20. SHE'S NOT YOU</td>
<td>Elvis Presley (RCA)</td>
<td>Ronny Music</td>
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Forecasts for 1963

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

continued on page 164
FRANCE

EP's Remain On Top
As Selling Vehicles

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

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

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

continued on page 168

The Top LP's from FRANCE

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

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

The Best from FINLAND

(Courtesy Ilta-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.

TITLE Artist (Label) Publisher
1. THE BOULEVARD OF BROKEN DREAMS — Lill-Jorgen Petersen (Columbia) Scandinavia
2. VIOLETTA — Ray Adams (Fontana)
3. TIPI-TII — Marion Rung (Philips)
4. LALAIAK — Ann-Christine (Scandia) Scandia
5. SABINA — Veikko Tuomi (Odeon)
6. CAPPUCCINE — Nat King Cole (Capitol) Fazer
7. CATERINA — Perry Como (RCA) Fazer
8. TAMA MAA — Gitti (EMV)
9. VIMMENEN MOHIKANEN — Brita Koivunen (Scandia)
10. SORIA MORIA — Ray Adams (Fontana)
11. CHING CHING (Happy Joe) — Jack Ross (London)
12. THE NOUSING ONES — Cliff Richard (Columbia) Levy'savet
13. TANSSEN SUN KANSASAI AAMUUN — Olli Vainio (Philips) Fazer
14. PIGALLE — Tapasavaari Isanainen (Scandia)
15. CHING CHING (Happy Joe) — Jack Cotlier (Sonet)
16. PUTTI PUTTI — Jay Epea (Mercury)
17. HELLO MARY LOU — Rick Nelson (California)
18. BRIGITTE BARDOT — Laila Kiinunen (Scandia)
19. WALK ON BY — Leroy Van Dyke (Mercury) Swedish Music & Ivan Mogull, Ltd.
20. I CAN'T STOP LOVING YOU — Ray Charles (Karasell) Fazer

The Best from FRANCE

*Denotes local origin

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

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TITLE Artist (Label) Publisher
1. RETIENS LA NUIT — Johnny Hallyday (Philips) French Music
2. LECON DE TWIST — Richard Anthony (Columbia) Caravelle
3. LECON DE TWIST — Caterina Valente (Decca) Caravelle
4. LET'S TWIST AGAIN — Johnny Hallyday (Philips) *Caterina Valente (Decca) Caravelle
5. ALLELUIA — Charles Aznavour (Barclay) French Music
6. IL FAUT SAVOIR — Charles Aznavour (Barclay) French Music
7. PEPPERMINT TWIST — Les Chaussettes Noires (Barclay) Semi
8. CLAIR DE LUNE A MAUBEUGE — Pierre Perrin (Ricordi) Bourvil (Pathe) Caravelle
9. TU AIME LE TWIST — Johnny Hallyday (Philips) Titti
10. LET'S TWIST AGAIN — Chubby Checker (Columbia) Salvet
11. YA-YA TWIST — Petula Clark (Vogue) Semi
12. LE MEXICAIN — Marcel Amont (Polydor) French Music
13. CLAIR DE LUNE A MAUBEUGE — Fernand Reynaud (Philips) Caravelle
14. LET'S TWIST AGAIN — Chaussettes Noires (Barclay) Semi
15. ET MAINTENANT — Gilbert Becaud (VSM) Breton
17. YA-YA TWIST — Johnny Hallyday (Philips) Semi
18. PEPPERMINT TWIST — Vince Taylor (Barclay) Semi
19. LE CHEMIN DE LA JOIE — Les Chaussettes Noires (Barclay) Salvet
20. LE PETIT GONZALES — Dalila (Barclay) Caravelle
21. MADISON TWIST — Johnny Hallyday (Philips)
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
TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

FRANCE (continued)

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

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

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

Record Clubs
Although record dealers are against record clubs, the latter are likely to progress in the years to come. But in contrast, diskeries will not be able to rely upon dealer's cash orders as in the past. Many record companies have tried or try to obtain big cash and advance orders by offering bigger discounts than customary, but the general response has been and will continue to be negative.

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

continued on page 170

The Top LP's from FRANCE

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

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Amstel 52,

SUCCESSFUL PUBLISHING SINCE 1877
THE GROUP TO WATCH IN '63!

THE

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

Personnel 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*

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<tbody>
<tr>
<td>Ich Schau den Weissen Wolk—Nana Mouskouri (Fontana)</td>
<td>Schaeffers</td>
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<td>Heisser Sand — <em>Mina (Polydor) Rialto</em></td>
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<td>Kwei Kleine Italiener—<em>Conny (Columbia) Intro</em></td>
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<td>Mexico—Bob Moore (London) R. M. Siegel</td>
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<td>Geld Wie Heu—Gerd Bottcher (Decca) Budde</td>
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<td>Tanze mit mir in den Morg—Gerhard Wendland (Philips) Melodie der Welt</td>
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<td>Hawaii Tattoo—The Waikikis (Telefunken) Trumpf</td>
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<td>Schau Mir Nochmaals in die Augen—<em>Gerhard Wendland (Philips) Melodie der Welt</em></td>
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<tr>
<td>Eine Rose aus Santa Monica—<em>Carmela Corren (Ariola) Francis, Day &amp; Hunter</em></td>
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<td>Paradiso—Connie Francis (MGM) Gerig</td>
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<td>Auf Wiedersehen Marlene—Bob Moore (London) Acuff-Rose</td>
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<td>Sauerkraut Polka—<em>Gus Backus (Polydor) Montana</em></td>
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<td>Hammerchen Polka—<em>Chris Howland (Columbia) Gerig</em></td>
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<td>Happy Joe—Jack Ross (London) Intro</td>
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<td>Aldo—Freddy (Polydor) Espanade</td>
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<td>Lady Sunshine and Mr. Moon—Conny (Columbia) Gerig</td>
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<td>Schwarze Rose—Peter Kraus (Polydor) Gerig</td>
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<td>Silver Moon—<em>Peter Kraus (Polydor) Rialto</em></td>
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<td>Elisabeth Serenade—Gunter Kallman Chor (Polydor) Heinrichshofen</td>
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<td>Striptease Susie—Ralf Bendix (Columbia) Gerig</td>
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<td>Peppermint Twist—Caterina &amp; Silvio (Decca) Schaeffers</td>
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**GERMANY**

*By Brigitte Keeb-Rossett*

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

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Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music 171
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THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

GERMANY (continued)

10-inch LP's fell by about 28.4 per cent.

As expected, sales of 12-inch LP's have increased (10.4 per cent) and are still showing a further upward trend. Within this record category, total production figures in the first half of 1962 increased 6.6 per cent compared with the same period of 1961.

One of the main reasons for this slight decrease is the continuous increase of tape recorders, mainly used for taping pop music and all other kinds of recorded music from radio performances or borrowed records. Phono equipment experts expect that there will be about 5.5 million tape recorders in use by 1965 (current estimated number of record players: 6.5 million in approximately 18 million households) and that record sales will come down in the same proportion as the tape recorder becomes more popular. Several firms are already offering a range of music tapes, which, however, are only being used as background music. Following this development, experts opinion is that it is only a question of time when tapes will almost completely replace recordings.

Another reason for the sales decrease is the rise in price for singles that the record industry surprised the consumer with this autumn. Single prices had been stable since 1950 until Metronome on April 1 raised prices from 4 to 4.50 Deutsche marks. Deutsche Grammophone then broke the ice raising its price to 4.75 Deutsche marks effective from September 1, followed by Ariola September 15, Electrola October 1, Philips October 1 and Teldec October 8.

The smaller companies joined the big six and thus the record buyer has been forced to pay 18 per cent more for a singles product. The raise was motivated by steadily increased production costs as well as salaries. Manufacturers, however, claim that there has been no decrease in sales because of rise, but complete results will not be available before some months.

Juke Box Action

Juke box operators with 60,000 machines, today a very important promotion factor for the record industry, warned they would only buy the absolute minimum of important singles if the record industry will not agree to continue previous special rates for ops of 2.80 Deutsche marks (or another continued on page 174
More than half are BMI

58 of the 101 perennial singles hits recommended by BILLBOARD as standards for year-round programming by radio stations are licensed for performance by BMI

Billboard Music Week this year published a list of recorded compositions in steady demand which should form the nucleus of any Old Standards library.
THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

GERMANY (continued)

special rate) rather than the current 3.33 Deutsche marks price. Operators associations and their head organization ZOA are negotiating at press time with the record industry.

Operators also discussed a raise on single selections from 20 to 30 pfennig. This could cut into disk plays, however, and play appeal, and would require costly technical adjustment of the coin mechanisms on juke boxes.

Competition has also grown this year. In 1961 about 16 disk firms shared the big cake, another six smaller companies opened during 1962. Mirelmo, 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 Schallplattenimportdorf Bernhard Mikulski, Frankfurt. The Swiss-German company Astrotron-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 Schallplattenimportdorf 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 bit repertoire of several small, non-represented American labels. According to a recent EMI deal, Electrola will also issue the Epic product under the English Columbia label in Germany.

Metronome took over the Spanish Belter label. Reco Record Wholesalers, Frankfurt, took over distribution of the Anglo-American labels Time-Oriole, Oriole and Embassy for Germany, Austria and Switzerland. This firm also made a deal with the U. S. producer Norman Petty and now offers his productions to the German, Austrian and Swiss industry. Austroton-Elite Special distributes the French and Italian Ricordi program.

Wider Representation

There is no doubt that the phalanx of the so-called big six has been broken during the last two or three years by smaller firms. In the first 10 months of 1962 the single market was shared by the different firms in the following rank (according to sales and chart action): (1) Polydor-Philips; (2) Teldec; (3) Electrola; (4) Ariola; (5) Carina (Schallplatten-Importdienst, Frankfurt), and (6) Metronome.

One of the most successful companies among the smaller firms is Bernhard Mikulski’s Schallplattenimportdorf in Frankfurt. Besides Roulette, Verve, Ri-Fi, Variety, Primary, Palette, Funckler, Candid, Blue Note, Arton and Oscar, they have their own Carina pop label. The firm also opened its own pressing plant in Ober-Erlenbach, Frankfurt. Other successful small labels are Deutsche Vogue, Italia, Golden 12, Sonet-Storyville.

Efforts on the part of German authors, publishers and other industry figures aimed at increasing the percentage of German music have borne little fruit during the past year. A survey of the best selling chart to the end of October 1962 showed that only 50 per cent of the tunes were of German origin. Ninety-three out of 197 titles listed in the charts were German compositions, 70 were of U. S. origin (performed by U. S., German or foreign talent), the rest were shared by Italy, England, Greece, France and Belgium.

Festivals

The 1962 contest in February was the most successful in the four-year history of Radio Luxembourg Festival. Another was the second organized by Verein Deutsche Schläger-Festspiele. Winning title was “Zwei kleine Italiener” (by Brunn-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 was the Richter-Alisch composition, “Eine Rose aus Santa Monica” (which, by only one point, missed winning the festival). This was sung by Israeli Carmen Corren (Ariola); sold 300,000 copies and also continued on page 176
WOODY WOODBURY IN THE SPICE IS RIGHT
SteroOddities MW 5—Woody Woodbury is back in his favorite laughing room, the lounge at Fort Lauderdale's Bahama Hotel, and the set, like several earlier ones, finds him clowning with his audience around the bar, telling a flock of gag stories, one-liners and in this case, doing a number of short songs. The title is a bit misleading, in that the stories are hardly blue enough to be called spicy, at least in the context of other comedy disks now available. Most of this is harmless and amusing. With Woodbury now achieving regular national exposure via his new ABC-TV series, "Who Do You Trust," this can be expected to maintain and perhaps better the pace of his earlier sellers.

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

GERMANY (continued)
entered the hit lists of different Eu-
ropean countries. Successful chart
items also were the second winner
number “Die Wege der Liebe sind
wunderbar” Siw Malmkvist (Metro-
nome) as well as No. 3 winner “Ein
Herz, das kann man nicht kaufen”
Margot Eakens (Polydor). “Zwei
kleine Italier” also won six out of
16 possible places on the Eurovision
Chanson contest in Luxemburg last
March.

Sales
Record sales have been concen-
trated during 1962 on certain top
titles. These belong to the 268
titles predicted as being most prom-
ising out of all those issued. These top
sellers, which reached the top 10, 15
of the 50 best selling charts sold be-
tween 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 approach-
ing 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 tal-
et singing their domestic best sellers
in German. The flood of international
artists singing in more or less under-
standable German continued through
1962. First German recordings were
issued by Paul Anka, Johnny Hally-
day, Bobby Darin, Chubby Checker,
Craig Douglas.

Strong efforts are also being aimed
continued on page 178

Products and Services
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of the companies and artists
shown in the Advertisers’ In-
dex, beginning on page 15.
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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 Glolelampenfabriken, Eindhoven, announced their deal to unite their record companies—Deutsche Grammophon and Philips Phonographische Industrie, Baarn—with a 50 per cent share interest. Experts were not really surprised by this economic interests tie up, as it was known that German Philips for some years had their records pressed in the DGG factory in Hannover, while Deutsche Grammophon pressed their French product in the French Philips plant, and Philips also distributed the DGG material in Australia.

Musical Trends

It took some time, but finally the twist conquered all of Germany and became the dance of 1962 and seems to stay there still for a while. Out of about 300 twist recordings offered since its introduction in November 1961, six became outstanding best sellers.

Generally, 1962's pop music was dominated by soft melody songs. There was also a special trend to instrumentals, a number of which became strong best sellers because of their typical sound: "Mexico" (Bob Moore, London), "Happy 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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Dance to the Music of Lester Lanin
LN 3340

Dancing at the Mardi Gras
LN 3547  BN 520

Dancing on the Continent
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Dancing Theatre Party
LN 24016  BN 26016

Lester Lanin Goes to College
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HOLLAND
Distribution Changes
Mark Dutch Disk Year

A good many distribution changes marked the year in Holland. Uppermost, of course, was the change instituted by the Philips buy of Mercury Records U. S. A. In addition, the Philips agreement with DGG of Germany strengthened distribution for both labels throughout the countries affected.

In other areas, Siemmanns 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 Vaught 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 in the Continent, and there is substantial belief that particular material by them and other artists in the Netherlands might be acceptable in the growing worldwide disk marketplace.

HONG KONG
Pirates, Restrictions
Hamper Disk Trade

By CARL MYATT
27 A Estoril Court, Garden Rd.

The year 1962 thus far has not been a year of great gain for Hong Kong's record dealers. Total imports for the period January-June 1962 amounted to $2,735,595 Hong Kong currency, an increase of $568,068 or approximately 25 per cent over the same period last year.

Generally, however, the LP trade came down 10 per cent, although the sale of stereo records was up slightly by approximately 5 per cent. Singles sales have gone down by 25 per cent in comparison to last year, this being due largely to the effects of record piracy from Taiwan.

Action vs. Pirates

Certain leading dealers joined the Hong Kong police in attempting to suppress the sale of pirate records, and big hauls from steamers in harbors, raids on warehouses and illegitimate dealers followed, but the punishment imposed by the law here was not harsh enough to deter the pirates completely. All they did was go underground for a while, and then renew their activity twofold. The LP trade has gone down, mainly because the tourist market has slackened off appreciably. The reasons for this is the heavy custom restrictions imposed in many neighboring Southeast Asian countries.

The Year Ahead

Looking ahead to 1963, Mr. Ren da Silva, managing director of the Diamond Music Company, is of the opinion that the singles trade will not continued on page 184

The Best from HOLLAND

(Courtesy Platennieuws Amersfoort)

*Denotes local origin

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

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

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist (Label)</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. MEXICO</td>
<td>Bob Moore (London)</td>
<td>Acuff-Rose</td>
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<tr>
<td>2. THE YOUNG ONES</td>
<td>Cliff Richard (Columbia)</td>
<td>Basart</td>
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<tr>
<td>3. ZWEI KLEINER ITALIENER</td>
<td>Count Proboes (HMV) Portengen</td>
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<tr>
<td>4. MEXICO</td>
<td>Willy Schobben (Artone)</td>
<td>Acuff-Rose</td>
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<tr>
<td>5. GOOD LUCK CHARM</td>
<td>Elvis Presley (RCA)</td>
<td>Belinda</td>
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<tr>
<td>6. LITTLE SHIP</td>
<td>The Blue Diamonds (Decca) Belinda</td>
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<tr>
<td>7. LETS TWIST AGAIN</td>
<td>Chubby Checker (Columbia) Belinda</td>
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<tr>
<td>8. WONDERFUL LAND</td>
<td>The Shadows (Columbia) Melodia</td>
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<tr>
<td>9. DO YOU WANT TO DANCE</td>
<td>Cliff Richard (Columbia) Basart</td>
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<tr>
<td>10. IM GONNA KNOCK ON YOUR DOOR</td>
<td>Eddie Hodges (Cadence) Belinda</td>
<td></td>
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<tr>
<td>11. I'M GONNA KNOCK ON YOUR DOOR</td>
<td>Sue Thompson (Funck-Bower) Belinda</td>
<td></td>
</tr>
<tr>
<td>12. TANZE MIT MIR IN DEN MORGEN</td>
<td>Gerhard Wendland (Philips)</td>
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<tr>
<td>13. I CAN'T STOP LOVING YOU</td>
<td>Ray Charles (ABC-Paramount) Int. Muziek</td>
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<tr>
<td>14. HEISSER SAND</td>
<td>Mina (Polydor) Benelux Music</td>
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<tr>
<td>15. MAMA</td>
<td>Robertino (CRN) Basart</td>
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<td>16. HAPPY JOSE</td>
<td>Jack Ross (London)</td>
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<tr>
<td>17. GINNY COME LATELY</td>
<td>Brian Hyland (Artone) Portengen</td>
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<tr>
<td>18. LIKE I DO</td>
<td>Nancy Sinatra (Reprise) Topaz</td>
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<tr>
<td>19. WALKING BACK TO HAPPINESS</td>
<td>Helen Shapiro (Columbia) Basart</td>
<td></td>
</tr>
<tr>
<td>20. MIDNIGHT IN MOSCOW</td>
<td>New Orleans Syncopators (Storyville) Basart</td>
<td></td>
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</tbody>
</table>
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Some foreign and domestic territories available
NORWAY

Elvis Presley receives his Norwegian Silver Records for sales of his RCA disk, "Good Luck Charms," passing the 25,000 mark in Norway. Making the presentation is Miss Ellen Andersen of the Norwegian consulate in Los Angeles. Elvis is the only artist to have won this award three times.

Egil Monn-Iversen (at piano) with his famed vocal quartet, the Monn-Keys, when the group won silver records for their Triola hit, "Ah Maria, jeg vil hjem." Egil Monn-Iversen heads two diskeries, one bearing his name and A/S Nor-Disc, as well as an artist agency, cabaret theater and two film companies.

SWEDEN

Inger Berggren is a young lady who is likely to gain increasing stature in the months ahead. She was the winner of the Swedish 1962 Eurovision competition.

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)."

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. Malmsen from Norway.


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."

SPAIN

When Musikvertrieb, the giant Swiss publisher-record company complex, held a sales seminar in Brennwald, 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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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 stereo records cost the same as the monaural recordings, whereas the U. S. is practically alone in its extra-cost charges; the average difference of which is 40 cents (U. S.). This in terms of Hong Kong dollars is $2.40—quite a substantial amount."

Talent Shows

Live entertainment came to Hong Kong in a big way in 1962. For years Hong Kong’s public had to be content with movies and stage plays produced by amateur dramatic companies. Then suddenly, within three months of the opening of the very modern City Hall, Hong Kong played host to the London Philharmonic Orchestra, Frank Sinatra, the Carmen Da Lavallade-William Alley American Dance Company, Bobby Vee and Jo Ann Campbell, Ernestine Anderson and T. C. Jones, and most recently, the Trio Los Panchos.

Label Representation

It was also a most important year for the record industry. Every major American label is now represented in Hong Kong. Those that hitherto were not—CBS and Warner Bros. specifically—became affiliated this year with the Diamond Music Company and Jardine, Matheson Corporation respectively. Goddard Lieberson of CBS came through to tie up the deal with Diamond, and Warner’s Bob Weiss was the man responsible for the Warner-Jardine deal.

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

Diamond meanwhile continued to produce bilingual records by local artists with much success and showed great enterprise by jumping the gun on all the other record companies by releasing a local version of the big hit tune of the year "Al Di La," by the Giancarlo Italian combo.

The Best from HONG KONG

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

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

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist (Label)</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>SPEEDY GONZALES</td>
<td>Pat Boone (RCA)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>YUM YUM CHACHA</td>
<td>Roberta Shaw (Dot)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>GOOD LUCK CHARM</td>
<td>Elvis Presley (RCA)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>LOVE ME WARM AND TENDER</td>
<td>Paul Anka (RCA)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>QUANDO QUANDO QUANDO</td>
<td>Pat Boone (Dot)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>TEENAGE IDOL</td>
<td>Rick Nelson (Imperial)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>LET’S TWIST AGAIN</td>
<td>Chubby Checker (Parkway)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>TOWN WITHOUT PITY</td>
<td>Gene Pitney (United Artists)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>COME SEPTEMBER</td>
<td>Billy Vaughn (Dot)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>YOUNG WORLD</td>
<td>Rick Nelson (Imperial)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>MY BLUE HEAVEN</td>
<td>The String Alongs (Dot)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>PLEASE DON’T ASK ABOUT BARBARA</td>
<td>Bobby Vee (Liberty)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>SECOND HAND LOVE</td>
<td>Connie Francis (MGM)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>ROCK-A-HULA BABY</td>
<td>Elvis Presley (RCA)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>I NEVER KNEW YOUR NAME</td>
<td>Paul Anka (RCA)</td>
<td>Billboard Music Week</td>
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<tr>
<td>STAR LIGHT, STAR BRIGHT</td>
<td>Linda Scott ( RCA)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>NEE NEE WO WO</td>
<td>Rebecca Pan (Diamond)</td>
<td>Billboard Music Week</td>
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<tr>
<td>WHEN THE BOY IN YOUR ARMS</td>
<td>Connie Francis (MGM)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>I'M ON MY WAY</td>
<td>The Highwaymen (United Artists)</td>
<td>Billboard Music Week</td>
</tr>
<tr>
<td>SEND SOMEONE TO LOVE ME</td>
<td>Steve Lawrence (United Artists)</td>
<td>Billboard Music Week</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>
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<tbody>
<tr>
<td>THE YOUNG ONES</td>
<td>Cliff Richard (Columbia)</td>
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<tr>
<td>NEVER ON SUNDAY</td>
<td>Connie Francis (MGM)</td>
</tr>
<tr>
<td>BLUE HAWAII</td>
<td>Elvis Presley (RCA Victor)</td>
</tr>
<tr>
<td>CAFE ESPAGNOL</td>
<td>Nat King Cole (Capitol)</td>
</tr>
<tr>
<td>TWIST WITH THE VENTURES</td>
<td>The Ventures (Liberty)</td>
</tr>
<tr>
<td>THE BEST OF THE KINGSTON TRIO</td>
<td>The Kingston Trio (Capitol)</td>
</tr>
<tr>
<td>THE KINGDOM AND THE BEAUTY</td>
<td>Taling Ting (Pathe)</td>
</tr>
<tr>
<td>TOPS WITH ME</td>
<td>Helen Shapiro (Columbia)</td>
</tr>
<tr>
<td>ORIENTAL PEARL</td>
<td>Rebecca Pan (Diamond)</td>
</tr>
<tr>
<td>TWIST AROUND THE CLOCK</td>
<td>Chubby Checker (Parkway)</td>
</tr>
</tbody>
</table>
"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.
THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

HUNGARY (continued)

industry in the country. Fehervari also said that the high price and small number of phonographs available also hurt disk sales. Although the estimate of number of phonos in circulation today is higher than at the beginning of the year, only 12,000 Supraphon phonos have been imported from Czechoslovakia at year's end. These sell for the high price of 1,800 forint ($77) and must be paid for in cash.

Publishing

At the same time, some drastic changes have taken place in the payment of mechanical fees to songwriters. Up until now, the wholesale firm paid in full for all records delivered to warehouses. There were orders of 20 to 30,000 records of songs which proved to be unsalable, but the writers received their royalty payments in full from these disks. After an inventory of unsold disks was made by the music ministry, the Hungarian performing Rights Society decided to refund the mechanical fees on unsold records to the Company and debit the personal accounts of the interested composers and lyricists. Some of them will have to wait 12 to 18 months until they receive some royalties for their records released at later dates.

This change shows a use, to some degree, of the system based upon privately owned companies, which also might be favorable for State-owned enterprises.

Fehervari looks to the future with renewed optimism, thanks mostly to the consolidation of the record manufacturing facilities, and predicts a record business which would be of benefit for all interested parties.

ISRAEL

Restrained Optimism
Keynotes '62 Showing

By AZARIA RAPOPORT
73 Ahad Haam St., Tel Aviv

"The general trend of business in 1962 was positive." This statement, made by one of the leading Israeli record manufacturers, reflects, most accurately, the restrained optimism with which manufacturers and dealers alike regard the market. Compared with 1961, the latter part of the present year didn't see the revitalization expected earlier in 1962, nor did the change of rates of exchange and the devaluation that took place cause any setbacks.

Sale of LP's increased by approximately 20 per cent. Considering the growth in population and higher prices, this is quite good. Sale of stereo has decreased by about 30 per cent, mainly due to the disappointments caused by disillusioned listeners. Single sales didn't go up, neither did they decrease markedly. There seems to be a reliable class of customers requiring singles.

The Best from HUNGARY

1962's Top 20 record hits, based on information given by the Hungarian Record Manufacturing Company (Qualiton label).

*Denotes local origin

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<tbody>
<tr>
<td>1. <strong>TWIST</strong> — Club Combo</td>
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<td>2. <strong>GEZENGUZ</strong> — Maria Toldi (Editio Musica)</td>
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<td>3. <strong>AUTOSTOP</strong> — Maria Toldi (Editio Musica)</td>
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<td>4. <strong>ROZSABIMBO</strong> — Nemeth Lehel (Editio Musica)</td>
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<td>5. <strong>HOLD RAGOYA A DUNAN</strong> — Janos Vamosi (Editio Musica)</td>
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<td>6. <strong>UGYE TE IS AKAROD</strong> — Erzsi Kovacs (Editio Musica)</td>
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<td>7. <strong>BABYSTITER BOOGIE</strong> — Janos Breitner (Chappell, Paris)</td>
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<td>8. <strong>LENDEL TE</strong> — Janos Vamosi (Editio Musica)</td>
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<tr>
<td>9. <strong>RAJTA OREGEK</strong> — Mario Toldi (Editio Musica)</td>
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<tr>
<td>10. <strong>LEVEL APUKAHOZ</strong> — Editio Musica</td>
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<tr>
<td>11. <strong>CAPITANO D'AMORE</strong> — Ernai Kovacs (Editio Rialto)</td>
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<td>12. <strong>ALOMODDI</strong> — Czifro Laszlo (Editio Musica)</td>
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<tr>
<td>13. <strong>SZIA</strong> — Maria Toldi (Editio Musica)</td>
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<tr>
<td>14. <em><em>SD</em> SERENELLA</em>* — Janos Vamosi (Editio Musica)</td>
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<tr>
<td>15. <strong>VEGETLENUL</strong> — Ilona Hollos (Editio Musica)</td>
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<tr>
<td>16. <strong>CAFE ORIENTAL</strong></td>
<td></td>
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<td>17. <strong>VREJELNUL</strong> — Ilona Hollos (Editio Musica)</td>
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<tr>
<td>18. <strong>RAJTA OREGEK</strong> — Mario Toldi (Editio Musica)</td>
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<tr>
<td>19. <strong>KICSIT ERTENI KELL HOZZAM</strong> — (Editio Musica)</td>
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<tr>
<td>20. <strong>BONGO CHA-CHA-CHA</strong> — Ed. Montana</td>
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Billboard Music Week December 29, 1962, issue • 1963 Who's Who in the World of Music
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 Reichtstat 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

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

The Best from ISRAEL
(Courtesy Kol Israel Broadcasting)

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<tbody>
<tr>
<td>16. LOVE LAND</td>
<td>Paul Anka (Arton)</td>
<td>(Arton)</td>
</tr>
<tr>
<td>16. WONDERFUL LAND</td>
<td>The Shadows (Columbia)</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>16. STRANGER ON THE SHORE</td>
<td>Acker Bilk (Atco)</td>
<td>(Atco)</td>
</tr>
<tr>
<td>16. HERE COMES THAT FEELING</td>
<td>Brenda Lee (Brunswick)</td>
<td>(Brunswick)</td>
</tr>
<tr>
<td>15. HEY BABY</td>
<td>Ricky Anderson (Emi)</td>
<td>(Emi)</td>
</tr>
<tr>
<td>14. RUNAROUND SUE</td>
<td>Dion (Top Rank)</td>
<td>(Top Rank)</td>
</tr>
<tr>
<td>15. LET'S TWIST AGAIN</td>
<td>Chubby Checker (Columbia)</td>
<td>(Columbia)</td>
</tr>
<tr>
<td>17. GOOD LUCK CHARM</td>
<td>Elvis Presley (RCA)</td>
<td>(RCA)</td>
</tr>
<tr>
<td>19. A STEEL GUITAR AND A GLASS OF WINE</td>
<td>Paul Anka (RCA)</td>
<td>(RCA)</td>
</tr>
<tr>
<td>20. NO MORE</td>
<td>Elvis Presley (RCA)</td>
<td>(RCA)</td>
</tr>
</tbody>
</table>

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
2. **“SERENATA MALINDRINA”** (Serenade) sung by Aurelio Fierro and Giacomo Rondinella

### CANZONISSIMA—TV COMPETITION

Won by **“BAMBINA, BAMBINA”** sung by Tony Dallara

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### The Best from ITALY

*Courtesy Musica e Dischi, Milan*

*Denotes local origin*

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<tr>
<td>1. LET'S TWIST AGAIN—*Pepino Di Capri (Carisch); Chubby Checker (Galleria del Corso) Aberbach</td>
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<tr>
<td>2. ST. TROPEZ TWIST—*Pepino Di Capri (Carisch)</td>
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<td>3. WHEELS—*Billy Vaughn (London) Bridge</td>
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<td>4. STAI LONTANA DA ME—*Adriano Celentano (Cloi) Recordi</td>
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<td>5. QUANDO QUANDO QUANDO—*Tony Renis (VdP) Ricordi</td>
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<tr>
<td>6. MOON RIVER—*Nico Fiddiano (RCA); *Michelino (Primary) Ricordi</td>
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<tr>
<td>7. LA PALOMA—*Elvia Presley (RCA) Abberbach</td>
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<tr>
<td>8. CUANDO CALIENTA EL SOL—*Antonio Rosso (Titanus)</td>
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<td>9. LIKE I DO—Nancy Sinatra (Reprise)</td>
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<tr>
<td>10. CUANDO CALIENTA EL SOL—*Hnos Rigual (RCA); Ferial (Durium)</td>
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<tr>
<td>11. MALIENDO CAFE—*Mina (Italisc)</td>
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<tr>
<td>12. LA RAGAZZA COL MAGLIONE—*Pino Donaggio (Columbia)</td>
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<tr>
<td>13. ABAT-JOUR—*Henry Wright (GC)</td>
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<td>14. RENATO—*Mina (Italisc)</td>
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<td>15. EVELYNE—*Nina Rossi (Sprint)</td>
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<tr>
<td>16. PEPPERMINT TWIST—*Joey Dee (Roulette); *Adriano Celentano (Jolly) Southern</td>
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<tr>
<td>17. ABAT-JOUR—*Petula Clark (Pye)</td>
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<td>18. LA BALLATA DELLA TROMBA—*Nino Rossi (Titanus)</td>
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<tr>
<td>19. MALIENDO CAFE—*Digno Garcia (Palette)</td>
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<tr>
<td>20. TANGO ITALIANO—*Milva (Certa); *Serfio Bruni (VdP); Southern</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 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.

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The Best from ITALY

(Courtesy Musica e Dischi, Milan)

*Denotes local origin*

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<td>1. LET'S TWIST AGAIN—*Pepino Di Capri (Carisch); Chubby Checker (Galleria del Corso) Aberbach</td>
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<td>2. ST. TROPEZ TWIST—*Pepino Di Capri (Carisch)</td>
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<td>3. WHEELS—*Billy Vaughn (London) Bridge</td>
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<td>4. STAI LONTANA DA ME—*Adriano Celentano (Cloi) Recordi</td>
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<td>5. QUANDO QUANDO QUANDO—*Tony Renis (VdP) Ricordi</td>
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<td>6. MOON RIVER—*Nico Fiddiano (RCA); *Michelino (Primary) Ricordi</td>
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<td>7. LA PALOMA—*Elvia Presley (RCA) Abberbach</td>
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<td>8. CUANDO CALIENTA EL SOL—*Antonio Rosso (Titanus)</td>
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<td>9. LIKE I DO—Nancy Sinatra (Reprise)</td>
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<tr>
<th>TITLE</th>
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<tr>
<td>10. CUANDO CALIENTA EL SOL—*Hnos Rigual (RCA); Ferial (Durium)</td>
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<td>11. MALIENDO CAFE—*Mina (Italisc)</td>
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<td>12. LA RAGAZZA COL MAGLIONE—*Pino Donaggio (Columbia)</td>
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<td>13. ABAT-JOUR—*Henry Wright (GC)</td>
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<td>14. RENATO—*Mina (Italisc)</td>
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<td>15. EVELYNE—*Nina Rossi (Sprint)</td>
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<td>16. PEPPERMINT TWIST—*Joey Dee (Roulette); *Adriano Celentano (Jolly) Southern</td>
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<td>17. ABAT-JOUR—*Petula Clark (Pye)</td>
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<td>18. LA BALLATA DELLA TROMBA—*Nino Rossi (Titanus)</td>
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<td>19. MALIENDO CAFE—*Digno Garcia (Palette)</td>
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<td>20. TANGO ITALIANO—*Milva (Certa); *Serfio Bruni (VdP); Southern</td>
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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 Italiana studios to provide Europe's largest recording studio and probably the world's most modern facilities as developed by RCA engineers from the United States. Despite the availability of the new facilities to other recording companies, the height of the summer found recording going on at both the Rome Opera House and the Santa Cecilia Academy as in the past. Presence of the RCA facilities will mean, however, that more recordings will be done in Rome where the artists usually can be found instead of in Milan.

LP Picture

Most unusual development in the LP field was the original-cast musical comedy album which has been so popular in the U. S. and England. Fonit broke the ice with "Rinaldo on the Battlefield" with Domenico Modugno and Delia Scala, and RCA Italiana followed with a two-LP album for Renato Rascal in "Enrico '61." The two shows were the year's top musical hits. Original score LP's of big musicals are popular and film producers usually distribute them in considerable numbers. One of the top hits in this field was "Boccaccio 70," which featured the voice of Sophia Loren on the sound track. The summer in Italy brings the usual phenomenon of Italian song LP's designed for the tourist trade. Tops in this category was Voece del Padrone's "Un Disco Dall'Italia." The spate of LP's which followed the San Remo LP's which followed the San Remo "Un Disco Dall'Italia." The spate of category for the tourist trade. Tops in this field was "Boccaccio 70," which featured the voice of Sophia Loren on the sound track. The summer in Italy brings the usual phenomenon of Italian song LP's designed for the tourist trade. Tops in this category was Voece del Padrone's "Un Disco Dall'Italia." The spate of LP's which followed the San Remo

Festival (Australia) by King; Liberty and Stateside by Toshiba; Vocalion; Ronnax, Arton, Foniol, Kartimex (Rumania), Blue Bell (Italy), World (Australia) and Request by Teichku under the Union banner; Cameo, Parkway, Candid, Vee Jay, Riverside and Reprise by Victor and Hispavox and Oriole by Westminster under the Voix d'Or mark.

In January the distribution of Westminster label was transferred to King Records from Nippon Westminster Records, and Philips and Fontana went to Nippon Victor for Nitchiku. The distribution rights for Warner Bros. was assigned to Toshiba Records from Nippon Columbia, while that of United Artists went from Victor to Columbia in September.

The Best from JAPAN

(Courtesy Utomatic, Tokyo)

"Denotes local origin

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

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

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<tr>
<th>TITLE</th>
<th>Artist (Label)</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>1. OUSHO—*Murata Hideo (Columbia)</td>
<td>1. AKASHIYA NO AMEGA YAMU—Toki—Nishida Sachiko (Polydor)</td>
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<tr>
<td>2. AME NO HANAZONO—Nakasone Mika (King)</td>
<td>2. THE TWIST—Kieg Curtis Combo (Victor)</td>
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<td>3. ERIKO—*Hashi Yukio (Victor)</td>
<td>3. RUNGA-CHIUSU—Kitajima Sa-buro (Columbia)</td>
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<td>4. KOSHI—*Matsushima Akira (Victor)</td>
<td>4. UDO MUITE ARUKO—Sakamoto Kyo (Toshiba)</td>
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<tr>
<td>5. LOUISIANA MAMA—Fujii Takashi (Teichku)</td>
<td>5. YOU DON'T KNOW—Helen Shapiro (Columbia)</td>
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<tr>
<td>6. GARASU NO JOHNNY—*Al George (Teichku)</td>
<td>6. LOUISIANA MAMA—Gene Pitney (United Artists)</td>
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<td>7. LEMBO ROCK—*The Champs (London)</td>
<td>7. HIKIYE*—Nishida Saclao (Polydor)</td>
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<td>8. TOO MANY RULES—Connie Francis (MGM)</td>
<td>8. THE 请求—Helen Shapiro (Columbia)</td>
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<td>9. LOUISIANA MAMA—Gene Pitney (United Artists)</td>
<td>9. YOGERI NO BLUES—Takahara Yujiro (Teichku)</td>
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<tr>
<td>10. WAKAI FUTARI—Kitahara Kenji (Columbia)</td>
<td>10. GOING HOME TO MARY LOU—Nell Sedaka (Victor)</td>
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<tr>
<td>11. WASURENAISA—*Kitahara Kenji (Columbia)</td>
<td>11. YOGERI NO BLUES—Takahara Yujiro (Teichku)</td>
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The Top LP's from JAPAN

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

<table>
<thead>
<tr>
<th>CLASSICAL</th>
<th>TITLE</th>
<th>Artist (Label)</th>
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<tbody>
<tr>
<td>1. BEETHOVEN: SYMPHONY NO. 7 (Pastoral)—Bruno Walter (Columbia)</td>
<td>1. BLUE HAWAII—Elvis Presley (RCA Victor)</td>
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<tr>
<td>2. BEETHOVEN: SYMPHONY NO. 5—Bruno Walter (Columbia)</td>
<td>2. WEST SIDE STORY—Sound Track (Columbia)</td>
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<tr>
<td>3. DEL MONACO SINGS ITALIAN FOLK SONGS—Mario Del Monaco (London)</td>
<td>3. BONGOS OF THE SOUTH—Edmundo Ros (London)</td>
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<tr>
<td>4. TCHAIKOVSKY: PIANO CONCERTO NO. 1—Van Cliburn (RCA Victor)</td>
<td>4. LATIN HITS—Trio Los Panchos (Columbia)</td>
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<tr>
<td>5. TCHAIKOVSKY: SYMPHONY NO. 6—Mussolini (Grammophon)</td>
<td>5. TANGO NOTTURNO—Alfred Hause (Polydor)</td>
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Festivals

The annual Record Festival was held November 3 (a national holiday) at Tokyo Municipal Sports Palace (10,000 seats) under the joint sponsorship of recording companies and NHK Radio & TV network with numerous top ranking recording artists and bands participating. In the fifth annual Arts Festival sponsored by the Ministry of Education, recording companies participated by submitting special recordings made of Japanese classical or contemporary compositions or folk songs. Prize winners were to be announced late in December.

Two years ago the Grand Disc Prize was established, and the grand prize is awarded to the best record issued during the year. This year's
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 8,363,014 international (626) records ($20,792,032 at manufacturers' prices). The total production for the first six months of 1962 was 11,130,511 Japanese records ($12,459,406), totaling 19,494,014 records ($20,792,032 at manufacturers' prices). This indicates about 38 per cent increase in quantity and value over the same term in 1961. In its breakdown, the production of L.P.'s shows an increase of 46 per cent in quantity and 39 per cent in value over the same term last year, while that of 45 singles indicates an increase of 46 per cent in quantity and 50 per cent in value over the same period in the preceding year. With the approaching yuletide season, it is expected that this year's total production will presumably realize an increase of 30 to 40 per cent over that of 1961.

Retail Business

As the result of the recent agreement reached between record producers and the National Phonograph and Record Dealers' Union, recording companies are now free to supply products to non-union member shops. In the past, the union, as its principles, did not accept membership applications from shops which happened to locate in the neighborhood of member shops, and further it did not allow recording companies to ship products to non-union member stores. This has long been a serious problem depriving interested parties of the freedom to engage in record business.

The Anti-Cartel and Trust Committee of the government raided and seized all important documents at the union's offices across the country on September 2.

With the advent of American-style supermarkets popping up everywhere, diskeries are now contemplating to set up new outlets at those supermarkets as well as book, drug, tobacco and souvenirs.

Prices

At present 12-inch L.P.'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.

continued on page 192

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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
Apartado 8688, Mexico City

Although the hopes of the record industry, expressed last year, for greater prosperity in 1962 have not been fulfilled, the general situation has somewhat stabilized. Record sales have held at level of 1961, i.e., about $10 million dollars. Some companies reflected the general recession suffered by all Latin American countries during the last two years, but others—like RCA and Columbia—claim an increase of their sales between 15 and 20 per cent. In any case, the industry is busy and optimistic, constantly working out new methods of sales and promotion, mapping new ways to use the vitalizing impact of new rhythms—such as the bossa nova—and new artists.

The "wild" rock groups and the twist are practically never heard in the recording studios, although the twist is still practiced at fiestas and dancing parties.

The big record sales hits are made by such teen-age singers as Enrique Guzman, Manolo Munoz, Alberto Jazquez, Paco Canedo, Cesar Costa, Ricardo Roca, Mayte and Angelica Maria, who perform U. S. (and some Italian) melodies in a lively Paul Anka and Connie Francis style. The lyrics, of course, are sung in Spanish. Also in high in favor are teen-age groups like Sonora Santanera, Los Impala, Los Rebeldes del Rock, etc. Steady sellers all over the country are singers with a native ranchero-flavored style such as Javier Solis, Jose Alfredo Jimenez, Miguel Aceves Mejia, Amalia Mend-doza, Lola Beltran and Juan Mendo
doza.

Out of favor, and practically never played at radio stations, are the best selling U. S. artists. No English lyrics (or any other foreign language lyrics for that matter) are accepted by the Mexican public.

The Hits Market

No international hit was produced this year, but many local hits showed on the weekly charts, with 1,000 to 1,500 weekly copies sold over a period of three to five months. A satisfactory number of LP hits sold a thousand copies monthly for up to six months. Standard LP's sell this number easily all through the year.

During 1962 the industry had its ups and downs. Because of the heavy import duties, 90 per cent of records formerly imported are now pressed locally. Starting January 1 Audio Fi
delity 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 jube 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 Argenti
nian singer Baby Bell.

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

NEW ZEALAND
Too Much Product Puts Distribrs in Bind

By FRED GEBBIE
Box 5051, Auckland, N. Z.

"Too many records" is the clarion cry of New Zealand record men for 1962. Retailers, wholesalers, music publishers, radio stations and manufacturers all make this complaint. They feel that overseas companies have saturated what was one of the prime potential markets in the world.

One distributor explained the situation this way: "Contractual agreements have been so tough that in order to get the most from a label I have to release everything on it." It is still against customs ruling for a New Zealand company to commit his company to minimum releases, although some have, and the company that does so usually puts out more deletions than any other.

Drop in Hits Volume
New Zealand's population is just over 2,000,000, and a good record used to sell well into the 50,000 mark ("Changing Partners," "Tennessee Waltz," etc.). Today, many of the so-called top hits barely reach 10,000. Distributors and retailers both agree that the fault has been with the over-seas parent companies who are putting out far too many records and long for the day when the present teen-age idol grows up into the Bing Crosby, Patti Page, Doris Day and Glenn Miller of tomorrow.

A reasonable hit of yesterday stayed on a hit parade for at least 10 weeks, getting plenty of exposure—long enough to warrant several pressings. Today the world's big "hits" get an outing of about five weeks and then it's buried under a swarm of contenders for the title, trade reps complain.

Two of the most successful indies here have given up chasing the pop market and intend to specialize in quality LP's next year. Others will probably do the same to offset small royalty returns. While 1962 seesawed as far as overseas artists are concerned, local artists had a good run.

Bigger companies promoted more locals than before. HMV had a good spin with the Southerners, Jill Thomas, Max Merritt, 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>Joey Dee (Roulette)</td>
<td>Cop Con</td>
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<td>2. THE TWIST</td>
<td>The Keil Isles (Vik)</td>
<td>Cop Con</td>
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<tr>
<td>3. SAD MOVIES</td>
<td>Sue Thompson (HMV)</td>
<td>Acuff-Rose</td>
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<td>4. I CAN'T STOP LOVING YOU</td>
<td>Ray Charles (Ampar)</td>
<td>Acuff-Rose</td>
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<td>5. LET'S TWIST AGAIN</td>
<td>Chubby Checker (Top Rank)</td>
<td>Alberts</td>
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<td>6. YOUNG ONES</td>
<td>Cliff Richard (Columbia)</td>
<td>Allen</td>
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<td>7. WONDERFUL LAND</td>
<td>The Shadows (Columbia)</td>
<td>Alberts</td>
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<td>8. JOHNNY ANGEL</td>
<td>Shelly Fabares (Pye)</td>
<td>Chappells</td>
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<td>9. YOU'LL ANSWER TO ME</td>
<td>Cleo Laine (Phillips)</td>
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<td>10. ROUNDBOUCD SUE</td>
<td>Doug Shelton (Decca)</td>
<td>Cop Con</td>
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<td>11. NORMAN</td>
<td>Sue Thompson (HMV)</td>
<td>Acuff-Rose</td>
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<td>12. SOLDIER BOY</td>
<td>The Shirelles (Top Rank)</td>
<td>Belinda</td>
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<td>13. LOVERS WHO WANDER</td>
<td>Dion (HMV)</td>
<td>Tucon</td>
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<tr>
<td>14. CAN'T HELP FALLING IN LOVE</td>
<td>Elvis Presley (RCA)</td>
<td>Belinda</td>
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<tr>
<td>15. GOODBYE CR UEL WORLD</td>
<td>James Darren (Pye)</td>
<td>Cop Con</td>
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<tr>
<td>16. TOWER OF STRENGTH</td>
<td>Gene McDaniels (London)</td>
<td>Chappells</td>
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<tr>
<td>17. THE TWIST</td>
<td>Chubby Checker (Top Rank)</td>
<td>Alberts</td>
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<td>18. STRANGER ON THE SHORE</td>
<td>Mr. Acker Bilk (Columbia)</td>
<td>Melin</td>
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<td>19. GOOD LUCK CHARM</td>
<td>Elvis Presley (RCA)</td>
<td>Belinda</td>
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<tr>
<td>20. BREAKING UP IS HARD TO DO</td>
<td>Neil Sedaka (RCA)</td>
<td>Southern</td>
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NORWAY

Local Labels Make Powerful Chart Bids

By ESPEN ERIKSEN
Verdens Gang, Oslo

Though there was a decrease in the sales of 45 singles records, a larger public interest in waxed music prevailed during the past year in Norway.

The reasons? 1) Larger efforts by the grammophone wholesalers' organization to try and make records more popular (for instance, by more newspaper advertisements); 2) a group of labels issued low price LP's, and 3) a breakthrough in domestic pop production.

Even though American-produced records continued on page 196
THE TOP ACHIEVEMENTS OF THE INTERNATIONAL MUSIC-RECORD INDUSTRY (cont.)

NORWAY (continued)

records kept their position on the Norwegian market, at times with six or seven positions out of the top 10, as compiled by Verdens Gang, it is nevertheless a fact that Norwegian disks were more successful than ever during 1962. That goes for the number of records sold as well as for the increased number of pop performers. For the first time this year it has been possible to produce cover records in Norway and make them pay.

Much new talent was brought to the market in addition to Nora Brockstedt, the Monn Keys, Inger Jacobsen and Ray Adams. Today's newcomers are Key Brothers, the Quivers, Lise Botts, Jack Dailey, Grynet Molvig, Erik Bye, Ken Stone, Erling Volden, the Vampires, Pia Skaar, Hilde Carin and Lorne Lesley. And what may be even more important, the Norwegian pop industry at last has learned from abroad how to make a record sound like a hit.

During the year, 45 singles sales went down 10 to 15 per cent, although sales increased some over the last two months of the year. EP records sales, however, decreased 30 per cent, and it is expected that this type of record will be less important in the years to come. LP sales increased around 20 per cent, both mono and stereo.

The price of singles went up 5 per cent, but it is not believed that this was the reason for the down period. Experts put the blame on TV (regular transmission started only two years ago).

New Disk Firm

One new record company was born this year, Viking Music, with musician Kjell Karlsen as chief. The diskery has already had one record among the Top 10, Jack Dailey's "No ol, no vin, no dram." Their records are distributed through Norsk A/S Phonogram, which is the new name for the Philips gramophone department, founded as a separate entity October 1, 1963, 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 Johannesen, this diskery has the largest stock of Norwegian recording artists under the Monn Keys. Songstress Elisabeth Granneman left Philips to join Monn Iversen, while the Kurt Foss/Reidar Boe duo came from A/S Nera.

Awards

Three records received the Norwegian Silver Record, as handed out by the Arbeiderbladet newspaper: "Det var du som sa nei" by Grynet Molvig, and "Good Luck Charm" by Elvis Presley, both on RCA, and "Ah Marie, jeg vil hjem" by the Monn Keys on Triola. Sales to qualify for the silver trophy are 25,000 copies. None reached the 50,000 (gold) mark. The average sales of a single in Norway is about 2,000.

Most successful single labels have been Columbia (represented by Iver sen & 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 (Karusell)
PERU
Currency Stabilization Adds to Disk Incomes
By HECTOR ROCCA
Galeras 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 zil, Tonodisc, Opus and Calesita from Peru as well as Mercury, Decca, Polydor and United Artists.

Sono Radio, the biggest record manufacturer in this market, will release the Telefunk en Records, IEMPSA had very good sales with its usual sources of sales information.

Manufacturers here, began local pressing in November. F.T.A., which represents zil, 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 upset the taxes and devaluated the peso by as much as $1 to 3.90 pesos.

Leading record manufacturers in this territory are maintaining their prices to help implement President Diosdado Macapagal’s five-year socio-economic program. At the same time they are trying not to give way to illegal counterfeiting “pirates” who are underpricing the legal competitors.

General Picture
There is not much discounting and price-cutting, since market prices of records are at their lowest, considering the cost of production, the raw materials continuing on page 200.

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.

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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<td>9. MULTIPLEX—Bobbi Darin (Atco)</td>
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<td>10. Ligados—Fausto Papetti (Durium); Ricardo Roda (Columbia)</td>
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The Top LP’s from PERU
According to the most reliable information available, the following represents the most accurate listing of the year’s top LP’s as reported by Billboard Music Week’s usual sources of sales information.

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AUGUST SEITH
MUSIC PUBLISHERS
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Exclusive Wholesale Sheet Music Distribution for Leading International Publishers

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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.

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

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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.


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With each LP, this 28-page booklet cross indexing all printed names with the bond 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 Billboard Music Week.

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 and its position each week during the period. Where records reached their greatest of the charts appearing through October 1962 on the Hits of the World page of

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.

PHILIPPINES (continued)

materials and the increased taxation.

The year 1963 will be a turning point for the Philippine record business where "pirates" will be less active. This will come as a result of the policy of the present administration in carrying out the laws covering commerce and industry on a more strict basis.

There will be a slight increase in sales since by then the peso should have recovered its buying power. By 1963 the five-year socio-economic program of the present administration will have gained impetus and started to get results, solving unemployment.

POLAND

West Should Look To East for Trade

By ROMAN WASCHKO
Glogera 4, Warsaw 22

Western record people are as yet unaware of the tremendous business possibilities represented by the Polish market. For those who wish to take advantage of these possibilities one point must be stressed. The business methods of East European countries differ from those of the West. Therefore, Western business people must break with tradition and become more adaptable in order to succeed.

The record industry, for instance, is owned and operated by the State, as is the distribution. In Poland the sole Polish recording company, Polskie Nagrania, is concerned with the making of records only. The distribution for foreign countries, and buying of foreign records for the Polish market is handled by Ars Polona. Detailed information about conditions and possibilities of making business with Polish companies can be obtained from the Commerce Attaches working in connection with Polish diplomatic missions. These attaches give not only advice but help in finalizing business deals.

Talent Activities

Every year an increasing number of foreign performers visit Poland. The Polish artistic agency Pagart handles all deals concerning foreign acts coming to Poland and Polish artists going abroad.

As well as many concerts and cultural events, there are several festivals of international importance every year. First of all we have to mention the International Festival of Contemporary Music (Warsaw in the fall), the
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 recordings 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 1962 shows promise of a greater activity between foreign and Polish markets than ever before. An intensive publicity campaign beginning in Poland in January 1963, closer contacts between Polish and foreign companies and a greater exchange of representatives should produce this result.

SOUTH AFRICA
Home-Grown Talents Become Disk Factor
The South African record business showed marked activity in 1962 with a number of local disk firms breaking into the hit charts with locally-made material for the first time in a long while.

One of the biggest and first to break through foreign disk domination of the South African charts was by Jackie Frisco, whose single cracked onto the charts in late May. The tune was a version of the American hit, "When You Talk About Love," and it was produced by Trutone, Africa Ltd., on the Rave label.

Another side that quickly followed suit was "Johnny and the Mermaid," by Johnny Kongas and the G Men on RCA. Another was "Ballad of the Suburbs," by Jeremy Taylor on Gal-lotone. This side ranks as one of the most unusual hits of the country because it was a satire that made fun of the growing suburban areas and their problems.

The Competition
British and American artists fought it out for front ranks for the majority of the year with Jim Reeves, Pat Boone, Cliff Richard, Rick Nelson and Elvis Presley the leading artists from overseas.

One of the leading events here was the tour made by Reeves, Floyd Cramer and Chet Atkins. The artists performed during a three-week tour, Reeves sang in Afrikaans and a special LP, "In Suid Afrika," was released during the American artist's spin through the land.

Certainly another important occurrence during the year was the acceptance by the general public of the first

continued on page 202

The Best from SOUTH AFRICA

(Courtesy 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.

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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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<tr>
<td>2. JOHNNY WILL</td>
<td>Pat Boone (Dot)</td>
<td>M.P.H.C.</td>
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<tr>
<td>3. NO MORE</td>
<td>Elvis Presley (RCA)</td>
<td>Aberbach</td>
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<tr>
<td>4. I UNDERSTAND</td>
<td>The G-Clef (London)</td>
<td>Chappell</td>
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<tr>
<td>5. THE YOUNG ONES</td>
<td>Cliff Richard (Columbia)</td>
<td>Witmark</td>
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<tr>
<td>7. OUTSIDER</td>
<td>Cliff Richard (Columbia)</td>
<td>Aberbach</td>
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<tr>
<td>8. GOOD LUCK CHARM</td>
<td>Elvis Presley (RCA)</td>
<td>Aberbach</td>
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<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>Melina</td>
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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>
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<tr>
<td>12. FORGET-ME-NOT</td>
<td>Eden Kane (Decca)</td>
<td>Essex Music</td>
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<tr>
<td>15. PEPPITA</td>
<td>Los Machumbas (London)</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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<td>19. WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART</td>
<td>Cliff Richard (Columbia)</td>
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<tr>
<td>20. TELL ME WHAT HE SAID</td>
<td>Helen Shapiro (Columbia)</td>
<td>Ardmore</td>
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Season's Greetings
... and best wishes, to all our friends in the industry who've made 1962 a great year.
... from our Artists
PACHECO Y SU CHARANGA • DORIS VALLADARES • CHARLIE PALMIERI • ORLANDO MARIN • KAKO • EDDIE PALMIERI • MON RIVERA • CESAR CONCEPCION • JOHNNY RODRIGUEZ • WILLIE ROSARIO • EL CONJUNTO TIPICO LADY.

... and our Distributors
M. Y.—Superior Record Sales, N.Y.C.
SAN FRANCISCO—Acme Music Sales, Calif.
LOS ANGELES—Allied Music Sales, Calif.
FLORIDA—Record Dist. of America, Hialeah, Fla.
ILL.—Caymossa, Chicago.
CONN.—Eastern Dist., Hartford.
OHIo—David Rec. Dist., Cleveland.

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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. . . . Cubalegre from Havana installed offices here. Mardi Gras and Hickory were signed by Hispavox which also has released Music Hall material from Argentina and will press and distribute CBS Columbia. The new Vergara label from Barcelona launched Ariola from Germany and Ricordi from Italy.

SWEDEN

1962 Sees Singles Win Out Over EP's

By HENRY FOX
Kungsgatan 56, Stockholm

The year 1962 showed, after the decrease in 1961, that record sales have again come up to encouraging heights. The summer season, which always has been a dull season here, was better this year than ever before. The sale of EP's crease in 1961, that record sales have been a dull season here, was better this year than ever before. The sale of EP's up strong and for the first time in many years golden records were awarded for LP's. The sale of EP's has decreased. Hits were released on singles, and not on EP's, which always were best sellers before. The youngsters wanting top tunes buy them on singles. Record clubs selling six top tunes on the same record for about the same price as one single have had good sales this year, and expect still better sales during 1963.

Label Changes

Philips-Sonora, which has taken over Mercury, moved into a new $10,000,000 building, where they also have Sweden's most modern recording studio. The year also saw some other changes in label distribution. Parkway-Cameo went to Karussell and Big-top to Cupol. The Electra people

The Best from SPAIN

(Courtesy Discomania)

"Denotes local origin

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<td>1. LOVE ME WARM AND TENDER</td>
<td>Paul Anka (RCA) Hispavox</td>
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<td>2. MARY CARMEN</td>
<td>Duo Dinamico (La Voz) Musica Del Sur</td>
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<td>3. DANCE ON LITTLE GIRL</td>
<td>Paul Anka (ABC-Hispavox) Ediciones Hispavox</td>
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<td>4. PERDONAME — *Duo Dinamico (Voz Amo) Del Sur</td>
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<td>5. DE TERCER HOMBRE — *Duo Dinamico (La Voz) Canciones del Mundo</td>
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<td>6. MOLIENDO CAFE</td>
<td>Lucho Gatica (La Voz) Ediciones Hispavox</td>
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<td>7. BALADA DE LA TRUMPETA</td>
<td>Los 5 Latinos (Colombia-Argentina) Hispavox</td>
<td></td>
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<tr>
<td>8. STEEL GUITAR AND A GLASS OF WINE</td>
<td>Paul Anka (RCA) Editorial Hispano</td>
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<td>9. LINDA MUCHACHITA</td>
<td>Connie Francis (Hispavox) Hispavox</td>
<td></td>
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<tr>
<td>10. LOS CANONES DEL NAVORONE</td>
<td>Bobby Ventura (Columbia) Canciones del Mundo</td>
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(RCA, Decca, Warner's, etc.) tried out a new idea and formed a train exhibition visiting the larger cities. It was called "Music on two tracks" and presented latest records and the newest in stereo.

Best Sellers
"Sant ar livet" (You Can Have Her), by Anita Lindblom, sold more than 500,000 in Scandinavia and was the biggest hit in 1962. Inger Berggren got her break with "Sol och Var" (Sun and Spring), which she presented at the Eurovision competition in Luxembourg. Many Swedish folk songs became hits in their new twist version.

Otherwise mostly American hits climbed the top lists. Besides the usual top list, Swedish Radio has its own top list every Saturday, called Tio i Topp (Top Ten), which is compiled from votes by 400 youngsters in two different cities. This list shows the most remarkable changes from week to week.

The complaint among publishers this year is that the American hits are too expensive to buy, as the advances asked are far too high in relation to Scandinavia's 18 million people. Firms are sometimes asked to pay the same advances as England does, and publishers say they have to take far bigger chances.

Nordiska Musikforlaget has appointed Leif Kronlund as a new general manager. Kronlund is also a well-known band leader.

1963 Outlook Good
Sixten Ericsson, head of RCA, says that everything points for a good 1963 for both singles and LP's. Of the same opinion is Anders Holmstedt, director of EMI, who adds—"we simply must make it a good year."

continued on page 204

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<tr>
<td>LAS INTE BREVET</td>
<td>Siw Malmquist (Metronome)</td>
<td>Mellin</td>
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<td>WALK ON BY</td>
<td>Leroy Van Dyke (Mercury)</td>
<td>Sweden Music &amp; Ivan Mogull, Ltd.</td>
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<tr>
<td>GOOD LUCK CHARM</td>
<td>Elvis Presley</td>
<td>RCA</td>
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<td>LET'S TWIST AGAIN</td>
<td>Chubby Checker (Columbia)</td>
<td>Belinda</td>
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<tr>
<td>SANT AR LIVET</td>
<td>Inger Berggren</td>
<td>HMV</td>
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<td>SPEEDY GONZALES</td>
<td>Pat Boone</td>
<td>Atlantic</td>
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<td>I CAN'T STOP LOVING YOU</td>
<td>Ray Charles (Parlophone)</td>
<td>Reuter &amp; Reuter</td>
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<td>HAPPY JOSE</td>
<td>Jack Ross (Dot)</td>
<td>Sonet Music</td>
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<td>THE YOUNG ONES</td>
<td>Cliff Richard (Columbia)</td>
<td>Oehmings</td>
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<td>CHATTANOOGA CHOO CHOO</td>
<td>Floyd Cramer (Columbia)</td>
<td>Mollin</td>
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<td>SPEEDY GONZALES</td>
<td>Pat Boone (Dot)</td>
<td>Edition Odeon</td>
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<td>Ehrling &amp; Lofvenholm</td>
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<td>Owe Tornqvist (Philips)</td>
<td>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 TSCHANNEN
Daxelhoferstr. 5, Bern

The Swiss record scene saw more changes in the who's who of distribution in 1962 than in the actual sales picture.

Several big jazz labels changed hands: the Interdisc package (Riverside, Jazzland, Swingville, Moodsville, Blueville) plus Vee Jay, World-Pacific and Pacific Jazz were transferred to the Philips-Fontana labels, while Verve switched to the Siemens-Polydor family (Deutsche Grammophon Gesellschaft). Jecklin and Company, however, was able to compensate somewhat by taking Commodore and Candid into its fold. Musik Vertrieb, on the other hand, added to its already vast empire the Baronet, Hispavox, Vega, Ricordi and Seeco labels.

Generally speaking, sales continued to show an upward trend in all sectors, though perhaps not as much as during the initial boom of three or four years ago. An important factor in this respect, no doubt, has been the industry's price slash for 12-inch pop LP's from 24 francs to 21.50 francs ($5.65 to $5).

Stereo, long a "quantite 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 specialties as the Command series.

Nationalities Have Favorites

Singles are still more popular in German-speaking Switzerland, while the French-speaking Swiss seem to have a special liking for EP's. The juke box trade, of course, has helped strongly in the sale of singles, but its own line of development appears to be somewhat leveling out. Public places are discovering that some of their older and better customers do not respond very favorably to the gaudy record spinners. A couple of resounding financial scandals among irresponsible juke box distributors contributed to turn public opinion.

An interesting experiment in sales promotion, this year again, was Musik Vertrieb's informal four-day seminar, organized at the lovely mountain resort of Braunwald for some 40 owners and top sales personnel of leading Swiss record stores. As usual, there were lectures on various fields of music, and guests of honor this time were American million-seller Billy Vaughn and Jim Bailey, Dot international manager.

Talents on Tour

Three Swiss singing stars visited the U. S. for TV appearances and concert tours this year: Lys Assia, young Peter Hinnen and Vico Torriani, the last-named after having been introduced to American audiences via a Decca album of Swiss folk songs in the four Swiss national languages. Hinnen recently scored in Germany with his German version of "El Rancho Grande" (Ariola).

In Switzerland, neither the Twist nor the Madison have caused any overwhelming sensation, the main response being registered in the French-speaking part of the country by Johnny Halliday, Les Chaussettes Noires and Ray Charles.

URUGUAY

Industry Makes Slow But Sure Progress

By ALBERTO MARAVI
Diario Mangna, Casilla Correo 990, Montevideo

Uruguay, a country with 3,500,000 inhabitants, has a phonographic industry in slow and constant evolution. The recording companies Antar, Clave, Edward, R. & R., Goisica, Praos, Philips, RCA Victor and Sondor which distribute 54 local and foreign brands and the Uruguayon Record Association maintained prices during the present year. Prices are equal to U. S. $3.60 for popular sides and a bit more for classical records. These are LP's in monaural, while the stereo averages $4.30. The 78 r.p.m. record, which has very nearly disappeared, has the same price as the r.p.m. single, 70 cents, while 45 and 33 EP's cost $1.30.

Exposure

With 23 broadcasting stations and three TV stations in Montevideo, exposure of records is really outstanding. These stations have enormous influence in Argentine territory. Rio de la Plata hits often originate in Uruguay.

ABC-Paramount, Mercury, DGG, Polydor and Archiv, distributed by Philips, have a number of big sellers. On the other hand, Clave distributes Fuentes, Continental, Tonodisc and
Microfon, while Antar presents United Artist, H. & R. and MAG.

Since last year the musical taste has leaned toward Latin American folk music, especially from the Rio de la Plata. As a result Los Chalchaleros, Los Fronterizos, Osiris Rodriguez, Castillo, Horacio Guarany and Chango Rodriguez have become top selling acts.

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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.

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

VENEZUELA (continued)

been brought into Venezuela on a wholesale level, starting with Parkway and Atlantic along with the twist craze early in February. Imperial, Chancellor, Canadian-American have joined the growing trend toward wider U. S. representation. Several twist movies which made a big hit in Caracas and other large cities in Venezuela launched Bobby Darin, Dion, and Pat Boone along with Chubby Checker as local favorites. Paul Anka, who had been ABC Paramount's heavy gun in Venezuela shifted to RCA and showed up at the Tamanco Hotel for a three-day stint, but did not come close to his Spanish imitator, Cesar Costa's impact on market.

Every local organization came for its share of top sales with American names: DiscoModa with Chubby Checker; Palacio with Al Caiola and now Tito Rodriguez; Discoteca with the everlasting Ray Conniff and Pat Boone; Venezox with Paul Anka; Orfeon with the Darin-Charles team.

An end of year summary of the number of U. S. labels distributed in Venezuela show a marked increase: DiscoModa has Imperial, Cameo, Parkway; Palacio has Laurie, Colpix, UA; Panart has Chancellor; Orfeon has Atlantic, Atco, Canadian-American; Siemmens has Mercury; Venezox has Reprise.

The biggest talent showing and sales was achieved by the Italian rosters. Starting with Mina (Italdisc-Venezox), later Tony Dallara (Gurtler-Orfeon), Nila Pizzi (Orfeon), Niki Davis (Bluebell-Orfeon) and Cocki Mazzetti (Rifi-Orfeon). Mexico and Argentina were the other two countries which exported live talent and disk masters to round out the catalog. From Mexico: Enrique Guzman (Columbia), Cesar Costa (Orfeon) and Emily Cranz (Orfeon) scored the biggest impact. From Argentina came Antonio Prieto on the wake of his "La Novia" all time top hit, followed by Roberto Yanez (Columbia) and Billy Cafaro (Columbia).

The outlook for imported talent for 1963 is extremely dim. The two local TV stations have set December 31 as the end of the live talent shows with imported names. Radio remains as the only way for records to be exposed and made popular. Radio Caracas now sends to the dealers for the sales figures of the week, instead of depending exclusively on the telephone requests for specific tunes. Previously it was common for program directors to drop disks as soon as they were
issued to the public, on the idea that once the material was made available to everyone—it lost its appeal for radio play.

**LP Sales**

Venezuela remains more than ever an LP market. The initial LP 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 to be observed 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.

**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 Wellichar
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.

**IHFM (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
Exec. Secretary: Robert Blundred
Address: 228 North La Salle Street, Chicago, III.
Membership: Juke Box Operators.

**MRIA (Magnetic Recording Industry Association)**

President: William P. Gallagher
Secretary: Herman Kornbrod
Address: 110 North Wacker Drive, Chicago, III.
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 56th St., New York 10, N. Y.
West—9034 Sunset Blvd., Los Angeles 46, Calif.
Membership: Anyone who has commercially released selections in one of the creative fields of the recording industry. Associate (non-voting) memberships are also available.

**NARM (National Association of Record Merchandisers)**

President: Glenn Becker
Exec. Secretary: Jules Malamud
Address: 112 Beverly Road, Philadelphia 51, Pa.
Membership: Rack jobbers. Record manufacturers can become associate members.

**RIAA (Record Industry Association of America)**

President: Glenn Wallichs
Exec. Secretary: Henry Brief
Address: 1 East 57th St., New York 22, N. Y.
Membership: Record manufacturers.

**ROSA (Record One Stop Association)**

President: Irving Perlman
Secretary: Raoul Shapiro
Address: 511 North Broad Street, Philadelphia 3, Pa.
Membership: One Stops.

**SORID (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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