

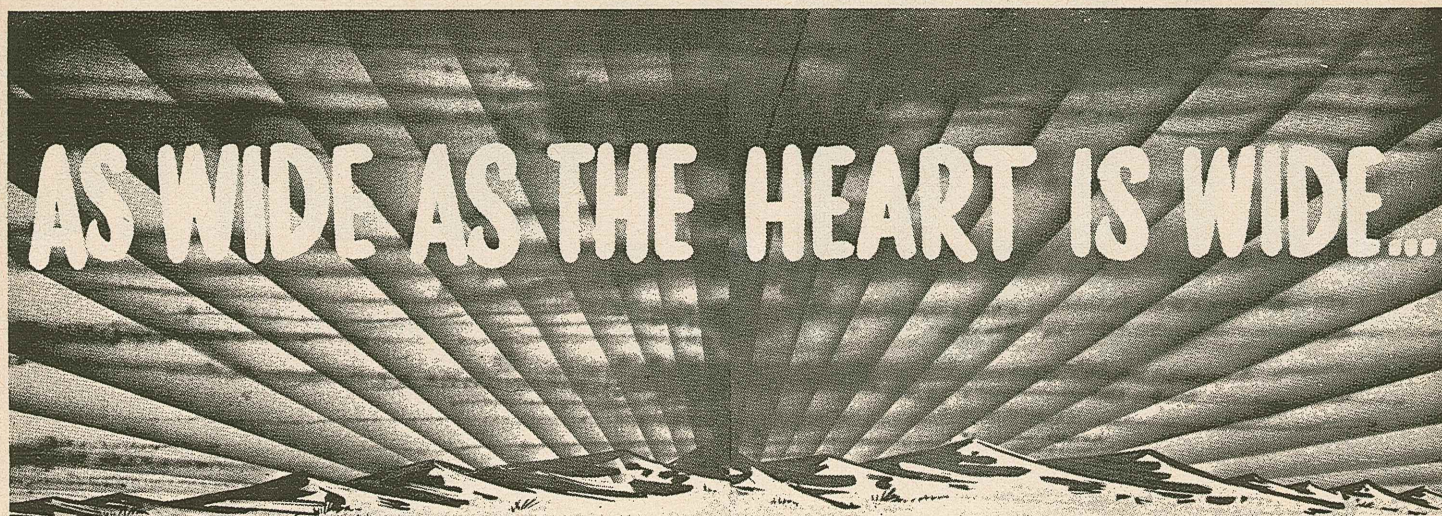
MUSICworld

May, 1958

Volume 1, Number 11 25c

The Hames Sisters





TODAY as never in the years before BMI Canada came into being, the musical tastes of Canadians have broadened to include music of every kind, of every style, for every taste ranging from piano blues to the concert hall. Just as the heart of our country reaches from coast to coast, so does our music come from Canadians whose tastes and talents are as wide as the heart is wide . . .

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Our Front Cover

This issue our front cover features the Hames Sisters, stars of CBC-TV's popular program "Country Hoedown". Recently they have just had their first record for the Regency label released in Canada, "Hey Boy" backed with "One More Kiss". The orchestra was directed by another Canadian, Art Snider. (For the review please see "Latest Pop Discs" on page 23.)

Announcements

SONGWRITING CONTEST

We have received over 2,000 entries from all over Canada for our \$1,000 Songwriting contest. However with so many entries the judging is taking some time, but it is hoped that we will be able to make the exciting final announcement in the June issue of Music World. Watch out for it, and make sure of your copy by placing an order with your local news-stand or by filling in the subscription form on page 30 of this issue.

FAN CLUBS

Fans, here's news for you! In the near future Music World will be starting a Fan Club Column, where you will be able to talk about *your* club and its activities. We also run a column where you can advertise your club—you can find all the details about advertising in this column on page 30 of this issue.

BACK ISSUES

Back issues of Music World are now available in a very limited quantity. If you want to get that copy you missed, write, enclosing 25c, to the Music World Offices (Circulation Department), 325 Bloor Street East, Toronto, Ontario, Canada. We have had many requests for issues carrying the "At Home With The Stars" feature. The stars that have been featured are—Tommy Common, Joan Fairfax, Elwood Glover, Jack Kane, Juliette and Bob Goulet. So if you want the issue that carried the special story on your favourite star, don't delay—write today!

Look for . . .

"At Home With The Stars"
featuring

PATTI LEWIS



CLIFF McKAY—A profile of Canada's
"Holiday Ranch" personality

Special feature on the CBC

Even more pop disc reviews, as well as all the
regular features

. . . in the June Music World.

MUSIC world NEWS

- *Princess Margaret to visit Stratford*
- *CBC Summer replacements*
- *Hank Snow's Canadian Tour Dates*

Princess will visit Festival

Duke Ellington and his orchestra are to present a special Command Jazz Concert in the Stratford Festival Theatre before H.R.H. Princess Margaret on Thursday, July 31st.

The Princess, who will be in Canada to attend the British Columbia Centennial Celebrations and the opening of the Vancouver Festival, will hear the Ellington concert in the afternoon and, that evening, will see "The Winter's Tale", one of the plays in this year's Stratford Festival.

Duke Ellington is to write a new composition for the concert, in honour of the Princess.

BBC Chief Here

Ottawa-born Rooney Pelletier, Controller of Programmes for the British Broadcasting Corporation, and one of the key executives in British radio, paid a vacation-business trip to Canada at the end of April. He visited Toronto, Ottawa and Montreal.

Hank Snow Tour Dates

Hank Snow, together with Wilma Lee and Stoney Cooper, Cowboy Copas, and his full country show, commences his annual summer tour of Canada at Camrose, Alberta on May 7.

He then follows with Edmonton (8th), Calgary (9th), Lethbridge (10th), Saskatoon (12), Regina (13), Brandon (14th), Winnipeg (15th), Fort William (16th), Fort Francis (17th), North Bay (20th), Sudbury (21st), Schumacher (22nd), Hamilton (23rd), Peterborough (24th), Windsor (26th), London (27th), Kingston (28th), Ottawa (29th), Brockville (30th) and Toronto (31st).

Also in the Canadian picture, country star Johnny Cash is undertaking a short tour of the Maritimes. His itinerary is Glace Bay (May 5th), North Sidney (6th), New Glasgow (7th), Charlottetown (8th), Fredericton (9th), St. John, N.B. (10th).

MUSIC FAIR

"Music Fair," Canada's only musical tent theatre, opens on June 23rd at Dixie Shopping Plaza, Toronto, on Queen Elizabeth Highway. A full summer of hit Broadway musicals is to be presented, commencing with "Annie Get Your Gun" and following with "Silk Stockings", "Song Of Norway", "Happy Hunting", "Oklahoma" and "The Boy Friend". Each production will run for two weeks.

Seen here after winning the trophy for the best jazz group in the Intercollegiate Jazz Festival at the Lighthouse, Hermosa Beach, California, are the Westlake College Quintet. (L. to r.): Jake Lentz; Ray Sikora (New Westminster, BC); Paul Suter (Red Deer, Alberta); Nick Martinis; Bob Martin (Winnipeg) and (in foreground) Howard Ramsey, of the Lighthouse staff. (See news-story above.)

NEW MONTREAL RECORD CO.

A new Canadian record company has been started in Montreal under the title of the Brill Record and Music Company.

President is noted agent and impresario, Norman Spunt, and Secretary-Treasurer of the new company is St. Clair Low, widely known for his activities as head of Canadian Music Sales. Mr. Spunt is in charge of the recording, and Mr. Low looks after the distributing end.

Catering chiefly for the French market, the first Brill releases comprised Les Arpeggios singing "Tricki-Tracki" and "Adieu, Ma Belle"; Gaetane Lemay singing "Mon Tzigane" and "Printemps"; and Anna Di Fabio singing "Non Dimenticar" and "Amore Mia".

Radio Stations get turndown

New radio and TV stations for Canada received a general thumbs-down from the CBC Board of Governors at their last meeting.

Geoffrey Stirling, owner of CJON, St. John's Newfoundland, had made application for a radio station licence in Montreal, but this was turned down as was also a similar application by G. S. Mooney, for a station at Dorval, Quebec.

An application for both a radio and TV licence at Corner Brook, Newfoundland—the first double request ever to come before the Board—received the same treatment, and the unsuccessful quartet was completed by the Rundle Broadcasting Company who failed in their application for a new radio station at Calgary.

Application for a station at Woodstock, New Brunswick, was deferred to a later hearing.

JACKIE RAE FOR ENGLAND

Jackie Rae is leaving for England shortly for a 52-weeks' engagement in British TV.

Starting on June 9, he will be featured five nights a week in a singing and emceeing role. While over there, he is likely to be recording an album with fellow-Canadian Bob Farnon for the British Decca label (London, in Canada).

CANADIAN TROPHY WINNERS

Three Canadians were members of the Westlake College Quintet, which won the trophy for the "Best Jazz Group" in the Intercollegiate Jazz Festival at the Lighthouse, Hermosa Beach, California, during the month. Sixteen college groups competed.

Paul Suter, leader and pianist of the Quintet, hails from Red Deer, Alberta, and is wellknown in the Calgary area, where he had his own band. He won an individual award for the "Best Original Composition".

Ray Sikora, of New Westminster, B.C. (who won an award as the "Best Valve Trombonist") and bassist Bob Martin, of Winnipeg, were also in the group, which is yet another of the many fine musical activities sponsored by the Westlake College of Music, Hollywood, California.



CBC Summer Replacements

Jack Duffy is to be the star of a new show, as yet unnamed, which will replace "Cross-Canada Hit Parade" for the summer, commencing on June 21st.

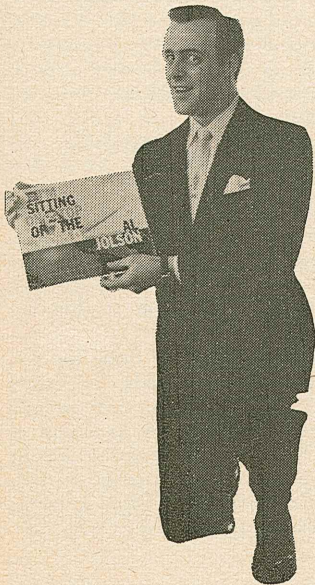
Shane Rimmer will also have his own show, starting June 24th, which will be the summer replacement for "Front Page Challenge". Rimmer and the show's producer, Jim Guthro, flew to Europe on May 8th to film backgrounds for the series, which will feature Rimmer as a romantic bachelor who visits various parts of the world and sings appropriate songs.

When "Music Makers '58" goes on vacation, it will be replaced from July 10 by "Summertime '58", a programme of popular music and jazz, in which two instrumental groups—one Canadian and one international—will be featured, as well as Canadian guest vocalists.

Ivan Romanoff will be in charge of a new programme of ethnic music every Tuesday, from July 22 to October 14.

As MUSIC WORLD closed for press, no news was available of summer arrangements regarding "Country Hoedown" and "Holiday Ranch". The Juliette Show will take its usual vacation, and will return in the fall, while "Showtime" will continue as "Summer Showtime".

JOLSON SINGS AGAIN



Here is Montreal singer, Norman Brooks, whose latest Verve album, "I'm Sitting On Top Of The World", is doing very well. Photographed by Clive Webster in the "Music World" offices, Norman was in Toronto appearing at the Stage Door. His voice is so uncannily like that of Al Jolson that Norman makes a specialty of the great Jolson numbers, but he is not an impersonator; he sings that way naturally. Signed to an \$80,000 movie contract two years ago, he appeared in "The Best Things In Life Are Free" picture, and may be doing the soundtrack of the forthcoming "Harry Richman Story". For further details about this fine, young singer, see Ray Sonin's article on pages 16 and 17 of this issue.

Review

SPRING THAW

Full of wit, colour, bright music and nice people, "Spring Thaw '58" at the Radio City Theatre is the best entertainment in Toronto. It opened last month and should beat all previous records in longevity.

Barbara Hamilton, Corinne Conley, Barbara Franklin and Sandra O'Neill look, sing, dance and act charmingly; and the masculine contingent of Andrew MacMillan, Paul Kligman, Peter Mews, Don Francks and William Yule is outstanding throughout.

Ear-catching music by Ray Jessel, Geoffrey Ridout, Bobby Gimby and others is played by a group directed by Gordon Kushner, and, if no individual items are singled out for attention, it is because the whole show is good and an outstanding example of talented teamwork. The New Play Society is to be congratulated most warmly on its 11th "Spring Thaw" Edition; it's the first this critic has seen, but it won't be the last!

R.S.

CFCF GOES 24 HOURS

Canada's oldest radio station, CFCF, Montreal, extended its programmes to 24 hours a day, six days a week from May 1st. The midnight-to-6 a.m. disc-jockey is Earl Campbell.



Miss Edith Foot and Mr. and Mrs. Reginald Bedford, of the Ontario Registered Music Teachers' Association, are seen here with a children's choir at the ORMTA convention held at the King Edward Hotel, Toronto, during April. (Another picture—of the publishers who attended the Convention—on page 14 of this issue.)

NEWS IN BRIEF

Jack Kane and his Orchestra, and singers Joan Fairfax and Steve Lawrence, took part in the annual ACRA (Association of Canadian Radio and Television Artists) Ball at the King Edward Hotel, Toronto, on May 1st . . . Denny Vaughan and his Orchestra are now firmly ensconced in the luxurious Queen Elizabeth Hotel, Montreal, which was opened by a three-day, star-studded party . . . Biggest surprise in show-business was the closure of Toronto's Club One-Two. New plans are being made for this famous venue . . . After triumphant tours of England and Australia, Paul Anka, Canada's brightest pop singing star, had a mixed reception when he sang in his own home town, Ottawa. Disturbance broke out and the show was stopped. Toronto fans gave him a worthier reception when he subsequently sang in a big rock 'n' roll show at Maple Leaf Gardens but, despite the fact that he shared the spotlight with such stars as Jimmie Rodgers, Sam Cooke, the Crescendos, George Hamilton IV, the Silhouettes, etc., only 3,000 were in the audience. Attendance for rock 'n' roll shows, in Toronto, at least, are going down and down . . . The Barclay Hotel, Toronto, has been taken over by Al Siegel, owner of the Elmwood Casino, Windsor. A big policy of top-class musical and other cabaret acts is to be instituted . . . Duke Ellington brought his band to Toronto's Massey Hall on May 1st for a concert right up to the Duke's usual high standard . . . Jazz vibraphonist Hagood Hardy graduates from Toronto University this month with a B.A. in Fine Arts. . . . An original music score has been composed and conducted by John Hubert Bath for "Now That April's Here", a full-length all-Canadian feature film just made in Toronto by Klenman-Davidson Productions . . . The Canadian Association of Radio and Television Broadcasters holds its annual Convention at the Queen Elizabeth Hotel, Montreal, on May 11, 12, 13 and 14 . . . News that Don Messer will be taking over the "Holiday Ranch" CBC-TV spot as summer replacement could not be confirmed as we closed for press.

Lou Snider Long Play

"Holiday In Canada" is the title of a new 12-inch long play record just released by Decca, which features noted Canadian pianist, Lou Snider, his piano and orchestra.

Titles are all Canadian in subject, and include "Calgary Waltz", "Blue Canadian Rockies", "There's A Breeze on Lake Louise", "Muskoka Moon", "Canadian Sunset", "Squid Jiggin' Ground", "Peace River Waltz", etc.

Future Artists of America

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Bill was trumpet soloist in his High School band, appeared in trumpet trio on Horace Heidt's radio and T.V. shows, solo cornetist in U.S. Marine Band, San Francisco. In Wichita area he played in many bands and taught trumpet. Currently he is with Jerry Gray's Band in Los Angeles area.

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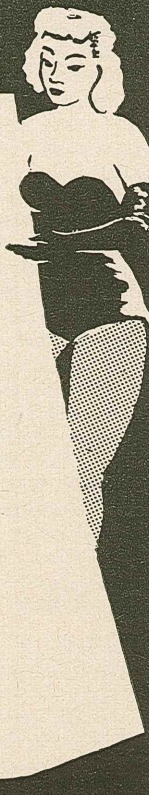
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AT HOME WITH THE STARS

TOMMY HUNTER

Huntin', Fishin' and Singin' TV star

by John Trent

"TURN right by the Russian Church" were the instructions we followed when we drove into Long Branch, Ontario, to visit Tommy Hunter in his one-bedroom, modern, bachelor apartment.

Tommy greeted us at the door with "Hi, you fellers are right on time," and then offered us a cup of coffee. I was immediately impressed with the straightforward friendliness of this young country and western singer and one of the stars of CBC-TV's top-ranking "Country Hoedown" show. Tommy, who celebrated his 21st birthday only a few days before we visited him, offered us a seat in his tastefully furnished lounge and then made for the kitchen.

In the few moments Tommy was out of the room, I made a quick mental inventory. The tools of his trade—two guitar cases—were prominent, but it was the tidiness of the place that impressed me most, together with the furnishings that Tommy had obviously taken a great deal of trouble in choosing. On the floor, beneath a table I spotted a fiddle, an instrument that I had previously never connected with Tommy. When he returned to the room he explained that he "played a few notes", but later he proved it was more than a few notes and admitted that he also played the banjo.

However, the dominating point of the room was the painting. It was quite one of the most impressive I have ever seen. Tommy, noticing my interest, commented:

"I sit and look at it for hours."

I quite understood what he meant. The painting—or rather, print of the original painting by Franz Johnson ARCA, OSA, 1888-1949, one of the best-known of Canadian painters—is of a winter scene in the bush. The sun is shining through the trees and throwing patterns on the snow. It is impossible, in words, to describe the beauty of the painting and do it the justice it deserves.

Over coffee, we chatted about "nothing in particular", but the whole time I was learning more and more about this TV star, and discovering that my first impressions were right—he is a level-headed young man with a clear idea of what he wants and where he is going.

When I mentioned his popularity and asked him about his fan mail, he looked straight at me and smiled.

"I get about 2,000 letters a week," he replied. "What are they about? Well, they're about anything from soup to peanuts. I have quite a struggle just reading through them each week. They come in bundles from the CBC."

The adulation contained in these fan letters, many of them proposals, is heady stuff, but Tommy remains refreshingly modest. He tries to reply to as many of the letters as he can, but it always seems to be an uphill battle against never-decreasing odds. During the time photographer Clive Webster and I were with him,



Time for a meal! Tommy Hunter cooks all his own meals and enjoys doing it. Here we see him preparing a chop for his lunch.

he managed to snatch a few minutes to start reading the week's supply.

The conversation quickly got around to his recording for the RCA-Victor label—"Teenage Love Is A Losing Game" backed with "I Don't Care." These two sides climbed very high amongst the nation's hits and it seems a mystery why the Victor company has failed to release them south of the border. However, Tommy hopes "to be recording another disc in the near future."

Although Tommy apologised for the coffee before bringing it in to us, I found nothing at all wrong with it and, in fact, it was very refreshing. This prompted me to ask about his talents as a chef.

Again Tommy gave me his winning smile and said: "I do all my own cooking—I love it. My favourite? Steaks!"

Looking at the brawny six foot four inches of bone and muscle, it is not hard to realise that this love of steaks is combined with a love of the great outdoors, for Tommy's hobbies are huntin' and fishin'. Two sports that I have always imagined any self-respecting country singer should have as his hobbies.

"When do I have time to go fishing? Well, in the summer after the show on Friday nights, I try to sneak off for a fishing weekend up north either at Owen Sound or Wingham."

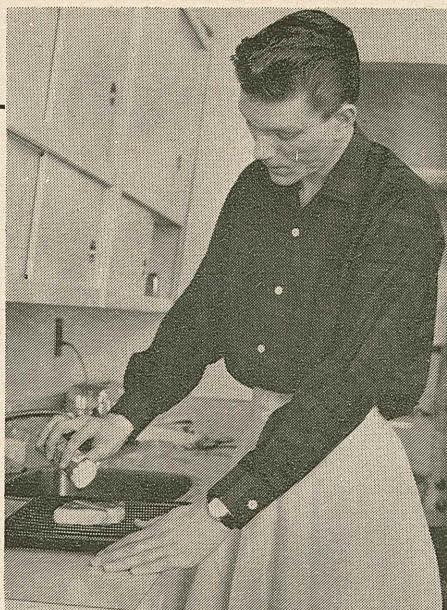
During this part of the conversation, Tommy told me: "I don't like to eat, sleep and live show business all the time. It makes you stale, so I try to get out as much as possible."

However, Tommy finds that his time is usually fully occupied for when he is not rehearsing for "Country Hoedown"—Tuesday, Thursday and Friday of each week—he is out on the road. Nevertheless, Tommy, full of youthful vitality, told just how he tries to keep up his relaxation even on the road.

"One night, when King Ganam and I were out on the road, it was my turn to drive," he said. "We were using King's new car and he was asleep beside me, right out. We were well on schedule and about four in the morning I found we were two hours ahead . . . so I decided to stop and take in a little fishing."

"Somewhere in the trunk together with all our clothes and instruments, I had my tackle. A few miles passed and then I saw a stream just off the road which was ideal. I drove down the little track leading to it, taking care not to disturb King. I carefully took out all the clothes and got my tackle, then I made for the stream."

Tommy relaxes with his guitar. Occasionally during his hectic life Tommy finds time to sit down and play his guitar just for his own amusement.



"There was another guy with the same idea and soon we were fishing quite happily. Suddenly, there was a roar from the car—it was King. He had woken up to discover his new car in what seemed to be the middle of the bush with no driver."

Tommy grinned. "I think he thought I was mad," he added.

This showed me how seriously Tommy takes his sport. Just like his work—he makes every moment count.

On taking a look around the apartment, it was obvious that Tommy is a TV fan, but one thing for sure, he doesn't suffer from TV legs. He has two sets so he has to walk from one to the other!

However, during our stay in Tommy's apartment, his red telephone began to get temperamental—punctuating our conversation with short sharp buzzes until Tommy had to take it off the hook. Now I look back, it may have been the cause for our conversation being so disjointed, but nevertheless we eventually started talking about Tommy's rise to fame at such a young age.

"I started playing and singing when I was about nine," he told me. "The first big break came when Smiley Burnett saw my act and recommended me to Mainstreet Jamboree on CHML, Hamilton."

"Then what?"

"Well, after about a year and a half, I joined the Golden Prairie Cowboys on the Wingham station. I travelled around quite a bit, playing bars and night clubs as far away as New York and New Jersey. But when 'Country Hoedown' started in June, 1956, I moved there and I have been with the show ever since. In fact the show has had the same cast ever since the beginning."

"Yes, I was born in London, Ontario," he replied in answer to my question. "I travel down there quite a bit to see my parents."

When I asked him about the "Grand Ole'

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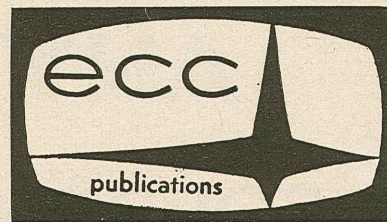
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The old songs are the new songs

*One of today's best-sellers was
written 'way back in 1911!*

by Ray Sonin

WHEN today's teenagers listen to the current hit-tunes on records and radio, they are usually told by their parents: "The modern songs are not as good as the songs they wrote when *we* were young."

Well, the current trend in songs has made it possible for the teenagers to agree with their parents, and for the parents to enjoy the current teenage hits, because there has been a big stride backwards through the years in the search for popular songs of today.

Take, for instance, Kathy Linden's current hit, "Billy". You know the one—"And when I walk, I always walk with Billy". Well, Billy is no teenager; far from it. He is a venerable gentleman 47 years of age, for that song was written 'way back in 1911.

Only two years younger than "Billy" is a lady whose exploits in song continue to haunt the airwaves and record-players. She is the famous "Peg O' My Heart", who first came before the public in 1913.

As for another current hit—"Who's Sorry Now?"—that was written long before its singer, Connie Francis, was born. It dates back to 1923. And Sal Mineo's new song,

"Baby Face", also saw the light of day before Sal's own baby face ever appeared on the worldly scene, for it was written in 1926.

A year later (1927), "Girl Of My Dreams" was published, and that is the song that is making a disc-hit for Bill Rich, the new and rising Toronto singer.

Pat Boone went back to 1931 for one of his biggest recent successes. That was "Love Letters In The Sand", and the backing for that disc—"There's A Goldmine In The Sky"—is of 1937 vintage. Johnnie Ray also took another hit from the same period. His big record of "Walkin' My Baby Back Home" revived a song that was written in 1930.

1936 is the date for the publication of a song that earned Fats Domino a lot of money over twenty years later—"When My Dream Boat Comes Home"; while Mel Tormé took a 1935 number, "Lulu's Back In Town", and revived it recently for a big success. "Charmaine", the song that brought Mantovani's tumbling strings into world prominence, is even older, dating back to 1926.

Remember Billy Williams' hit recording

last year of "Got A Date With An Angel"? That's yet another song from the thirties. It's an English composition, written for a musical play produced in London in 1931. Williams' other big hit, "I'm Gonna Sit Right Down And Write Myself A Letter", is four years older, dating from 1935.

A real oldie that has come into the hit parade is a march that its composer, Kenneth Alford, never dreamed would ever gain success as a popular record. "Colonel Bogey" is a favourite British march, and has been a standard ever since it was written around the time of the 1st World War. Its use as the theme of the Academy Award-winning movie, "Bridge On The River Kwai", has brought it well before the public although, as a march, it will never die—not as far as England is concerned, anyway.

"The Whole World In His Hands" — a Negro spiritual dating 'way back—has been given a new lease of life by 14-year-old Laurie London. And another English singer, Frankie Vaughan, has made a big success of a song he revived and sang on the Ed Sullivan and Patti Page TV shows recently—"Give Me The Moonlight, Give Me The Girl", which was first published in 1917.

When it comes to the jazz and "busking" idiom, musicians rely on a well-trying group of famous oldies, ranging in age from "Ida, Sweet As Apple Cider" (1903) to "How High The Moon" (1940).

Here are some others that you are bound to hear in a jam session—"Chinatown, My Chinatown" (1906); "Some Of These Days" (1910); "Alexander's Ragtime Band" (1911); "St. Louis Blues" (1914); "Poor Butterfly" (1915); "Darktown Strutters' Ball" (1915); "A Good Man Is Hard To Find" (1917); "After You've Gone" (1918); "12th Street Rag" (1919); "Avalon" (1920); "Japanese Sandman" (1920); "Whispering" (1920); "Chicago" (1922); "Way Down Yonder In New Orleans" (1922); "There'll Be Some Changes Made" (1923); "Copenhagen" (1924); "Fascinatin' Rhythm" (1924) and "Sweet Sue" (1928).

In the standard vocal field, here are some songs you keep hearing again and again—"My Buddy" (1922); "The Man I Love" (1924); "When You're Smiling" (1928); "Body And Soul", "Embraceable You" "I Got Rhythm" and "On The Sunny Side Of The Street" (all 1930); "Star Dust" (1931);

(Please turn to page 15)

ANYTHING IN MUSIC

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The talented sixteen-year-old star of Spring Thaw—

SANDRA O'NEILL

LOFTY, leggy and youthful Sandra O'Neill, one of the stars in this year's Spring Thaw has a problem: TELEPHONE WOLVES.

But Sandra, who is despite her success only 16 years old (though she doesn't look it and that's a compliment), also has the perfect answer to the problem: HER MOTHER.

"After practically every TV performance," says model, dancer, actress, singer Sandra, "I have been receiving literally half a dozen phone calls. Wolves call the CBC and ask: 'Who was that tall redhead?' How they know I'm a redhead I don't know. Naturally, I always phone back when someone leaves their number. After all it may be a producer with an offer. But when I find it's just another wolf I put Mother on the 'phone. That gets rid of them. Quick!"

Snaps Mrs. O'Neill: "My daughter, sir, is a mere 16. Just what exactly do you mean by . . .?"

That's enough. The telephone wolves can't get off the telephone too quickly.

Sandra, a very physically and mentally mature 16-year-old, takes it all as a joke.

"It's nice to know that I'm noticed," she says with a laugh.

Though only at the age when most girls are leaving school, Sandra has been "noticed" already in entertainment circles in three continents. She has danced, acted, modelled and sang in Australia, Great Britain and now Canada and the U.S.

She can also list major TV, stage and movie credits in her past experience.

Sandra's globetrotting began at the age of four when her police-officer father left Calcutta, where Sandra was born, and moved his family to Downunderland. It was there that she made her start towards stardom.

"Ever since I can remember I have wanted to be a movie star," says Sandra seriously. And this was not a starry-eyed teenager's dream.

With her feet firmly on the ground, Sandra began a planned campaign building her own stairway to the stars.

As a child model in Australia, she was soon in great demand. With her classic features, red-auburn hair and tall willowy adolescent grace, she was a knock-out.

While busy with her modelling work,

by
Alan
Dixon

Sandra also devoted all her spare time to studying dancing, singing and acting. Careerwise, her efforts paid dividends.

When the family moved to Britain, Sandra, now 14, was soon snapped up by BBC-TV as well as the two major Commercial TV-webs. Modelling offers for magazines and tv-commercials also were not slow in coming. Whenever teenage models were required the O'Neill telephone would jangle.

Though busy with her work more than ever, Sandra still found time to continue her studies and at the same time learn her three Rs.

At the age of 16, now a statuesque 5 ft. 7 ins. and with the longest legs in British showbiz, she was offered her first movie role.

The movie was based on the life story of Britain's rock 'n' roll rage Tommy Steele.

A romantic lead was required who could sing, dance *a la* rock 'n' roll, act and look good.

A glamour photographer in London sent in a pic of Sandra. The producer asked her to audition. He liked her. He signed her. And Sandra was a success in the movie. It was as simple as that. Two other movie roles followed in documentary films.

"The Tommy Steele role wasn't the most dramatic in the world," says Sandra with a smile, "but it was a start in movies and it brought loads of publicity."



Britain's mass circulation dailies and weeklies as well as the leading national mags all were soon featuring the Sandra smile (not to mention her 45-inch long shapely shanks).

"It was around this time," says Sandra, "that the family decided to come to Canada. Originally we planned a two month holiday to visit my uncle in St. Catharines. But when we got here we decided to stay."

One of the main reasons for this decision: Sandra was flooded with offers in modelling, tv and stagework.

At first it didn't look as if it was going to be that way.

"When I first arrived I went to the CBC and told them what I had done," said Sandra. "Everyone was very kind but I was told: 'You will never get work.' Competition, for newcomers, they said was terribly fierce. They promised to call me for an audition if anything came up." The call never came.

But Sandra, wise to the ways of show-business, did not sit around and wait for it. Instead she began to tour producers herself complete with an armful of clippings and photographs. Then came the offers.

A major U.K. firm who had used Sandra as a model in Britain suggested to their Canadian subsidiary that they use Sandra for similar campaigns in this country. The Canadian executive took one look at her

(Please turn to page 15)

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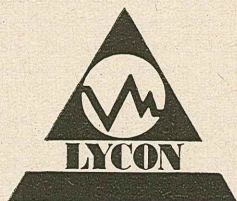
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JAZZ RECORD REVIEWS

by **HELEN McNAMARA**



JAZZ recordings are released in such large numbers these days that it is almost impossible to deal at length with each individual LP.

With that in mind, we hope then that you'll bear with us for listing, with a minimum of comment, several albums that have accumulated during the past few weeks. Otherwise, we might never get them mentioned!

As you'll see, several LP's highlight the work of one man, others contain a combination of groups. Most are representative of modern jazz, but there are also increasing numbers that present middle of the road jazz.

In this latter category, you'll find some outstanding examples on the Vanguard label. The **Vic Dickenson Showcase** (VRS 8520) is a 12-inch LP that combines sides from previously released 10-inch albums. Besides trombonist Dickenson, the lineup includes such reliables as clarinetist **Edmond Hall**; pianist **Sir Charles Thompson** and trumpeter **Ruby Braff**.

Assisted by the rhythm section (**Walter Page**, bass, **Steve Jordan**, guitar; and **Les Erskine**, drums) the soloists are in remarkably fine form on "Russian Lullaby", "Jeepers Creepers", "Keepin' Out of Mischief Now", "I Cover the Waterfront" and "Sir Charles at Home".

"Pocket Full of Dreams" (VRS 8516) is another re-issue spotlighting a very happy combination: Trumpeter **Braff** again with pianist **Ellis Larkins**. They're heard on the title tune, "Blues for Ruby"; "I've Got the World on a String"; "Please"; "Love for Sale"; "Old Folks"; "Skylark"; "Blues for Ellis"; "When a Woman Loves a Man"; "Sailboat in the Moonlight"; "What is There to Say" and "You Are Too Beautiful."

Still another highly recommended Vanguard LP (from both a musical and recorded standpoint) is "Goin' To Chicago" (VRS 8518) with **Jimmy Rushing** singing some of his most famous renditions: "Goin' to Chicago", "I Want a Little Girl", "Sent for You Yesterday".

"Jazz Giants '58", a Verve LP (MGV 8248) combines modernists **Stan Getz** and **Gerry Mulligan** with swingsters **Harry Edison**, the **Oscar Peterson Trio** and drummer **Louis Bellson** to good purpose. In fact, it ranks alongside "Sweets" and other such Verve LP's as one of the happiest jazz albums around.

Titles include "Chocolate Sundae"; "When Your Lover Has Gone"; "Candy" and a ballad medley featuring Mulligan on "Lush Life", Edison on "Lullaby of the Leaves", **Ray Brown** on "Makin' Whoopee" and Getz on "It Never Entered My Mind." "Ellington Indigos" (Columbia CL 1085)

showcases such Ellington works as "Solitude", "Mood Indigo", "Prelude to a Kiss" and one of the Duke's latest, "The Sky Fell", along with Ellington arrangements on "Where or When", "Autumn Leaves", "Willow Weep for Me", "Tenderly" and "Dancing in the Dark."

If you're interested in hearing the work of individual artists, the following LP's offer a variety of jazz styles.

"Piano A La Mood" (Decca DL 9203). The technical achievements of French pianist **Bernard Peiffer** are again on display in this latest LP, although his arrangements sometimes tend to cocktail style piano. Most of the selections are standards ("Easy Living", "You Make Me Feel So Young", "Easy to Love") although he also plays his own Blues for Django, which swings along in a rather self-conscious manner.

"Warm Woods" (Epic LN 3436) has **Phil Woods** playing his Charlie Parker style alto sax. Supporting members are pianist **Bob Corwin**, **Sonny Dallas** (bass), **Nick Stabulas** (drums). Titles: "Easy Leaving", "Squires Parlor", "Waltz for a Lovely Wife", "Like Someone in Love".

"Sophisticated Swing" (Emarcy MG 36110). Hard bopper alto saxist **Julian Cannonball Adderley**, with brother **Nat** on cornet, **Junior Mance** at the piano; **Jimmy Cobb** on drums, and **Sam Jones** at the bass, play "Another Kind of Soul", "Miss Jackie's Delight", "Spring is Here", "Tribute to Brownie", "Spectacular", "Jeanie", "Stella by Starlight", "Edie McLin" and "Cobbweb".

"Boy With Lots of Brass" (Emarcy MG 36114). Montrealer **Maynard Ferguson's** prowess as a trumpeter and trombonist are here showcased with a 12 man band. Among the numbers: "Give Me the Simple Life"; "My Funny Valentine"; "The Lamp is Low"; "Imagination"; "The Song is You" and "Jeepers Creepers".

"Tribute to Dorothy" (London MLP 10012) features another Montreal-born musician, pianist **Milt Sealey**, who plays comfortably in the modern jazz idiom. The title tune is his own. Others: "But Not for Me"; "Dancing on the Ceiling"; "Will You Still be Mine"; "I Remember You"; "My Old Flame"; "Tenderly"; "Thou Swell".

Finally for the fans who like to hear several groups on one LP there's "Bargain Day" (Emarcy MG 36087) with offerings by **George Auld**, **Gerry Mulligan**, **Clifford Brown** and **Max Roach**, **Cannonball Adderley**, **Terry Gibbs**, **Maynard Ferguson**, and singers **Dinah Washington**, **Sarah Vaughan**, **Patti Page** and **Helen Merrill**.

John Trent's Jazz jottings

CANADA'S own star Moe Koffman recently cut a new album for Jubilee, titled "Swinging Shepherd." Two of the tracks have been released as a single and have been getting many plays around Toronto. The best side of the two seems to be "Little Pixie". Guess what—it features flute! The flip is "Koko-Mamey".

Vivienne Stenson has news that she will be offering a two-day session of Folksong and Jazz at Stratford. It is all connected with the Festival, but much of the two-day package deal will be exclusive. Josh White will be featured in the Folksong section with his son, Josh junior and daughter Beverly. The two White offsprings will also be giving a session on their own without the help of their celebrated parent.

The best moment of the month for me was listening to a fabulous piano-man of the old school—namely Art Hodes, who was in Toronto for the Traditional Jazz Club's concert at the Hart House Theatre. Art played the blues and held the audience in a spell—to me it was a breath of fresh air. He played with such freedom and ease, it was pure joy. After a little solo introduction, Hodes called in two of the boys from the Imperial Jazz Band—Joe Irvine on drums and Pete Bartram on bass—and then they really swung. I was most impressed by Joe Irvine who gave one of his very best performances.

While on the subject of the Imperial Jazz Band it is worth a mention to note that their home has become fashionable—it is featured in a double page spread in the current Mayfair magazine. It would seem that La Maison Doré is the jazz spot with that thing called atmosphere, even if it does feature oldtime jazz that I always thought was out of fashion.

Incidentally, the trombone-player with this band, Bud Hill, has contemporary leaning. Over the months he has impressed me and last week he told me he is still thinking of starting up another group on the side. Type of music—"Not too old and not too far out—just swinging music, man!" Believe me, Bud can swing . . .



Dave Brubeck will soon be in Toronto again. Dave is coming to town to be featured in Music Makers '58 CBC TV. His last appearance in this city was at a concert at the Eaton Auditorium, just before Christmas.

Up in the Paris of North America, Montreal, there is a weekly jazz program going out every Wednesday, 3 to 3.30 p.m. on the CBC Trans-Canada network. It is strictly for "cultured cats"! Written and directed by Frank Heron it is a step in the right direction—following on with the Toronto-originating program Nimmons 'N' Nine—towards live jazz.

It's called "Lower Canada Swings" and two groups participate, one from the home city Montreal and one from Halifax. It is a two-city link up. Rather complicated. However the Montreal group is the Gordon Fleming Trio and from Halifax it's a sextet called just "The Group".

The idea is for the boys from Halifax to play their interpretations and then the Montreal group play it their way. There'll also

(Please turn to page 12)

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be the odd number when Halifax start playing and Montreal joins in. A jam session by remote control! Far out, man—what next?

Fellow-columnist **Dave Caplan**, the hep tailor is continuing his jazz sessions at the St. Regis Hotel every Saturday, with great success. Dave is doing a lot for jazz musicians around Toronto and we feel he deserves a pat on the back—if that's not too square!

Another piano was swinging in Toronto recently when **Marian McPartland** was at the Town Tavern. It was great to hear her individual style again.

Stars on "Music Makers '58" recently have been Canadian trumpeter **Maynard Ferguson** and **Kai Winding**—the only trouble with this is that we didn't hear enough of them on the show. As we've said before in MUSIC WORLD, the guests get short shrift on this programme.

Funny goings on department. **Errol Garner** missed his CBC-TV spot the other week because he failed to catch his plane and then drummer **Jo Jones** lost his shoes at Town Tavern so Jo walked out on the last three days of his engagement. The missing shoes then turned up!

The Columbia LP "Sounds of Jazz" from the TV show back last November has been released—it's great! Channel 17 the other week saw Benny Goodman swing into spring. It was good to see the great boys of the swing era together again, but somehow to me it just wasn't the same. However, I will be interested to hear the record of the show because Teddy Wilson was really in form.

Talking of records, there's another disc I'd like to mention—a Columbia LP called "Miles Ahead"—yes, Miles Davis. He plays flugelhorn and if you haven't heard it—grab a listen.



Torchy Carmen McRea is back at the Town Tavern again — that girl must certainly like Canada—she has been in the city quite a bit recently. She will be appearing at the Stratford Festival this year, on August 13th.

The Brant Inn recently saw the **Count-Basie** 1 mean—for a one nighter. That man sure gets around! The whole jazz world has been mourning the father of the blues, **W. C. Handy**, who died recently in New York. His contribution to jazz was a big one and we all regret the passing of this great man.

A letter from **Henry Whiston**, that really staunch jazz crusader, up at CBC Montreal tells me jazz is getting a good break in his town, with Henry's program "Jazz At Its Best" tying in with a series called "Jazz at the Studio" held Sunday afternoons at the Montreal Studio and Drama Club, corner St Luke and St Mark Streets. Starting time is 3.30 p.m. at \$1.50 a time and all the groups presented are of the highest calibre. These sessions started in mid-March and continue indefinitely.

Another jazz club has started in Toronto. It features dixie with a difference, every Wednesday at the Navy Veterans Club on Hayden Street, but it's a private club deal. I'm wondering what the Veterans are thinking about all this Dixieland coming out of their club, because this is the second club to operate at the same address. Maybe the veterans are cool!

If you like your jazz arranged you should listen to Sweet 'n' Sour on the Trans-Canada network at 7.30 on Thursdays. **Ted Elfstrom** leads the band with sidemen like **Nick Ayboub**, tenor sax-arranger.

Incidentally the very latest news about **Maynard Ferguson** is that he has signed a contract to record for Roulette Records. His other dates in the near future are a broadcast on the CBC French Network and on July 6th he will appear at the Newport Festival.

On Saturday May 3rd was Vancouver's contribution to Spring Festival on CBC radio. It began at 8.00 and continued for two hours featuring jazz. It was recorded at the recent CBC Festival of Sound held at the Georgia Auditorium where a 1000 strong audience listened to music by west coast musicians. The first half of the show featured music by the **Dave Robbins Orch**, the **Chris Gage Trio** and **Lance Harrison** and his Dixielanders while the second hour was taken up completely by one of Canada's finest combos—the **Phil Nimmons Orchestra** from Toronto. One of the best numbers on the show was "Suite for Jazz Orchestra" specially written for the occasion by Vancouver composer **Paul Ruhland**.

Well, that just about wraps it up for this issue—but we'll be back in a few weeks with some more jazz jottings from the Canadian jazz scene.



MAN ABOUT TORONTO

by **DAVE CAPLAN**

BONAR STUART, who plays the title role in "The Drunkard", has moved his cast into the Colonial where the room has undergone a facelifting to house this wonderful production . . . Another "first" for **Elwood Glover** and jazz critic **Pat Scott**—seeing **Gene Krupa** for the first time . . . The **Sylvia Singer Entertainment Bureau** has moved into new headquarters at the King Eddie . . . **Irene Walker** has also opened publicity and promotional services at the same offices . . . The **Champ Champagne** group at the Circus Room of the Ottawa House in Hull, Quebec, is billed as the Canadian Jazz Quartet and is certainly a group the recording boys should have on wax . . . **Johnny Lindon** has made the altar scene with confetti and spaghetti on the menu . . . With the closing of the Club One-Two, the "Concerts In Jazz" presented by yours truly have moved to the St. Regis Hotel every Saturday night, featuring the finest in local jazz . . . Incidentally, the girl I introduced back to Toronto at my shows—jazz-songstress supreme, **Anne-Marie Moss**—is setting the critics by the ears after her fine performance on the "Barris Beat" TV show. She's going places, and you can say Caplan said so. . . .

Japanese trombone star, **Butch Watanabe**, has just joined the Local and will be a pretty busy boy as soon as the ears digest the sounds . . . **Cab Calloway** told me the record companies are giving him a hard time. All they are buying is rock 'n' roll . . . A good combination: Folksinger **Jan Needham** and guitarist **Jean Kassapian** . . . I'm on **Ben Nobleman's** Monday 'phone list. This time, it's about the biology professor who crossed a dog with a chicken and got a pooch-ed egg! What a yoke!! . . . **Bailey Bird**, who is Director of Publications for BMI Canada Limited, and is also President of the Canadian Music Publishers' Association, was guest of honour at the Music Industries Council in Los Angeles with a turnout of 7,000 people. Imagine drawing a bigger house than Elvis—and he can't even sing! . . .

Sheila Guthrie's recording on Regency of "Love Is Universal" and "Smoothie" has just been released. Sheila's the gal on the recording of "The Whole Town Knows", from the TV production, "The Big Coin Sound" . . . **Hagood Hardy** is certainly making the rounds in town, playing weekends at the House of Hambourg with **Bernie Piltch** (alto) and **Bill Britto** (bass), as well as the jazz scenes at the St. Regis and the Town Tavern. . . .

Peter Appleyard's five-year contract, four months a year at the Embers in New York, does not include the local musicians who appeared with him. Peter has auditioned N.Y. men at the request of the club, and the grapevine confirms the news published in MUSIC WORLD a couple of months back that Peter intends to move south of the border permanently. Good luck, Pete! . . . Tycoon **Jack Kent Cooke** will be opening his new multi-million CKEY building in Don Mills sometime in August. This may be a surprise to some but Mr. Cooke was a bandleader in Toronto 25 years ago.



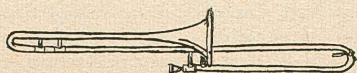
Someone sees a joke—Mantovani (left) and his personal manager George Elrick find something to laugh about. This "Music World" photograph was taken in Mantovani's dressing-room after his performance at Toronto's Massey Hall in April, during his very successful tour of the States and Canada.

So, boys, keep blowing your horns! . . . The Jack Duffy Show which is billed for summer replacement will have Eddie Karam as musical director. If the show makes it, it may be a permanent fixture. Remember "Music Makers" . . . Jack Kane's contribution to Steve Lawrence's album is a gas . . . All I can say about Sylvia Murphy is that it should only happen to me. . . .

Guitarist **Kenny Gill's** remark after my 'phone rang—"It's flat!" What an ear this boy's got! I'll have to get the telephone tuner up this week . . . When tenorman **Frank Uhrin** asked me why I don't get married, his wife protested but Frank came back with—"What right has he to be single and happy?" . . . The best of luck to **Al Pierce** since his departure from the "South-South" Yonge Street Club . . . Capitol Records' "**Whitey**" **Hains** hasn't had his name in this column for quite a while, so here it is . . . The two guitars of **Ed Bickert** and **Hank Monis** proved so popular with the Hambourg jazz fans that this combination will be utilised for further weekends . . . **Sam Bennett's** Westdale Hotel in Hamilton has been featuring Toronto's finest jazz artists every alternate Wednesday, MC'd by D.C. . . . **Phil McKellar** is still Canada's number one jazz deejay and his taste in the selection of biscuits suits my palate to a T . . . For afternoon jazz with your tea, **Del Mott**, of CBC, is your lump of sugar . . . If you guess the "Genial One's" name at CKEY's late, late show, you get an autographed picture of this popular jockey . . .

Johnny Lombardi's press parties for his Italian artist presentations are turning into the social affairs of the season, and I might suggest that Johnny start selling tickets to the public for these events. They're a ball! . . . Dancers **Frances Merriman** and **Lucy Tomczyk** from Vancouver are starting to work the banquet circuit in town and are hoping to make the TV scene. I am proud to say I was instrumental in getting them on TV; they're still sitting on my set . . . **Dick Lazenby**, of Quality Records Jazz Division, has been making the rounds of the cool school and was very impressed with the talent around town . . . So where's the contract? . . .

Mike White's Imperial Jazz Band at La Maison Dore gets a capacity crowd every Wednesday night and is very popular with the Dixieland fans . . . Since **Moe Koffman** got a Black Watch tartan jacket, the boys call him "McKoffman" . . . **Jimmy Namaro** is booked for the Westbury Hotel for the summer season, and is backed by **Gord Carley** on drums and **Lenny Boyd** on bass . . . **Sam Levine** entered the Chez Paree during the month with **Al Miller** (piano) and **Tony Mattachione** (guitar). This is a return booking by popular request . . . **Benny Louis** doesn't waste time when he makes up his mind to do something. He decided that vocalist **Anne Gable** do "Lazy Afternoon" and made his way to the CBC to borrow the music, and went back home to do the arrangement, which was finished the same evening. Anne sang the tune on the stand that night. No "Lazy Afternoon" for Benny! . . .



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DRUM CORPS

by GEORGE W. ARNOLD

A new regular feature covering Drum Corps and Trumpet Bands in Canada

ONE of the most recent additions to the entertainment field in Canada is the modern Drum Corps and although little is generally known on the subject, the public and entertainment directors are becoming more and more interested in this new type of entertainment.

To understand the above we must first answer two questions—What is a Drum Corps or Trumpet Band? and Why the great interest shown by the general public, promoters and sponsors?

A Drum Corps is essentially made up of percussion and brass instruments (no reeds); the percussion includes snare, tenor, bass drum, and cymbals, and the brass section consists solely of one-valve trumpets usually pitched in the keys of G and D although some corps prefer the keys of B flat and F. The trumpets are voiced to give a full brass choir.

The bass trumpet is comparable to the tuba or sousaphone in the concert band; the baritone trumpet to the trombone; the french horn compares with its brother, the three-valve French horn, while the soprano trumpets are the counterpart of the three-valve trumpet or cornet.

What are the ranges of these horns? With the use of slides or rotary attachments, a full chromatic scale is playable and with the above instrumentation, it may be seen that almost any arrangement may be played. In other words, the day has passed when the trumpet bands marched in a parade and played only two or three simple selections.

The prime feature that makes this type of entertainment appealing is the fact that this music is set to drill formations. To go along with the audio enjoyment is the visual aspect.

Sponsors favour this medium because a drum corps can be organized and within one year it can participate in parades, shows, etc. unlike a brass band that would involve considerably more time and effort in order to become listenable and polished enough to perform at some function. Also another important fact is that a drum corps can be maintained at a negligible cost compared to the upkeep of a brass band.

There are two types of corps: 1) Parade corps: 2) Marching and Manoeuvring corps. Parade corps, which are usually novice corps, participate only in parades or functions of this nature. M & M corps, with their drill set to music, compete in contests that carry as much as a thousand or more dollars first prize. Usually five or six corps are matched and each corps is on the field for a maximum of fifteen minutes.

Each contestant is judged out of a possible 100 points — 25 each for drumming and bugling—30 for drill—15 for the general effect and 5 points for inspection.

Canada and the United States are closely linked by these con-

tests as corps from both countries compete back and forth across the border. In Canada, drum corps are bound together by the Canadian Bugle and Trumpet Band Association, which conducts the Canadian Championships as well as most other contests throughout the season. In the States most corps belong to either the American Legion or the Veterans of Foreign Wars.

There are three areas in Ontario where activity in drum corps is very intense—the Toronto area (which incidentally has over twenty corps)—the Niagara Peninsula; and, thirdly, the Kitchener-Waterloo area.

This column has been inaugurated to keep you in close touch with the happenings in our drum corps world and the above was written primarily for the person who is not too familiar with the inner workings of Drum Corps.

STOP PRESS NEWS

From Ted Reilly—Jolly Jesters' first contest this season will be in Boston, June 21st and from John Dugan—Canada's Marching Ambassadors—first on their schedule Niagara Falls, Canada, June 7th—First contest in our area this season—a junior contest—2nd Annual "Spring Tournament" to be held at University Avenue Armouries, Toronto and sponsored by the Jesters—Competing will be defending champs, Preston Scout House; runners-up, Leaside Lions Jungle Kings; Grantham Township Police; Optimist Corps; St. Mary's and the Skyriders. The Jolly Jesters, host corps, will put on an exhibition at the conclusion of the contest. Included in the judges will be Vince Bruni and Ed Vaudry, of the New York Chapter of the All American Association—Stetson Richmond, of New Jersey, will be there to record the event and will also have his usual supply of good drum corps recordings for sale.

Gene Seymour and Stan Biggs, of the Guelph Royallaires, inform me that their theme this season will be on romance—Don McVivar, Toronto is teaching Preston's drums—We hear that Niagara Memorial has greatly improved and hope to knock off some of the big guns . . . From Joe Cook, Syracuse Brigadiers, changing a few routines this year . . . Also bringing back one of their great "show stoppers" the Phantom Regiment . . . Some of the 8th Signal Reg't have gone over to the Royal Reg't . . . any truth?

De La Salle this year will be an M and M corps . . . Ernie Wesson says their music is down and are now starting on their drills. All the best to them . . . Can we have our Canadian judges in uniform this year? It would add greatly to the over-all effect of the show . . . Queen's Own Bugle Band appeared in Buffalo at the annual St. Patrick's Day Parade . . . East York Majorettes gave a fine performance at the Easter Seal Programme in Toronto . . . good show, girls!

Colour Guards seem to be in the limelight at this writing—Very little attention has been paid previously to this subject, but now great importance is attached to them mainly because of the general effect they add to a show—Veterans of Foreign Wars (V.F.W.) Nationals will be held in New York City August 17th-22nd . . . Holy Name Cadets, Garfield, New Jersey will be featured at Preston's show May 16th and 17th . . .

The Skyriders did a show on Easter Sunday at the Cloverdale Shopping Centre and reports indicate that they have a solid horn

(Please turn to page 30)



Here's a happy group of smiling faces. The occasion, the Ontario Registered Music Teachers Association annual convention held at the King Edward Hotel Toronto on April 8th, 9th, 10th. The Music Publishers who attended were, left to right, Len Pye (Frederick Harris), Matt Heft (Southern Music), Ted Hough (Whaley Royce), Bill Robinson (Boosey and Hawkes), Harry Jarman (Jarman Publications), Ron Napier (BMI Canada), Alec Tolson (Gordon V. Thompson), Frank Barker (Heintzman), Keith Kimball (Canadian Music Sales) and seated Miss Freda Ferguson (Oxford University Press), Miss Kay Bruegemann (Waterloo Music), Mrs. Appolonio (Ricordi).

TOMMY HUNTER

continued from page 7



Opry," he grinned: "I had a chance to go on that show when I was 16. But I was shaking with fright all night. I mean it, I was literally shaking. Next day, I went and told them I couldn't do it. I figured that I wasn't ready to make a mess of

it. It would put my chances out for all time." Perhaps he was wise, but time will tell.

The next subject—the change in the style of country singing. Tommy felt there had been a big change. "Since the rock 'n' roll craze, country singing has definitely changed. Everyone is trying to appeal to the two groups—pop and country. In other words, they have changed from a whining Southern drawl and are now singing 'out' much more. You wouldn't think from hearing Ferlin Husky sing 'Gone', that it was country, would you? They are also developing gimmicks—take Johnny Cash with his picking guitar."

"How has all this affected you?"

"It hasn't bothered me that much. Authentic country music is what I enjoy, and I haven't changed my style. I suppose I could sing rock-a-billy, but the way I see it is this 'Why do something, if you can't do it properly?'"

Tommy Hunter knows his limitations and tries to do the very best with what he has, improving all the time.

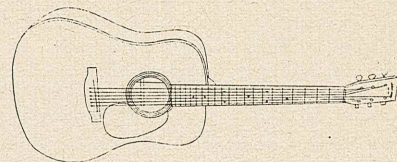
His favourite entertainers from the listening angle are Sarah Vaughan and Frank Sinatra, then Hank Williams for the words he

wrote and Mantovani for his mood music.

Another hobby Tommy has to occupy his spare, spare time is making and running his model trains. At the moment his apartment doesn't have a track because, he told me, "... they won't let me knock a hole in the wall!"

Even if they won't let Tommy do that, I think the personality of this rising star of Canadian show business will at least go on knocking down the doors that lead to the very top.

For it's personality that counts! And it was certainly the reason photographer Clive Webster and I thoroughly enjoyed our morning with Tommy Hunter! This we agreed on as we drove past the Russian Church on our way back to old Toronto.



SANDRA O'NEILL

continued from page 9

pictures and reached for the telephone.

CBC producers also were making a note of the telephone number of Miss S. O'Neill.

Major dramatic roles in productions of GM Theatre were offered—and accepted. On Camera and Folio also were interested and starred Dramatic-actress O'Neill.

The Wayne and Shuster Show and Holiday Ranch called for Actress-dancer O'Neill and, as if this weren't enough, modelling offers also came pouring in.

"My agent in New York offered me a weekend modelling job down there," said Sandra. "I took it, of course. While there he said he would line up other jobs if I was interested. I returned home to Toronto and didn't think too much more about it."

But the agent did. Recently he contacted Sandra. His message was brief. It said: I can *guarantee* you a full year's work here

in New York. Are you interested?

Sandra's reply: Sorry, no!

"It was a great pity I had to refuse," Sandra explained, "but I had just been offered my biggest role in Canada." The part: A starring role in Spring Thaw.

At the same time as she received her New York offer, Sandra's agent in the U.K. cabled she could have a role in the Robin Hood series filmed in England for UK and US TV. Again Sandra had to say no.

"'Spring Thaw' is my big chance I'm sure," said Sandra. "It gives me a chance to act, dance and sing. It's wonderful. I was very lucky to get the part."

And Sandra was not being modest. She was lucky!

Thinking that the role called principally for a singer and not a dancer Sandra did not put her name down for an audition.

Nearly a hundred others from the cream of Canada's young talent did.

"I was asked," said Sandra, "why I hadn't put in my name. When I gave my reason and found that I was mistaken I

rushed down for an audition." The role hadn't been cast. Sandra's luck got her there in time. And Sandra's talent got her the role.

Now busy every day with rehearsals Sandra is also scheduled for TV's "Cross-Canada Hit Parade." Often she rushes straight from one rehearsal to another.

"I'm so tired," says Sandra. "But I love it. I wouldn't give it up."

"If she did," confided one top Canadian producer, "it would be a big waste of talent. With her youthful charm and pep and her really good good-looks, she's one of the brightest gems in Canadian show-business."

Sandra, without a doubt, has come a long way already in her 16 years.

The question is: Will Canada's "Spring Thaw" be Sandra's Spring Board to top international fame? It could be.

The question "Where do we go from here?" can rarely be answered in advance although personally I'm going to book my seat for "Spring Thaw."

THE OLD SONGS ARE THE NEW SONGS

continued from page 8

"Stormy Weather" (1933), and "Begin The Beguine" (1935).

There's an interesting story behind another famous standard which has aged in the voice, as it were. This is the great "Easter Parade" song which Irving Berlin wrote in 1914 under the title of "Smile And Show Your Dimple" (sing these words to the first line of the song—"In your Easter bonnet," and you'll see how they fitted).

Not surprisingly, Berlin did not like the lyrics, so he held the song back until 1933 when, with new words and under its pres-

ent title, it was the big hit of the Broadway revue, "As Thousands Cheer".

Has Canada produced a song that can take its rightful place in this list of long-living hits? Yes, it certainly has. In 1919, two Canadians got together to produce a song which has gone round the world and is still sung wherever people sing. The composer was a Toronto musician, Ernest J. Seitz, and the lyric-writer was a Canadian actor, Eugene Lockhart. Its title? "The World Is Waiting For The Sunrise".

Yes, it would seem that, if a song is really good intrinsically, then generations of

people will continue to like it and sing it.

But, when you read these lists of songs that have been so successful throughout the years, don't think that it has always been easy for the songwriters. Many of the songs I have mentioned took years to get away, and for the benefit of any songwriters reading this who may get discouraged by rejections and frustrations, let me conclude by telling the story of the most famous "barbershop quartet" song in the world.

It was written in 1896 by a young Coney Island honkytonk pianist and a New York postal clerk, but it took them until 1903 to get it published and sung. And it has been sung ever since. You know the song, of course—it's "Sweet Adeline".

WORLD VISITORS

We meet the stars in the MUSIC WORLD offices

by Ray Sonin

THE best part about being in charge of a musical paper is that you meet such nice people! Just as the stars did when I ran the two biggest papers in England, so they come into my office now—to let us know what's going on and to say "hello".

In fact, the MUSIC WORLD offices in Toronto are beginning to be the meeting-place for Canadian and visiting stars, so I thought readers would be interested to know who's been around.

"Whitey" Hains, popular Capitol executive, who had previously accompanied Stan Kenton to our offices, called on us the other day with 30-year-old clarinetist, Al Belletto, whose new Capitol LP, "Whisper Not", is making a sensation among the modernists.

Born in New Orleans, Al fronts the oldest small group in the States, for it has been working non-stop for 5½ years, without a vacation. He has two Bachelor of Music degrees—one for teaching and one for the clarinet, so it is no surprise that he regards his music seriously. A discovery of Stan Kenton, and a Capitol recording artist since October, 1954, Al's group has been playing on tour as an adjunct to the Woody Herman Band—and a nicer, more gentlemanly guy than Al, you couldn't wish to meet.

Then we spent an entertaining afternoon with the genial host of "Holiday Ranch", Cliff McKay, but his story is so interesting that it is the subject of a special feature article in the next (June) issue. Look out for it; Cliff is definitely no cornball, for his career has led him into bigtime jazz and, as an all-round musician, he ranks tops.

Vancouver singing artist Maxine Ware, came in to see us with her personal manager, Connie McFadden, the Galt girl who gave

up running a record-store to look after artists in Toronto. Maxine had her own TV show from Winnipeg for three years, after an extensive career in radio and clubs in and around Vancouver. She came in to see us while she was appearing at the Stage Door, and there should be plenty more work around Toronto for this talented young lady.

Our next visitor hails from Montreal and has made a big name for himself as a club and recording singer. He is 29-year-old Norman Brooks, whose latest album for the Verve label is "I'm Sitting On Top Of the World". Norman, a charming, good-looking and most intelligent young man, is the father of three girls—aged 5, 3, and one month—and comes from a three boys-two girls family, all of whom are musical and all of whom used to do stage shows together.

The fact that his voice is uncannily like that of the late, great Al Jolson has given Norman a natural gimmick that has sold his records in many hundreds of thousands, starting with a million-seller, "Hello, Sunshine". Other big sellers have been "Like To Be In Your Shoes, Baby" and "Skyblue Shirt and Rainbow Tie", as well as his first album, "Norman Brooks Sings Al Jolson".

His appearance at Toronto's Stage Door was his first visit to the city since he appeared at the Casino Theatre three years ago. Nowadays, he confines his work mostly to the States, although he always plays four weeks every year in his hometown, Montreal.

Next, we had a genial "invasion" from the

Vanguards recording group, who have just made their first record for the Regency label. Originally known as the Premiers, these five Toronto boys changed their name because it clashed with the name of another group; in our office, we showed them the record of a U.S. vocal group called the Vanguards, so they may be changing their name all over again!

The Vanguards comprise Roy Ellis (23), Percy Gibbons Jr. (18) Joey Waterman (18), Gerald Bowen (18) and pianist Verne Baird (20). They got their first big break at the El Morocco, Montreal, where they stayed two weeks, and they have since played clubs in the States and Canada. On TV, you may have seen them on the Kitchener "Canadian Bandstand" programme.

Jack Boswell, of Phonodisc, who brought the boys in to see us, told us that they had made two more sides, still to be released, and that they had a chance of playing in Tokyo. We wish these local boys all the best of luck; they deserve it.

Next, it was the turn of Wray Rutledge, of Spartan, to rush us a visitor straight from the airport. Accordion wizard Charles Magnante made a flying dash to Toronto to play a concert here, and his first call was at our office one Saturday afternoon. He brought with him his new album, "Roman Spectacular", on the Grand Award label, and, now I've listened to it, I'm not surprised that they call Charles "The Paderewski and the Heifetz" of the accordion.

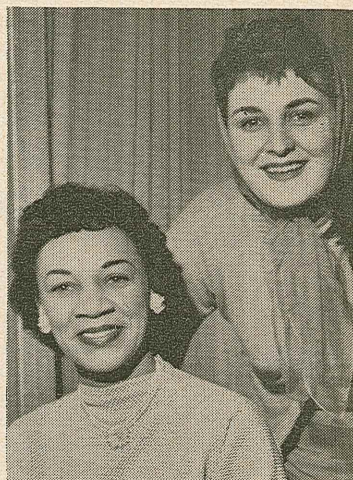
New York born, Charles started to play the accordion at the age of 11. He was taught by his father, an amateur musician, to such good effect that, while in his teens,



Jack Boswell, of Phonodisc (third from left), brings in the Vanguards vocal group, now recording on the Regency label.



"Whitey" Hains of Capitol Records, tries out a typewriter, while pianist Marian McPartland looks on.



Vancouver singing-star Maxine Ware (left) looks in to say hello with Canada's jazz-songstress, Ann Marie Moss.



Top: Wray Rutledge (left) of Sparton Records, with accordion ace Charles Magnante. Below: Left to right—Jack Feeney, Harry Douglass (leader of the Deep River Boys) and Gord Edwards. Feeney and Edwards are RCA Victor executives.



The Hames Sisters (left to right) Norma, Jean, Marjorie, of CBS-TV's Country Hoedown fame, call in to the Music World offices. Our photographer, Clive Webster, took this informal shot on the steps of our offices on Bloor Street, Toronto.

Charles became one of New York's busiest radio musicians. He also secured his first recording contract with Victor when only 16 years of age.

Since then, Charles Magnante has never stopped working. As a soloist, orchestral musician and pioneer of his own, annual, hall-packing "Jazz Workshop" lectures, he is probably the world's best-known accordionist, and, when he is not playing, he is adjudicating at accordion festivals—as he has recently done at Hamilton and Niagara Falls.

During his rare leisure periods, he comes to Canada to hunt; that's his hobby.

Glamorous pianist Marian McPartland was our next visitor, again with "Whitey" Hains. I have known Marian for many years, as I first met her long ago in her native England (it's my native England, too, of course), and she told me that she and her trumpet-playing husband Jimmy, were the first to bring jazz to the Colonial in Toronto, back in 1948. "We drew crowds like Armstrong", she reminisced. Back at the Colonial when we saw her, Marian comes to Canada again on June 15 for a two-weeks' stay at Campbells, London, Ontario.

Her latest album is "With You In Mind" for Capitol, and her next recording is most likely to be the disc of her appearance at the Newport Jazz Festival in July.

Still greeting the charming ladies, we welcomed the famous singing Hames Sisters—Norma (23) who also plays piano; Marjorie (21) who plays bass, and Jean (20), the vibraphoniste of the family. You don't have to be told that these very attractive

girls grace the Canadian TV screens every Friday night in the long-running "Country Hoedown" show, but you may not know that, in addition to being fine singers, they are also expert musicians.

It was twelve years ago that they started in show business by winning a Ray Purdy amateur show. "The two blankets we won as our prize are still on my bed." Norma told me proudly.

Then it was Denny Vaughan who gave them their first break by picking them for his TV show, and, since then, they have never looked back. Now, they are recording for the Regency label, with two numbers by Canadian writers—"Hey, Boy", by guitarist Dave Newberry and "One More Kiss", by R. J. Vienneau.

For the record, all the girls are red-heads. Norma has hazel eyes; Marjorie's are sky-blue and Jean's are greeny-blue. Marjorie is the tallest. They are all single, all pretty, and all talented. Thanks, Jack Boswell, for letting us meet them.

Then it was the turn of the RCA Victor company to bring in one of their stars. RCA's Jack Feeney and Gord Edwards played host to Harry Douglass, leader and solo singer of the world-famous Deep River Boys, then appearing at the Stage Door.

Harry is another old friend from England, and he told me that he had come to Toronto after a very successful tour of the middle west. He was officially presented with the freedom of the city of Winnipeg, and did an eight-weeks tour around Saskatchewan and Alberta which he described as "fabulous".

Leaving Toronto, his following dates were Chicago, St. Louis, Hollywood, New York, then a four months' tour of Sweden, followed by his tenth tour of England.

The Deep River Boys are undoubtedly the most travelled group in the world. Formed in 1937, Harry Douglass was one of the original members and is still there, cheerful as ever, thoroughly enjoying his globetrotting ventures. This was his 13th visit to Toronto, and he hopes to be around here again before the end of the year.

Oh, we mustn't forget to mention the Deeps' new RCA Victor record—"All Of Everything" and "Oh, Well, Oh, Well-a".

Finally—for this issue at any rate—it was the ubiquitous Jack Boswell who brought in charming Sheila Guthrie to say hello. Sheila is a Torontonion, who after six years as secretary of a trust company, threw up her job to go singing.

Seven months with Johnny Orde's Embassy Band gave her the experience to sing at clubs through the States, and now she is a recording artist. Her first disc for Regency comprises two homegrown numbers—"Love Is Universal", by Ruth Nash, and "Smoothie" by Mary Alexander. The writers and the singer all come from Toronto, and the record is deservedly getting a lot of plays.

Dark-haired Sheila was taught to sing by her grandmother from the tender age of 3. "And Grannie, who is 93, still sings as she sits in her rocking-chair," she told me.

Well, the doors of the MUSIC WORLD offices are always open for anyone in music business. If you're in Toronto, drop in and say hello. We'll be glad to see you.

THE LATEST

Reviewed by **THE SPINNER**

SINGLES

EDMUNDO ROS: Pansy/Bahia Bambaree (London 1778)—Another hit from the "Colonel Bogey" man, "Pansy" is a melody as attractive as the flower, and will stay in your memory. The Latin tempo flip is fresh and most enjoyable. A disc to buy and keep. 95.

FRANKIE LAINE: Lonesome Road/My Gal And A Prayer (Columbia 4-41139)—Frankie Laine, in fine voice, has made an excellent version of this old show favourite, "Lonesome Road". "My Gal" is equally strong, and this could easily prove to be a double-sided hit. 95.

FERLIN HUSKY: The Kingdom Of Love/Terrific Together (Capitol F3943)—One of the most consistent of the present-day singers, Ferlin Husky has such deep rich notes in his voice, and such a sincere style, that he is rapidly becoming "favourite" to many people. "Kingdom" will be high on the charts, but the flip from the Paramount Picture "Country Music Holiday", is equally good—in fact they are Terrific Together! 95.

ELVIS PRESLEY: Wear My Ring Around Your Neck/Doncha' Think It's Time (RCA Victor 7240)—Perhaps when Elvis comes out of the Army, the cranks will stop blaming him for everything that happens in this modern day and age. Meantime, we can continue to enjoy his recordings. "Wear My Ring" is going right up to the top, and "Doncha'" will be right behind it. 95.

AL JOLSON: Easter Parade/Remember (Decca 9-30600)—Al Jolson met with as much criticism and sarcasm in his day as Elvis, and he had as many admirers. Now, he seems just an old idol with a personality all his own. This re-issue should be very popular with many. I will not rate it, since the only thing one can do with a past "great" is to acknowledge that he was "tops" in his field in his day. I imagine the seasonal value of the first side will give it an annual appeal.

JOE DARENSBOURG & HIS DIXIE FLYERS: Snug It/Sassy Gal (Quality 1718)—Playing an old King Oliver number, Joe D follows his successful "Yellow Dog Blues" with yet another Dixieland disc. "Snug It" has an arrangement which is too near rock 'n' roll to be authentic; it is well played but lacks the character of "Sassy". To me, the side the powers-that-be at Quality have ordained should be Number One does not have the appeal of "Sassy". The slap-tongue bass clarinet and the growly trumpet are perfect and the whole arrangement is much more Dixieland, both in style and execution. 85.

JANE MORGAN: I've Got Bells On My Heart/Only One Love (Kapp K-214-X)—A charming song and a charming singer. This is one which is already climbing fast, and those bells will be ringing for some time to come. Backed with an eminently listenable ballad, Jane's clear voice does this side full justice and combines to make a very tuneful buy. 85.

LEE ALLEN: Strolling With Mr. Lee/Boppin' At The Hop ((Ember E-1031X)—An instrumental version of the popular "Mr. Lee", played by the composer and his band, and backed with "Boppin'", another number which Mr. Allen had a hand in writing. Useful to dance to, especially for the Stroll, but not outstanding in purely listening value. 70.

FATS DOMINO: Yes, My Darling/Don't You Know I Love You (Imperial 5492)—Very reminiscent of "I'm Walking", this will prove to be another hit for Fats. The lower lid, which also bears his name as part-author, is also a typical Domino offering. Plenty of beat and teen-appeal. 85.

JUSTIN TUBB: Sugar Lips/Rock It On Down To My House (Decca 9-30606)—I wonder what Pop (Ernest Tubb) thinks of his son as a R & R man? Anyway, he does a good job on both these titles, and there's no letting the family name down here! 85.



NEW!



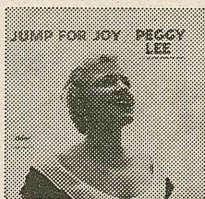
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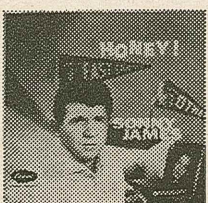


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Ferlin Husky T976



Honey
Sonny James T998



Rockin', Rollin' And
Strollin' • Bob Bain T965

POP DISCS

MARTY ROBBINS: *Stairway of Love/Just Married* (Columbia 4-41143)—Another surefire hit for Mr. Personality himself. A catchy melody plus a gimmick plus Marty Robbins . . . it spells success. The weepy, "Just Married," is just as likely to make it, but I prefer the side with the smile in the voice. 95.

RUBY MURRAY: *I'll Remember Today/Ain't That A Grand And Glorious Feeling* (Capitol F3947)—Quite the opposite to the previous record, this artist excels in the sad ballad-type number. The first side is right for Ruby, and she is ably supported by Norrie Paramor's Orchestra, but the up-tempo oldie is not for her. Stick to your sweetness, Ruby, and leave the beat to others. 70.

PERRY COMO: *Some Enchanted Evening/Bali Ha'I* (RCA Victor 447-0109)—Two of the lovely songs from "South Pacific". Perry and Mitchell Ayres and his Orchestra offer this musicianly version for your delight. 95.

TERESA BREWER: *Lost A Little Puppy/Because Him Is A Baby* (Coral 9-61944)—The first side comes under the heading of "cute" songs, and has a certain appeal, but the lower lid—and I mean lower—comes under the heading of "nauseating". Miss Brewer is an artist who can afford to turn down this type of number, otherwise people are going to become very sick of her little-girl style. 60.

DELLA REESE: *How Can You Lose/If Not For You* (Jubilee 45-5317)—I prefer Della Reese in the quicker up-tempo number. She has a drive and a beat, and one is not so conscious of the harsh diction and brash quality of her slower numbers. The flip is a ballad which does not register with me. 65.

SAM COOKE: *Lonely Island/You Were Made For Me* (Keen 34009)—Shooting up for his third consecutive hit, Sam Cooke brings us a ballad with a beat and that indefinable something. The obverse—"You Were Made"—is Sam in his "I know, I know" mood, just to keep it in your mind, whilst he registers a hit with a different type number. Clever Mr. Cooke! 95.

VANDA KING: *Randy/Ooh, What You Do To Me* (Apex 9-76264)—This is a record which could well take three young people to fame and fortune. First, the extraordinarily self-possessed Scarborough youngster, Vanda King. Her style and control are well in advance of her 15 years, and, with the right songs, she could easily go as far as another young Canadian who found fame at the early age of fifteen—Paul Anka. What a double act they would make! The other two of the three I mentioned earlier are the teenage writers, Wintraub and Mann, who wrote "Randy" whilst still at college. I certainly wish them all the best of luck for what seems a most promising future. The flip, Denny Vaughan's catchy "Ooh, Watcha Do!" shows that Vanda is not just a one-song girl, but can sing with any style or tempo to suit the number. A real find, this young lady. 90.

JOHN ZACHERLE: *Dinner With Drac—Parts 1 & 2* (London M. 17038)—This is a novelty which should sweep the board. "The Cool Ghoul," as he calls himself, has made a most amusing and at the same time rocking record. Almost shocking, but fun. I refuse to spoil the impact by telling you any details; buy it and you'll find out!!!! 90.

LOU MONTE: *Lazy Mary/Angelique* (RCA Victor 47-7160)—A very intriguing, folksy-type little ditty which you find yourself humming, well sung and well played by Monte and Joe Reisman and Orchestra. Will be sure to show on the lists. The Italian light-heartedness of the whole thing comes over well; it's a gay little thing. 90.

BOBBY HELMS: *Jacqueline/Living In A Shadow Of The Past* (Decca 30619)—From the Columbia movie, "The Case Against Brooklyn," comes yet another girl's-name song; soon they will have to add the surname to distinguish between them all! Bobby Helms does it again, is what his fans will say, and even to non-fans it is a good up-tempo number with a catchy theme. For the flip, Bobby returns to his C & W style. 85.

GENEE HARRIS: *Bye Bye Elvis/You're Like A Jumpin' Jack* (Sparton 4-555R)—This novelty could have a wide appeal among Elvis fans, and there are enough of them to send it to the top. Genee has the right touch of plaintive longing in her voice, and "Jumpin' Jack" is the bright backing which forms a contrast to the wail for Elvis. 80.

DAVID WHITFIELD/MANTOVANI: *Cry My Heart/Dream Dust* (London 45-L.1794)—This is the combination that made the world-beating disc, "Cara Mia", and I am amazed that David Whitfield is not better known and more popular here in Canada. This British boy out Lanzas Mario Lanza, and his fine voice should certainly make him almost a permanent member of the hit parade lists here, instead of an all-too-infrequent visitor. He is only heard on the one side, the lower lid is strictly instrumental, and very charming. "Cry My Heart" is a tour de force for both singer and accompanying orchestra, and this powerful ballad should carry them both to the top on this side of the ocean as well as in England. 90.

KATHY LINDEN: *Billy/If I Could Hold You In My Arms* (Felsted 45-8510)—Kathy Linden is in the happy position of knowing she has a hit with "Billy", an attractive up-tempo offering which is pleasing listeners everywhere. Will this number start a movement for boys' names in songs? I can imagine heartfelt ditties calling on Norm or Gord to swear undying love, or a rock 'n' roll invitation to "Jive with Clive"! The ballad is sung with style and appeal, and could in fact make this a double sided hit. 90.

PERRY COMO: *Kewpie Doll/Dance Only With Me* (RCA Victor 47-7202)—Coming on the heels of Como's fabulous "Catch A Falling Star" and "Magic Moments", this is somewhat of an anticlimax. "Kewpie" is cute, but not outstanding, whilst the flip is dull. Still, even the greats like Como can't hit the jackpot every time. Needless to say, his singing is excellent as usual. The beat of "Kewpie" may put it across, but I'm not mad about it. 90.

SHEILA GUTHRIE: *Love Is Universal/Smoothie* (Regency R-724X)—Another local artist, this time a young lady. Sheila has that "little girl" kind of voice which can be most effective with the right treatment. The "la la la" and the Latin-American flavour of the first side come off very well, and the accompaniment is more suitable than on the flip, where I found it a little too loud. The orchestra, conducted by Dave Snider, had several other Sniders in it, making it quite a family affair! 85.



MARY AND PATTY SMALL: *That Could Be Love/One Five-Seven Singles* (Coral 9-61960)—Dainty and versatile Mary Small composed this tune which she sings with daughter Patty in enthusiastic abandon. They make a fine duo, and I shall look forward to hearing more of them. The backing is more night-club material, but this does not detract from the very probable success of the duet. 85.

RICKY NELSON: *Believe What You Say/My Bucket's Got A Hole In It* (Imperial 45-IM.5503)—I can detect more than a hint of the Presley influence in this new Ricky Nelson waxing. "Believe" is the better of the two sides, but both will undoubtedly be popular. 80.

BILLY BLAND: *Chicken Hop/Chicken In The Basket* (Reo 8227X)—A novelty disc with crazy vocal and harmonica, and bags of beat which will appeal to the teens. "Chicken In The Basket" should have stayed in the egg; for my money it's just a noise. 65.

BILL HALEY AND HIS COMETS: *Sway With Me/Skinny Minnie* (Decca 30592)—Each side is equally strong in the real Haley-fashion. "Sway" is a stroll, with some wild sax and the usual hand-clapping, whilst the slower "Minnie" has plenty of vocal with punctuation by guitars. A real sock-a-rock. 85.

JERI SOUTHERN: *We're Not Children/Life Does A Girl A Favour* (Apex 9-76252)—Two captivating melodies from the Broadway musical, "Oh, Captain", sung with polish by Miss Southern makes a most saleable disc. The Latin-American flavour of the first title appeals to me, but it is purely a matter of which song you happen to like; they are both excellent. 90.

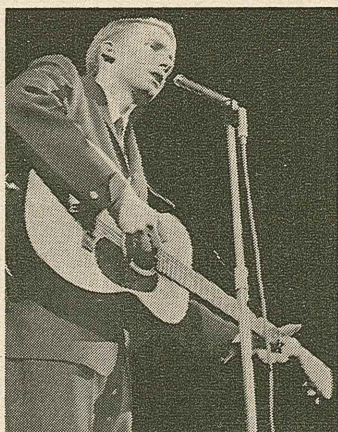
FRANK SINATRA and KEELY SMITH: *How Are Ya' Fixed For Love?/Nothing In Common* (Capitol E. 18522)—Duets of this:

type make an all too infrequent appearance these days, and this pair of singers should do a deal towards popularizing them. Both sides are gimmicky and make pleasant listening. Even the lyrics mean something, which is unusual, to say the least. Should sell well. 95.

JIMMY DEAN: *Starlight Starbright/Makin' Up My Mind* (Columbia 4-41118)—This lanky young TV heart-breaker has a certain hit with "Starlight", and the group accompanying him comprises some of the smallest and prettiest little-girl vocalists you could find. Ray Ellis and his Orchestra provide a most tasteful accompaniment. The backing is unusually good and features Jimmy in a more C.&W. mood. Should be universally popular. 95.

PAUL ANKA: *Let The Bells Keep Ringing/Crazy Love* (Sparton 4-565R)—Yet another disc that will ring the bell for Canadian Paul Anka, and two more numbers from the versatile young singer's pen. For the first time, I quarrel with Paul over one of his compositions. "Crazy Love" is an unusual and ear-catching tune, but for once it is not a good blending of words and music. I feel that with different lyrics, this song could have been a hit on its own, instead of just the backing to a hit. "Let The Bells Keep Ringing" is the big side and another hit for Paul. 95.

BUDDY HOLLY: *Listen To Me/I'm Gonna Love You Too* (Coral 9-61947)—No need to ask, the fans will certainly "Listen To Me" when it's Buddy Holly asking the question. A good swingy tempo, with a weird bell-like effect from two guitars making an unusual accompaniment. The up-tempo lower lid will also please. Sure thing. 90.



Recording stars, Jimmy Rogers (left) and George Hamilton IV really got the fans going when the rock 'n' roll package show recently played Toronto's Maple Leaf Gardens.

GENE NASH: *Goodnight My Someone/Find Your Love* (Capitol F 3944)—From the musicianly Broadway show "Music Man", comes this lovely number sung with feeling by Gene Nash. I prefer this singer when he has material with more of a beat, since he has such a fine sense of rhythm, but this is a well-sung and musicianly disc and should please many. 85.

SAM COOKE: *That's All I Need To Know/I Don't Want To Cry* (Delta D-3032X)—These are a couple of sides Sam Cooke cut for Crescendo a while ago, in the States, hence the different label here. These two numbers both have Cooke as the writer, and as Sam's brother was the composer of his first hit—"You Send Me"—it is reasonable to assume that these come from the same pen. Sung in his own individual style, these romantic ballads should hit the spot. 95.

CARL PERKINS: *Pink Pedal Pushers/Jive After Five* (Columbia 4-41131)—An out-and-out rocker for a change, since there are not so many of them these days. The "Blue Suede Shoes" Boy is now going in for pink, and it suits him, too. Plenty of beat and a good backing. 80.

PATTI PAGE: *These Worldly Wonders/Another Time, Another Place* (Mercury 71294X)—"A real professional", is a label which can be applied to Miss Page; she is always a joy to listen to, and this disc is no exception. I would like to point out to the lyric writer of "Worldly Wonders" that "Pigalle" does not really rhyme with "ballet". To call that exciting locale "Pig Alley" is to remove it at once from its glamorous setting in Paris. 90.

JOHNNY MATHIS: *All The Time/Teacher, Teacher* (Columbia 4-41152)—From the Broadway production, "Oh, Captain," here's a lovely melody, beautifully sung by creamy-voiced Johnny Mathis. He steps right out of character to do a very good job on an up-tempo number for the flip; in fact, such a good job that I wouldn't like to be sure which side will prove to be the popular one. I guess I'll play safe and say—BOTH! 95.

KENNETH ROGERS: *That Crazy Feeling/We'll Always Have Each Other* (Carlton C-454)—Introducing a new singer from Texas, with a soft subdued style in a ballad which should win him many admirers. "That Crazy Feeling" is a most promising "first", and I am sure we will be hearing more from this young man. The more up-tempo side is the one with the title that sounds like a ballad; that's where you can be fooled! Should sell. 85.

JERRY VALE: *She/I Always Say* (Columbia 4-41120)—Jerry really sings, and with his good looks should be a natural for musical comedy. Two fine ballads, "She" has Glen Osser and his Orchestra, whilst Percy Faith is responsible for the accompaniment on the other side. 90.

VOCAL GROUPS

THE VANGUARDS: *My Friend Mary Ann/Baby Doll* (Regency R-723X)—This is a Canadian group of four young men and a pianist, all under twenty, who should go far. They have attack and enthusiasm, and a real beat. It is a matter of preference which is the number one side; I prefer the "Mary Ann" side with its boogie-piano opening and zippier tempo. I wish this Toronto-based outfit every success; I feel sure they will make it, and this disc should help them along the way. 90.

DIAMONDS: *Don't Let Me Down/High Sign* (Mercury 71291X)—"Down" is the operative word on the Diamonds' latest, for the bass singer really gives out with some of those dark brown notes. "High Sign" is in the Stroll tempo, and equally good. This group has an individuality which makes it instantly recognizable, and lifts it way above so many many others. This month, I received 46 discs of groups to review from the different companies, so that gives you an idea of how many vocal combinations there are. But Canada's own Diamonds are still right at the top. 90.

THE FOUR EMCEES/THE ROY SMITH ORCHESTRA: *The Whole Town Knows* (Regency 729X)—The amount of publicity which this number has received should be enough to send the record zooming to the top. At least it has been sold to the Kapp label in the States. The instrumental side which has replaced the original vocal backing, is excellent. Roy Smith plays some delightful alto, and the whole sound is extremely attractive. The Emcees are a group which show promise, but as yet their voices do not blend too well. The bass notes at the opening are very forced. Sheila Guthrie sings the lead well; her solo disk is reviewed elsewhere. The CBC-TV play which featured this song was all about the trials and tribulations of such a group as the Emcees, and it is rumoured that this, too, may be sold to the States. 85.

MONOTONES: *Book Of Love/You Never Loved Me* (Reo 8235X)—This is a "natural"—a very unusual arrangement of an excellent number, well sung, and all the credit goes to the Monotones who wrote this surefire hit for themselves. As good as the top side is, the other is bad—a sickly mixture of trite sentiments, too bad to be saved by the slick arrangement. Still, who cares? "The Book" is quite good enough to carry them to the top. By the way, the choice of name for the group is not so brilliant; it invites the obvious comment. 90.

FOUR LADS: *There's Only One Of You/Blue Tattoo* (Columbia 4-41136)—This is a disc which all would-be groups should buy and study. Both sides are extremely well sung, and the finished effect is professional—in other words, they know their job, and really do it well. "There's Only One" should prove to be THE side; it has a most infectious rhythm, but "Blue Tattoo" is cute and could also be big. 95.

SILHOUETTES: *Headin' For The Poor House/Miss Thing* (Ember E-1032X)—Here is another group who write their own material. "Poor House" is a novelty, well sung, especially by the lead voice which has a rich quality all too frequently missing these days. A real crazy sax helps to make this a record which should please the

The most complete record reviews in any Canadian publication

youngsters, and talking of crazy, the only words I could decipher on the flip were rock and roll . . . which describes it well. 88.

CHANTS: Close Friends/Lost And Found (Capitol F3949)—This is a girls' group which makes a pleasant change. They have a nice sound and with the coming trend for girls' groups, should do well. 75.

CRESCENDOS: School Girl/Crazy Hop (Sparton 4-561 R)—This is more of a solo singer with vocal backing, than a group as such. "School Girl" will probably do well; it is slow in tempo, and reminiscent of the oldie, "Ramona". "Crazy Hop" is out of the "At The Hop" stable, but without its attack. 70.

STOREY SISTERS: Bad Motorcycle/Sweet Daddy (London 45-M 17037)—This vehicle will phut-phut its way to the top carrying the Storey Sisters with it. The ballad is a sweet item about a Sweet Daddy, O.K. for Daddy. The young, brash voices of these girls are very suitable to this modern-type number about the black-jacketed young men who prowl astride a motorcycle. Definitely for teenagers. 85.

FIVE SATINS: Love With No Love In Return/A Million To One (Ember 1026X)—Two slow rhythmic numbers from this popular group, but not unusual enough to register as much as some of their previous waxings. Pleasing but not outstanding, is my verdict. 80.

LENNON SISTERS: Mister Clarinet Man/Dear One (Brunswick 9-B-55058)—A very attractive Dixieland tune complete with clarinet solo by Pete Fountain. The Lennon Sisters (of Lawrence Welk fame) are more in the period than Pete; he is very Goodmanish, but the whole makes very, very entertaining listening. In fact, this is one of my favourite records this month. The flip is a slow ballad of romantic style. One for your collection. 95.

JOHNNY AND JONIE: Kee-Ro-Ryin'/Just Before Dawn (Sparton 4-563R)—I suppose two people constitute a group, anyway, these two can more than hold their own in any company. This wacky tune

can grow on you till you walk around singing it, and when that happens to enough people . . . you have a hit. The flip is a slower tempo, but very likeable. 80.

PLATTERS: Twilight Time/Out Of My Mind (Mercury 71289X)—We will be hearing a lot of this one, I'm sure. The Platters have had many hits, and this is certainly another one for them. The more up-tempo backing is well worth a spin, and will contribute to the popularity of the disc. 96.

CHORDETTES: Lollipop/Baby Come-a Back-a (Apex 9-76250)—Another teen-topper for the Chordettes, and this will prove that they are no suckers! Anyway, it's a hit and that's all that matters. Speaking personally, I prefer the backing, "Baby Come-a Back-a"; it is less repetitious and has a clever arrangement. 95.

SHIRELLES: I Met Him On Sunday/I Want You To Be My Boyfriend (Decca 30588)—This group of young girls, three 16 year-olds and one 17, are making their debut on Decca with "I Met Him On Sunday", and I have a feeling they will be around for some time. Schoolmates in a New Jersey High School, they got together for TV shows and charitable affairs . . . and this is the outcome. In case you don't know, a Shirelle is a burden, but I am quite sure that Shirley (the leader of the group), Doris, Addie and Beverly won't be a burden to Decca. 90.

TRI-LADS: Cherry Pie/Always Be True (Delta D-3033X)—This is a good little group who have made a candidate for the lists in their "Sherry Pie", (that's how they sing it) in the increasingly popular slow-Stroll tempo. On the flip, their harmonies are a bit far-out at times. I am tempted to add, go on TRY-Lads, but I won't! 80.

THREE SUNS: Tweety/Rainbow (RCA Victor 47-7187)—This is an unusual disc. It starts with some excellent oboe playing, and on the flip side there is some lowdown sax and a most interesting arrangement with bass guitar, guitar and organ taking more of the wax than the vocal. This is a group who have striven to bring a

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Equally as interesting as those shown below are twelve more exciting albums — "CABALLERO" — "EL RODEO" — "GRAND BAL MUSETTE" — "THE SOUND OF SPAIN" — "A MOMENT OF LOVE" — "MUCHO GUSTO" — "CARILLON IN HI-FI" — "MANDOLINO" — "NEAPOLITAN GOLD" — "THE SOUNDS OF INDIA" — "LAND OF THE GOLDEN FLEECE" — "CARIBBE".



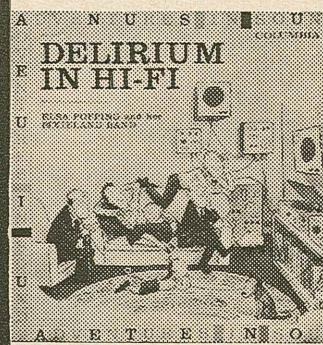
PORTRAIT OF LEDA
—Leda Annet and Phil
Moore Orchestra. WL 114



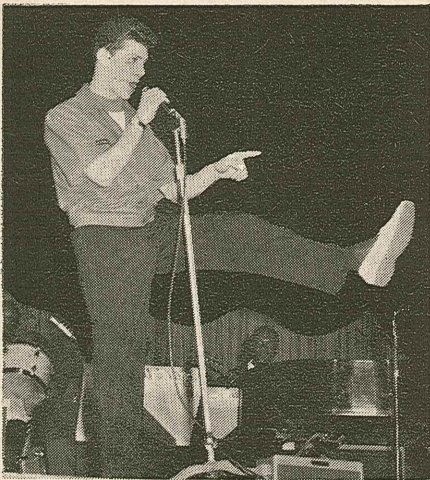
ZIZI — ZIZI. Jean-
maire sings Parisian
Favourites. WL 108



JAMAICAN DRUMS —
Authentic Steel Band
excitement. WL 121



DELIRIUM IN HI-FI
—Elsa Popping and her
Pixieland Band. WL 106



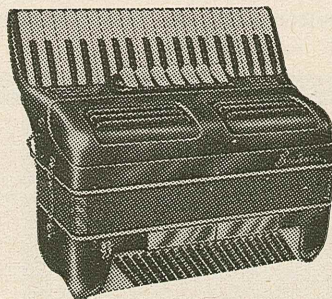
Frankie Avalon (left) tries gymnastics during one of his numbers at the recent rock 'n' roll show in Toronto.

Sam Cooke (right) clutches the mike as he gives forth with his latest disc "Lonely Island."



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different sound to our somewhat tired ears, and they have succeeded. I enjoyed this record and think it will be showing on the charts very soon. By the way, they do sing, and very well, too. 95.

HARRY DOUGLASS AND THE DEEP RIVER BOYS: Oh Well-A-Watcha Gonna Do/All of Everything (RCA Victor 47-7195)—A catchy little bit of nonsense, but I prefer to hear Harry Douglass's fine voice in a ballad with a beat. Still I'm sure the juke-box patrons will use many coins to hear this disc, and it deserves lots of success. This is a group with perfect intonation, which is rapidly becoming an outstanding virtue; being out of tune is so commonplace! 90.

LONG PLAYS

EYDIE GORME: Vamps The Roaring 20's (Sparton-ABC 218)—This fascinating disc starts with an impression of the "Red, Red Robin" when it was first recorded back in the twenties, recording and all. Then Eydie sings the number in her own racy style which she and the arranger Don Costa have kept in the 20's but with the addition of every modern refinement. This would make a great single. I found side one very much better than side two, but Jack Kane has done a fruity arrangement of "Back In Your Own Back Yard" to finish the whole disc off on the right note. Right back in the foreground fashion-wise and music-wise, the 20's are enjoying a comeback in a big way.

ELVIS PRESLEY: Elvis' Golden Records (RCA LPM 1707)—This is the golden disc to end all golden discs. It represents 14, yes, fourteen consecutive golden records, a feat never before performed on this or any other stage! Seriously, though, it is a wonderful tribute to this talented young man. I am sure that in the far-off future he will be known as the jazz singer of this age—his beat and phrasing are phenomenal. This was a special offer throughout April . . . it is a bargain at any price, and one day it may be a collectors' item.

JOHN McCORMACK: John McCormack Sings Irish Songs (RCA Camden CAL-407)—Another fabulous record, though this time the singer is, alas, no longer with us. However, his artistry lives on, and this bargain price disc—it's in the cheaper RCA range—should find a place in most homes. This most famous of all Irish tenors sings with a sweetness and sincerity which are unrivalled today.

101 STRINGS: 101 Strings Play The World's Great Standards (Reo R-143)—This is another disc in the cheaper-priced field, issued this time by Reo. The German orchestra, conducted by Wilhelm Stephan, plays the popular selection tunefully, but I think the imitation of Mantovani on the opening of both sides is a little too obvious. To those who are impressed by figures, the orchestra consists of 101 strings, plus from 27 to 40 woodwind, with brass and percussion as needed.

SOUTH PACIFIC Sound Track (RCA Victor LOC-1032)—This colourful film will soon be sweeping the country, and the music will be—in fact, it already is—enjoying a new lease of life. The leading roles played by Mitzi Gaynor and Rossano Brazzi, are sung by Mitzi Gaynor and Giorgio Tozzi, star from the Met. This album gives an excellent mental picture of this wonderful show, and will certainly prove a winner.

NAT "KING" COLE Sings St. Louis Blues (Capitol W-993)—This is another record from a film—this time, the life-story of the late W. C. Handy, "Father Of The Blues". Nat plays the title role and sings it, too, and this album contains many songs from the film and also some other Handy classics. Nelson Riddle is responsible for all the arrangements and this is my only quarrel with the disc—I prefer my blues in a more authentic style. These are slick, full-dress arrangements, when I feel they should have been background music from a small group behind a singer who really cried the blues. As "pops", however, these selections are excellent.

THE GEORGE SHEARING QUINTET: Night Mist (Capitol T-943)—For the first time, voices are teamed with the Shearing Quintet, and the results are interesting. George and Jud Conlon, who is responsible for the Choir, have used the voices as an extra section and they interpret the feeling of the music beautifully. I particularly enjoyed the West Indian flavour of "Cubano Chant", which highlights voices and bongos and vibes. All in all, a most delightful disc which can take its place equally well in a jazz or popular collection.

MARIAN McPARTLAND: With You In Mind (Capitol T895)—A great admirer of Shearing's, and a great personal friend of his, Marian is a brilliant pianist in her own right. This extremely well-named album is a delight to the ear; carefully chosen and tastefully played, she woos the listener attractively and stylishly throughout; and I must say . . . she won me. From Beethoven's "Fur Elise" to the title tune composed by this talented young lady, all the selections are relaxed and full of imagination. The accompanying group is as follows: Strings—Max Cahn, George Ricci, Arnold Eidus, Isadore Zir; Harp—Margaret Ross; Bass—James Johnson and James Campbell alternating, and Drums—Bill Britto.

LITTLE RICHARD (RCA Camden CAL 420)—Little Richard fans will undoubtedly be delighted with the good value of this LP. Furthermore, they will know what to expect. Others will know what to avoid . . . The cover is good, brightly coloured and unusual. Buck Ram and his Rock 'n' Ram Orchestra are featured in "Crazy Lips", "Any Hour", "Hey Operator", and "That's A Lotta Brass".

SONNY JAMES: Honey (Capitol T988)—Sonny James, the Southern Gentleman with the "Sunny" voice, offers twelve well-assorted titles. One of the better of the popular singers he sings with sincerity and Bob Bains' music—two assets, I might add. This is an album you will not tire of, for it will always come up fresh and full of appeal. The cover has a portrait of Sonny, and on the back a series of potatoes with tail feathers; maybe they grow them that way in Alabama, which is our hero's birthplace.

WALTER SCHUMAN PRESENTS THE VOICES (RCA Victor LPM-1558)—This album offers twelve voices of diverse talents, each forming part of the whole and each taking his or her solo. There are actually twenty-four voices in the choir in all, and both the soloists and the non-soloists combine to offer a varied and different LP. "Would You Like To Take A Walk" has the novel effect of using the voices as a banjo accompaniment, and I thought the treatment of "Blue Tango" was outstanding. You may prefer one of the other titles—they are all good.

THE HAMES SISTERS: Hey, Boy/One More Kiss (Regency R-725X)—This attractive Canadian trio will surely get many replies to their call—"Hey, Boy!" The novel effect of using their voices to imitate a guitar comes off very well in this slow, rhythm-and-blues type number. The male voices on "One More Kiss" are rather hard; in fact, I deplore this increasing fashion for introducing masculine voices on a girls'-group disc. However, "Hey Boy!" should bring enough response to make this first cutting of the Hames Sisters for Regency really big. Art Snider directs the orchestra. 85.



CKEY's latest live program "Canadian Talent Showcase" has been doing a great job in promoting Canadian talent. Here are the men behind it. Left to right—Al Pearce (Toronto publicist, judge), Harry Maselow (of Quality Records, judge), Ed Houston (CKEY Musical Director), Art Hallman (pianist), Ted Ottley (producer), Alex Barris (of the Toronto Telegram, judge) and Len Starmer (of CBC-TV, judge).

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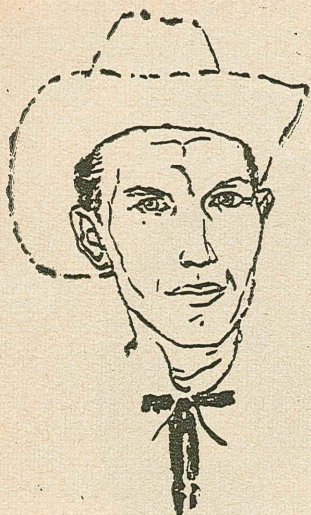
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COUNTRY AND WESTERN RECORD REVIEWS

by Fred Roy

OH, LONESOME ME/JANIE...TERRY ROBERTS (Quality 1717)

Toronto's Terry Roberts offers a strong contender for the original Don Gibson hit "Oh, Lonesome Me", and gives the tune more of a rockabilly beat than Gibson's country blues issue, with a driving background by the Deans. Underside, a rockaballad from Terry's own pen has a lot of appeal for the younger set but does not equal, by any means, the potent of the top side.....89/86

I WISH I WAS THE MOON/WHISPERING RAIN

HANK SNOW (RCA 7154)

Hank gives a strong follow-up to his current rider "Love's Call Of The Mountain" in "I Wish I Was The Moon", and it promises to equal the sales record of the previous release. Tune is offered in a light Latin American beat in an up-tempo melody with pleasing lyric. Bottom wax is a dreamy, slow-paced ballad of equal appeal.87/87

MY BABY AIN'T MY BABY NO MORE/OOP BOP SHA BOOM

WILBURN BROTHERS (Decca 30591)

Teddy and Doyle pick a winner on the top grooving and render it in a winning style. An authentic country blues in mid-beat tempo, it is already showing action in several areas. Bottom edge has the boys in a novelty rockabilly offering which the teeners should go for but which won't go very far with the average country buyer...85/80

I FOUND MY GIRL IN THE U.S.A./CARROLL COUNTRY BLUES

JIMMIE SKINNER (Mercury 71192)

This is the original version of "I Found My Girl", which has been holding its own on the U.S. charts for three months, but delayed release in Canada has given the majority of sales to Ernest Tubb's "cover" disc on Decca. Song is now well on its way down, which leaves this version almost a sure loser. Earlier release could have made it a reversible story. Blues on flip is instrumental featuring Ray Lunsford on electric mandolin83/80

BUMMING AROUND/NOTHING CAN STOP MY LOVE

JIMMY DEAN (Mercury 71240)

Re-cut of an oldie the same artist put on the charts several seasons ago in "Bumming Around", but not as likeable as the old version. Themewise, he hasn't a worry in the world and he's as free as the breeze. Mid-beat tempo. Under-edge features an up-beat country arrangement of a likeable ditty with plenty of appeal. 82/79

C.&W. HONOR REVIEW

I'LL BE LONESOME WHEN YOU'RE GONE

MYRNA LORRIE (RCA 7115)

Previously rated as a potential seller, and since, having worked its way up to second place on the national Canadian charts, "Lonesome" has the appeal to make it this month's Honor Review. Its singer, Canadian chanter Myrna Lorrie, offers the song with great sincerity and tearful emotion. Flip side is "On A Little Bamboo Bridge".

C. & W. "HOT WAX" REVIEWS

COLOR OF THE BLUES/ESKIMO PIE

GEORGE JONES (Mercury 71257)

Top edge has the artist in a blue mood in a traditionally country weeper which he penned in collaboration with Lawton Williams, writer of "Fraulein" and "Geisha Girl", and it shows promise of exceptionally good sales. Themewise, everything around him is blue which leads him to the conclusion that blue must be the color of the blues. Reverse is a catchy up-tempoed ditty penned around the familiar "Fraulein" and "Geisha Girl" series but takes the artist up into the frozen northlands where he meets his "Eskimo Pie"98/96

JUST MARRIED/STAIRWAY OF LOVE

MARTY ROBBINS (Columbia 41143)

Marty Robbins, who is slowly reverting to the country field, offers one that is unlikely to go to the top, but will grab a tremendous amount of sales on the strength of his past hits. Marty returns the "teardrops" to his voice on the top side, "Just Married", in which he stands aside while his dream girl weds another, but the pop-slanted arrangement tends to weaken its possibilities in the country field. Underside, a lively mid-beater, is not this artist's style of song and will be the weaker of the two92/86

ONCE MORE/FOUR ARMS...RED SOVINE (Decca 30595)

"Once More" is a pretty piece of sentimentality as done by Red Sovine with assistance from a background chorus. Tune is a cover of the old Dusty Owens number (Regency) which is currently enjoying repeated success via a Roy Acuff version on Quality, and Sovine's rendition can easily steal a good bit of the sales. Flip is lacking in appeal for the country market.91/86

IT'S LONELY HERE WITHOUT YOU/I'LL ALWAYS LOVE YOU

HAROLD CULVER (Sparton 533R)

First offering from the Canadian Playboys (featuring Harold Culver) proves to be a high-rated success. Group is from Western Ontario and top side, a fine piece of sentimentality by a member of the group, is a waltz-weeper with a nice theme82/78

YOU'RE NOT THE CHANGING KIND/LOVE, LOVE, LOVE

DEL REEVES (Capitol 3819)

Del Reeves is a new artist, recordwise, and his initial wax offers a tune in the traditional country groove, of which he is also the composer. Tune is a mid-tempo weeper in which his gal won't be true and he knows she'll never change. Flip is an up-beat oldie which the artist does well, but it is unlikely to make a repeat of its past success82/76

JACQUELINE/LIVING IN THE SHADOW OF THE PAST

BOBBY HELMS (Decca 30619)

Both sides come from the Columbia Picture "The Case Against Brooklyn" and are arranged for the pop market. It is, therefore, unlikely to go very far in the country field where the majority of Bobby's followers are. Disc could take on with pop music buyers but its chances cannot compare with the artist's past successes. 79/78

I LOVE YOU MORE/OVERNIGHT...JIM REEVES (RCA 7171)

Artist isn't as strong on this offering as on his past several issues and, although it will make the country charts, it probably will not go into the top notches. Top side is a slow moving theme in which he loves her more than anything else. Flip is a tempoed novelty number of how love swamped him the first night he met her. 74/70

SNOWFLAKE BREAKDOWN/BONNIE PRINCE CHARLIE

DON MESSER (Apex 26447)

On the oldtime fiddle instrumental front, Prince Edward Island's fiddle king gives his renditions of two numbers composed and previously recorded by Wally Traugott, of Hamilton. Breakdown is a bouncy toe-tapper which Messer does to perfection and equal appeal is evident in the jig on reverse side73/72

NED'S FAVORITE REEL/GERRY PARSONS SPECIAL

NED LANDRY (RCA 3281)

More of the same in fiddle instrumentation by New Brunswick fiddler Ned Landry. The reel is best for dancers and is already showing up in high sales brackets. On the reverse, Landry offers a mid-

tempo selection which seems to be based on the traditional standard "Little Home In West Virginia" 73/70

PINK PEDAL PUSHERS/JIVE AFTER FIVE

CARL PERKINS (Columbia 41131)

Perkins' initial Columbia wax offers two of his familiar rockabilly beaters which should get average sales and pull in a few coins for the Tennessean. On top, the "Blue Suede Shoes" inventor bases his story on a pair of "Pink Pedal Pushers", but gives no indication if they, too, are shoes, or something else. Below deck, there's no five o'clock shadow for him. That's the time he starts to move 70/69

ROCK IT ON DOWN TO MY HOUSE/SUGAR LIPS

JUSTIN TUBB (Decca 30606)

Upper grooves hold a country rock selection penned by the artist and published by the artist's newly-formed pubbery, but it holds very little chance of being a seller and probably won't go any further than the retailer's shelves. Same comment on the under side, only more so 66/63

BILL MINER/ RIVERBOAT CAPTAIN

STU PHILLIPS (Rodeo RO. 178)

Alberta balladeer Stu Phillips enters his third single release on the Rodeo label and for the ballad lover and collector, this disc is incomparable. Top side, taken from the LP "Songs Of The Canadian Foothills" (see MUSIC WORLD, July 1957) is the story of the train robber, Bill Miner. Flip is story of the riverboat captain and his experiences 65/65

ALBUMS

LIFE GITS TEE-JUS, DON'T IT? ... Carson Robison ... MGM E-3594
A collection of the top selling singles of the late Carson Robison over the past ten years, of which the title song is about the best known. Album features mostly novel tunes and is a tremendous package for the country buyer.

Selections Include:

Life Gits Tee-jus, Don't It?; The Denver Dragon (Parts 1 & 2); Settin' By The Fire; The Devil Calls A Meeting; Life Is A Beautiful (?) Thing; More And More Tee-jus, Ain't It?; Don't Make Sense, Does It?; Plumb Aggravatin', Ain't It?; Spring, Spring (Beautiful Spring) (Parts 1 & 2); Seein' Red.

WEST OF HAWAII ... Speedy West ... Capitol T-956
West coast steel guitar wizard Speedy West offers his first Capitol package minus the combined talents of his usual side-kick Jimmy Bryant. In this package, Speedy brings out an authentic touch of Hawaii and is ably assisted by Sam Koki's Hawaiian group featuring vocalist Sylvia Zara, and is backed up by the Seven Seas Serenaders.

Selections Include:

On The Beach At Waikiki; Blue Hawaii; Ka-Lu-A; Moon Of Manakooora; Hawaiian War Chant; Sweet Hawaiian Chimes; Yaaka Hula Hickey Dula; My Tane; Drifting And Dreaming; Luna; My Little Grass Shack; Song Of The Islands.

TELEVISION FAVORITES ... Jimmy Dean ... Mercury MG-20319
Early-morning TV favorite, Jimmy Dean, renders a selection of standard favorites combined with a number of new compositions, all of which are current favorites on his popular television programs. He is backed up by his Texas Wild Cats and the package offers a variety of listening moods in very enjoyable form.

Selections Include:

Look On The Good Side; Do You Love Me?; Bumming Around; Losing Game; Glad Rags; Nothing Can Stop My Love; Freight Train Blues; What This Old World Needs; Fool In Love; Happy Child; I Know What It Means To Be Lonesome; Hello Mr. Blues.

Here is Mr. George Taylor, President of Rodeo Records, Halifax, N.S., a company whose activities in the careful exploitation of Canadian artists have resulted in the opening of world markets for home talent. Rodeo Records have successfully concluded negotiations with major companies for the release of their LP and single discs in Australia and England. Asked to what he attributed the success of the Rodeo label, Mr. Taylor said: "Folk music. With the influx of American music on the Canadian market, too many Canadians have become naturalized Americans and have forgotten their own music."



SQUARE DANCE ... Lawrence Loy ... Harmony HL-7035
Lawrence Loy handles the calls on the square dance package with great perfection and is ably backed by Wilbur Waite's Pokeberry Promenaders. Package is a product of Columbia Records and contains all old masters from the Columbia catalogue. One of the best in the low price field, this Harmony package retails at \$2.98.

Selections Include:

San Antonio Rose; Just Because; Wait For The Wagon; Georgia Peach; Four Leaf Clover; Promenade And Sing; Haymaker's Jig; Sugarloaf Shuffle; Chain Down The Line; Makin' Hay.

RAISIN' THE DICKENS ... Jimmy Dickens ... Columbia CL-1047
Maw Dickens' little boy gives out with twelve country numbers which have been favorites for the past decade, some of them coming from his original singles. Jimmy is backed up by his Country Boys and features his common novelties along with sentimental bits. A sure seller for the country market.

Selections Include:

Take An Old Cold 'Tater (And Wait); Country Boy; I Can't Help It; I'm Little But I'm Loud; We Could; Raisin' The Dickens; A-Sleepin' At The Foot Of The Bed; Jamalaya; Out Behind The Barn; Wabash Cannon Ball; The Tramp On The Street; Red Wing.

SONGS FROM THE WESTERN SCREEN ... Tex Ritter ... Capitol T-971
In the past several years, since "High Noon", Tex Ritter has recorded the themes of several western motion pictures which have proven to be constant sellers on single records. In this package, Capitol combines twelve of those favorites with the true, sincere ring of Tex Ritter's western voice as in the originals, dressed up in high fidelity.

Selections Include:

The Bandit; Wichita; I Leaned On A Man; Brave Man; The Searchers (Ride Away); The Last Frontier; Remember The Alamo; High Noon (Do Not Forsake Me); The Marshall's Daughter; Prairie Home; Trooper Hook.

GREAT SPECKLED BIRD ... Roy Acuff ... Harmony HL-7082
A collection of old masters from Roy Acuff's enormous collection of hits over the past twenty years, all of them being selections that have continued to sell year after year. The complete contents of this package are in the authentic country field in which Acuff is accompanied by his Smoky Mountain Boys, popular "Grand Ole Opry" feature.

Selections Include:

Great Speckled Bird; Wreck On The Highway; Fire Ball Mail; The Precious Jewel; Pins And Needles (In My Heart); Tennessee Waltz; Wabash Cannon Ball; Freight Train Blues; Wait For The Light To Shine; Low And Lonely.

HI-FI GUITAR ... Jerry Byrd ... Decca DL-8643
Jerry Byrd is, without question, the most popular and most versatile instrumentalist on the steel guitar and lives up to that reputation in this, his first Decca album. Package contains, among others, his own popular composition "Steelin' The Blues" which won him popularity several seasons ago.

(Please turn to page 30)

RODEO SCORES AGAIN WITH TWO GREAT LPS

RLP 22 – SONGS FROM THE LAND O' THE KILT – with Leonard Mayoh, baritone, and Gertrude Inness at the piano.

RLP 32 – LORENZO AT THE HAMMOND ORGAN –
Lorenzo Desaulniers playing your favourites.

CANADA'S OWN *Rodeo* **RECORDS**

COUNTRY AND WESTERN NEWS 'N' VIEWS

by Fred Roy

AROUND TOWN

Toronto's country and rockabilly fans recently welcomed an enormous cast of top names to the Palace Pier Auditorium for a mid-week get-together. Headlining the show was "Mr. Blue Suede Shoes" himself, **Carl Perkins**, who, incidentally, has pulled out of the Sun (Quality) recording stalls and has his debut Columbia platter on the market called "Pink Pedal Pushers", which promises to duplicate the sales of "Blue Suede Shoes", Carl's biggest hit up to this time.

Included in the Pier cast were Capitol's **Sonny James**; Apex stars **Buddy Knox** and **Jimmy Bowen** and the **Rhythm Orchids** who accompany them on wax; Coral and Decca groover **Buddy Holly**, and others. Toronto's **Chuck Fortune** played for an hour of mixed dancing. All told, the show was a huge success with the auditorium packed almost to capacity.

Hank Snow and his **Rainbow Ranch Boys** and a large "Grand Ole Opry" show have been set for a one night stand at Toronto's Mutual Arena on Saturday, May 31st, as one of their dates on a cross-Canada tour (see full itinerary elsewhere in this issue). The preceding Friday night (30th) Hank and the **Ranbo Ranch Boys** (separately) play a guest slot on "Country Hoedown", CBC-TV network show. Promotion and publicity of the Mutual Arena show is being handled by **Fred Roden** and advance tickets are now available.

Localite **Wes Chapman** and his **Prairie Dawgs** have had their first record release on Apex, imported from **Glory Records** of New York, and **Wes** reports that it has been selling strong. Sides read "Black River" and "A Boy And A Girl", and both are tunes written by Canadian writers.

Back on the local scene, after several seasons touring in the U.S., is Toronto's singer-composer **Bert Pink**, who has several well-known songs to his credit. Bert has been touring with many of the leading names in country music and on his recent return to Toronto, re-organized his own group and is skedded to open at the **Brass Rail**, local nitery, sometime within the next month. He is currently featuring an oldie (co-penned with "yours truly") called "I'd Be A Fool To Take You Back" which he plans to record in the near future.

U.S. NOTES

One of the biggest box office attractions in the cinema world currently making the rounds south of the border is a flicker called "Country Music Holiday" which stars several of the leading country music names, including **Ferlin Husky**, **Faron Young**, **June Carter** and a host of others. Be sure to see this pic when it comes to Canada. I hear there's nothing quite like it.

"Grand Ole Opry's" bashful country girl, comedienne **Minnie**

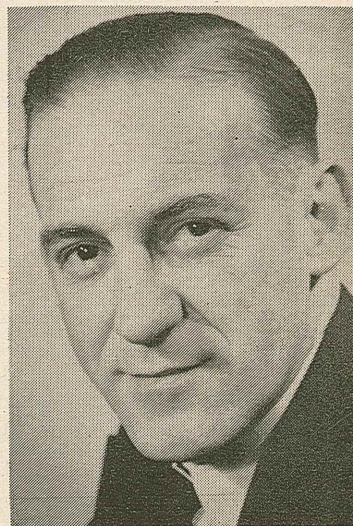
Pearl and her husband **Henry Cannon** recently purchased a new home in **Williamsburg County, Tennessee**. Also the proud possessor of a new home is bouncin' **Bill Carlisle**, leader of "The Carlises" of **Mercury records**. Bill purchased a 118-acre farm just outside **Nashville**.

T. Tommy Cutrer, "Opry" announcer and current "D. J. of the Year", has just opened a do-nut shop in **Nashville** and reports that he's making "lot's of dough". The shop is located on **Gallatin Road, Nashville**.

Royal McCullough, director of Public Relations at **WSM**, writes that plans are already underway for the **Seventh Annual Disc Jockey Festival** which will again be held in **November** . . . **Wilma Lee** and **Stoney Cooper** have recently re-cut an old **Columbia** favorite for the **Hickory label** (Quality in Canada). Tune is a sacred mid-beat item called "Walking My Lord Up Calvary Hill" and it will be coupled with "He Taught Them How", another tune with a sacred theme.

Hank Snow recently cut a new single and a new LP album for **RCA Victor**, which should be on the market within a month. Titles of the selections are not known at this time . . . Hank also reports huge success with his **Hank Snow Music Center** in **Nashville, Tennessee** which opened up in **January** and also with his new publishing firm, **Silver Star Music Publishing Co.**

Very pleased at the success of **Rodeo Records** not only at home but also in **Australia** and **England** is **Mr. Frank McKnight**, of **Sydney, N.S.**, who is **Vice-President of Rodeo**. Adding to the comments of **President George Taylor** (page 25), **Mr. McKnight** said: "Through co-operation with **Canadian composers, folklore collectors, etc.**, **Rodeo** went to work to find suitable artists to educate the **Canadian nation** to its natural wealth of musical folklore. This policy has met with tremendous success not only in **Canada** but in many other lands as well. We have also been helped by our strong instrumental catalogue in the **Canadian Scottish idiom**."



HERE AND THERE

(Since we have apparently run out of information on **Canadian disc jockeys** and have had no reports in the past month, the portion "Turntable Topics" is being omitted from this issue.)

Red Monroe writes from western Canada that he is now doing guest shots in the **Red Deer, Alberta**, area with **Harry Binning** and his **Rangelanders**, including some stints on **CKRD** and a few television shots . . . **Johnny Six**, of **Ottawa**, was in town for a shot on "Holiday Ranch" a few weeks ago and reported via phone that he has just returned from a successful tour of the midwestern states with **Johnny Cash** . . . **Hamilton's Slim Gordon**, who recently returned to the country music fold after a long absence is lining up a troupe for some road work, which will include **Lonnie** and **Lottie**, popular **Hamilton duo**. **Slim** also plans to do some additional recording in the near future . . .

Sparton's "boss man", **Harold Pounds**, recently flew to **Ottawa** to conduct another session with oldtime fiddler **Ward Allen** . . . Toronto's newest "rage" is a young rockabilly artist named **Terry Roberts**, whose first **Quality** wax is a cover of the **Don Gibson** hit "Oh, Lonesome Me" coupled with "Janie", a tune coming from **Terry's** own pen. They are billed as **Terry Roberts** and the **Deans**, the **Deans** being **Wally Dean** and his group . . . Hear-tell that the **Humber Valley Ranch Boys** are attracting quite a bit of attention with their new radio show over **CJRH, Richmond Hill** . . . **Hamilton's Wally Traugott** has had his "Snowflake Breakdown" covered by **Don Messer** on **Apex Records** and the tune seems to be getting lots of play . . .

Winnipeg's Andy DeJarlis has had a folio of his **Quality** recorded favorites released by **BMI Canada Ltd.** . . . **Doc Williams**, longtime favorite of **WMVA, Wheeling, W. Va.**, is lining up a tour of **Western Canadian cities**. Incidentally, **Doc's** big-selling guitar method book will soon be made available to your local music store. Previously, it was strictly a mail-order item . . . That's about all for now. See y'all again next month.

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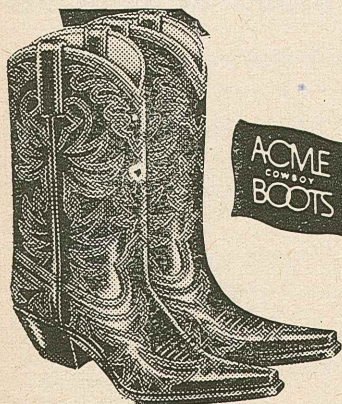
Smart Family Picture

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Washable, Woven Cotton Gingham

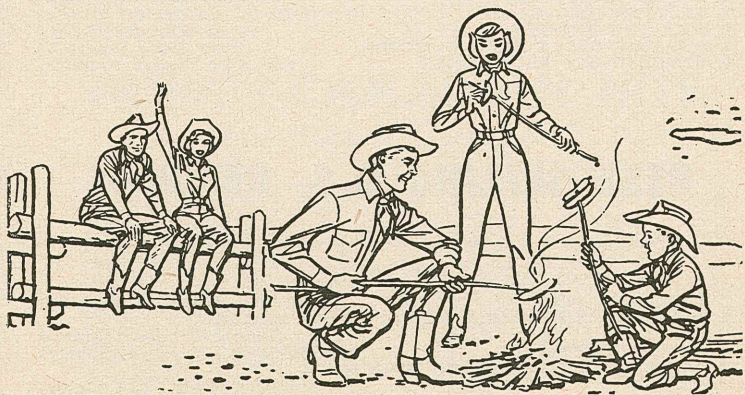


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Top Discs in Canada

TORONTO

(Compiled by Radio Station CHUM, dial 1050, Toronto)

1. ALL I HAVE TO DO IS DREAM Everly Bros. (Apex 76275)
2. WITCH DOCTOR David Seville (Liberty 55132)
3. WEAR MY RING AROUND YOUR NECK Elvis Presley (RCA Victor 7240)
4. CHERRY PIE The Tri-Lads (Delta D-3033X)
5. RETURN TO ME Dean Martin (Capitol 3894)
6. TWILIGHT TIME The Platters (Mercury 71289X)
7. HE'S GOT THE WHOLE WORLD IN HIS HANDS Laurie London (Capitol 3891)
8. FOR YOUR LOVE Ed Townsend (Capitol 3926)
9. CHANSON D'AMOUR Art and Dotty Todd (London 17040)
10. BOOK OF LOVE Monotones (Reo 8235X)
11. BELIEVE WHAT YOU SAY Ricky Nelson (Imperial)
12. LET THE BELLS KEEP RINGING Paul Anka (Sparton)
13. NOW AND FOR ALWAYS George Hamilton IV (Sparton)
14. KEWPIE DOLL Perry Como (RCA Victor)
15. TORERO Renato Carosone (Capitol)
16. YOU EXCITE ME Frankie Avalon (Reo)
17. OH LONESOME ME Terry Roberts (Quality)
18. LOOKING BACK Nat "King" Cole (Capitol)
19. DON'T YOU JUST KNOW IT Huey Smith (Reo)
20. WISHING FOR YOUR LOVE Voxpoppers (Sparton-Amp)

WINNIPEG

(Compiled by Radio Station CJOB, dial 68, Winnipeg)

1. HE'S GOT THE WHOLE WORLD IN HIS HANDS Laurie London (Capitol 3891)
2. TWILIGHT TIME The Platters (Mercury 71289X)
3. WITCH DOCTOR David Seville (London-Liberty 55132)
4. WHO'S SORRY NOW Connie Francis (MGM K12588)
5. TEQUILA The Champs (Sparton 537R)
6. RETURN TO ME Dean Martin (Capitol 3894)
7. LOLLIPOP The Chordettes (Apex 9-76250)
8. WONDERFUL TIME UP THERE Pat Boone (Dot 15690)
9. ARE YOU SINCERE Andy Williams (Apex 76232)
10. CLAUDETTE/ALL I HAVE TO DO IS DREAM Everly Brothers (Apex 76275)
11. OH LONESOME ME Terry Roberts (Quality)
12. KEWPIE DOLL Perry Como (RCA Victor)
13. THERE'S ONLY ONE OF YOU Four Lads (Columbia)
14. CATCH A FALLING STAR Perry Como (RCA Victor)
15. CHANSON D'AMOUR Art and Dotty Todd (London)
16. LAZY MARY Lou Monte (RCA Victor)
17. LOOKING BACK/DO I LIKE IT Nat King Cole (Capitol)
18. LITTLE BLUE MAN Betty Johnson (Atlantic-London)
19. TUMBLING TUMBLEWEEDS Billy Vaughn (Dot)
20. BIG MAN/STOP BABY Four Preps (Capitol)

VANCOUVER

(Compiled by Radio Station CKWX, dial 1130, Vancouver)

1. TWILIGHT TIME The Platters (Mercury 71289X)
2. WITCH DOCTOR David Seville (London Liberty 55132)
3. WEAR MY RING AROUND YOUR NECK Elvis Presley (RCA Victor 7240)
4. ALL I HAVE TO DO IS DREAM Everly Brothers (Apex 76275)
5. HE'S GOT THE WHOLE WORLD IN HIS HANDS Laurie London (Capitol 3891)
6. MY BUCKET'S GOT A HOLE IN IT Ricky Nelson (Imperial 5503)
7. TUMBLING TUMBLEWEEDS Billy Vaughn (Dot 15710)
8. BELIEVE WHAT YOU SAY Ricky Nelson (Imperial 5503)
9. KEWPIE DOLL Perry Como (RCA Victor 47-7202)
10. WONDERFUL TIME UP THERE Pat Boone (Dot 15690)
11. BILLY Kathy Linden (Felsted)
12. HONKY TONK HARDWOOD FLOOR Johnny Horton (Columbia)
13. TEQUILA The Champs (Sparton)
14. SAIL ALONG SILVERY MOON Billy Vaughn (Dot)
15. CHANSON D'AMOUR Art and Dotty Todd (London)
16. SWEET LITTLE SIXTEEN Chuck Berry (London)
17. GLITTER AND GLOW Joanne Gilbert
18. ARE YOU SINCERE Andy Williams (Apex)
19. LET THE BELLS KEEP RINGING Paul Anka (Sparton)
20. SEVENTY-SIX TROMBONES The King Sisters (Capitol)

CANADIAN BANDSTAND

(Top Twenty from CKOC-TV, Channel 13, Kitchener)

1. ALL I HAVE TO DO IS DREAM Everly Bros. (Apex 76275)
2. WITCH DOCTOR David Seville (London Liberty 55132)
3. TWILIGHT TIME The Platters (Mercury 71289X)
4. WEAR MY RING AROUND YOUR NECK Elvis Presley (RCA Victor 7240)
5. HE'S GOT THE WHOLE WORLD IN HIS HANDS Laurie London (Capitol 3891)
6. BOOK OF LOVE The Monotones (Reo 8235X)
7. BELIEVE WHAT YOU SAY Ricky Nelson (Imperial 5503)
8. LET THE BELLS KEEP RINGING Paul Anka (Sparton 4-565R)
9. KEWPIE DOLL Perry Como (RCA Victor 47-7202)
10. RETURN TO ME Dean Martin (Capitol 3894)
11. DON'T YOU JUST KNOW IT Huey "Piano" Smith (Reo)
12. OH LONESOME ME Don Gibson (RCA Victor)
13. LAZY MARY Lou Monte (RCA Victor)
14. STAIRWAY OF LOVE Marty Robbins (Columbia)
15. BILLY Kathy Linden (Felsted)
16. FOR YOUR LOVE Ed Townsend (Capitol)
17. BLUEBIRDS OVER THE MOUNTAIN Ersel Hickey (Epic)
18. YOU EXCITE ME Frankie Avalon (Reo)
19. CHANSON D'AMOUR Art and Dotty Todd (London)
20. TO BE LOVED Jackie Wilson (Brunswick)

BEST SELLING U.S. RECORDS

(The labels given in this list are those on which the records are issued in Canada)

1. TWILIGHT TIME The Platters (Mercury)
2. HE'S GOT THE WHOLE WORLD IN HIS HANDS Laurie London (Capitol)
3. WITCH DOCTOR David Seville (London Liberty)
4. WEAR MY RING AROUND YOUR NECK Elvis Presley (RCA Victor)
5. TEQUILA The Champs (Sparton)
6. ALL I HAVE TO DO IS DREAM Everly Brothers (Apex)
7. LOLLIPOP The Chordettes (Apex)
8. BOOK OF LOVE Monotones (Reo)
9. WHO'S SORRY NOW? Connie Francis (MGM)
10. RETURN TO ME Dean Martin (Capitol)
11. CHANSON D'AMOUR Art and Dotty Todd (London)
12. WONDERFUL TIME UP THERE Pat Boone (Dot)
13. BELIEVE WHAT YOU SAY Ricky Nelson (Imperial)
14. OH, LONESOME ME Don Gibson (RCA Victor)
15. KEWPIE DOLL Perry Como (RCA Victor)
16. BILLY Kathy Linden (Felsted)
17. CATCH A FALLING STAR Perry Como (RCA Victor)
18. ARE YOU SINCERE? Andy Williams (Apex)
19. DON'T YOU JUST KNOW IT Huey Smith (Reo)
20. THERE'S ONLY ONE OF YOU Four Lads (Columbia)

BEST SELLING POP DISCS IN ENGLAND

(Published by courtesy of "New Musical Express", London)

1. MAGIC MOMENTS Perry Como (RCA)
2. WHOLE LOTTA WOMAN Marvin Rainwater (MGM)
3. SWINGIN' SHEPHERD BLUES Ted Heath (Decca)
4. TEQUILA The Champs (London)
5. WONDERFUL TIMES UP THERE Pat Boone (London)
6. WHO'S SORRY NOW? Connie Francis (MGM)
7. NAIROBI Tommy Steele (Decca)
8. IT'S TOO SOON TO KNOW Pat Boone (London)
9. MAYBE BABY Crickets (Coral)
10. LA DEE DAH Jackie Dennis (Decca)
11. BREATHLESS Jerry Lee Lewis (London)
12. DON'T Elvis Presley (RCA)
13. LOLLIPOP Chordettes (London)
14. MANDY Eddie Calvert (Columbia)
15. TO BE LOVED Malcolm Vaughan (HMV)
16. CATCH A FALLING STAR Perry Como (RCA)
17. APRIL LOVE Pat Boone (London)
18. OH, OH, I'M FALLING IN LOVE Jimmy Rodgers (Columbia)
19. WHY DON'T THEY UNDERSTAND? George Hamilton IV (HMV)
20. TEQUILA Ted Heath (Decca)

COUNTRY and WESTERN TOP 2

(Based on actual counter sales at FRED RODEN RECORD CORRAL, Toronto, Ontario)

1. I'LL BE LONESOME WHEN YOU'RE GONE MYRNA LORRIE (RCA 7115)
2. CURTAIN IN THE WINDOW RAY PRICE (Columbia 41105)
3. OH, LONESOME ME DON GIBSON (RCA 7133); Terry Roberts (Quality 1717)
4. IT'S ALL YOUR FAULT RAY PRICE (Columbia 41105)
5. I WISH I WAS THE MOON HANK SNOW (RCA 7154)
6. COLOR OF THE BLUES GEORGE JONES (Mercury 71257)
7. LOVE'S CALL OF THE MOUNTAIN HANK SNOW (RCA 7123)
8. SEND ME THE PILLOW YOU DREAM ON HANK LOCKLIN (RCA 7127); Hank Locklin (Four Star 1360)
9. JUST MARRIED MARTY ROBBINS (Columbia 41143)
10. BIG RIVER JOHNNY CASH (Quality 1692)
11. YOU'RE JUST THE KIND OF GUY JEAN SHEPARD (Capitol 3881)
12. I CAN'T STOP LOVING YOU KITTY WELLS (Decca 30551); Don Gibson (RCA 7133)
13. I LOVE YOU MORE JIM REEVES (RCA 7171)
14. HONKY TONK HARDWOOD FLOOR JOHNNY HORTON (Columbia 41110)
15. IT'S A LITTLE MORE LIKE HEAVEN HANK LOCKLIN (RCA 7203)
16. YOU'RE NOT THE CHANGING KIND DEL REEVES (Capitol 3819)
17. CLAUDETTE EVERLY BROTHERS (Apex 76275)
18. IT'S LONELY HERE WITHOUT YOU HAROLD CULVER (Sparton 533)
19. SHOULD WE TELL HIM? EVERLY BROTHERS (Apex 76240)
20. I NEED SOMEBODY EDDY ARNOLD (RCA 7143)
21. THE SEASONS LARRY HARVEY (Regency 703)
22. BLACK, BLACK RIVER WES CHAPMAN (Apex 76279)
23. GEISHA GIRL HANK LOCKLIN (RCA 6984); Ernest Tubb (Decca 30526)
24. ONCE MORE ROY ACUFF (Quality 1693); Dusty Owens (Regency 503); Red Sovine (Decca 30595)
25. MARY DEAR BILL CLIFTON (Mercury 71200)

TOP TEN CANADIAN, COUNTRY and WESTERN DISCS

1. I'LL BE LONESOME WHEN YOU'RE GONE MYRNA LORRIE (RCA 7115)
2. BLACK, BLACK RIVER WES CHAPMAN (Apex 76279)
3. OH, LONESOME ME TERRY ROBERTS (Quality 1717)
4. IT'S LONELY HERE WITHOUT YOU HAROLD CULVER (Sparton 533)
5. HEY, BOY HAMES SISTERS (Regency 725)
6. KENOSSEE WALTZ OLAF SVEEN/EDDIE MEHLER (Rodeo 174)
7. A BOY AND A GIRL WES CHAPMAN (Apex 76279)
8. YOU'RE THE ONE THAT I LOVE HAROLD CULVER (Sparton 553)
9. THE SEASONS LARRY HARVEY (Regency 703)
10. JANIE TERRY ROBERTS (Quality 1717)

French-Canadian Artists' Hits

(Enregistrements Canadiens de Meilleure Vente)

1. UN PEU D'AMOUR/DONNE-MOI TON COEUR Norman Knight (London FC-406)
2. AVEC CELUI QU'ON AIME/MA P'TITE GUEULE A MOI Colette Bonheur (Epic 1047)
3. PADRE DON JOSE/FIESTA CREOLE Rina Ketty (Vedettes 1005)
4. M'AMIE/L'OFFRANDE Paolo Noël (RCA Victor 56-5384)
5. BUENAS NOCHES MI AMOR/ADIEU Michel Louvain (Apex 13065)
6. LA PARENTE/MONSIEUR GUINDON Jacques Labrecque (London FC-407)
7. LES AMANTS D'UN JOUR/VIERGE MARIE Yoland Guérard (Music-Hall 107)
8. UN PEU D'AMOUR/REFLET D'AMOUR Normand Maltais (Apex 13062)
9. PRETENDS QUE TU ES HEUREUX/REVIENS André Lejeune (Vedettes 1009)
10. ATTENDS-MOI TI-GARS/LE QUEBECOIS Félix Leclerc (Epic 1054)

"LES SUCCES DU JOUR"—Most Played by Disc-Jockeys

1. UN PEU D'AMOUR Norman Knight (London)
2. M'AMIE Georges Guétary (Pathé)
3. PADRE DON JOSE Rina Ketty (Vedettes)
4. AVEC CELUI QU'ON AIME Colette Bonheur (Epic)
5. BUENAS NOCHES MI AMOR Claude Robin (Vedettes-Vogue)
6. MARJOLAINE Francis Lemarque (Columbia)
7. LA PARENTE Jacques Labrecque (London)
8. LES AMANTS D'UN JOUR Yoland Guérard (Music-Hall)
9. TU N'AS PAS TRES BON CARACTERE Lucienne Delyle (Pathé)
10. ATTENDS-MOI TI-GARS Félix Leclerc (Epic)



Ray Sonin, Managing Editor and Publisher of "Music World", and jazzman Moe Koffman were the special guests on a recent Eaton's "Disc-Jockey Jump" program. These informal record shows are held in Eaton's Record Department every Saturday at 10.00 a.m. The teenage audience participate in the discussion portion of the show. Our picture shows (left to right) Elwood Glover, CJBC, Moe Koffman, Ray Sonin, and Phil MacKellar, CKFH.

CANADA'S FRENCH HITS

Survey compiled by: Les Succes du Jour Inc., 5112-8ieme Ave., Rosemount, Montreal, Quebec

- | | |
|-----------------------------------|------------------------------------|
| 1. UN PEU D'AMOUR | 22. LEGENDES DE LA MER |
| 2. M'AMIE | 23. AUX YEUX DU MONDE |
| 3. AVEC CELUI QU'ON AIME | 24. BON VOYAGE |
| 4. PADRE DON JOSE | 25. JULIE LA ROUSSE |
| 5. BUENAS NOCHES MI AMOR | 26. SOUVENIRS D'AMOUR |
| 6. MARJOLAINE | 27. FOU DE TOI |
| 7. LA PARENTE | 28. JE REGARDE PASSER LES FILLES |
| 8. TU N'AS PAS TRES BON CARACTERE | 29. LES ETOILES |
| 9. MONSIEUR GUINDON | 30. IL EST LA |
| 10. LES AMANTS D'UN JOUR | 31. SUR TOUS LES CHEMINS DU MONDE |
| 11. MAMAN LA PLUS BELLE DU MONDE | 32. FASCINATION |
| 12. PRETENDS QUE TU ES HEUREUX | 33. SU' L'CHEMIN DES HABITANTS |
| 13. ATTENDS-MOI TI-GARS | 34. VAHOULA |
| 14. REFLLET D'AMOUR | 35. POUR ALLER DANSER |
| 15. MOMENT MAGIQUE | 36. QUAND ON N'A QUE L'AMOUR |
| 16. LES PLAINES D'ABRAHAM | 37. LA DANSE DU PAYS D'EN HAUT |
| 17. BLEU, BLEU, BLEU ... | 38. MAIS PUISQU'IL FAUT SE QUITTER |
| 18. LOIN DE VOUS | 39. TOI JE T'AIMERAI |
| 19. MA P'TITE CANADIENNE | 40. TRICKI TRACKI |
| 20. LE SEIGNEUR REVIENDRA | |
| 21. POURQUOI PAS? | |

FRENCH-CANADIAN HITS

(Les Succes Canadiens)

- | | |
|--|---|
| 1. UN PEU D'AMOUR (by D. Evans, A. Maltais) | 9. BLEU, BLEU, BLEU (by Père Bernard) |
| 2. LA PARENTE (by Jean-Paul Filion) | 10. POURQUOI PAS? (by R. Davis, D. Evans, A. Maltais) |
| 3. MONSIEUR GUINDON (by Jean-Paul Filion) | 11. UN PETIT BECOT |
| 4. PRETENDS QUE TU ES HEUREUX (by André Lejeune) | 12. LEGENDES DE LA MER |
| 5. ATTENDS-MOI TI-GARS (by Félix Leclerc) | 13. V'LA LE SPUTNIK |
| 6. MOMENT MAGIQUE (by R. Davis, Alain Gravel) | 14. AUX YEUX DU MONDE |
| 7. COEUR DE MAMAN (by Armand Desrochers) | 15. MON PITO |
| 8. LES PLAINES D'ABRAHAM (d'André de Chavigny) | 16. JE REGARDE PASSER LES FILLES |
| | 17. LE PETIT INDIEN |
| | 18. LES ETOILES |
| | 19. SUR TOUS LES CHEMINS DU MONDE |
| | 20. EMBARQUE ON IRA PAS VITE |

"LES SUCCES DU JOUR"—Most Played by Juke-Boxes

- | | |
|------------------------------------|-----------------------------|
| 1. UN PEU D'AMOUR | Normand Maltais (Apex) |
| 2. M'AMIE | Paolo Noël (RCA Victor) |
| 3. PADRE DON JOSE | Rina Ketty (Vedettes) |
| 4. BUENAS NOCHES MI AMOR | Michel Louvain (Apex) |
| 5. MARJOLAINE | Léon Lachance (Epic) |
| 6. LA PARENTE | Jean-Paul Filion (Pathé) |
| 7. LES AMANTS D'UN JOUR | Yoland Guérard (Music-Hall) |
| 8. AVEC CELUI QU'ON AIME | Colette Bonheur (Epic) |
| 9. PRETENDS QUE TU ES HEUREUX | André Lejeune (Vedettes) |
| 10. TU N'AS PAS TRES BON CARACTERE | Les 3 Bars (RCA Victor) |

W ALBUM REVIEWS

Continued from page 25

TORONTO'S LATEST JAZZ CLUB

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TOWN HALL PARTY..... Assorted Artists..... Columbia CL-1072
At the first listen, this package sounds just like a party at its highest peak and the artists combined to produce the entertainment are at their highest of ability. Included in the package are artists such as Tex Ritter (courtesy of Capitol Records), Joe Maphis, Tex "Jenks" Carman, Les "Carrottop" Anderson, The Collins Kids (Larry & Lottie), Freddy Hart, Rose Lee, Johnny Bond, Bobby Charles, Dortha Wright and the Town Hall Band, all featured artists of "Town Hall Party" TV show of KTTV-NBC, Hollywood.

Selections Include:

Town Hall Shuffle (Maphis); Just Because (Collins Kids); Lonesome Love (Hart); Cold, Cold Heart (Wright); Oklahoma Waltz (Bond); Each Minute Seems A Million Years (Carman); Tennessee Two Step (Maphis); Wagon Wheels (Ritter); My Little Red Wagon (Anderson); Sweeter Than The Flowers (Maphis & Lee); Kentucky Waltz (Charles); Wait For The Light To Shine (Full Cast).

25 ALL-TIME C. & W. HITS..... Assorted Artists..... Epic LN 3427
Cast is made up of Dickson Hall and the Wayfarers, Dolly Long, the Laurie Sisters, Freddy King, Jimmy Arnould and the Band, and package contains selections that have been constant sellers for twenty-five years or more. A good variety of entertainment done in a good variety of styles.

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I'm Goin' Back To Whur I Come From; Silver Dew On The Blue Grass Tonight; Jolie Blonde; A Fool Such As I; What A Fool I Was To Ever Let You Go; Conversation With A Mule; Have I Told You Lately That I Love You?; It Is No Secret; When I Take My Vacation In Heaven; Someday You'll Want Me To Want You; You Always Hurt The One You Love; I Want To Be A Cowboy's Sweetheart; Ida Red; Just Because; Nobody's Darlin' But Mine; In The Pines; Trouble In Mind; The Blue Tail Fly; Too Late; Brush Those Tears From Your Eyes; Along The Navajo Trail; Chime Bells; Down In The Valley; Now Is The Hour; May The Good Lord Bless And Keep You.

DRUM CORPS

continued from page 14

line . . . Claire Reid, formerly of Western Tech. and 8th Signal Reg't, is on the loose . . . Quick somebody, grab this good man up! . . . Anyone interested in joining the Canadian Bugle and Trumpet Band Association can contact the writer c/o Music World or the Secretary of the Association, Mr. C. F. Waldrum, 14 June Avenue, Toronto. Hope this will do, Charlie! Please send any comments, problems, suggestions, newsbits to me at Music World . . .

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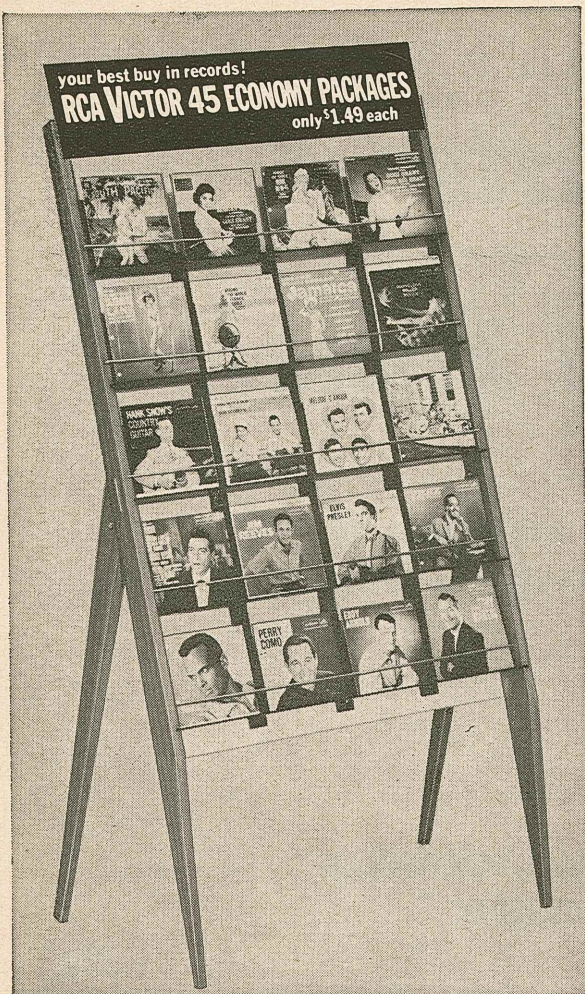
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