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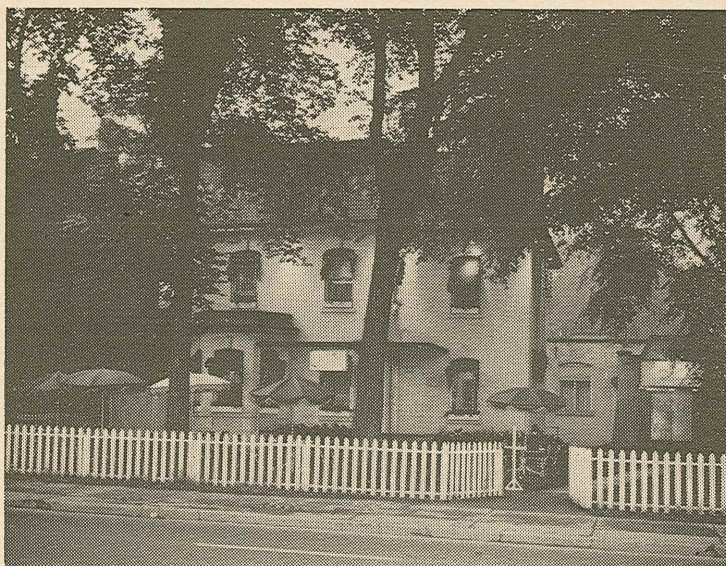
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JAZZ AT TORONTO'S CASTLE



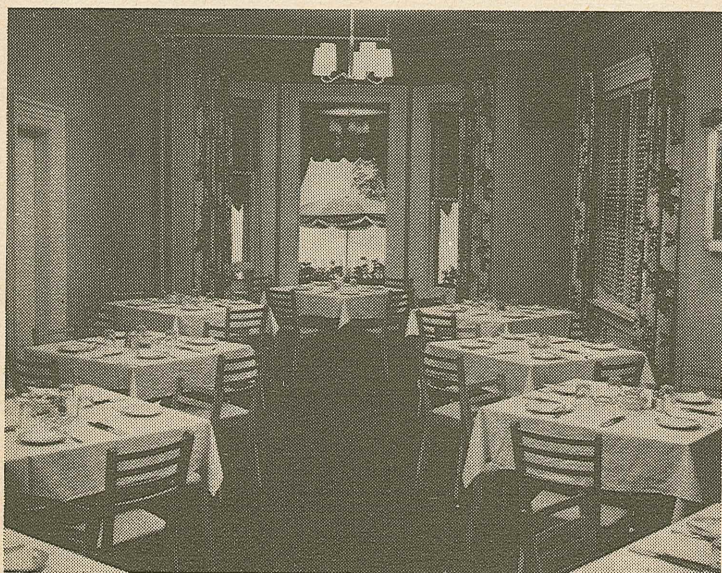
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U.S. RECORD CO. WAXES CANADIAN GROUP, CANADIAN TUNES IN MONTREAL

Twice a Month —
1st and 15th

music world

Vol. 1, No. 2
July 15, 1957

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CANADA'S ONLY PUBLICATION
DEVOTED TO POPULAR MUSIC



On Thursday, July 4, Eaton's Store in Toronto began a series of "Juke Box Jury" sessions in their record department. Picture shows famous CBC disc-jockey, Elwood Glover (standing) directing the panel which consists of (left to right) guest-celebrity Alex Barris and teenagers Don Forsyth, Stella Dallas and Bruce Campbell. The promotion is being held every Thursday (7 p.m.) throughout July and August, and consists of discussions by the panel on new records, and audience-participation gimmicks.

Kenton In Toronto Test For Big Band Revival

Can big bands do big business in Toronto again? That was the question that MUSIC WORLD asked the Palace Pier promoter-manager Bill White when the news of Stan Kenton's July 11th booking was announced.

"I think they can," Mr. White replied. "This policy is an experiment to test public reaction. Even if it fails this time, I'll bring in one more big band just to make sure. But if it does go over, I'll bring in all the big names."

Not for several years has Toronto had a steady diet of big

band one-nighters at the Pier. It was about four or five years ago that Mr. White used to bring in the big bands, but when the trend turned to the vocalist, he had to stop.

Now it is in reverse and people are more receptive to instrumental music and also dancing is on the upswing — due to the influence of the bands on TV and radio.

Before his appearance at the Palace Pier, Kenton played at the Auditorium in Ottawa on July 9th and at the Arena, London, on the 10th.

ALL-CANADIAN U.S. SESSION

The awakening interest in Canadian talent was exemplified at the end of June when U.S. recording executives moved into Montreal to wax four titles by a Canadian vocal instrumental group. All the songs recorded were by Canadian writers.

Rock 'N' Rule!

Musicians in Canada seem to be moving into the ranks of politics.

John Pratt, wellknown actor and songwriter from Montreal, and incidentally, Mayor of Pointe Clare, ran and was elected on the Conservative ticket in Montreal Lakeshore.

Howard Fairclough, son of Ellen Fairclough, the new Secretary of State and the only woman in the Cabinet, plays piano for Ozzie Williams' Orchestra at the Club Kingsway in Toronto.

Alistair Grasart, the man behind the planning and execution of Prime Minister Deifenbaker's Campaign, used to be the head of Peer Music and Southern Music.

The U.S. company concerned is Par Records of Hollywood and Harry Maselow (President) and Jim Culpepper (A. & R. man) flew to Montreal to record a special session for their label by Tommy Danton and his Echoes.

Danton, who leads his own vocal-instrumental trio, has had a great deal of success playing in clubs and restaurants in Toronto, and is now enjoying a record-breaking season at the Maniwaki Inn, Quebec, where the group has been retained until August 4th.

FOUR TITLES

The four sides they recorded are "Oh Yeah" (by Freddy Coupland); "Every Seven Days" by (Johnny Cowell); "That Magic Moment" (by Hillis Pickens and Rusty Davis) and "Where do I Stand With You?" (by Ray and Eileen Sonin).

The discs are being issued under the Quality label in Canada and the first two titles—"Oh Yeah"/"Where Do I Stand With You?"—are scheduled to be on the market within three weeks.

Harry Maselow told MUSIC WORLD: "It is our company's aim to support talent in Canada because we think that it is a big market with tremendous potential. We are interested in artists for recording and any songwriters. We will always be glad to consider manuscripts or tapes or audition records from Canada."

In addition to signing the Tommy Danton group for recording, Maselow, while in Montreal, also contracted Gordon Fleming, accordionist at the Mount Royal Hotel, for the Par label.

JERRY LEWIS HERE

Jerry Lewis, worldfamed screen comedian and now a vocal recording star in his own right, was due to pay a short visit to Toronto on Tuesday, July 9, for exploitation of his new movie, "The Delicate Delinquent."

The Decca Record Company and its Apex distributors arranged a reception in his honour at the Lord Simcoe Hotel.

Lewis' latest recording, "By Myself", from "The Delicate Delinquent", was released in Canada this week on Decca.

BELAFONTE OUSTS SINATRA IN U.S. DEEJAYS POLL

QUALITY GETS BETHLEHEM

Big recording news broke just before we closed for press which affects the Canadian distribution of the famous Bethlehem record label, of New York.

Long noted for its very fine roster of jazz talent, Bethlehem has changed its Canadian set-up and will now be manufactured and distributed here by Quality Records Ltd.

The new deal, which is effective immediately, means that such artists as Mel Tormé, Chris

Connors, Carmen McRae, the Australian Jazz Quartet, etc., will now be handled by Quality, and the discs will be issued under the Bethlehem label.

Speaking to Phil Anderson, Sales Director of Quality, on press day, MUSIC WORLD was told that discussions are still taking place about the artists scheduled for the label's first Canadian coupling, and the date of release.

This new link-up further increases the wide ramifications of the Quality organization which now handles a large number of the major U.S. labels for Canada. These include Mercury, Dot, MGM, Fraternity, Chancellor, Jubilee, Chess, etc., etc. From England, Quality have the Pye-Nixa outlet, and, of course, also issue their own Quality discs made here, as well as their two French-Canadian labels, Quality-Francais and Reo.

ONTARIO TWIN-TOWN RADIO STATION: OPENING DELAYED

Ontario's newest radio station, serving Cobourg and Port Hope, has had to delay its opening date. Mr. J. Werner Bartmann, Production Manager of the station, told MUSIC WORLD: "Because of an unavoidable delay, the opening of our station has been postponed, the date at present being uncertain."

The station will use the call letters CHUC and will be transmitting at 1000 watts—1500 kilocycles.

Temporary address of the two-town radio station is Box 230, Cobourg. It is owned and operated by the United Counties Broadcasting Company Limited.

No news is yet available of the date of opening of the Huntsville, Ontario, station, scheduled to commence operations in the near future.

Don Wright in Hospital

Noted Canadian musical personality Don Wright, of Don Wright Singers fame and father of songstress Priscilla Wright, was suddenly taken ill in church on Sunday, June 30, and was rushed to Wellesley Hospital.

It was at first feared that he had suffered a heart-attack, but the doctors were able to put his mind at rest on this score, and his condition is not serious. In fact, as we closed for press, we learned that Don is sitting up and feeling reasonably well, but has to remain in hospital for a thorough check-up.

He had to miss his regular appearance in the "Moonlight Bay" programme on Wednesday (July 3) but hopes to be back on the show shortly.

In response to requests from distributors, MUSIC WORLD is now coming out on the 1st and 15th of every month. Next issue—Thursday, August 1.

Over 3000 teenagers stormed the huge Service Pavilion of Guaranteed Auto Radio, Simcoe and Richmond, Toronto, the other Saturday when radio station CHUM put on a combined country, pop, rock 'n' roll and rockabilly show. Songstress Priscilla Wright was the hostess, and CHUM personalities Hank Noble, Phil Ladd and Josh King were on hand to help with the entertainment. Hank Noble and Phil Ladd are on the platform in the above picture taken during the show.

QUALITY DISTRIBUTORS FOR MARITIMES

Canadian Assemblies Limited have been appointed exclusive distributors for Quality Records in the Maritimes and Newfoundland. The shipments started on July 2 and six sales representatives are now calling regularly on dealers. Located at Amherst, N.S., Canadian Assemblies claim they will be able to give dealers overnight delivery.

Harry Belafonte has been chosen by the disc-jockeys of the U.S. as the top recording personality of the year. This was disclosed in a poll just conducted by Down Beat magazine in the States and it was the first time in many years that Frank Sinatra failed to take this honour.

However, Sinatra did take second place, followed by Elvis Presley, Pat Boone, Perry Como and Ella Fitzgerald, in that order. The honours of the Best New Male singer went to Andy Williams, followed closely by Johnny Mathis, Tab Hunter and Tommy Sands. In the section devoted to new female singers, Eydie Gorme, who is not exactly unknown in the music world, came through with top billing as Betty Johnson, Jill Corey and Joy Layne filled in the remaining spaces on the bill.

Arranger Nelson Riddle, perhaps best known for his backing of great artists like Sinatra, took the D.J.s' poll as the best studio orchestra conductor. Leaders Ray

Coniff, Buddy Bregman and Morris Stoloff filled in the positions from two to four.

Pleasant ballads seem to have been the unanimous choice of all of the disc-jockeys because True Love, Wayward Wind, Friendly Persuasion, and On the Street Where You Live were the tunes that took the majority of votes.

The motion picture "Picnic" cropped up once again when the soundtrack version of "Moon-glow and Theme from Picnic" by Morris Stoloff was voted the top instrumental of the year. Eddie Heywood and his piano took both the number two and number four spots with "Canadian Sunset" and "Soft Summer Breeze" respectively filling in the gaps. Number three was Bill Doggett's "Honky Tonk."

One of the most hotly contested sections of the poll was "Best Novelty Record". Buchanan and Goodman, the zanies who turned out flying saucers and walked into a stack of lawsuits, took top honours for their imaginative and topical take-off. Following and still in good humour was Eddie Lawrence's "The Old Philosopher" and number three was "Green Door" by Jim Lowe.

Out of the field of singles and into that of albums, we find the old reliable Duke Ellington on top once again, this time with "Ellington at Newport". Louis Armstrong took one and a half spots—position number two with his album of Ambassador Satch and number four shared with Ella Fitzgerald for their recording of "Ella and Louis."

On the vocal side of the LP's we find Frank Sinatra once again riding high with the album "Songs For Swingin' Lovers", Belafonte followed with "Calypso" and the last two spots were filled by Ella Fitzgerald and the Four Freshmen with their waxing of "Ella Fitzgerald sings the Cole Porter Song Book" and "Four Freshmen and Five Trombones" respectively.

In the Best Vocal LP section, Frank Sinatra also tied down two more positions with the albums entitled "This is Sinatra" and "In The Wee Small Hours".

A report from Winnipeg says that Jean Ramsey, who left Toronto a short time ago, has had a great deal of success on "Club 41" and "Happy Time" radio shows and several TV appearances.



KING GANAM TOURING ONTARIO

King Ganam and his Sons of the West, with vocalists Tommy Hunter and Myrna Lorrie, are undertaking a tour of Ontario, booked through the Mart Kenney office in Toronto.

They play a two-hour show, with one hour for dancing, and a popular feature of their presentation is a fiddle contest for local talent.

The group's dates include North Bay (8th), Orillia (9th), Flesserton (10th), Collingwood (13th), Sault Ste Marie (15th), Sudbury (16th), Iroquois Falls (17th), Bracebridge (18th), CBC-TV Show (19th), Corunna (20th).

Other dates include Cannington (24th) and Dundalk (27th).

Percy Faith was in Toronto June 23 week-end to attend the wedding anniversary of his parents.

Pat Boone Stars In New Film

First Canadian Showings for "Bernardine"
and "Island in the Sun"

Reviewed by RAY SONIN

WHEN I spent a whole morning with Pat Boone in his suite at the Savoy Hotel, London a few months ago, I found him a reserved, gentle, sincere and very intelligent young man whose charm as a person is only equalled by his talent as a singer.

He told me then very enthusiastically about the film he was on the point of making for 20th Century-Fox called "Bernardine", and said that it would present teenagers as people instead of as juvenile delinquents.

Well, the film has now been made and I saw it in Toronto where it is currently showing at the Hollywood, Palace and Runnymede Cinemas (as well as the Lyric, Kitchener, Ontario, by the way).

Frankly, in my opinion, the movie doesn't come up to the high hopes that Pat Boone entertained for it. It is a thin story of college life vaguely based on

the boys' conception of their ideal woman — Bernardine. Somehow this concept is unreal and is never fully exploited from the story point of view.

One of the members of the teenage "gang" (Richard Sargent) falls in love with a lovely telephone operator (Terry Moore) who in turn falls in love with a handsome lieutenant (James Drury).

The teenager is so disgusted that he joins the army and, strange as it may seem, everyone lives happily ever after . . .

Pat Boone himself is given what I can only call the role of a junior Bing Crosby. He is so over-relaxed that he looks as if he is walking through the film rather than acting in it. He talks like a phoney philosopher, making every sentence into an oration.

The film company's handout about the film describes him as "a delicate and sensitive dreamer"



Richard Sargent, Terry Moore and (standing) Pat Boone in a scene from the new 20th Century-Fox release "Bernardine"

— an assessment with which you may possibly agree; personally, I would have said he was a pompous, casual and rather irritating young man who needed shaking!

I am certain that Pat Boone will be given much better roles in the future and that he will ultimately become a firstclass screen actor. He has the looks, the manner and, of course, the voice.

He sings three songs in the picture—the title theme, "Bernardine"; the current number one best seller "Love Letters in the Sand" (written by Nick and Charles Kenny and J. Fred Cootts) as well as an extremely good calypso tune "Technique" which could also be a hit if he were to record it. Johnny Mercer was the writer of this and also the title song.

The fact that I don't personally like Pat Boone's characterization and that I found the film a little laboured should not put you off it. It will probably be very popular with the younger set, and there is plenty of movement and colour to keep you entertained.

As well as Pat Boone's three numbers, there is also a short and quite exciting Latin American sequence by Jack Costanzo and his Orchestra.

You can see "Bernardine" at the Palace, Montreal (Week July 12th); Capitol, Windsor (17th); Capitol, Sarnia (19th); Orpheum, Vancouver (25th); Capitol, Calgary; Paramount, St. John; Capitol, Halifax and Tivoli, Hamilton (all 26th). We will print the August dates for the film in our next issue.

"ISLAND IN THE SUN"

RECORD STORES had better start ordering Harry Belafonte's "Island in the Sun" disc and his "Calypso" LP in large quantities, for this 20th Century-Fox film is certainly going to put both the song and the singer well and truly on the map in Canada.

The title song is sung over the opening shots and the only other music in the film is a work-song sung by Belafonte with the native

fishermen.

Superbly screened in magnificent colour with wonderful scenery, the film is a smash hit for Belafonte and lovely Dorothy Dandridge. The story is somewhat episodic and occasionally long winded but this is a film that must be seen — if only to reaffirm our long standing opinion that Belafonte is a star of major magnitude.

Now showing at the Odeon-Carlton, Toronto, and in Montreal and Winnipeg, the film can be seen at the Vogue, Sydney, N.S. (week commencing July 8th); Casino, Halifax; Uptown, Calgary; Odeon, Edmonton (10th); Strand, St. John (11th); Vogue, Vancouver and Capitol, Moncton (17th); Odeon, Victoria; Tivoli, Saskatoon and Odeon, London (24th); Capitol, Hamilton and Odeon, Ottawa (25th). Succeeding dates will be given in our next issue.

MILLER, BASIE, BROWN BANDS AT BRANT INN

The Brant Inn, about twenty miles outside Toronto, at Burlington, will be having more big bands in the near future.

This week, on Wednesday, July 10, the Glenn Miller Orchestra, directed by Ray McKinley, will be playing a one-night stand. Count Basie and his Orchestra will follow on Thursday, August 1st and later that month Les Brown and his Band will be featured on Monday, 26th.

Mr. Anderson, the proprietor, told MUSIC WORLD: "Ever since I arrived here in 1927, we have been having big bands. Looking back over the years, names like Ozzie Nelson, Don Redman, Eddie Duchin, Duke Ellington, Stan Kenton, The Dorseys, Guy Lombardo, come to mind, as well as solo stars like Pearl Bailey. They have all been here. We intend to continue this policy of star attractions."

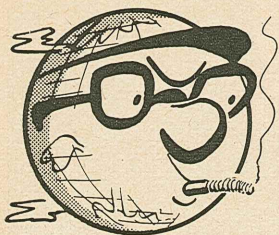
There is dancing to the bands at the Inn, the capacity of which is about 1700.

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Letters to the Editor

THANK YOU!

Heartiest congratulations on a wonderful first issue of **MUSIC WORLD**; it exceeded all expectations.

For the first time Mr. and Mrs. Canada have the opportunity of learning what is happening where in our country without pages of American propaganda which has been evident in earlier Canadian publications.

Its value to us in the profession is, of course, limitless.

For the betterment of music,

JIM KIDD
Music Director

Radio Station CKSO,
Sudbury, Ontario.

DRUMMERS!

I have just received my copy of **MUSIC WORLD**, and it is a pleasure to be able to read about Canadian talent for a change. Congratulations!

My main purpose for writing you is for the criticism of jazz drummers.

How much longer is it going to take jazz fans and critics to realise that drummers, whether it's jazz or not, are also a part of the group — and a very important part?

Drummers are always being accused of playing too loud or playing too much behind the soloist. It is not that they are trying to steal the show; they're just like any other musician, striving to create on their instrument.

In Helen McNamara's article, she talks about Philly Jo Jones playing staccato like punctuations, which tend to detract from the horns. Drums do not produce pretty notes and chord changes; you can only play figures, and Jo Jones plays figures which are sometimes much prettier than any note or chord.

So, in the future, let us hope that drummers like Philly Jo Jones, Art Blakey, Max Roach, Kenny Clark and many others receive the respect due to them.

ARCHIE ALLEYNE
315 College St., Toronto

SUGGESTIONS

I have just finished reading your first issue of **MUSIC WORLD**, from cover to cover, and am happy to say that I was astounded with the wonderful way in which all important subject matter was treated. "Requiem for a D.J." made for very enjoyable reading, while the story on the Dorsey brothers was well handled indeed!

I have been a supporter of "Downbeat", but plan to switch to your effort because of the full coverage of what is going on on the Canadian scene. Prior to this, I have never known just where to go to hear good jazz, and find your section, "Cross-Canada News Parade", most helpful. (I think that the man who draws the pictures of the world with the face deserves separate praise.)

Now the question of "how you can improve the magazine," raises its ugly head — but I am afraid that I can find none. However, I would like to make a couple of suggestions for articles.

The first, and nearest to my heart, is that you do a feature story on a Montreal musician, Frank West, who is doing a great deal in Montreal to promote music to the younger generation, including myself. Last year he started his "Frank West's School of Music" which he not only operates himself, but in which he also teaches trumpet, supported by notable teachers here.

By day, Monday to Saturday, he runs the studio; at night he does band work then he gives up his only free afternoon, Sunday, to take about seven of us a week to the studio, and teach us to play together as a unit. This costs us absolutely nothing!

I think that he is a wonderful person, and worthy of long overdue praise and recognition from all Canadians.

Next, as from the quote by Henry Whiston, there should be more people joining jazz clubs — but where are these clubs? Perhaps it would be a good idea to include, in a coming issue, the names of all such clubs across Canada, telling how one may gain membership.

Keep up the good work!!!

F. PETER BOWMAN
199 Lakeview Blvd.,
Beaurepaire, Quebec

THANKS AGAIN!

Just a few lines of congratulations on your first issue of **MUSIC WORLD** — a wonderful little magazine. It is so compact and it seems to have everything in it.

Your magazine is just what we were looking for. May we extend our heartiest congratulations on a fine job, and all the best to you in this new venture.

L. S. GEUDER
Geuder Electric and Television
Hanna, Alberta

SKIFFLE

First of all I would like to congratulate you on your first issue of **MUSIC WORLD**. It contained very much which I found of interest and I hope that it will prove a success not least because Canada needs a musical publication of its own.

One of your articles which interested me very much was the one on skiffle music. I would like to add my own comments to the article. I don't think that the word "skiffle" did come from New Orleans because the word "spasm" was used to cover this sort of music in New Orleans.

It was later, in Chicago, that the term skiffle was used. One example of its use was in the tune-title "Hometown Skiffle" on a re-

cord by Charlie Spand and the Paramount All-Stars. The fact that this record was reissued in the U.K. and not in the U.S. may account for the fact that the word is much better known in England than in America.

It is of interest to note that the group on the record consists of vocals with piano and guitars. The current skiffles rarely, if ever, use a piano.

Skiffle music had started in Britain long before "Rock Island Line" became prominent. There was at least one skiffle group, although they were not using that name, in Manchester as early as 1945 and there may have been even earlier groups.

Lonnie Donegan was not even the originator of the current skiffle craze. Ken Colyer was interested in this kind of music before he formed his now famous Jazzmen. At that time Donegan was better known as a cowboy and western singer. The first Colyer band started a skiffle group with Colyer and Donegan singing and playing guitars.

Certainly "Rock Island Line" was the first skiffle recording to catch on but this, as sung by Donegan, is just an imitation of the Huddy Leadbetter ("Leadbelly") recording on Capitol.

Now that skiffle has become a craze it is worth noting that the original style is being diluted with an increasing amount of rock 'n' roll. Donegan and his gymnastic bass player are no credit to a style of music that they helped to popularize. I understand that the new Richmond Hill radio station is to feature skiffle music in its programmes. I hope they will get some good skiffle, such as that by Colyer or Alan Lomax, together with some of the Leadbelly and Lonnie Johnson originals rather than the poor imitations being so widely heard at present.

G. W. G. HULME
62 Northridge Avenue,
Toronto 6. Ont.

WALLY'S SIX YEARS

'Have just received my first copy of **MUSIC WORLD**, and would like to add my CONGRATULATIONS to the many others that you must be receiving at this time. I feel that this type of publication is a good thing for the entertainment business and sincerely hope that you will get the support of every musician and entertainer in the business.

Although my Trio has just finished six years at the Embassy, it might interest you to know that, last Thursday night the Ambassador Room was filled to capacity. We received dozens of letters and telegrams, and the bandstand was loaded with beautiful flowers from customers and friends in the business.

I would like to say, at this time, that the success of this affair, was mainly due to the wonderful co-operation of the press and all the disc-jockeys in town and if there is some way that you could convey my thanks to them, I would appreciate it very much.

Once again, my congratulations and best wishes for the continued success of **MUSIC WORLD**.

WALLY WICKEN
Ambassador Room,
Embassy Hotel, Toronto.

music world

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JAZZ AT CASA LOMA

A new-style concert
in a new-style setting
is reviewed by
NEIL THOMAS

A DARING innovation in the presentation of jazz and classics took place in the dignified and palatial library of Toronto's famous Casa Loma on June 25, when an audience of over 250 enjoyed a concert of Contemporary Chamber Music.

The featured artists were the Ron Collier Jazz Quintet and Jack Groob's String Quartet. Both groups showed a great deal of technical precision and the interpretation of the numbers generally showed good taste, although there were moments of weakness in the first half of the programme. These were probably due to the strange surroundings and the tension of trying to please both jazz and classical followers at the same time.

★

The announced intention of the concert was to try to introduce each group of music-lovers to a style that they would ordinarily never hear, as well as presenting something to appeal to the particular following of each group. It was not a musical battle or an attempt to compare the two styles of music.

As Jack Groob told this reviewer: "It is impossible to compare the two fields; the only way to consider the concert is as two styles of music well presented."

It was evident that the audience took the same view—for as the concert progressed they grew more and more enthusiastic.

Ron Collier's group were the first to take the stand and the first two compositions, by Ron Collier and Norm Symonds, were in a light-hearted mood designed

to capture the attention of the audience.

Norm Symonds' "Burlesque" was well presented, with Collier's trombone presenting a moody solo over an uptempo rhythm figuration.

However, to our mind, the highspot in the jazz programme was the composition, "Adagio" by Ron Collier, featuring the fine sax work of Bernie Piltch on a clever melodic line. Also notable was the bass of Carne Bray—the same Carne who can be heard on many Cal Jackson recordings for RCA Victor.

★

Toronto composer John Weinzwieg provided the first work played by the Jack Groob Quartet—String Quartet No. 2. Although slightly reminiscent of Stravinsky's "Rites of Spring", the texture, content and accuracy of interpretation gave the composition a great deal of emotional appeal.

In the second half of the programme, the Ron Collier Quintet showed a great deal of improvement, having overcome their initial nervousness. Here the outstanding works were again composed by Ron Collier and Norm Symonds. Norm's "Fugue and Fantasy" was a close union of classical construction and jazz presentation, while "Theme and Improvisation" by Collier gave the soloists in the quintet an opportunity to express their ideas. Perhaps Ed Bickert deserves special mention for his work on Duke Ellington's "In a Sentimental Mood" as well as the capable background work which he showed throughout the concert.

To close the evening, the Jack Groob Quartet played Bela Bar-



The attractive and unusual setting of the Casa Loma library as a concert-hall is well conveyed in this striking picture, taken specially for MUSIC WORLD by Tom Davenport. Picture shows Ron Collier and his Quintet in action during the performance reported on this page. Tom Davenport also took our cover-photo of the Collier group in the grounds of Casa Loma

tok's Quartet No. 4, perhaps one of Bartok's most difficult works. The presentation was not up to the standard that had been set earlier.

The personnel of the groups consisted of Ron Collier (trombone), Bernie Piltch (alto and clarinet), Ed Bickert (guitar), Carne Bray (bass) and Doug Bennett (drums) in the jazz

quintet; while the string quartet was composed of Jack Groob (violin), David Zafir (violin), Walter Babiak (viola) and Donald Whitten (cello).

The concert, under the personal management of Miss Vivienne Stenson, was the first of a series that she is hoping to present and she deserves great credit for her enterprise.

RON COLLIER reviews CONTEMPORARY JAZZ CLUB CONCERT

ON June 27, the Contemporary Jazz Club of Toronto presented a concert of Modern Jazz at the Museum Theatre. Although playing before a relatively small audience it was encouraging to note that this concert represented a change in the club's policy, insofar as they are now attempting to promote local talent.

But, if they are to continue along these lines, much more effort must be made both by the CJC and the performers in future. More will be said further on with reference to this statement.

EDITOR'S NOTE: Ron Collier is, of course, the famous trombonist and leader of his own jazz group. He was very diffident about reviewing a concert by his professional colleagues, but we persuaded him to do so because we feel that his musical integrity enables him to give the sort of honest opinion that will be respected even by musicians whom he may criticize.

The program started off with a Septette headed by Rob McConnell on valve trombone and Bob Livingston on slide trombone. Personnel of this group consisted of Bill Badgely (piano); Ken Baldwin (baritone); Ed Philip (tenor); Bob Price (bass), and Dan McConnell on drums.

A very good contrast was established during the first por-

tion of the program, regarding the writing techniques used by both McConnell and Livingston, as they were responsible for all arrangements and some compositions. McConnell's writing tended to be of a vertical nature, in which the theme or melody was usually stated in a mixed contrapuntal and sectional manner, evolving to solos and a combined

improvised chorus, finally concluding with a return to the original material.

In this way Bob managed to get the most out of the group, swing-wise, especially during "Varsity Drag" and "Open Country". But, by a continued use of this technique, Rob's writing showed a definite lack of imagination.

On the other hand, Livingston's material progressed more along a horizontal plane, showing a promising attempt towards thematic development. His original work entitled "Dyna-

(Continued on next page)

mics" possessed definite imaginative quality marred only by its rather abrupt ending.

This feeling of incompleteness occurred several times throughout Livingston's writing which in turn did nothing to complement the exciting moments he had previously set up.

Solos throughout this first half were usually too long but occasionally McConnell, Baldwin and Philip came through with some fine improvising.

Norm Amadio appeared after the intermission as the first guest soloist. As an accomplished and reliable pianist Norm can always be depended upon to give a good performance. This he did—but without any of the drive, inspiration or originality that he is noted for.

He seemed to be hindered by a lack of sympathy and authority in the rhythm section which could well have used the spark of drummer Archie Alleyne, who has been working with Norm during the past few years.

Also man Moe Koffman appeared as the second guest soloist in which he displayed his virtuosity in an up tempo version of "The Song Is You". Also some very melodic flute work shone



Jack Groob (left) and Ron Collier, the two leaders of the groups at the Casa Loma Jazz Concert reported overleaf

through on Moe's own composition "Swinging Shepherd Blues".

But an absence of well planned arrangements during this group left something to be desired. For a final number, all of the musicians took an active role contributing solos to a McConnell version of "Airegin".

All in all, this first venture by the CJC had overtones of success,

but a distributing factor underlying the whole program hindered its being completely successful. This could best be explained in a statement made by Moe Koffman.

Before announcing his first number, Moe's words to the audience were "We didn't have too much time to rehearse, so we're just going to have a ball

and blow". Though such a statement will usually produce a scattering of chuckles, such a condition is extremely dangerous to the musician and his music, through the eyes of a critical audience.

Jazz today is in the process of receiving unanimous recognition as an art form. Realizing this fact, today's jazz musicians, regardless of their musical beliefs, owe a greater obligation to their public than at any time in the past.

If any artist is confident enough in his wares publicly to display them (be it at the Art Gallery or in a concert hall), he must do so with the realization that they are automatically accepted as his best efforts.

A program which is lacking in proper presentation, poor timing and inadequate rehearsal only adds up to one thing—bad music. This could hardly be called the ambition of any musician.

The concert hall is an invaluable venue for jazz to be heard properly, but, unlike the other outlets for performing (clubs, bars, sessions, etc.), it places extremely heavy demands upon the artist, whether he realizes it or not.

BUD'S THE BOY DOWN WINDSOR WAY

'Music World's' Disc-Jockey of the week

Bobby Gimby off to England

Bobby Gimby and his wife left on June 26 for a two months' vacation to Europe.

They propose to spend most of their time in London, where Bobby will help in the promotion of his Cricket Song. This has been bought from BMI Canada Ltd. for England by the Peter Maurice Music Co., who have high hopes of making it a hit.

Bobby's own record of the number—on RCA Victor—will be issued in England by the time he arrives there, and further good Cricket news for him is that Max Bygraves, one of England's biggest-selling comedian-singers, has recorded it for the Decca label.

The Gimby's are due back in Canada on August 24, when Bobby will again take up his many radio and TV commitments, including the Juliette Show, Happy Gang, etc.

GEORGE KEANE OPERATION

George L. Keane, General Manager of Quality Records, successfully underwent a minor operation at Scarborough General Hospital at the end of June. He is currently enjoying a three weeks' convalescence-vacation which will take him to Hollywood.

BUD DAVIES, better known as Your Boy Bud by those who listen to the radio voice of CKLW in Windsor, Ontario, is the favourite of the fairer sex ranging from the bobby soxer to the housewife.

Bud is a Windsor boy through and through. He was born in Windsor—educated in Windsor—works in Windsor—and was married in Windsor. Bud is quite a family man. At practically any time of the day you can hear him talking on the phone to his family—ALL of his family.

For, when Bud dials his home number, first he'll talk to his wife Peggy and if you listen closely you'll hear him hold conversations in turn with his daughter Brenda who is seven and then his two sons—9-year-old Bryn and Stephen (5). Quite a family for a busy man of 33.

Bud has worked for only one radio station during his career, and that's CKLW. He started off as mailboy on January 1st, 1942 and as time went on he did turns as transcription operator and announcer.

Then, came the War and Bud wore the Navy Blue for 2½ years, serving in the Telegraphy Branch of Naval Communications. He spent most of his Royal Canadian Navy career doing convoy duty on the East Coast and in the North Atlantic. After his discharge in August, 1945, Bud was back on the CKLW payroll.

At the present time, Bud has a disc-jockey program called "Your Boy Bud" which hits the airwaves Monday through Friday from 11:05 a.m. until 3:30 p.m. and on Saturdays from 11:05 a.m. to 4 p.m.

An important member of the Davies family is his father, the Reverend M. C. Davies. Rev. Davies is a clergyman in the Church of England and has served in the same church for over 30 years. In addition to that, Bud's father was elected to the Provincial Government in 1945 representing the Ontario riding of Windsor-Walkerville. Since 1948, Reverend Davies has been Speaker of the House in the Ontario Legislature.

Bud, a 5-foot 6, 140-pound bundle of geniality, interviews all the recording stars who step within the limits of the cities of Windsor and Detroit and just recently air-chatted with the Four Aces, Sal Mineo, the Gaylords, Tony Martin and Don Cornell. Bud's favourites, by the way, are Doris Day and Perry Como.



Here is handsome Bud Davies, deejay at Station CKLW, Windsor, Ontario. When he's not broadcasting, he relaxes in his garden or his darkroom—for he is a keen photographer.

LITTLE Richard (Penniman), one of the kings of the rock 'n' roll set, is going to desert the bright lights, the screaming adolescents, the B flat Blues, and all that beautiful money to become a "Billy Graham type" evangelist.

This was the big news he gave out to reporters when he appeared at Vancouver's Exhibition Gardens June 12.

More than 3000 Vancouver teenagers greeted their idol as he showed up at the dance one hour late, ran across the stage to the mike, and with trade-mark hair flying, pelvis thrust forward, gyrated through three solid hours of frenzy.

Backed by a seven man line-up consisting of two tenor saxophones, three guitars, piano and drums, he demonstrated the tremendous influence he exerts over young people which he hopes to translate into a direction into the path of righteousness.

A firm believer that the second coming is imminent, and a follower of the Seventh Day Adventist movement, Little Richard told this reporter in an interview that he had been preparing himself for this eventuality for some time. In September he plans to enter the seminary at UCLA.

Raised in a very religious atmosphere, the son of a labourer, Richard Penniman spent his early years in Macon, Georgia. Here he played organ in the church, and played piano on religious occasions. He still says that this "... is the only kind of music," that interests him.

He and his parents were members of the Church of God and Christ. He has "... never read any book but the Bible," and "only went to one movie" in his life. It was "... something with Shirley Temple in it. I only stayed 20 minutes."



LITTLE RICHARD IS GIVING UP ROCK 'N' ROLL FOR RELIGION

'Music World' Special by BOB TURNER

On the subject of teenagers and rock 'n' roll, Little Richard felt that Canadian teenagers were no different from those everywhere else. And having played dates in Australia and the Philippines in addition to the United States and Canada, he should know. According to him, they're "wild everywhere".

But he feels rock and roll is just a crazy "rage which is a part of teen age life." The word "crazy" on which he refused to be quoted, seems to be accurate. In Victoria, B.C., where he played two nights before appearing in Vancouver, the crowd rushed the stage and tore his clothes off until he was left just standing in his shorts.

In Nanaimo, the night before he said "20 girls were around the motel all night trying to get in with me." And in Vancouver there were two collapses. One girl was brought in practically in a fit. Afterward she told reporters, "He rolled his eyes at me."

At various times, he said, he has had relatives in his band (he has four sisters

and six brothers), "but I had to fire them all, they got too pushy." Only one still with the band is tenor man Grady Gaines, a step-brother who seems to receive a great deal of adulation of his own.

Little Richard wouldn't say anything about his opinion of jazz, but his piano-player, Wilbur Smith, was quite voluble on the subject.

As he pointed out, "Sure we'd all rather play jazz, but you can't turn down this kind of money."

Questioned further on the subject of music, Wilbur's beliefs about music seem to all be diametrically opposite to his practice. His favourite piano players: Bud Powell and Oscar Peterson. His favourite band: Count Basie and other big bands. And his favourite music is contemporary East Coast Jazz.

Other members of the group included drummer Charles Connor; guitar players Duncan Conway and Thomas Harwell; 1st and 2nd tenor saxophonists Grady Gaines and Clifford Burks and, of course, sometimes on piano, Richard Penniman.

All in all, from a crowd reaction standpoint, the dance was literally a screaming success, and Vancouver Disc-Jockey-Promoter Jack Cullen who master-minded the Vancouver appearance, wasn't unhappy either.

From a musical standpoint, it was the B flat Blues, played with gusto in every conceivable tempo and sang with innumerable sets of lyrics.

It was another, now common, success by the millionaire Mr. Tutti-Frutti.

Picture above shows Little Richard and d-j promoter Jack Cullen congratulating each other on the success of the event shown on the bill to which they are pointing



CROSS-CANADA

MONTREAL

Quebec

THE Perry Carman Quartet is providing the music in the newly-opened Elegante cocktail lounge at Lindy's. Maestro Perry's a pianist . . . Trumpeter Bix Belair still leads the band at the Bellevue Casino along with the Buddy Clayton Trio. The Add 4's vocal group from the CBC-TV Denny Vaughan show, played a week there at the end of June.

* * *

Al McGowan continues to pack 'em in almost every Friday and Saturday night at the Legion Hall on Mountain street. The McGowan band ranks as pretty popular with the stag guys and gals who keep on coming back there, too . . . Paul Beauregard is completing plans to return to the Town Hall in the Town of Mount Royal again this year.

At the beginning of last season he took over the reins of the band following the death of the original maestro, Blake Sewell. Paul sings and plays baritone saxophone.

* * *

Doris Angers, Quebec City songstress, is doing well at the Down Beat on Peel St., where Bob Harrington's Orch is the show band. Paul Notar's Quartet alternates for dancing between shows, and Kim Irwin is the singing emcee.

* * *

Gerry Mulligan's group, the George Shearing quintet, Helen Merrill, and the Chico Hamilton unit may come to Montreal on Wednesday, November 6. It will mark the first local appearance



IS THIS A RECORD? Billy Tickle (holding the baton) and his orchestra have been resident in the ballroom of the Empress Hotel, Victoria, B.C., since 1928—29 years! The vocalist Irene Janik has only recently joined the band.

for all but the Shearing men. Of course, Jazz At the Philharmonic is coming back in September since Montreal is one of the best cities on its circuit, financially.

* * *

The Buck Lacombe Jazz At Its Best All Stars made another set of transcriptions for the CBC Transcription Service not long ago. With Buck on guitar, Nick Ayoub, Jack Ryder, Al Baculis and Freddy Nichols on reeds, Donat Garipey on drums, Pete Gravel on bass, and a brass section of Gerry Vaillancourt, Stubby Basso, and Maury Kaye, they recorded five tunes including two vocals by Johnny LaSalle who waxes for Sparton.

Vocals were "I'll Take Romance" and "You Are Too Beautiful". Instrumentals were "The Beak" and "Plateau Mambo" by Nick Ayoub, and "Moose Head" by Al Baculis. There was no piano used on the date.

These transcriptions are available through Canadian diplomatic outlets around the world.

* * *

Bill McAuley's sextet now broadcasts from Ottawa every Saturday evening at 7 p.m. on the CBC-Trans-Canada Network. They replace the Buff Estes group . . . Noel Talarico's Band is at the Mont Gabriel club in the Laurentians on weekends all this summer . . . Lady Mimi Forestrie, calypso singer, was at Dagwood's restaurant on Decarie boulevard as June closed . . .

* * *

Johnny Mathis has just completed a successful date at the Circus Lounge at the Ottawa House Hotel in Hull . . . Guy Lombardo and his Royal Canadians will have a five-day stand at the opening of Montreal's new Queen Elizabeth Hotel in 1958 . . . CBC newscaster, commentator, and jazz disc-jockey Ted Miller, flew his family out to Regina, Saskatchewan for two weeks returning to Montreal July 8. Ted's the voice on CBM's "Jazz At Its Best".

Incidentally, copies of MUSIC WORLD's first issue were a special birthday surprise for the audience at the 7th Anniversary edition of the show on June 22nd.

* * *

Canadian musicians, especially Neil Chotem, of Montreal, pleased at the report published here that the BBC have been programming batches of CBC Transcriptions during their cricket match broadcasts . . .

Marcel Dore's Orch and the Tony Romadini trio are in residence at Casa Loma, St. Catherine St. E.; Nick Martin and Michael Sauro have the outfits at Chez Pree, Stanley St.; and Maury Kaye and Johnny LaSalle lead the bands at El Morocco, Closse St.

HENRY F. WHISTON

WINNIPEG

Manitoba

MUSICIANS, singers, dancers and actors in the Winnipeg area have found a new medium of entertainment that is going to occupy their time and talent over the summer months. The summer theatre people in Winnipeg have invested \$68,000 in the presentation of seven outdoor shows at Kildonan Park this summer.

The season got under way last Monday (July 1) with Can-Can, a Cole Porter musical with book by Abe Burrows. John Hirsh, who has been studying and working in London, returned to direct Can-Can. The choreographer is Nenad Lhotka and the musical numbers are staged by Arnold Spohr.

* * *

In the cast are such prominent Winnipeg and St. Boniface names as Andrew Basset-Spiers, Gordon Parker, Lillian Lewis, Jane Heffelfinger, Pat Armstrong, Leo Brodeur, Alie Also, Roland Garnier and Merle Pelcher. To complete the picture the orchestra is under the direction of Eric Wild.

The series continued with a revue, Pot of Gold, on July 5 and 6, starring the Diamonds quartet with Jack Phillips as director and Keith Christie as scenic designer.

July 9 to 12 marked the return of Helene Winston, now of Toronto, to Winnipeg to take the leading role in John van Druten's comedy-drama, I Remember Mama. It was a hit when the Little Theatre first produced it in Winnipeg and made the Dominion Drama Festival.

On July 18 and 19 Mr. Hirsh will direct Do You Remember? an extension of the popular TV show which he conceived along with Tom Hendry.

* * *

However the backbone of the summer theatre will be the major musical productions, the second being Gentlemen Prefer Blondes, a raucous musical version of the Anita Loos book. The closing musical is to be Chu Chin Chow, an Arabian fantasy that achieved phenomenal popularity in England during World War I.

It is hoped in the Winnipeg circles that are backing the endeavour that it will become as much a part of Canadian summer life as the Theatre under the Stars in Vancouver. They have the talent and now all they need are the audiences and good weather.

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NEWS PARADE

MARITIMES

JIMMY NAS and his Continentals began a weekly TV series on July 2. The show runs for eight weeks, and against a Parisienne background, features various vocalists from the Halifax area, including **Gale Nubuary**, **Ann Swires** and **Patty Parnell**. **Erno Reti**, saxophonist, clarinetist and vocalist with the group is featured regularly, along with **Reg Quinn**, (drums); **Joe Skrowronski** (bass), and **Jimmy Nas** (accordion, celeste, and piano).

CBHT launched a summer series on July 4 entitled "Barb and Bill", featuring twenty minutes each week of folk, musical comedy and "pop" tunes by **Barbara Byrne** and **Bill Langstroth**, with **Elmer MacDonald** at the piano.

Omar Blondahl, popular Newfoundland folk singer, made a CBHT appearance on Friday, June 28.

Stewiacke's **Reg Smith**, whose first recording of "Sky Blue and Flower Pink" is enjoying nationwide popularity, is expected to appear at Rodeo Records' Halifax

studios this month for another recording session.

Hank Snow will make a personal appearance in Halifax on July 22 under the sponsorship of RCA-Victor.

George Carroll, president of the Halifax chapter of Jazz Unlimited, has announced that the club will operate on a monthly basis for the summer months.

The **Pete Power Combo** has begun a summer stint of Saturday night appearances at the Chez Edmar.

FRANK LANGONE

CALGARY Alberta

LEO CORILLO, hometown Santa Barbara, California and best known for his characterization of Pancho in the Cisco Kid TV series, visiting Calgary as guest of honor at the Calgary Stampede.



Greg Curtis, prominent Vancouver-born folk singer, is shortly leaving Canada for Europe, where he has some big bookings lined up. Greg has been entertaining at La Coterie Café in Toronto's Avenue Road for the past year, and previous to this he was seen on various CBC productions as well as an engagement at the Normandy Room in Montreal. He left Toronto at the end of June to sing at a summer resort in the Muskoka lakes district prior to sailing for Britain on July 27.

Musical happenings across the Dominion reported by "Music World's" own correspondents

Vic Siebert and the Sons of the Saddle, Winnipeg, booked into the Calgary Petroleum Club for Stampede Week. They will also play at the Airways Dining Room located in the Calgary Municipal Airport. **Joe Turner** is greeter and owner there.

Doug Dickie, widely-travelled and experienced club manager, hosts at the Petroleum Club.

Disappointing crowd at Auditorium for first concert of visiting U.S. **Jack Cowan Jazz Group**. Less than one hundred paid entrance to the \$3 million building which has seating capacity for two thousand.

Cowan's men playing real Chicago stylings also offered a nice selection of Ellington stuff like *Perdido*, *Lover*, *I'll Remember April* and some others.

Miss Alberta of 1957, 19-year-old **Katherine Leew**, was feted at Harris Club Sky Room this week prior to departure for the Miss Canada Pageant in Hamilton, Ontario.

Dorothy Harpell who was sponsored by CHED, Edmonton, at last year's Pageant and winner of a special award as most talented, sang three vocal numbers. Real talent this gal.

Ron Chase, CHCT-TV, Calgary, was entertaining m.c.

I'm told that Edmonton is soon to be graced by visits from **Elvis Presley**, and a little later, **Sonny James** and his travelling troupe. Rumors that Presley was to visit here and Vancouver have been scotched.

Also from Alberta's provincial capital comes news that former Calgary television announcer **Stu Phillips** has joined staff of radio station CHED. He is author, composer of all 12-folk ballads on recently-issued Rodeo LP "Echoes of the Canadian Foot-hills." [See article, page 17].

Sales are good, I learn from Western distributor **Wyn Jones**, of Texal Limited, Vancouver.

BARRY NICHOLLS

SUDBURY Ontario

THE spring music season has seen a re-birth of good music in Nickel Town... dances every

Friday night in the Sudbury Arena with **Con Di Salle's** sixteen-piece orchestra... a free-wheeling organization that offers pleasant, danceable music. Vocals by **Rita Terry** and drummer **Terry Elliot**.

Several local musicians have returned home from several seasons in Toronto and Montreal... **Leo Bissonette** (guitar), who worked with **Oscar Peterson**, **Gordie Fleming** and others in Montreal, is blowing up a storm with the local boys. **Bud Matton** continues with his groups on tenor and alto... German-born **Kurt Grundman**, one of the city's finest trumpet men, has opened Rosary Music Centre.

Earl Simard, Musical Director of the Sudbury High School and leader of his own band, has left for two months' study in Rochester... Jam sessions in town are regular and include varied personnel: **Pat Reardon** (trumpet) from North Bay even came up for one of them which lasted until seven the following morning... a ball for everyone concerned!

The larger groups are preparing their summer concerts; the Sudbury Symphony, the Caruso Club Orchestra, and the Sudbury Band.

Sonny James played the Arena to over 7000, **Ernest Tubb** a good success and now **Hank Snow** on July 5... the Arena with its large floor space and good acoustics, has become the centre for large shows in the city.

As we begin the holiday season, Sudbury is jumping!... in key, too!

JIM KIDD

VICTORIA B.C.

NORM PRINGLE, local deejay on CKDA, recently hit the headlines on two occasions — was featured in a story in a recent issue of "TV Radio Mirror", and was presented with a son by his wife... **Tippy O'Neill**, pop CKDA radio personality, now operates on a recently acquired mobile unit of CKDA. His WK morning show "Meet The People" now originates in the home on the style of Person to Person.

CHEK TV, Victoria indie station in operation for the past year, (Please turn to page 30)



CANADA—as far as England is concerned, YOU'RE THE TOPS!

I AM very happy to have this opportunity of addressing the readers of MUSIC WORLD, a new magazine in what is, for me, a new country.

I came to Toronto to say hello to my dear friends Ray and Eileen Sonin, who are launching MUSIC WORLD in Canada, and I am glad to have the opportunity of saying something about Ray that he himself is too modest to do.

In England, he has been for 20 years the acknowledged king of music journalists. He edited both our leading popular music papers and is known to and admired by every English star, and all those who have come from across the seas to that country.

Consequently I feel there is no one better equipped to start a musical magazine for Canada than Ray and, when I was in New York on a quick business trip in June, I could not have gone back to England without first making the additional trip to Toronto to see my friends and wish them well in their endeavours.



Now it would be ridiculous for me to pose as an expert on Canada. I was in Toronto for only three days and how much of a country can you see in that time? I did talk with many of your musical authorities however, and was able to get a slant on some of the problems they face.

More particularly, though, I can speak about Canada from a more unusual and quite intimate angle. As owner of the Edmundo Ros Club in Regent Street, London—which, I am very happy to say, is one of the foremost night resorts in the West End of London—I come into contact with a large number of Canadians from various walks of life who are either working in England or are passing through the country on business or vacation.

One thing that you Canadians don't know is that Canada is very highly thought of in England and we are all delighted to meet Canadians and talk to them and make them welcome. Consequently, I have had many opportunities of engaging in long discussions with some of these visitors, and assuring them—to their surprise and delight—that, as far as England is concerned, Canada is the tops!



That is why I am so surprised to find that Canadians have an inferiority complex—and they should get rid of it at once.

You talk to a man from Canada and, instead of telling you of the booming trade, the tremendous prospects, the great economic strength, the mechanical and scientific achievements and the incredible growth of his country, he will spend the evening telling you that Canada is a young country which has "no culture".

If by culture one means a permanently filled concert hall, then Toronto—which is the only city of which I can speak—has no culture. But that is absurd because culture expresses itself in many other ways.

I have seen beautiful specimens of architecture in Toronto which struck me as being culture of a very high type; I have seen artistic decor in restaurants and hotels which would make London sit up and take notice. In addition, your Crest Theatre Company has made a very good impression on England, and your "Spring Thaw" production is not only well pro-

duced and well staged, but well supported. All that is culture, too.

The point is that Canadians moan so much about their lack of culture that they develop a blind spot towards culture generally and fail to recognize it when it is in their midst.

Coming to the type of entertainment in which I specialize—popular music and vocal and cabaret artists—I was most impressed by several of the Canadian artists whom I saw on television during my stay here.



Many of your toplineers would make a big name for themselves and a fortune in sterling if they went to England, and I think it is a pity that the proximity of the United States should be allowed to overshadow the strength of the very fine native Canadian talent as far as Canadians themselves are concerned.

I intend to come back to Canada in the near future and I then propose to stay longer and visit some more of your cities, with a view to helping to develop some of your talent.

There is one thing that Canadians do not realize that I would like to tell them about. You have a very strong entertainment reputation in England, and the Canadian accent plus Canadian talent definitely equals stardom in our circles.

I venture to think that we regard many of your artists far more highly than you do yourselves—for instance, such Canadian vocal groups as the Crew Cuts, the Four

by **EDMUNDO ROS**

England's Bandleading Latin-American Star Wrote This Article Specially For Music World

Lads, the Grads, the Maple Leaf Four, and now (on records) the Diamonds, have taken England by storm and Canada is well represented in every aspect of entertainment.

The executive chief of the BBC is, as a matter of fact, French-Canadian—Rooney Pelletier, from Montreal—and we have scores of Canadians entertaining the British public in the top earning brackets of variety, radio and television.



Big Bill Campbell, who ran a Wild West variety show for many years, was one of our most loved performers when he died a few years back; Carol Levis, another Canadian, is England's chief discoverer of amateur talent in the Arthur Godfrey-Ted Mack tradition; Edmund Hockridge (from Vancouver), Patti Lewis and Larry Cross (both from Toronto) are among our best singers; the Bradens are definitely our top box-office husband and wife act; and there are other Canadian celebrities like Paul Carpenter (from Montreal) who is famous on screen, radio and television as an actor and singer, plus numerous musicians—Jack Fallon (bass), Bruce Campbell (trombone); Bob Burns (tenor sax), not forgetting the one and only king of light music Robert Farnon . . . and our holiday camp tycoon, Billy Butlin.

I was privileged to meet in Toronto your own Latin-American band leader Chicho Valle and we both compared notes and discovered that the problems of leading a Latin-American band are very similar in England and Canada.

I do feel that the kind of music that both Chicho and I purvey could make a very great impact on the Canadian public if more attention were paid to it by disc-jockeys and others.

You see, I myself had the experience of trying to educate a whole country to a new kind of music when I came to England from my native Venezuela in 1938.

I had been a drummer in the National Symphony Orchestra and Latin-American

rhythms were in my blood, but, as far as the English public was concerned, this was strange and very foreign music.

Well, I am happy to say that I have never deviated from the policy of playing nothing but Latin-American music from that day to this, and it has paid very attractive dividends.

My records on the Decca label (London in Canada) sell by the hundreds of thousands and I seem to be on the radio and on television—either with or without my band—almost every other day.

I have been very lucky and I am very grateful to all the friends and professional colleagues who helped me to popularize my kind of music. But in the long run it was the public that put me where I am by accepting my music so generously, and I feel that in Canada there is a great potentiality for the same sort of music.



As I said before, I hope to see you again in Canada and I want to thank you for giving me the second greatest thrill of my lifetime—to be taken to Niagara to see the wonderful Falls. This was an experience which I had often read about but I never dreamed that the reality would live up so thrillingly to the anticipation.

You observe that I said this was my second greatest thrill. What was my first? Well, I'll tell you.

When I first came to London from Venezuela, I played the drums in a nightclub band and among the famous people who came in to hear us was the late, legendary Fats Waller.

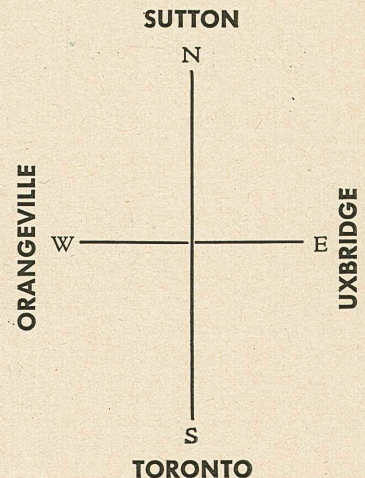
Fats decided to make some records in London and one night he came over to me and asked me if I would like to play the drums with his recording band.

I could hardly speak for excitement as I accepted, and his records made in London now have me on them as the drummer. That is my greatest thrill. Thank you, Canada, for providing the second one.

Edmundo Ros (seated centre) in the "Music World" offices with members of our staff—(left to right): Joyce Mancuso, Ray Sonin, John Trent, Neil Thomas and Eileen Sonin. Picture on the facing page shows Edmundo Ros and his Orchestra as patrons see them in action at Edmundo's own exclusive niterie in the heart of London's West End.



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NEW YORK NOTES

by BUDDY BASCH

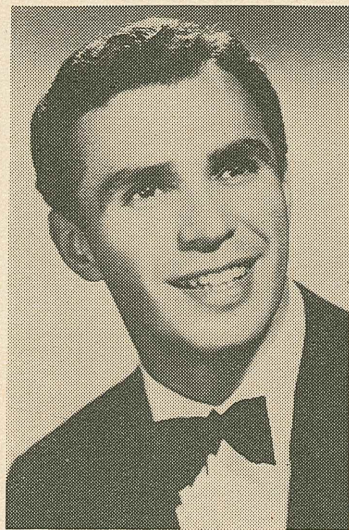
WATCH for **Pat Boone** to become an even bigger name than he is now with the release of "Bernardine", in which he co-stars with the lovely bundle of charm, **Terry Moore**. . . . **Freddie Fields**, MCA Vice-President and hubby of the multi-talented **Polly Bergen**, told us they'd sold 100,000 of her **Helen Morgan** album and hoped for lots more sales. . . . American retail record dealers say their LP sales account for a great portion of their dollar revenue. The 78 rpm disc, almost extinct, got another jolt when prices on them were raised from 98c to \$1.15 by a top discery.

Les Paul and **Mary Ford** rumoured to be selling their home in Ramsey, N.J. (which features a fully equipped recording studio and tons of equipment) and moving to the West coast. We'll lunch with their manager, the well-respected **Gray Gordon**, this week and report the authoritative news. . . . **Bobby Breen** will have his own TV show this fall, he tells us. The former "boy star" of the **Eddie Cantor** radio show of the thirties is now "thirtyish" (looks as youthful as he did ten years ago) and lives in Brooklyn. Nice lad.

Natalie Wood in town for screen tests and we hear she'll also be making records soon, although it's s'posed to be a secret. . . . All the movie stars are doing it. Latest disc field entrants are glamour gals **Yvonne De Carlo** and **Lola Albright**.

Everyone was surprised that **Larry Kanaga** left RCA-Victor and became president of General Artists Corporation. He succeeds **Tom Rockwell**, who'll be Chairman of the Board. . . . Amazing where the record hits come from. . . . unknown singers on unknown labels singing unknown songs! YOU may be the next big name singer! (Or, I may be. . . 'cause I can't carry a tune in a bushel basket either!). . . . **Margaret Whiting** and her sister, **Barbara**, will be back on TV this summer with their fast-paced "Those Whiting Girls" show. If you knew these Whiting girls as well as we do, you'd realize the show is so "close to home" that it's amazing.

Don Casanave (see photo on this page) stirred up so much excitement with his first ABC-Paramount discing, "Deep Within Me", that he was signed for the July 1st "Tonight" show, **Ed Sullivan** is interested and two movie companies want to talk with the dark, handsome and personable young vocalist. (See what ONE good record can do for you?) . . . **Janis Paige's** manager, **Ruth Hughes Aarons**, tells us that Janis will be doing lots more on record and will be in Manhattan soon.



Don Casanave.

According to **Tom Edwards**, the lively deejay from WERE Cleveland, the next big names in the music world will be the **Everly Brothers**. Tom's got his ear to the ground and knows his artists. . . . **Connie Francis**, who is eighteen, has just released a record called — you guessed it — "Eighteen". . . . **Dick Contino** and his luscious wife, **Leigh Snowden**, in town and we hope to see them before they leave. . . . **Debbie Reynolds** and **Eddie Fisher** due back from Europe shortly. . . . It's a little ghoulish the way recording companies are jumping to issue **Tommy** and **Jimmy Dorsey** tribute albums.

Jerry Lewis started on a cross-country tour July 1st to plug both his new movie, "The Delicate Delinquent" (his debut as a single), and his new records. . . . **Neal Hefti**, talented composer-conductor and arranger, in town doing work for **Peggy Lee** and recording several albums with **Steve Allen**.

Disc-jockeys around the country have been quoting so much material from the issues of "Mad" magazine without credit that editor **Al Feldstein** decided to do something about it: He is sending 500 top American deejays free copies and ASKING them to quote from it — with credit! . . .

WITH THE STARS IN HOLLYWOOD

by JOE LAINE

FILMUSICALCALENDAR: **Nat "King" Cole**, another vocalist gone dramatic, made the transition in admirable style in the role of a French Foreign Legion soldier in the picture "China Gate". **Nat** does not actually sing in the movie, but his Capitol recording of the title tune is heard behind the opening credits. The "King" has also signed to sing the song "Raintree County", written especially for the picture of the same name, for a mere \$25,000.

"Loving You", starring **Elvis Presley**, opens here July 31. His recording of the title song backed with "Teddy Bear" is said to have been pre-ordered, to be tune of a million copies. Now he can start trading in his four old Cadillacs for the solid gold kind!

Mae Williams, hard-luck singer-actress, whose career has been brought to a standstill periodically, as a result of illness and injury, is back on her feet once more, and has approved a film script based on her life story to be titled, "Brink Of Disaster". She is currently doing a thirty minute TV show, and has recorded an album for Verve Records which will soon be released.

The **McGuire Sisters'** newest release was taken from U-I's "Interlude". The girls are heard singing the title song over opening picture credits. "Interlude" was written by **Frank Skinner** and **Paul F. Webster**. The flip side, "Communicate", is one of the themes from Skinner's original score for the movie, with lyrics penned by **Jay Livingston** and **Ray Evans**.

Jimmy McHugh and **Decca** artists, the **Paris Sisters** have collaborated on a tune to be used in a motion picture. Music is by **Jimmy** and lyrics by the trio.

Capitol Records'-Nelson Riddle contracted by **Metro** to arrange and conduct musical score for **Sol Siegel's** "Merry Andrew", starring **Danny Kaye** and **Pier Angeli**.

Tab Hunter has co-authored a song "Don't Tell A Soul", which he'll cut for **Dot**. **Marilyn Maxwell** is set to do an album for **Bethlehem Records**. **Jeff Chandler** averaged nine hours per day for three days recording for **Liberty Records**.

Ray Anthony signed a renewal contract with **Capitol** for five more years. This makes a total of thirteen years with the label.

Three companies are reportedly bidding for rights on a series of albums of songs and music from the soundtracks of the "I Love Lucy" shows. **Desi Arnaz** and **Lucille Ball** are holding out for top money. **Bill Frawley**, of the same show, has finished an al-

bum for **Dot** of old vaudeville days tunes. The album is called "Bill Frawley Sings The Old Ones".

Quality Records of Canada have signed the **Jimmy Spellman** recording of "Make Up Your Mind".

Scott Peters, **KFOX** Long Beach deejay has been signed for a role in the **Hugh O'Brian** "Wyatt Earp" series. **Gordon Macrae** is set for a new half-hour musical show starting next fall on **NBC-TV**. The deal will allow **Macrae** to make guest appearances on other shows.

Chesterfield and **Dean Martin** can't seem to get together on the money end for a proposed **ABC-TV** series. **Martin** reported to be asking twenty-five grand and trying for eight shows instead of thirteen. Drummer **Buddy Rich** branching into singing, dancing and comedy will make the **Steve Allen** show July 14. **Patrice Munsel** will become the first **Met Opera** star to have her own TV show, on the **ABC** network October 18, featuring Broadway musical and pop songs.

Bing Crosby and **Bob Hope** are at it again. **Bing** bought a Los Angeles TV station for \$4,000,000 and **Bob** countered with a station in Illinois for \$3,000,000. Whose going to run out of loot first?

IN TOWN: **Judy Garland** opened the season Thursday, June 27, at the Greek Theatre in the Hollywood Hills. It was a sellout for the 11 performances given by **Miss Garland** who closed July 7. This marked her first engagement in Los Angeles in five years, and followed spectacular successes at the Palace Theatre in New York, Las Vegas, Detroit and Dallas. . . . **Jose Greco** and his troupe of dancers and musicians opened on the 8th, followed by **Harry Belafonte** who will start on the 15th and remain through August 4.

Mary Martin returned July 8 as star of "South Pacific" on the stage of the Philharmonic auditorium. This show goes on and on. **Lena Horne's** opening at the **Cocoanut Grove** was sensational. Many movieland personalities attended and applauded loud and long. **Jeanette MacDonald** did a tremendous pinch-hitting job at the **Sahara Hotel** in Las Vegas when **Teresa Brewer** was silenced by laryngitis.

DEEJAY DOINGS: **Carl Bailey** of **KBIG**, the world's tallest disc-jockey has a real snap operation these hot summer days. The 6-foot 10-inch jock is doing two shows daily, Tuesday through Sunday, from a special booth on the upper deck of the steamer "Catalina" to and from Los Angeles Harbor and Avalon.

UNIQUE!

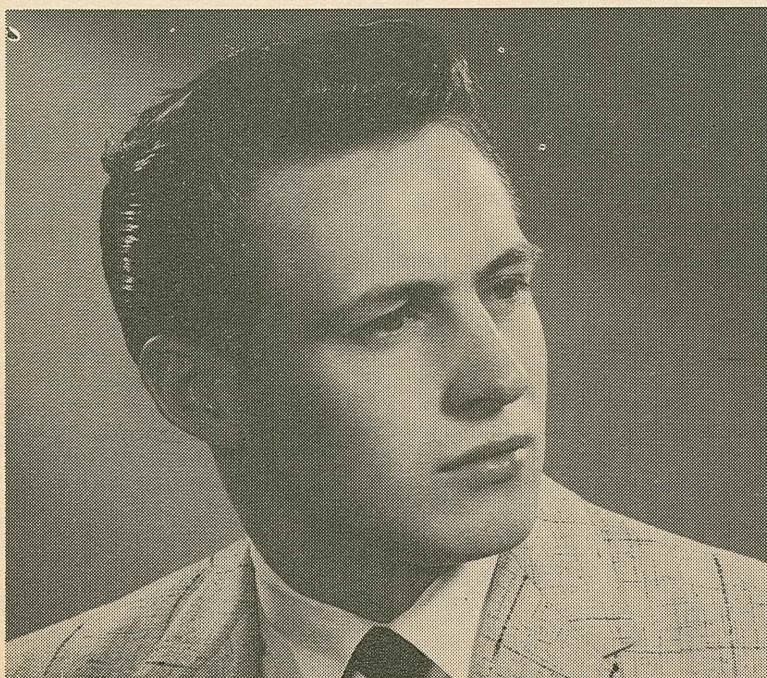
DENNY BERNI
Accordion Centre

2559 Eglinton Avenue West
Toronto RO. 9-4412

CANADA'S KINGS OF SONG

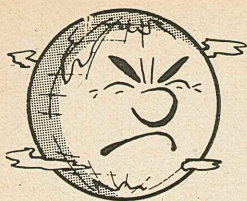


Four handsome harmony heroes of CBC-TV entertainment are featured on this page. Above is Bob Goulet, star of "Showtime" and also of the long-running "Spring Thaw" revue. He is summering in Vancouver, playing the lead in "Pajama Game". Below: Toronto-born Tommy Common is 23, and needs no introduction as singing personality of the very popular "Country Hoedown" series.



Above: Wally Koster has just concluded his season in "Cross-Canada Hit Parade", but it is certain that this popular Winnipeg-born singer will be back when the show returns in the fall. Below: Singer-pianist-arranger Denny Vaughan stars in his own show, and is also due back on our screens after the summer recess.





Speaking our mind . . . RAE, RAY and ALEX

ALEX BARRIS is one of Canada's best-known journalistic and television personalities. His column in the Toronto "Telegram"—"The Barris Beat"—is widely read and his television show of the same name is widely seen.

We, therefore, regard it as most flattering and complimentary that, in the "Telegram" of Friday, June 28, Alex Barris devoted the whole of his column to replying to our article in the first issue of MUSIC WORLD.

We modestly hoped that one day our editorial comments might be important enough to warrant attention from a leading columnist, but we never dreamed that that importance would emerge with our very first issue. Thank you, Mr. Barris, and we appreciate the publicity.

Needless to say, Alex Barris did not agree with our article in the Speaking Our Mind feature, which we headed "Jackie Rae & Co.—You Should Have Known Better!" Had he been of our way of thinking, there would have been no point in him devoting so much space to us. So, frankly, from a publicity point

of view, we are all the better off because each of us has a different angle.

Here is what he said under the heading of "Did Peppiatt Hurt Anyone?"

★

RAY SONIN, the publisher and managing editor of Music World, has a piece in that magazine's first issue headed: "Jackie Rae & Co.—You Should Have Known Better!"

The reference is to the recent 'hoax' involving Frank Peppiatt's masquerade as "Bryce Patton," a silver-haired rock 'n' roll singer. Mr. Sonin describes this as "the goof to end all goofs."

The article goes into the background of l'affaire Patton, mentioning the three appearances on Rae's show, the 1,000-odd fan letters he drew, and the eventual exposure of the "monster" created by what started out to be a gag.

Some of Sonin's reasoning:

"The basis of any show is entertainment and if a section of Jackie Rae's viewing audience considered Bryce Patton the kind of entertainment they wanted, he should have respected their assessment and done nothing to destroy their illusion. Where Canadian entertainment falls down badly is in the lack of a star-system. Rightly or wrongly, by accident and perhaps undeservedly, the Jackie Rae Show created a star in Bryce Patton. If he had faded out of the picture quietly, the stardom quality that he had transmitted to his young audience would have remained; this way, the only thing that remains from the whole business is a bad smell."

* * *

In another part of the story, Mr. Sonin cries: "What about the fans? How do they feel about having had their legs pulled hard—and in public? Do you think they are sharing in the 'joke'? We think the reverse. We think it wasn't the stunt that was a 'monster' but the public revelation of the stunt."

It seems that what Mr. Sonin objected to was not Frank Peppiatt's posing as a rock 'n' roll singer named Bryce Patton but the admission that Patton was really Peppiatt. This strikes me as pretty naive. This "hoax," which lasted a few weeks, did no harm—other than to injure the vanity of a teen-age public so devoid of taste that it will cheer anything 'new' without ever bothering to examine its merits.

Let's face it: If Frank Peppiatt were introduced as himself on the Rae show (or any other) and did a take-off of a rock 'n' roll singer, the teen-agers would have reacted quite differently. Not only would they not have cheered, but they probably would have been annoyed because Peppiatt was making fun of their precious idols.

But all he had to do was cap his teeth and paint his hair platinum, and the teen-agers jumped for joy at the discovery of a new talent. So, now that Peppiatt has been "unmasked," is he any less talented than he was with capped teeth? Would the teen-agers be "a laughing stock," as Mr. Sonin says, if they were to discover that Elvis Presley were really named Adam Glutz, and that he was born in the Bronx and worked as a disc jockey before turning to rock 'n' roll? (Of course, it isn't true; but it could be.)

* * *

Mr. Sonin sees grave consequences in the "hoax." He says the outlook for the development of Canadian talent is "even more grim" because the fans, having been burned by the Patton incident, will be reluctant to endorse any Canadian newcomer for fear he will turn out to be an imposter.

What a lot of eyewash! Can't you just see a Tommy Common fan club disbanding when it's revealed that Tommy wears shoes? Will Holiday Ranch be boycotted if it's discovered that Cliff McKay isn't really a cowboy? And just wait until the public finds out that Bobby Gimby's cricket is only a sound effect!

★

. . . All of which makes very interesting reading but if we agreed with Mr. Barris we would not have written our

The Barris Beat Did Peppiatt Hurt Anyone?

By ALEX BARRIS

RAY SONIN, the publisher and managing editor of Music World, has a piece in that magazine's first issue headed: "Jackie Rae & Co.—You Should Have Known Better!"

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article in the first place. So the debate continues . . .

It is quite true that "what Mr. Sonin objected to was not Frank Peppiatt's posing as a rock 'n' roll singer named Bryce Patton but the admission that Patton was really Peppiatt."

Even though this strikes Mr. Barris as "pretty naive", the whole point of the article was to stress that the disclosure—and the manner in which it was done—was an insult to the fans.

But Mr. Barris doesn't think much of the fans anyway. In his opinion "This 'hoax' which lasted a few weeks, did no harm—other than to injure the vanity of a teen-age public so devoid of taste that it will cheer anything 'new' without ever bothering to examine its merits."

So Mr. Barris agrees that the hoax did injure the vanity of the teen-age public, which is exactly the point I made. Where I differ with him strongly is in his assessment of the teen-age public.

Whether or not they are "devoid of taste" is a matter that neither Mr. Barris nor I can determine, or has the right to determine. Suffice it to say that the teen-agers buy records, that the teen-agers make stars and that the teen-agers are the backbone of a certain type of popular musical entertainment these days.

Instead of sneering at them, Mr. Barris would be well advised to accept that fact. And he might also couple it with another fact that I did not mention in my last article—namely that a recording company was on the point of signing up "Bryce Patton" for its label.

Would he say that the recording company was also "devoid of taste" or would he agree with me that it is the function of a recording company to give the public what it wants? And if the public

(Please turn to page 23)

ANOTHER **BMI**
"PIN-UP"
HIT

**SQUID
JIGGIN'
GROUND**

Recorded by
HANK SNOW
(RCA Victor)

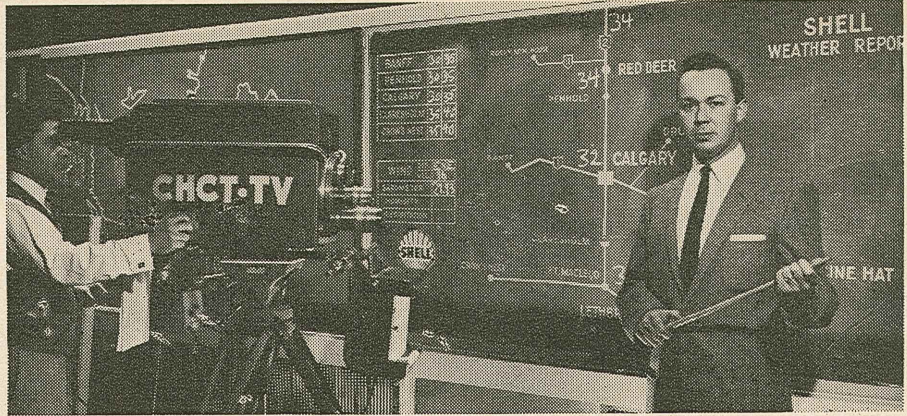
OMAR BLONDAHL
(Rodeo)

JOE BROWN
(Sparton)

Published by
BMI Canada Limited

WEATHER MAN, SINGING MAN

The story of Canada's newest folk-singing star



STU PHILLIPS

by BARRY NICHOLLS

STU PHILLIPS is a serious-minded young Calgary television announcer dedicated to producing in ballad form the stories and legends of the early history of Canada. His new LP, "Echoes of the Canadian Foothills", was recently issued on the Rodeo Record label.

Distribution is national, and most reports indicate sales are rocketing, particularly in Western Canada. Quite ambitiously, Stu is planning albums that will treat each of the ten provinces individually.

Unheralded, almost undiscovered, this is one folk singer who is really going to get the plays for his album thanks to the Canadian fraternity of disc jockeys.



Phillips, who entered radio in Montreal doing school broadcasts at CJAD, was also heard on CFCF and CKVL.

In 1950 he arrived in Edmonton pushing a model "A" convertible. He explains: "The car expired as I hit the city limits and I felt obligated to at least push it to its final resting place—in the city dump."

Stu worked briefly at the now defunct Edmonton Bulletin and then caught on as a morning dee jay at radio station CFRN. Thanks to the contacts he made through this job he soon found the audience for his folk singing.

By late 1952, station management had decided that folk-singing did not quite belong sandwiched between regularly-scheduled news reports and commercial announcements. Thus came about the exit of Stu Phillips.

Not undaunted, he moved further west to the post of supervisor of production at radio station CJIB, Vernon, BC. He continued his research into the history of the land and folklore of the province.

Out of his stay in the Okanagan Valley came inspiration for the ballad titled, "The Bill Miner Train Robbery." This is the tune that people who have heard the album think will become most popular.

The following year, in 1953, he returned to Edmonton and radio station CHED. This

was his year of destiny in which he was chosen for several lead parts in productions of the Edmonton Light Opera Company; selected as most popular announcer for 1954-1955 in the Edmonton listening area; and—momentous decision—he decided to forsake the stag line for home cooking and socks without holes.

His attractive wife Aldonia and year-old daughter Leagh Anne, are credited with helping maintain his determination when spirits lagged and the big break was so elusive and far away.

All the while research continued and from exhaustive study into the lore of the Indians of Alberta came inspiration for "Almighty Voice" and "The White Stallion."



Early in 1956, Phillips decided to gather some of the best of his folk tunes, and shape them into album form. His reason for doing this was an earnest desire to tell more people than he'd been able to reach previously, the elusive descriptive story of the early Canadian West.

When queried about his greatest influences, Phillips squirmed, coughed and replied, "I guess mostly the settlers and ranchers out here. Then I rely also on early writings and manuscripts I'm always searching for. Sometimes I get overwhelmed by the bigness and massiveness of the country and the things that I'm trying to express in my music.

"And, oh yes, the ordinary people who seem somehow to have in them a certain character and expressiveness that must be a holdover from the early days."

Stu Phillips must be considered a true Canadian artist. In his own words, "I try to express and project a story to the listener, a story that'll remind him of the heritage left in trust by the early settlers of a hard and difficult land.

"Phrasing, tone bars and lyric construction help me as much as anything in setting the mood for my songs. And the issue of my first LP is a big step forward. In regards to this I owe a real debt

(Please turn to page 23)



The top picture shows Canadian folk-singer Stu Phillips in his role as announcer at Calgary's channel 2, rehearsing for his evening weather show. He is particularly concerned with the weather because of his interest in classic sports cars which he drives most weekends in the mountains near Banff.



The picture in this column shows Stu Phillips, in garb more befitting the kind of songs he sings, visiting a ranch in the Alberta foothills to examine a recently arrived colt.

POP TOPPERS OF THE MUSIC WORLD

Tops in Canada CHUM HIT PARADE

(The top 50 discs in Canada
as compiled by Radio Station CHUM)

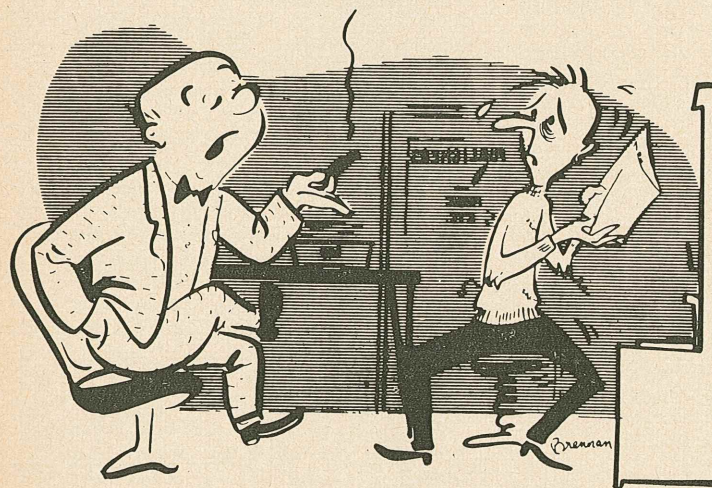
1. LET ME BE YOUR TEDDY BEAR
Elvis Presley (RCA Victor)
2. IT'S NOT FOR ME TO SAY
Johnny Mathis (Columbia)
3. SO RARE Jimmy Dorsey (Quality)
4. OVER THE MOUNTAIN, ACROSS
THE SEA Johnny and Joe (Quality)
5. BYE BYE LOVE
Everly Brothers (Apex)
6. LOVE LETTERS IN THE SAND
Pat Boone (Dot)
7. I LIKE YOUR KIND OF LOVE
Andy Williams (Apex)
8. OLD CAPE COD
Patti Page (Mercury)
9. JENNY, JENNY
Little Richard (Regency)
10. SHANGRI-LA .. Four Coins (Epic)



11. I'M GONNA SIT RIGHT
DOWN AND WRITE MYSELF
A LETTER
12. BUILD YOUR LOVE
TEARDROPS IN MY HEART
13. WITH ALL MY HEART
14. AROUND THE WORLD
15. SUSIE Q.
17. SEARCHIN'
18. WONDERFUL, WONDER-
FUL!
19. SHENANDOAH ROSE
20. WHITE SILVER SANDS
21. START MOVIN'
22. SHORT FAT FANNY
23. A TEENAGER'S ROMANCE
24. YOU'RE CHEATIN' YOUR-
SELF
25. YOUNG BLOOD
26. LOVING YOU
27. WORDS OF LOVE
28. SUMMER LOVE
29. FALLEN STAR
30. GONNA FIND ME A BLUE-
BIRD
31. MY DREAM
32. WHOLE LOT OF SHAKIN'
GOING ON
33. WHISPERING BELLS
34. STAR DUST
35. ISLAND IN THE SUN
36. DARK MOON
37. FOUR WALLS
38. ANGEL OF LOVE
39. ME AND MY BESTEST FEL-
LER
40. PASSING STRANGERS
41. TAMMY
42. LOVESICK BLUES
43. SEND FOR ME
44. SO YOUNG
45. DIANA
46. TEENAGE HEART
47. OH, POLLY, OH!
48. COOL SHAKE
49. MIND READER
50. RUN, DON'T WALK

(This exclusive and copyright list is supplied by Radio Station CHUM, Dial 1050)

TIME OUT FOR LAUGHTER



"Look, I'm a music-publisher who likes to give new songwriters
a break, so I tell you what I'll do. You get Elvis Presley to
record your song and I'll take it!"

BEST-SELLING POP DISCS IN ENGLAND

BEST SELLING SHEET MUSIC IN ENGLAND

1. AROUND THE WORLD
(Sterling)
2. MR. WONDERFUL (Chappell)
3. WHEN I FALL IN LOVE
(New World)
4. BUTTERFLY (Aberbach)
5. WHITE SPORT COAT (Frank)
6. CHAPEL OF THE ROSES
(Victoria)
7. NINETY-NINE WAYS
(Good Music)
8. ROCK-A-BILLY (Joy Music)
9. FORGOTTEN DREAMS
(Mills Music)
10. YES, TONIGHT, JOSEPHINE
(Berry)
11. THE GOOD COMPANIONS
(Peter Maurice)
12. WE WILL MAKE LOVE
(Melcher-Toff)
13. FREIGHT TRAIN (Pan-Musik)
14. I'D GIVE YOU THE WORLD
(Macmelodies)
15. I'LL FIND YOU (Robbins)
16. TRUE LOVE (Chappell)
17. HEART (Frank)
18. ROUND AND ROUND
(Kassner)
19. SINGING THE BLUES
(Frank)
20. YOUNG LOVE (Cromwell)
21. BANANA BOAT SONG
(Morris)
22. PUTTIN' ON THE STYLE
(Essex)
22. LOOK HOMEWARD, ANGEL
(Kassner)
24. MARIANNE (Montclare)

AUSTRALIA'S TOP POPS

1. PARTY DOLL
Steve Lawrence (Coral)
2. GREEN DOOR
Jim Lowe (London)
3. DON'T FORBID ME
Pat Boone (London)
4. BANANA BOAT SONG
Harry Belafonte (RCA)
5. CINDY, OH, CINDY
Eddie Fisher (RCA)
6. JAMAICAN FAREWELL
Harry Belafonte (RCA)
7. TUTTI FRUTTI
Elvis Presley (RCA)
8. YOUNG LOVE
Tab Hunter (London)
9. BUTTERFLY
Andy Williams (London)

U.S. BEST-SELLING DISCS

1. LOVE LETTERS IN THE SAND Pat Boone (Dot)
2. SO RARE Jimmy Dorsey (Fraternity)
3. BYE BYE LOVE Everly Brothers (Cadence)
4. OLD CAPE COD Patti Page (Mercury)
5. IT'S NOT FOR ME TO SAY Johnny Mathis (Columbia)
6. DARK MOON Gale Storm (Dot)
7. TEEN-AGE ROMANCE Ricky Nelson (Verve)
8. WHITE SPORT COAT Marty Robbins (Columbia)
9. TEDDY BEAR Elvis Presley (RCA Victor)
10. SEARCHIN' The Coasters (Atco)
11. I LIKE YOUR KIND OF LOVE Andy Williams (Cadence)
12. I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A
LETTER Billy Williams (Coral)
13. FREIGHT TRAIN Nancy Whiskey (Chic)
14. ALL SHOOK UP Elvis Presley (RCA Victor)
15. FOUR WALLS Jim Reeves (RCA Victor)
16. WITH ALL MY HEART Jodi Sands (Chancellor)
17. AROUND THE WORLD Victor Young (Decca)
18. START MOVIN' Sal Mineo (Epic)
19. GIRL WITH THE GOLDEN BRAIDS .. Perry Como (RCA Victor)
20. WHITE SILVER SANDS Dave Gardner (OJay)

CANADA'S FRENCH HITS

Survey compiled by:
LES SUCCES DU JOUR Enrg.,
5112—8ème Ave., Montréal, Qué.

- | | |
|------------------------------------|---------------------------------------|
| 1. BAMBINO | 20. MAIS PUISQU'IL FAUT SE
QUITTER |
| 2. AIDE-TOI ET LE CIEL
T'AIDERA | 21. MARIANNE |
| 3. LE CHEMIN DU PARADIS | 22. QUE SERA SERA |
| 4. VIENS VALSER AVEC PAPA | 23. S'AIMER D'AMOUR |
| 5. SUR L'PERRON | 24. INNAMORATA |
| 6. LA VALSE DES RUES | 25. MA P'TITE POLKA |
| 7. ARRIVEDERCI ROMA | 26. QUADRILLE AU VILLAGE |
| 8. LE CIEL SE MARIE AVEC
LA MER | 27. LE TURLUTUTU |
| 9. CONCERTO D'AUTOMNE | 28. C'EST BON D'AIMER |
| 10. TOI, TU ES TOUT POUR MOI | 29. BOUCLE BLONDE |
| 11. SEUL UN HOMME PEUT
FAIRE CA | 30. COCO-POLKA |
| 12. LA FAMILLE | 31. GALETTE PRINTANIERE |
| 13. CINCO ROBLES | 32. MA PRIERE |
| 14. LE BOSSU | 33. LES ETOILES |
| 15. POURQUOI PAS? | 34. LA VIE ME POUSSE |
| 16. C'EST CA LA MUSIQUE | 35. BONJOUR AMOUR! |
| 17. TANT J'AURAI TANGERINE | 36. VIOLETTES DES CHAMPS |
| 18. VIERGE MARIE | 37. LA ROUTE |
| 19. PARC LAFONTAINE | 38. AIME-MOI |
| | 39. VIENS PLUS PRES |
| | 40. LA FILLE DE MES REVES |

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

1. BAMBINO Jean Paquin (Music-Hall)
2. AIDE-TOI ET LE CIEL T'AIDERA Marc Gélinas (RCA Victor)
3. LE CHEMIN DU PARADIS Les Jérolas (RCA Victor)
4. VIENS VALSER AVEC PAPA Yoland Guérard (Music-Hall)
5. SUR L'PERRON Dominique Michel (Pathé)
6. LA VALSE DES RUES Paolo Noël (RCA Victor)
7. TOI, TU ES TOUT POUR MOI Janine Gingras (RCA Victor)
8. SEUL UN HOMME PEUT FAIRE CA .. Francis Lemarque (Philips)
9. CONCERTO D'AUTOMNE Tino Rossi (Pathé)
10. LE CIEL SE MARIE AVEC LA MER Lucille Dumont (Pathé)

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

1. BAMBINO Carmen Déziel (RCA Victor)
2. LE CHEMIN DU PARADIS Les Jérolas (RCA Victor)
3. AIDE-TOI ET LE CIEL T'AIDERA .. Marc Gélinas (RCA Victor)
4. SUR L'PERRON Dominique Michel (Pathé)
5. VIENS VALSER AVEC PAPA André Claveau (Pathé)
6. ARRIVEDERCI ROMA Carmen Déziel (RCA Victor)
7. SEUL UN HOMME PEUT FAIRE CA Yvette Giraud (Pathé)
8. CONCERTO D'AUTOMNE Les Three Bars (RCA Victor)
9. LA VALSE DES RUES Paolo Noël (RCA Victor)
10. TOI, TU ES TOUT POUR MOI Janine Gingras (RCA Victor)

FRENCH-CANADIAN HITS LES SUCCES CANADIENS

- | | |
|---|--|
| 1. AIDE-TOI ET LE CIEL
T'AIDERA
(by Marc Gélinas) | 11. TANT J'AURAI TANGERINE
(by Jacques Blanchet) |
| 2. SUR L'PERRON
(by Camille Andréa) | 12. PARC LAFONTAINE
(by J. Blanchet, L. Héту) |
| 3. LA VALSE DES RUES
(by Paolo Noël) | 13. MON PITOU
(by Jean Grimaldi) |
| 4. LE CIEL SE MARIE AVEC
LA MER
(by Jacques Blanchet) | 14. MAIS PUISQU'IL FAUT SE
QUITTER
(by R. Davis, A. Maltais) |
| 5. TOI, TU ES TOUT POUR MOI
(by Pat di Stasio) | 15. BOUCLE BLONDE
(by M. Gélinas, F. Labre) |
| 6. LA FAMILLE
(by Raymond Lévesque) | 16. GALETTE PRINTANIERE
(by Paul Aubert) |
| 7. DY ... DEDY ... DEDY
(by Fernand Tavernier) | 17. QUAND LE SOLEIL DIT
BONJOUR AUX MON-
MONTAGNES
(by Carmen Richer) |
| 8. LE BOSSU (by Marc Gélinas) | 18. LES ETOILES
(by Lucien Brien) |
| 9. POURQUOI PAS?
(by R. Davis, D. Evans) | 19. BONJOUR AMOUR!
(by Guy Sauviat) |
| 10. ROCK 'N' ROLL A CHEVAL
(by Willie Lamothe) | 20. VIOLETTES DES CHAMPS
(by Yves Beauparlant) |

CANADIAN ARTISTS' BEST-SELLING RECORDS

ENREGISTREMENTS CANADIENS DE MEILLEURE VENTE

1. BAMBINO / CINCO ROBLES Carmen Déziel
(RCA Victor 56-5342, *57-5342)
 2. AIDE-TOI ET LE CIEL T'AIDERA/LE BOSSU.....Marc Gélinas
(RCA Victor 56-5346, *57-5346)
 3. SUR L'PERRON / LA FAMILLE Dominique Michel
(Pathé 52.132, *77.132)
 4. VIENS VALSER AVEC PAPA / MON P'TIT PARADIS André
Claveau (Pathé 52.140, *77.140)
 5. LE CHEMIN DU PARADIS / TOUJOURS PLUS VITE .. Les Jérolas
(RCA Victor 56-5349, *57-5349)
 6. BAMBINO / S'AIMER D'AMOUR Jean Paquin
(Music-Hall 101, *45-101)
 7. ARRIVEDERCI ROMA / NE SOIS PAS CRUEL Carmen Déziel
(RCA Victor 56-5314, *57-5314)
 8. VIENS VALSER AVEC PAPA / LES ETOILES....Yoland Guérard
(Music-Hall 102, *45-102)
 9. LE CIEL SE MARIE AVEC LA MER / PARC LAFONTAINE
Lucille Dumont (Pathé 52.137)
 10. LA VALSE DES RUES / LA PETITE TONQUINOISE Paolo Noël
(RCA Victor 56-5320, *57-5320)
- * 45 R.P.M.

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TORONTO

"DIAMONDS are a girl's best friend" goes the well-known saying but, as far as The Diamonds vocal group are concerned, they wouldn't trade Nat Goodman for all the girls in you-name-it. This Toronto vocal quartet owe their success to Nat, who has managed them from the start and, in the short period of two years, has achieved fame for them as one of the top vocal groups in all North America.

The boys have just finished a movie called "The Big Beat", which is a full-length musical production in Technicolor and also features Gogi Grant, Fats Domino, the Four Aces, the Mills Brothers, the Dell Vikings and Harry James.

Their Mercury recording of "Little Darlin'" is now well over the million mark, and their latest disc—"Words Of Love" backed by "Don't Say Goodbye Now", both written by Nat in collaboration with Chuck Saegle, of Chicago, could easily be another winner.

I might mention that Nat Goodman is one of the busiest studio musicians in town, playing clarinet, tenor-sax and oboe, besides management duties of the Diamonds.

Line-up of the group is Phil Leavitt, Dave Summerville, Ted Kowalski and Bill Reed. They will be doing guest-shots with Vic Damone, Steve Allen, Paul Winchell and Perry Como during the summer season.

Jack Oldham, multi-talented news editor of station CKEY for the past six months, hails from Manchester, England, and has a personal written invitation that Bulganin or Kruschew would love to get their hands on. It's from President Eisenhower, and this is the story.

Jack was a British war correspondent with the Third U.S.

AROUND TORONTO WITH 'THE MAN ABOUT TOWN'

by DAVE CAPLAN

Army and, during that time, the officers who worked together decided to form "The U.S.-British Comrades Association", which was an Anglo-American Services organization. General Eisenhower was president and founder and, as Jack was also a founder-member, the two have met on several occasions. In fact, Jack has a standing invitation to call in when he's near the White House.

I told Jack that, when he decides to visit "Prez", I'll carry his bags . . . * * *

Jimmy Amaro, who opened the doors of Le Cabaret with his trio in December, 1955, is still at the same spot with Ed Bickert on guitar and Ed McNeill on piano. Jimmy plays alto and clarinet, and is a strong advocate of "giving the people what they want to hear. It means business to me and pleasure for them."

An interesting note is that Ed Bickert is meeting Madeline Mulholland at the end of the aisle on October 26th next, and is already busy rehearsing the walk.

He was also voted the favourite guitarist of Tal Farlow in a recent U.S. poll, which is no surprise to me but should open more ears around town.

Maitre Oscar Bedry, formerly of Club One-Two, was the planning genius of Le Cabaret, and owner W. R. E. Cook recognized Oscar's capabilities when he hired him. Mr. Cook is also President of the Anglo Insurance Underwriters Co.

Eugene Amaro, Jimmy's son, is the alto-clarinet-flute leader of the quartet at the Seaway, and another son, Jimmy Junior, has just joined the Toronto local as a bassist.

Reports are coming in from the record stores that Moe Koffman's "Cool And Hot Sax" Jubilee album is selling second to "My Fair Lady" . . . a great compliment to a great guy.

Moe was formerly with Tex Beneke and Jimmy Dorsey, and jazz fans are fortunate in having him back home again, so you'd better get out and buy his album before he gets mad and leaves town again! The album also features Ron Rully (drums); Ed Bickert (who else?) on guitar; Hugh Currie (bass); Bob McConnell (valve trombone); Jackie Long (trumpet); and Eddie Karam (baritone).

Moe's brother Bernie plays trumpet with Pat Riccio at the Jubilee Pavilion, and is also in



Dave Caplan and Daphne Driessen.

the band's vocal group.

I've been reading lately about various combos and bands setting records for lengthy engagements, and I've got one to add to the list, Harry Gesner has been fronting his own band at the Orchard Park Tavern for ten years.

His seven-piece outfit features Lin Jackson (clarinet, alto), who also shares arranging chores with Harry. Johnny Swan on trumpet and Alex Collole on drums are the latest additions to the band, and are two up-and-coming young-timers in the business.

Harry works eleven months a year and during July, everybody takes a holiday. The boss told me to watch for new sounds in the band after vacation, so I'm watching particularly since I caught Harry digging the cool sounds of other groups at the Town Tavern.

Toronto-born Daphne Driessen (The Torrid Temptress) who headlined the Casino bill a couple of weeks ago, celebrated her 24th birthday here in town, and I liked Larry Mann's line after he discovered how old she was—"When she grows up, she'll be a lot of fun!"

Pat Morgan, MC of "Pick The Stars", has been signed for a role in a western movie for Normandy Films. Shooting date is scheduled for July 15 and will take place in the Toronto area. The film will be shown in the United Kingdom.

I can just hear Pat yelling: "Where's my hoss, pardner?"

Trombonist George Scroggie, who doubles as a teacher of mathematics at Forest Hill Collegiate, celebrated his second wedding anniversary on June 25. His lovely wife Florence also teaches at West Prep School, and last year taught the children of Johnny Wayne and Frank Shuster, who happen to be her favourite TV comedians.

Florence relates that she was so thrilled and excited when she met Wayne and Shuster in person. When Frank introduced himself, Florence exclaimed "You must be Rosalind's father, Mr. Shuster" and then turned to Johnny Wayne and said "And you must be Michael's mother!" It was an embarrassing moment, but they all had a good laugh when Florence recovered.

Lovely vocalist Nanci Douglas opens for a month's booking in McVans, Buffalo, on July 15. She sang last summer at Bigwin Inn, and has hopes of breaking into the TV and radio field here.

Phil Barnes, pianist-composer-arranger from Bedford, England, claims to be able to write a song a day, and can prove it if an offer was made worth his while. He has been in Toronto for fourteen months and is an insurance representative between tunes.

Phil is hoping for that big break when someone will hear his compositions and give "Song-A-Day" Barnes a listen.

Haimish Livingston is the 33-year-old drummer rehearsing with Phil and, before coming over from England, produced TV commercials. He also had a bit part in the movie, "The Purple Plain", with Gregory Peck, and is a direct descendant of Dr. Livingstone (I presume), who was his great-great-uncle.

Barry Townley, pianist and leader at the Cork Room, got fired as a columnist on the Varsity paper a few years ago for writing an article on the Hal McIntyre Band and criticizing a certain member of the outfit. They were afraid of a libel suit, and thought that the safest thing

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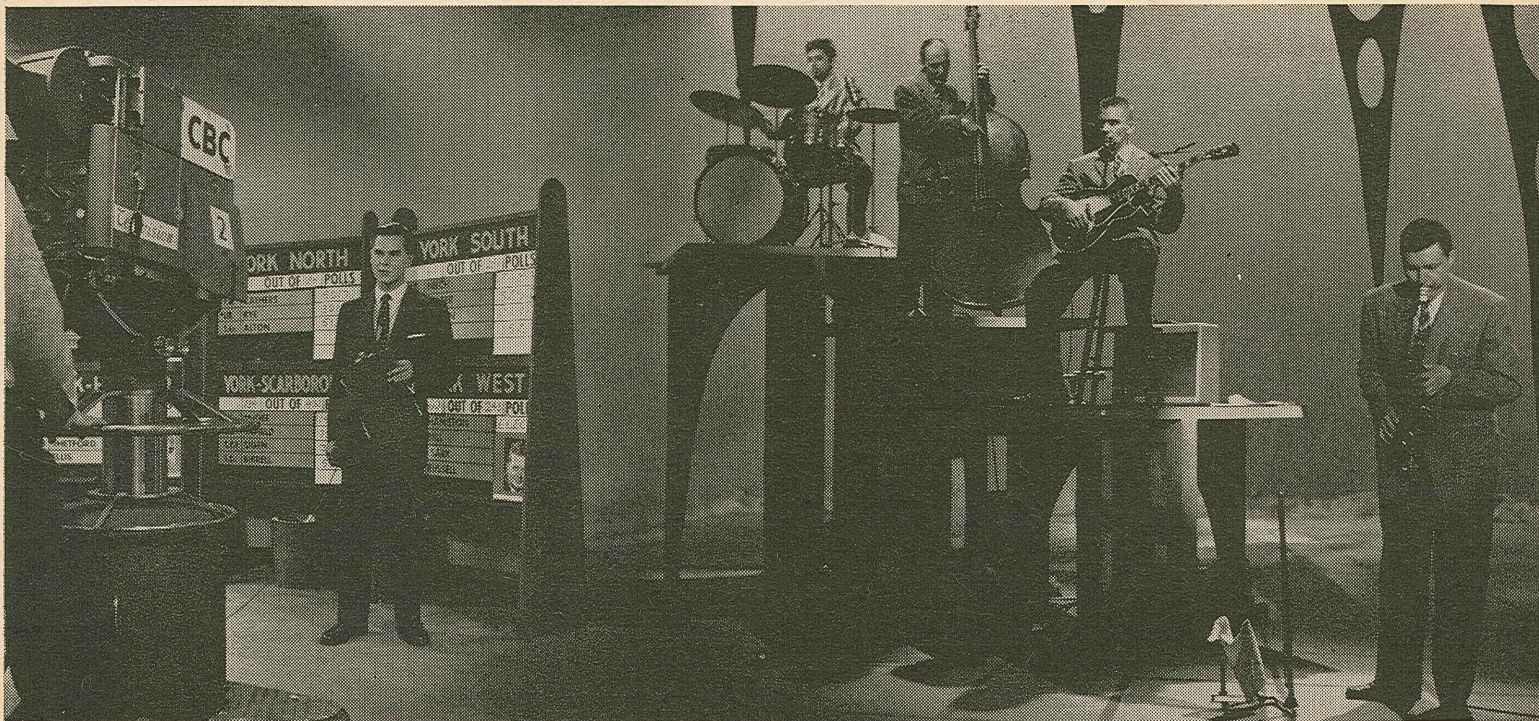
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to do was to let him go. The patrons of the Cork Room are grateful for the switch . . .

Guitarist Nick Mele is in Barry's band, together with Frankie Eagan on bass and brother-in-law Harold Ginsberg on drums. To complete the interest relationships, Nick's brother Joe is pianist with the Four Lads.

Jazz-loving architect George Robb is throwing his drawing-board in the ring and will submit his design for the new City Hall building. I understand it's worth more than a million dollars to the winning architect, so better sharpen those pencils, George, and go, man, go!

Julius Gubenko just closed a very successful week at the Town Tavern and will be taking a prolonged well-earned rest before reorganizing.

At the opening were such luminaries as vocalist Annette Bernard, disc-jockey Phil (Feller) McKeller, Tim Rourke and his lovely wife Gussie, Elwood Glover, Mr. and Mrs. Harvey Dobbs and Sammy Berger, who plays real progressive cash registers.

Julius closed the set with a wailing vibe duet with pianist Terry Pollard and if you haven't guessed it by now Julius Gubenko is really Terry Gibbs or vice versa.

IT'S HERE!

DENNY BERNI
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We honestly think this is one of the greatest and most atmospheric pictures involving a band that we have ever seen. It was taken for MUSIC WORLD by Bob Ragsdale, of Toronto, with the help and co-operation of CBC, and our only regret is that we just couldn't fit it into our last issue, when it would have been more topical. However, it's good enough to go at any time, in our opinion. The scene is, of course, the CBC-TV Studios in Toronto, and the occasion is last month's General Election. While John O'Leary stands ready to announce the results as they come in, saxist Moe Koffman and his group entertain the waiting viewers. His sidemen comprise Ed Bickert (guitar); Ron Rully (drums) and Hugh Currie (bass). Despite this picture, there is no truth in the rumour that it was Moe and his boys who swung the Election!

Phil McKeller is the honoured disc-jockey who has a recording dedicated to him by Terry called "That Feller McKeller". When Phil got up to leave before the last set Terry said "I played his tune so I guess he can go home now."

The Buddy Greco Quartet opened July 8-13 at The Town, followed by Sonny Stitt (15th).

31-year-old Buddy is the pianist-vocalist who worked with Benny Goodman for a few years before forming his own group in 1950.

Since mentioning Sammy (The Boss) Berger I'd like you to meet Leo Cognac who is the very capable manager and Eddie (Dad-eo) De Pasquale, head doorman plus the entire staff who look after your needs the moment you enter the Town.

If that article on Skiffle in the first issue of MUSIC WORLD interested you as much as it did me, you will be glad to know that Toronto now has its own group — Bill Larrett and his Skiffers.

The five-piece outfit comprises guitar, banjo, washboard, harmonica and bass (Peter Bartram), with vocals by Bill Larrett (guitar) and Chris Boner (banjo).

"THE HAPPY WANDERER"

Everybody's talking about Moe Koffman's jubilee recording quartet's successful opening night at George's Spaghetti House Saturday, June 29. This swinging Quartet will be appearing for a series of after midnight Saturdays, and possible Friday as well.

Paul Rich, harmonica virtuoso of variety fame, now successfully entrenched in the catering business in Philadelphia, in Toronto on vacation. The Wanderer

bumped him eating at Moe Pancer's delicatessen.

Bob Goulet, leading man of TV "Showtime" on his way to Hollywood to try his luck . . . Pat Morgan emcee of "Pick the Stars", off to Vancouver for a few months.

24 hr.-a-day working man, talented arranger and reed-man Roy Smith, plays for the Mart Kenney orch., writes and plays for Howard Cable shows and Gino Silvy's radio show "Dream Street", as well as being one of Toronto's busiest jobbing musicians.

Fred Rous preparing to go to New York to record his third RCA Victor LP of Instrumental Hymns. Fred arranges and conducts strings and varied instrumental combinations showcasing Billy Graham's pianist, Ted Smith.

Accomplished guitarist, Al Harris had three pupils appearing on Uncle Jerry's Club TV show, Channel 4 on Sunday July 7, namely Garry Thornton, Dennis Hockridge and Barry Schaeffer.

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CANADA'S GREATEST JAZZ COMPOSER

ONE March day this year, the dining room of Toronto's Colonial Tavern was busier than it usually is in mid-afternoon. There were few customers about but the tavern's featured jazz group of the week, the George Shearing Quintet, was hard at work.

Shearing was putting his men through a rehearsal of Fugue for Shearing, a work written especially for the famous blind pianist by Norman Symonds, a Toronto composer.

Throughout the rehearsal and particularly when he listened to the piano part, obligingly played for him by Norm Amadio, Shearing expressed his satisfaction.

"It's just what I've been looking for," he said again and again.

What Shearing had been looking for was a fugue written in jazz terms. The 36-year-old Toronto composer had given him just that.

What had happened that afternoon was indicative of a vital new trend in Jazz. At last composed works, Symonds was grateful to see, were being accepted by increasing numbers of jazz groups.

In the weeks that followed, Phineas Newborn, Jr., one of the most promising of the new pianists, who was filling a Town Tavern engagement, expressed a desire for an original work from Symonds. Just last month, the Australian Jazz Quintet accepted a Symonds' work called *Hambourg Suite*.



A man of average height with prematurely grey hair (but not too much of it) and a small, trim Van Dyke beard, Symonds is at last beginning to win recognition that his Toronto followers believe he well deserves. Within the space of three years, he has graduated from writing short pieces for a jazz octet to a twenty-minute work for a jazz quintet and symphony orchestra.

While a great deal of attention is centred on Teddy Charles, Charlie Mingus and Teo Macero, who seem to be the leaders in the American field of written works, it is doubtful, with all due respect to their talents, whether any one of them understands composition as well as Symonds does, or has made such tremendous advances in jazz composition.

Although he is just beginning to come to the attention of jazzmen below the border, Symonds (often called "The Skull" by his fellow musicians) first became known to Torontonians in 1954 when a concert featured his octet in a program of his compositions.

The first concert to swing away from the usual improvised type of solos to strictly written works, it created some bewilderment. Many of the listeners, and even some of the musicians, weren't quite sure what it was all about.

Today, Symonds admits there were inconsistencies in his writing. After that concert he disbanded the group, to re-appraise his work, his ideas and his aims.

Today, he can say with assurance: "I have mellowed considerably since then."

If proof be needed, it can be found in the *Concerto Grosso for Jazz Quintet and Symphony Orchestra*. This, Symonds wrote for the CBC Symphony Orchestra at the request of CBC producer Terence Gibbs for a broadcast on the CBC-Trans-Canada network in January of this year.



Gibbs had first heard Symonds' music at the Stratford Music Festival last summer, where he was producer of the CBC Wednesday Night broadcasts. He was so impressed with the jazz compositions and the jazzmen that he began to wonder if a composition could incorporate both jazz soloists and a symphony orchestra.

Although the *Concerto Grosso* has had only one performance to date (with another scheduled for this fall) the reaction of musicians, conductors and fans indicated that Symonds is one of the first, if not

the very first, successfully to combine these two radically different forms of music.

Unlike his earlier efforts that were often fragmentary in character, the new composition possessed logical development, some lovely melodic moments and a fugue first played by the quintet, then the symphony orchestra, that strikingly illustrated the different approach between jazz and symphony musicians.



While Symonds has been a part of the Toronto music scene since 1946, his early life was spent in British Columbia. He was born in Nelson, B.C., but while still a youngster moved to Victoria where he developed a love for the sea and music.

By the time he was 14, he was playing clarinet and gaining a strong feeling for jazz under the influence of Artie Shaw and Benny Goodman, whom he religiously followed on those famous dance band broadcasts of the mid-thirties. Of all the bands he heard then, however, the Duke Ellington Orchestra made the most lasting impression. In 1939, Symonds joined the Navy but instead of becoming a bandsman as he had hoped, spent the next seven years as a cook.

Today in his small two-room apartment in the heart of the garment factory district of Toronto ("it's quiet at night—wonderful



MW photo by Tom Davenport

At rehearsal, Norm Symonds (centre) reflectively ponders over a difficult passage which seems to be giving trouble to bassist Carne Bray and not so much trouble to guitarist Ed Bickert.

NORM SYMONDS

by

HELEN McNAMARA

for working!") Symonds, in his bachelor existence, still makes use of that cooking experience. A piano, a desk, a couch, some pen-and-ink sketches, dozens of books (many of them on sailing, another Symonds passion) and a well-stocked kitchen form the background for his creative efforts.



In 1946, following his discharge from the Navy, Symonds entered the Toronto Conservatory of Music where he studied clarinet, piano and harmony. At the same time, he played jazz with local groups; began to listen and absorb the sounds of bop. He became interested in the piano work of Lennie Tristano, who had made singular strides into harmonic development, but Symonds wasn't satisfied. He was acutely aware of the limitations in music that relied on improvisation only.

It was then that he began a serious study of the great classical composers, at the same time continuing to play with Benny Louis' dance band which he had joined in 1949. In 1952, he left Louis to write arrangements for Bill Butler's dance band, then returned to the Louis orchestra, in which he still plays alto sax and clarinet. As an additional source of income, Symonds is also a music copyist for the CBC.

At all times, he has had a mentor in Gordon Delamont, a teacher of harmony, theory and counterpoint as applied to jazz. He still goes back to Delamont, one of Toronto's most respected teachers, when problems arise.



Concerts held in May, 1955, and May, 1956, which featured as well works by three other Toronto composers, Ron Collier, Bill Sparling and Joe Brooks, finally resulted in the Symonds' Octet being asked to appear at the Stratford Music Festival last year.

The octet, along with two Canadian groups led by Phil Nimmons and Calvin Jackson, shared the limelight with Wilbur deParis, Duke Ellington, Dave Brubeck, the Modern Jazz Quartet and the Oscar Peterson Trio.

After the Symonds' concert, shared with the Brubeck quartet, Down Beat critic Nat Hentoff told newspaper reporters:

"It's a shame so few people in the United States do not know that so much is happening up here. American recording companies certainly should look beyond their borders and set up listening posts here. Much of the work I heard tonight is more deserving of being recorded than a great deal I have heard in the States."

It's a thought that a great many Symonds followers have been voicing for some time.



Newest Canadian TV singing star is lovely Sylvia Murphy, from Montreal, who can be seen and heard in "Club O'Connor" every Friday evening. This show is Sylvia's first big break—and it's our hunch that she's going right to the top.

WEATHERMAN SINGER

(Concluded from page 17)

of gratitude to Bailey Bird at BMI (Canada) for encouragement and to George Taylor, of Rodeo Records, for permitting me to do all the writing and arranging for my first featured album."

Later that year, Stu joined the announcing staff of CHCT-TV in Calgary. His mental attitude makes him possibly more effective in the low pressure type of visual television selling and his very nature and outlook makes him a popular and conscientious on-air personality.

Behind-the-scenes activity as a producer-director has meant increased responsibility for him recently. Now working on a new television series in which he'll star, Stu Phillips is also active in a number of other ways including the restoration of classic automobiles, breeding horses, hunting and fishing.

The song ballads in his album have been written after months and years of research and study. Old time cattlemen and settlers as well as Indians have made contributions and their recollections have added greatly to the authenticity of the story ballads.

Listen, then, to the daily happenings, the legends, humour and folk stories of the ranchers, the farmers, the early settlers, the Indians and the badmen, as Stu Phillips unfolds the story of our western Canadian heritage.

Speaking Our Mind . . .

RAE, RAY & ALEX

(Concluded from page 16)

want "Bryce Patton," they should have him irrespective of Mr. Barris' feeling about their lack of taste.

Mr. Barris walks right into a trap when he says that if Frank Peppiatt had done a take-off of the rock 'n' roll singers, the teen-agers would "probably have been annoyed because Peppiatt was making fun of their precious idols."

But, don't you see, Mr. Barris, that is exactly what Peppiatt **did** do. He **did** make fun of their precious idols—but in this case the "precious idol" happened to be "Bryce Patton."

He was not presented as a take-off of a rock 'n' roll singer but as a new rock 'n' roll discovery. Why was this done if not to entertain and please the teen-age public? For what other reason was the hoax engineered? Surely it could only have been to make the teen-agers talk about the show and enjoy themselves watching this new personality.

Therefore, when they learned that Peppiatt was indeed making fun at their expense, they were justifiably annoyed—which is entirely my point of view, and thank you, Mr. Barris, for agreeing with it . . . even though you don't think you did.



No, I don't think that Peppiatt is any less talented now that he has been unmasked than he was with capped teeth. I think, if he has got something in his singing that the public like, they will like it with or without capped teeth but the point is that the Jackie Rae Show never bothered to find out. All they did was to roar with laughter at the expense of the fans, metaphorically stick their tongues out and say "Ha ha, we fooled you!"

Is that good business?

Mr. Barris' premises about Elvis Presley, Tommy Common, the Holiday Ranch and Bobby Gimby don't hold water. He says: "Will Holiday Ranch be boycotted if it is discovered that Cliff McKay isn't really a cowboy?"

It doesn't matter at all if Cliff McKay isn't a cowboy or Bobby Gimby's cricket is only a sound effect or even if Elvis Presley really is named Adam Glutz.

These are background things and the public only judges by what is in the foreground—either on their television screen or on their records. It is the voice and personality that count and the public are, in the long run, the makers and breakers in the entertainment world.

Therefore, we feel it is dangerous to fool around with the public—even if, as Mr. Barris contends, they are so "devoid of taste"—for the danger is that they may ultimately become so devoid of taste as to boycott the show which pulled their leg so unmercifully.

And, according to Mr. Barris, so unrepentantly.



SILHOUETTE

IT was to pay tribute to the unpublished executives in the music field that we inaugurated this feature, Silhouette, and this week we are going to honour perhaps the most powerful and prominent man behind the scenes — Walter M. Murdoch.

For the last twenty-five years the members of the Toronto Musicians Association have elected him president of their local (the third largest, after New York and Los Angeles, in the American Federation of Musicians). He is also the Executive Officer for Canada of the International Board.

During his 68 years he has always believed that "If you tell any reasonable man or group of people the truth, they will respect you, but if you compromise with the truth you are in trouble."

In carrying out this philosophy, he has collected a legion of followers, who admire him for his integrity, and also a host of opponents, who fail to understand or agree with his methods.



Walter MacIntosh Murdoch was born in Kingston, Ontario, but he grew up in Hamilton where he learned to play the trumpet while at the Hamilton Conservatory of Music. In 1912 he joined the Canadian Northern Railways (now part of the Canadian National Railways) in Toronto as a clerk. He worked in the accounting department before asking for a transfer to the immigration department.

Three years later he was involved in a bicycle accident and spent twenty-one weeks in hospital with a compound fracture of his leg. Those who know Mr. Murdoch will not be surprised to hear that as soon as he could get about again, he went back to the office on crutches. This shows the drive and determination that his friends and enemies know so well.

Back at work he found himself in the office of the third vice-president of the railroad. He stayed on with the CNR until he left to become general manager of a firm owned by a friend of his.

During his time at the CNR he assembled an orchestra to play at Cook's Church in Toronto and from this he was invited, in 1913, to form the Imperial Concert Band, which was the start of his professional music career. When the band appeared at an engagement at Scarborough Beach Mr. Murdoch found out for the first time there was a musicians' union.

He and the band, about fifty strong, then joined the Toronto Musical Protective Association (now the Toronto Musicians' Association) as a unit and, within a month, young Walter Murdoch was elected as a member of the executive board of the Toronto union.



WALTER MURDOCH

A year later, in 1917, he was elected second vice-president, and remained on the board continuously until 1932, when he was elected president, succeeding Bert Henderson. "I never had any ambition to be an officer," he told me. "I took the job as a duty."

At that time the depression was well underway and on top of that hundreds of musicians in the area had been thrown out of work in movie houses as a result of the arrival of the talking picture.

As Mr. Murdoch recalls, "I could not have chosen a more difficult period to take the job." But difficulties are something that he thrives on.

Immediately he took over, Mr. Murdoch started a general tightening up all round. He strictly enforced all the union laws because he firmly believes that all laws are made to be kept, not broken. His first rule is that every professional

musician in Canada must be an AF of M member.

"The Federation is all-embracing," Mr. Murdoch says. "It takes in everyone from the little fellow who can just find F sharp and B flat to Toscanini."

At first the job of president was not fulltime, but by the late thirties he found himself in the musicians' office almost continuously and gave up his other business activities to devote all of his time to the AFM. And the job that he felt at the outset he should not hold for more than a year turned out to be a career.

In 1937 he was elected by the international convention to the Executive Board as representative of Canada for the first time. Nowadays, in this capacity he travels to conferences across the whole of Canada—discussing problems and making decisions with other Union officers in the various areas.

The Imperial Concert Band became the band of the Toronto Regiment in 1926 and with this move Mr. Murdoch became the Director of Music.



Eight years later, when the Toronto Regiment and the Royal Grenadiers were merged and became the Royal Regiment of Canada, Mr. Murdoch continued, and still does today, as musical director for the regiment, holding the rank of captain. He actively conducts the band in its numerous public appearances.

He travelled to England in 1949 to attend the Congress of Labour and incidentally he was the first musician ever to be invited. While he was over there he learned a great deal about the British methods but came back convinced that the AFM way was definitely the best.

In his off-moments, Mr. Murdoch is a keen sports fan and considers that it is a wonderful way of relaxing. He has been following sport of every kind since his schooldays and if you talk to him on the subject his allround knowledge is outstanding.

His wife, Mabel, comes from the old country. She was born in Croydon, England. They have two daughters — one now Mrs. Douglas Anderson, who has two children, and Mabel, Junior, who is a school teacher.

Walter Murdoch has been on the front pages of the papers in this country more times than he can remember and like most active labour leaders he has been damned editorially more than praised, but even so he is universally respected.

This is proved by the fact that on only three occasions in his twenty-five elections to the Union Presidency has his election not been by acclamation.

And, in April, when Canada's musical personalities gave a dinner in his honour in Toronto — that proved, too, that Murdoch is indeed Canada's Man of Music.

JOHN TRENT

A series of articles about the great
'Backroom Boys' of Canada's music industry

FOUR ACES

Three Sheets To The Wind/Yes, Sir, That's My Baby (Decca 9-30348)

This is not quite the forceful punching Aces we have come to enjoy, but the tuneful ballad with the salty flavour should prove very popular. The second side is yet another sign of the returning popularity of Dixieland — Yes, Sir, That's My Baby . . . from New Orleans, or almost.

* * *
RAY ANTHONY
and his Orchestra

Cello-Phone/The Lonely Trumpet (Capitol F3739)

This is a disc which will get many spins. The bowed cellos blend with the voices in a most attractive way and I suspect that this gimmick will be copied by many. Disc is a dead cert for high honours if ever I heard one. Nice instrumental playing on the flip.

* * *
ROGER WILLIAMS

Moonlight Love/Every Little Movement (Kapp K186X)

Purists cannot complain about Roger Williams' tasteful version of Debussy's Clair de Lune. It cannot do harm and it may do a deal of good by introducing some people to Debussy's beautiful music, who may never have heard it if not for Mr. Williams. The Charlie Kunz-like treatment of Every Little Movement makes this rather an odd pairing.

By the way the adaption of Clair de Lune was by Domenico Savino and he

Reviewed by
THE SPINNERTHE SPINNERS' SPINS
OF THE WEEK

Cello-Phone Ray Anthony
(Capitol F3739)
Short Fat Fanny Larry Williams
(Regency 635X)
Warm Up To Me Baby
..... Jimmy Bowen
(Apex 9-76149)
The Man Who Played The Mandolin
..... Larry Cross
(Sparton 4-456R)
Putting On The Style
..... Lonnie Donegan
(Quality K1629)

must take some of the credit for this charming side. I'm glad the words, mentioned on the label got lost in the session . . . that would have been too much.

* * *
LAWRENCE WELK

and his Champagne Music

By The Bend Of The River/Keyboard Serenade (Coral 9-61849)

This might not be top vintage but it is eminently listenable. By The Bend Of The River has a sparkle and is on the sweet side, whilst the harpsichord/spinet which rather plods its dainty way through the reverse, is on the dry side.

* * *
LARRY WILLIAMS

Short Fat Fanny/High School Dance (Regency 635x)

Short Fat Fanny (by Blue Suede Shoes out of Tutti Frutti) should prove a winner with Larry Williams as a firstclass jockey, whilst the stable companion, High School Dance, should prove a good stayer.

* * *
LARRY CROSS

If Wishes Were Horses/The Man Who Plays The Mandolino (Sparton 4-456R)

Larry Cross, a very under-rated and underpublicised Canadian singer, has a potential hit in The Man Who Plays The Mandolino. It has that something different that Joe Public is apt to seize on. For all concerned I hope it happens to this disc. The other side is a pleasing ballad.

Larry Cross, by the way, comes from Toronto. His real name is Russ Titus. He is now living in England.

* * *
JIMMY BOWEN

Warm Up To Me Baby/I Trusted You (Apex 9-76149)

"Warm Up To Me Baby" was originally the second side of this excellent recording by Jimmy Bowen, but as it rapidly shoots up the lists, it has become the side. I felt the first time I heard it that it would make it, and it is hard on "I Trusted You" because, with a slightly weaker backing, it too could have gone places. The accompanying group, The Rhythm Orchids, decorate the disc AND they have no perfume!

DEBBIE REYNOLDS

Tammy/French Heels (Coral 9-61851)

The first title, which comes from the sound track of the Universal-International picture "Tammy And The Bachelor," suits Debbie's fresh young voice, and her natural sweetness comes over well, but Debbie, even though we know you are Mrs. Eddie Fisher, you should not wear French Heels; they don't suit you. In other words, this side which should have a beat . . . hasn't.

* * *
THE HEARTBEATS

I Want To Know/Everybody's Somebody's Fool (Apex 9-76160)

Nothing to make the heart beat faster in this average rock 'n' roll disc. "I Want To Know" is more attractive than the somewhat dirge-like flip.

* * *
OWEN BRADLEY QUINTET

with Anita Kerr Quartet

White Silver Sands/Midnight Blues (Decca 9-30363)

White Silver Sands is a pleasantly rhythmic and easy-to-listen-to version of the old standard. Owen Bradley on the organ brings out the sparkle in this new arrangement. The flip will not disappoint, but it is the "Sands" which are showing on the lists.

* * *
JOHNNY DESMOND

Shenandoah Rose/Consideration (Coral 9-61846)

If this versatile singer wanted to show us just how versatile he is, he couldn't have chosen a better coupling. Rose is a catchy martial type number which goes with a swing, whilst the calypso from the Columbia picture, Calypso Heat Wave, is truly typical, and has some fine guitar work from George Barnes.

* * *
FERLIN HUSKY

Prize Possession/A Fallen Star (Capitol F3742)

The "Gone" guy seems to have come up with another hit in Prize Possession. It creeps up on you and you find yourself singing it! The vocal group accompanying Ferlin really do a lovely job on Fallen Star, and deserve a mention on the label.

* * *
FRANK SINATRA

You're Cheating Yourself/ Something Wonderful Happens In Summer (Capitol F3744)

Sinatra gives his usual creamy-smoochy treatment to these numbers, ably assisted by Nelson Riddle's Orchestra, My preference is for Summer but it's just a preference; they are equally good.

* * *
GUY WARREN

with Red Saunders Orchestra
Monkeys And Butterflies/An African's Prayer (Decca 9-30352)

These two enchanting titles are attractively different. The drumming on cymbals, which, alas, one seldom hears these days, is especially good and the orchestra, under the direction of Gene Esposito on this disc, is to be congratulated upon its polished playing.

(Continued on next page)

Capitol

"BUY GUIDE"

FRANK SINATRA'S

"YOU'RE CHEATING YOURSELF"

B/W

"SOMETHING WONDERFUL
HAPPENS IN SUMMER"

— No. 3744 —

NAT "KING" COLE'S

"SEND FOR ME"

B/W

"MY PERSONAL POSSESSION"

— No. 3737 —

TOP ALBUMS

PICKED BY TOP DEEJAYS

ELWOOD GLOVER

(CJBC TORONTO)

PICKS

THE SOUND TRACK ALBUM
FROM

"A FACE IN THE CROWD"

ALBUM # W872



THE FIVE KEYS

This I Promise You/The Blues Don't Care
(Capitol F3738)

I Promise You that you will enjoy the Five Keys and Van Alexander conducting chorus and orchestra through these two sides. It sounds rather imposing with all that on the label but it's an unpretentious disc with a catchy tune in The Blues.

TERRY NOLAND

Ten Little Women/Hypnotised (Brunswick 9-B55010)

Terry has not quite decided if the Ten Little Women are rock 'n' rollers or skiffers, with a little Chinese laundry music thrown in for good measure, but Hypnotised is good R&R.

RED FOLEY

Why Ask For The Moon/Sweet Innocence (Decca 9-30334)

Red Foley is Pat Boone's father-in-law and there is no question that there is plenty musical talent in that family! A very listenable disc, with the busy and tuneful Anita Kerr Singers helping Red along with the melodies.

GORDON JENKINS and his Orchestra

Theme From Saint Joan/Fire Down Below
(Capitol F3751)

Film music, the usual lavish orchestrations, and strangely enough the orchestrator is almost the only person who does not get his name on the label. The composer, the film-producer, the author of the original play, and the orchestra and its leader, yes — but the arranger, no! Shame! For the more perceptive ear the piccolo is a little flat in the early bars of the Theme From Saint Joan, otherwise compliments to Uncle Tom Cobleigh and All!

THE RHYTHMETTES

Mind Reader/Mister Love (Brunswick 9-B55012)

All the corny old tricks, boom boom booms, banjo, double-time chorus... the lot! If you are feeling nostalgic about the early thirties, you'll love this. Mister Love has a gent with a voice like one of Walt Disney's bears, and the contrast with the other voices is too great. When he is addressed as Mister Love and answers in a deep rumble... laugh? I thought I'd break my turntable!

LOU BUSCH

and his Orchestra

Hot Cappuccino/Cayo Coco (Capitol F3735)

A tasty dish by the Zambesi man, to suit almost any appetite. From Western to West Indian to Tutti Frutti, all fans should enjoy this lively instrumental.

LONNIE DONEGAN

Gambling Man/Puttin' On The Style
(Quality K1629)

Top of the English hit parade this is a dual treat for skiffle fans, both sides being Donegan at his best. Recorded in front of a packed house during his recent stay at the London Palladium, the feel of an audience gives added excitement and atmosphere. The banjo solo in "Puttin' On The Style" by Lonnie himself is followed by his comment "Socks"; it is certainly socko! For those who feel that they cannot afford his LP ("An Englishman Sings American Folk Songs"—Quality V-1585),

this record will please, until they find themselves saving up for the LP! By the way Lonnie spells his own name as on this label, and not as on the LP with two n's.

AL BERRY

and The Furness Brothers

King Of The Blues / Please Don't Call Me Fool (Prep 45-16868)

The most prominent thing on the first side is the off-beat which the drummer plays practically throughout, but this side could go farther than the flip which also has a dull pedestrian off-beat, and is not such an attractive number.

QUICKIES

KEELY SMITH

Good Behavior/You'll Never Know (Capitol F3740)

This young lady with the strange name and attractive voice is ably accompanied by Nelson Riddle's Orchestra, and you almost believe she really DID behave well. The fashion for oldies is well upheld on the other side.

THE THREE D'S

Little Billy Boy/Let Me Know (Regency 634X)

I notice both these excellent R&R sides are composed by one of the D's, Johnny Dalton. A group with plenty talent, plenty ideas, should go plenty far.

CLYDE STACY

So Young/ Hoy Hoy (Regency 637X)

So Young would not be for any of my "Young"; the lyrics and the treatment are in questionable taste, which is a pity because it could have been very good. I'd call it a near miss. Hoy Hoy is just another R&R.

THE CRICKETS

That'll Be The Day/I'm Looking For Someone To Love (Brunswick 9-B55009)

These Crickets chirrup brightly; they can come and sing on my hearth any time they like.

BOB CREWE—Don't Call Me Chicken/Guessin' Games (Regency 621X): Good steady beat, good vocals—what more could you want?

THE CELLOS—Rang Tang Ding Dong/You Took My Love (Regency 617X): Amusing novelty which goes with a swing. Usual group treatment for You Took My Love, but Rang Tang should ring the bell!

LITTLE WILLIE JOHN—Look What You've Done To Me/I've Got To Go Cry (Regency 624X): Quite one of the best of the "sound" discs. Little Willie has more voice than most, and a steady beat that makes this a record to dance to.

LITTLE RICHARD—I Love My Baby/Maybe I'm Right (Regency 623X): Another Little Richard which will please his many fans. The vibes give a tonal change which is very pleasant; excellent accompaniment on both sides.

SPINNER'S STOP PRESS

Two records reached me just as this issue was going to press, but both are too important to be overlooked. If a magazine can be said to have a battle-cry, ours is "Canadian Talent!" and in 16-year-old Paul Anka, from Ottawa, we certainly have something to shout about.

Not only does he sing "Diana" and "Don't Gamble With Love" (Sparton 457R) in a style that is all his own and yet in the modern Presley idiom, but he also wrote both words and music of both these excellent numbers. Surely such bright talent must be appreciated at home, and not sent away permanently, to our neighbours.

Mr. and Mrs. Canada—or should I say Miss and Master?—ask for Paul Anka's records to be played on your local radio station, ask to see him in person, buy his records... in other words recognize your own stars; don't wait to be told by the States!

Jerry Lewis was in Toronto July 9 to publicize his new picture, "The Delicate Delinquent", and he sings a number from that film on his new record (Decca 30370) called "By Myself" in that somewhat nasal style we associate with him. The flip is a catchy little tune called "No One", by England's Joe (Fingers) Henderson. Fans of Jerry Lewis will want to know about his new album. It's "Jerry Lewis Just Sings" (Decca DL 8410) and is a collection of evergreens.

LONG PLAYS

ELVIS PRESLEY

Loving You (RCA Victor LPM 1515)

Dynamic Elvis sings seven titles from the Paramount movie "Loving You," in which he co-stars with Wendell Corey and Lizbeth Scott. The LP is named after the picture even though one side of the disc is devoted to five popular ballads.

A good deal of nonsense is talked and written about Presley. He seems to epitomise all that is worst in rock 'n' roll to those who dislike this medium—and yet... if it's noise they object to, there are noisier singers; if it's a certain difficulty in understanding the lyrics, there are more unintelligible singers, and if it's the stressed and recurrent beat, well, there are many more monotonous accompaniments than those used by Presley.

The truth of the matter is that he is a highly individual, uninhibited performer with real talent. Whether you like him or not depends on you. Some do, some don't—but you can't ignore the fact that he's definitely "got something."

Of the seven titles from the film, "Teddy Bear" seems to be getting the most airings, but personally I liked the beat of "Got A Lot O' Livin' To Do," the one tune Elvis sings without the Jordanaires, an excellent group by the way. "Lonesome Cowboy" shows that E.P. could become a successful Country singer any time he wished; he has the voice for it.

Presley wisely sticks to his usual three musicians—Bill Black on bass, Scotty Moore (guitar), D. J. Fontana (drums) and he has added pianist Dudley Brooks, whom he met at the start of filming "Loving You" and used on all his recording sessions since.

This group fits in with the Presley style as neatly as his sideburns, and together with the Jordanaires and Mr. Presley himself go to make this LP a "must" for all his fans.

JERI SOUTHERN

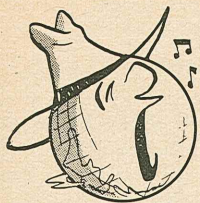
Jeri Gently Jumps (Decca DL 8472)

A record for romanticists, Jeri Southern has a nostalgic quality in her attractively husky voice which is shown to perfection in this well-chosen collection of pops and evergreens. Ralph Burns and the orchestra are suitably unobtrusive, and the occasional piano solo from Jeri is so well worked into the arrangement that it never destroys the smooth flow which is the clue to the mood of this disc.

JAMES BURKE

Horn Of Plenty (Decca DL 8489)

All students of the cornet and trumpet should study this LP by the famous left-handed player, James Burke. His tone and technique are firstclass, and the accompaniment, arranged by Harriss Hubbell (military on one side of the record, and piano on the other side) is correct and authentic. Brass band lovers should welcome this LP.



Reviews and Ratings of the Latest COUNTRY & WESTERN RELEASES

by **FRED ROY**

C. & W. HONOR REVIEW

UNDER SUSPICION (Raleigh-Kosloff) (Marks, BMI) **JEAN SHEPARD** (Capitol 3727)

Previously reviewed as new release having possibilities. Miss Shepard of WSM's "Grand Ole Opry" offers chart material which is quickly finding its way into the top sales brackets, and could easily become one of the best sellers of the year. Side is a sentimental offering into which Miss Jeannie puts a passionate feeling, with appropriate string and honkytonk piano backing. Flip is "The Other Woman" (Beverly Small) (Central, BMI).

THE LONESOME COWBOY'S PRAYER

(Stuart Hamblen) (Hamblen, BMI) **STUART HAMBLLEN** (RCA 20-6911)

Singer's expressive styling makes it a good listening couple on a semi-sacred slant, into which Hamblen puts his usual feeling and emotion. Slow paced on both ends assuring good jock spins. Recitation on both sides gives them a touching finish 89/82

GOIN' STEADY

(Faron Young) (Central, BMI) **TOMMY SANDS** (Capitol 3723)

Diskery dubs two selections from Sands' recent package (T-848) by popular demand, with choices being good in all three outlets. Top side, an up-paced number was written and previously recorded on Capitol by Faron Young (C-1069), but Tommy Sands delivers it in a different manner. Good flip, too 91/89

WITH TEARS IN MY EYES

(Howard) (Acuff-Rose, BMI) **HANK WILLIAMS** (MGM 12484)

Two sides in the weeper line which the late singer does in sincere fashion and with heartfelt expression, but sides haven't full instrumental accompaniment, which will slacken general sales. Will still attract loyal followers and jockeys, and could also draw good juke profits 88/83

PRETTY PENNY REEL

(B. Shepherd) (Traditional) **BILLY SHEPHERD** (Epic CF-1041)

Except for similarity to "Red Wing", the reel is good for a few spins on disc jockey shows and could receive fair sales from pro-

gramming. Fiddler is fairly original in style but could have used additional backing for more impact. Jig is more original in composition and is, therefore, the better side 72/75

LOVE YOU TILL I DIE

(D. Lampert-J. Gluck, Jr.) (Amber, ASCAP) **BRENDA LEE** (Decca 30333)

DYNAMITE (Mort Garson-Tom Glazer) (Skidmore, ASCAP)

9-year-old "Ozark Jubilee" miss returns with two sides that could make a good showing, although they are not as strong as her past trials. Top side has an edge saleswise, with a midway rockabilly beat and noticeable voice breaks. Bottom has a stepped up tempo and performance as hot as title suggests. Splendid for all fields 87/85

WHOLE LOT OF SHAKIN' GOIN' ON

(D. Williams-S. David) (Marlyn, BMI) **JERRY LEE LEWIS** (Quality 1621)

IT'LL BE ME (Jack Clement) (Knox, BMI)

Presley-ish offering on first side is a rhythm 'n' blues styled number with string and piano backing, putting it in line for the r&r charts rather than the country market. Title depicts a weak theme along standard lines. Pairing is more of a rockabilly blend with a driving beat behind nonsensical lyrics 78/72

CHAINED!

(Mary L. Strode) (Wheeling, BMI) **SKEETER BONN** (Regency 628)

LOVE CALL

(Mary L. Strode) (Wheeling, BMI)

Top is a wildfire mover with pleasing echo effects and hot fiddling. Coupled with an exciting vocal job, very reasonable sales can be expected and plenty of juke and jockey returns are in store. Back end is a slower-paced, mid-beat item which Bonn also does in a justifiable style, with same backing plus some fine yodelling 89/87

TEENAGE BOOGIE

(Webb Pierce) (Cedarwood, BMI) **LLOYD WRIGHT-RADIO RANGERS** (Sparton 440R)

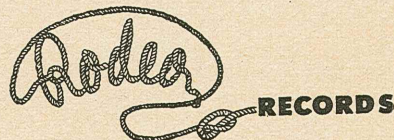
KYLIE'S REEL

(Traditional, P.D.)

Vocalist Judy Warren handles the recent Webb Pierce hit in a fashionable rendition but release is between times . . . too late for a successful cover on the Pierce version and too soon for a re-run on the song. Reverse is a belting version of a traditional Irish reel done by fiddler Tex Starr, with backing by the Radio Rangers 86/75

(Continued on next page)

Canada's Own



LP OF THE MONTH

A natural for the tourist trade

STU PHILLIPS sings "ECHOES OF THE CANADIAN FOOTHILLS"

OH! LONELY HEART

(Jerry Reed) (Lowery, BMI)
ROCKIN' IN BAGDAD

(Jerry Reed) (Lowery, BMI)

Two country rock 'n' roll numbers that show signs of big sales if the D. J.'s will give them the spins. Prominent beat could give it a spot on the charts. Good, solid backing and pleasing vocal are in the offering, the top side having a slow r&r punch while the tempo is boosted on the reverse side 88/83

* * *

DARK MOON

(Ned Miller) (Dandelion, BMI)
WITH THIS PEN

(Johnny Parker) (Herb Reis, BMI)

"The Hawk" gives a strong country rendition of the hit tune popularized by Gale Storm on Dot, which could easily cop some of the top sales. RCA erroneously gives writer credits to Bonnie Guitar, who cut the tune originally, also on Dot. Flip is a three-four ballad which Hawkshaw also sings to perfection 92/87

* * *

AWAY OUT ON THE MOUNTAIN

(Wilbur Jones) (Peer, BMI)

THERE'S A PADLOCK ON YOUR HEART

(Wilf Carter) (Peer, BMI)

Some more enjoyable material in this Jimmie Rodgers classic which Wilf does in his own traditional style. Vocal and yodelling is capable of getting a good amount of jockey spins and considerable sales from his followers. Back end moves out of Carter's style despite its origin at Wilf's hand, but could get some action 89/82

* * *

PLEASE DON'T LEAVE ME

(Wayne Walker) (Cedarwood, BMI)

I'LL BE THERE

(Dave Burgess) (Golden West, BMI)

Top edge is a rock 'n' roll touched weeper in which Price lashes forth a pleading cry to the gal to stay at his side, and will very likely follow his past few releases onto the charts. On the flip, Ray poses a title problem for the trade with a number having an identical title to one of his previous releases, though the song is a different one 90/86

* * *

THE GRIZZLEY BEAR

(Ward Allen) (BMI Canada)

ORANGE BLOSSOM SPECIAL

(Irwin Rouse) (Bob Miller, ASCAP)

Canada's favorite olde-tyme fiddler gives a further demonstration of his talented capabilities with the fiddle in the first side, in which he bows out a good imitation of the bear growl in "The Grizzley Bear". On flip, Ward gives the standard favorite "Orange Blossom Special", a 1957 treatment creating something that should keep the deejays busy 90/87

* * *

GETTING USED TO BEING LONELY

(P. & B. Bryant) (Acuff-Rose, BMI)

I'M IN HEAVEN

(Tom Bearden) (Rondo, BMI)

This could be a big "Money" maker for Jim, Maxine and Bonnie Brown, and not "Just a Whole Lot Of Sweet Talk". Dealers will not have to "Take The Chance" and, like the Browns, will also think they're "In Heaven" when the cash register starts to jingle. A double-sided, sure fire hit platter that needs only be played to see its merit 93/95

* * *

BYE BYE LOVE

(B. Bryant-F. Bryant) (Acuff-Rose, BMI)

A DREAM OF THE MINER'S CHILD

(Rev. Andrew Jenkins) (Thompson, ASCAP)

"Main Street Jamboree" leader gives a pleasing rendition of the

JERRY REED
(Capitol 3731)

HAWKSHAW HAWKINS
(RCA 20-6910)

WILF CARTER
(Decca 30340)

RAY PRICE
(Columbia 40889)

WARD ALLEN
(Sparton 448R)

THE BROWNS
(RCA 20-6918)

JACK KINGSTON
(Quality 1596)

C. & W. HOT WAX REVIEWS

(New releases showing exceptional promise)

TODAY, TOMORROW AND FOREVER

(Don Reid) (Amber, ASCAP)

PATSY CLINE

TRY AGAIN

(LeFors) (Four Star, BMI)

(Decca 30339)

The gal who is currently "Walking After Midnight" has another chart contender of equal potency, with both sides registering even chances for the top notches. Top is more of a rock and roll billing done in Patsy's magnetic style which could crash the pop market and hold its own there. Flip, however, is more country flavored and will lead better in that field 89/88

THE WOMAN I NEED

(Lee Emerson) (Cedarwood, BMI)

JOHNNY HORTON

SHE KNOWS WHY

(C. King-J. Horton) (Ark-la-tex, BMI)

(Columbia 40919)

Johnny Horton, of the KWKH "Louisiana Hayride", couples another double-sided hit platter which should ring up a good amount of sales. Sides have Horton's usual deep bass accompaniment and strange sounds which have put his past three releases on the charts. Top is a mid-tempo ditty which has Johnny looking for a new woman. Back-edge has singer in a weeper indicating that the gal knows why he's feeling so low 90/87

TEENAGER'S BREAKUP

(David Lorrie) (Hank Snow, BMI)

MYRNA LORRIE

JUST RELEASED

(S. Long-B. Newman) (Tannen, BMI)

(RCA 20-6909)

Port Arthur's country music queen offers a coupling with a likeable feeling that should earn it a place among the best seller lists for quite a spell. First offering is a rock 'n' roll weeper aimed at the teeners which was inked by Myrna's older brother, David. On the flip, gal weeps out the story of a broken love affair in a slightly faster tempo than the upper lid. She's just released from his arms and his dreams 91/87

Everly Brothers clicker, with good vocalizing and solid backing by the Mainstreeters, but disc was released too late for any big action. Flip is a sentimental pleading from the miner's child whose dream depicts disaster at the mines 87/85

* * *

FLASH, CRASH AND THUNDER

(Buck Owens-Rollie Weber) (Central, BMI)

FARMER BOYS

SOMEONE TO LOVE

(Buck Owens-Joe Simpson) (Beechwood, BMI)

(Capitol 3732)

The Farmer Boys move away from their usual novelty stuff with this release. Top side is an up-tempo addition to their lot about the "storm of life", which the boys do in a remarkable fashion, capable of good sales and plays. On reverse, weeper is based on an old theme, preferring to be a poor boy with someone to love 89/88

* * *

WHEN THE BEES ARE IN THEIR HIVES

(Ron Scott) (Laurentian, BMI)

RON SCOTT

THE WHITE ROSE

(Ron Scott) (Laurentian, BMI)

(Sparton 447R)

Ron Scott, a "down-easter" from Amherst, N.S., joins forces with Montreal's Bobby Hill on the former's debut wax. Both sides offer excellent listening material in the "southern" brand of music, featuring a solid backing of 5-string banjo, fiddle and mandolin. Either side is good for top sales and juke-jock plays 90/87

* * *

WHY ASK FOR THE MOON

(L. Martin-W. Myers) (Shapiro-Bernstein, ASCAP)

RED FOLEY

SWEET INNOCENCE

(Lampert-J. Gluck, Jr.) (Amber, ASCAP)

(Decca 30334)

The boss-man of "Ozark Jubilee" accompanied by the Anita Kerr Singers in another sure bet that can be added to his long string of Decca favorites. Coupling should get some good sales and considerable air play on the top lid. Slower moving side on back may prove better for the juke boys 88/84

Write for information —

JOHNNY CASH FAN CLUB

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SQUID JIGGIN' GROUND
(A. R. Scammell) (BMI Canada)

YOU'RE A LITTLE DOLL
(Joe Brown) (BMI Canada)

Joe Brown and the Hillbilly Jewels, who were "Main Street Jamboree" favorites a few years ago, re-form with their first Spar-ton release, with appropriate assistance from old tyme fiddler Ward Allen. Both sides are good deejay material, with the first side being a "must" in Newfoundland and general Maritimes area 89/82

THIS THING CALLED MAN
(Miller-Boulet) (Acuff-Rose, BMI)

MY HEART KEEPS CRYING
(Wilma Lee Cooper) (Acuff-Rose, BMI)

Top is a lovely waltz hit done up by Wilma Lee, with backing by Stoney Cooper and the Clinch Mountain Clan of WSM "Grand Ole Opry", in which Wilma Lee criticizes the trust of her fellow. Flip is an up-beat ditty with Wilma Lee and Stoney blending their voices in duet. Standard theme with good prospects 87/82

THE LORD GAVE ME YOU
(Reg Smith) (BMI Canada)

SKY BLUE AND FLOWER PINK
(Cecil B. Smith) (BMI Canada)

Nova Scotia's Reg Smith makes his debut on Rodeo wax with two enjoyable ballad styled selections with direct sales appeal and interest to deejays and operators. Top billing is a mid-beat item expressing the wonders of his gal; lower side is slower in tempo but with equal appeal. 87/82

BEER BARREL POLKA
(Vejuoda-Timm-Brown-Zeman) (Shapiro-Bernstein, ASCAP)

I KNOW YOU'RE MARRIED
(Reno-Magaha) (Lois, BMI)

Dynamic duo return with an instrumental offering of the "Roll Out The Barrel" standard, done in their own familiar style, featur-ing the 5-string banjo, with a solid backing by the Tennessee Cut-ups. Lower side is weak for a Reno & Smiley vocal offering and could have been backed more strongly 87/82

ALBUM REVIEWS

36 Greatest Hits Hank Williams & Drifting Cowboys (MGM 3E2)

The immortal Hank Williams is commemorated with a package of three 12" long playing records featuring 36 of his all-time best-sellers. Package is tremendous for buyers just beginning to collect the late singer's discs and for fans who want to get his hits all on one disc. Well-produced package includes biography and pictures. It's something to buy and keep.

Selections Include:

Side 1:
Lovesick Blues; Ramblin' Man;
Nobody's Lonesome For Me; I'm
So Lonesome I Could Cry;
Howlin' At The Moon; You Win
Again.

Side 2:
Move It On Over; Wedding Bells;
Long Gone Lonesome Blues;
Why Don't You Love Me?; Lone-
some Whistle; I'll Never Get Out
Of This World Alive.

Side 3:
Take These Chains From My
Heart; Honky Tonkin'; I Could
Never Be Ashamed Of You; Hey,
Good Lookin'; Moanin' The
Blues; Window Shopping.

Side 4:
Jambalaya; There'll Be No Tear-
drops Tonight; Mind Your Own
Business; Mansion On The Hill;
You're Gonna Change; Half As
Much.

Side 5:
Kaw-Liga; My Bucket's Got A
Hole In It; Cold, Cold Heart; I
Won't Be Home No More; My
Heart Would Know; Honky Tonk
Blues.

Side 6:
Your Cheatin' Heart; Settin' The
Woods On Fire; I Saw The
Light; How Can You Refuse Him
Now; Calling You; When God
Comes And Gathers His Jewels.

TRADITIONAL JIGS AND REELS OF NEWFOUNDLAND
WILF DOYLE (Rodeo RLP 10)

Wilf Doyle and his group are favorites in the Newfoundland area, especially in and around its Capital, St. John's where they have a regular weekly radio show heard over VOCI. In this, their first session for Rodeo they turn out a package of 11 popular dance in-strumentals in the old tyme category, including five "Lancers", which is Newfoundland's traditional dance.

Selections Include:

The Lancers; Mussels In The
Corner; I See The B'y; Larry
O'Gaff; Slippin' The Jig; Captain
And His Whiskers.

Star Of Logy Bay; Tickle Cove
Pond; Banks Of Newfoundland;
Fisherman's Favorite; Liverpool
Hornpipe; Wiggletoe Hornpipe.

JOE BROWN
& Hillbilly Jewels
(Sparton 445R)

WILMA LEE
(Quality 1622)

REG SMITH
(Rodeo RO169)

INSPIRATIONAL GEMS The Crossroads Quartet (MGM E-3474)

Arthur "Guitar Boogie" Smith's Crackerjacks in their sacred role are the Crossroads Quartet featured in this package. The boys do some close harmony singing of some old and new favorites in a style that is hard to beat.

Selections Include:

I've Been With Jesus; Somebody's Knocking; The Old Hymns; Aren't You Glad You've Got Religion; The Sunshine Of His Love; I Saw A Man; I've Heard About A City; The Fourth Man; Jacob's Ladder; He's Everywhere; There Comes A Time; You Are The Finger Of God.

HANK SNOW'S COUNTRY GUITAR

Hank Snow and his Rainbow Ranch Boys (RCA LPM-1435)

A dozen of Hank's favorites done in his unusual style of guitar picking. These selections are all instrumentals, some old, some new, but all done as only Hank can do them. Nearly an hour of relaxing music for listening purposes, and once you listen to it the first time, you'll want to play it again and again.

Selections Include:

Twelfth Street Rag; Rainbow Boogie; El Rancho Grande; Vaya Con Dios (May God Be With You); Grandfather's Clock; Madison Madness; Wabash Blues; In An Old Dutch Garden (By An Old Mill Stream); La Paloma; Sweet Marie; The Lover's Farewell; Hilo March.

THE SONG OF ROBBINS Marty Robbins (Columbia CL-976)

Grand Ole Opry's "Singing The Blues" boy with a dozen all-time favorites, including three from the pen of the late, great Hank Williams. Marty does each selection in his popular easygoing, smooth-flowing manner, the kind of vocalizing that has made him one of the greats of county music.

Selections Include:

Lovesick Blues; I'm So Lonesome I Could Cry; It's Too Late Now To Worry Anymore; Rose Of Old Pawnee; I Never Let You Cross My Mind; I Hang My Head And Cry; You Only Want Me When You're Lonely; Moanin' The Blues; I'll Step Aside; All The World Is Lonely Now; Bouquet Of Roses; Have I Told You Lately That I Love You.

SADDLE YOUR WORRIES TO A SONG

Stu Davis (London MLP-10008)

A dozen selections in various moods, served in the exclusive styling of Canada's Cowboy Troubador in tunes that make it a perfect hour's listening enjoyment. Package contains several classics as well as a good representation of Stu's own songwriting talents. Assorted topics make it an all around good buy.

Selections Include:

Old And In The Way; They're Burnin' Down The House I Was Brung Up In; The Cowboy's Prayer; A Wedding For Mary; The Little Shirt My Mother Made For Me; Shepherd Of Mine; Diggin' With A Hoe; I Still Do; Take Me Back To My Boots And Saddle; I Took It; Carrier Pigeon; The Piggy Bank Song.

ECHOES OF THE CANADIAN FOOTHILLS

Stu Phillips (Rodeo 5RLP: 17)

Stu Phillips' debut wax tells the musical story of Canadian traditions and peoples and places. All selections come from his own pen and all are published by BMI Canada, Ltd. Phillips has been a Canadian pioneer for several years, working in radio and television circles with both musical and announcing duties at schedule. Package should create exceptionally good response for this folk singer's offerings. See general interest story of artist's career in this issue.

Selections Include:

Star Child; Almighty Voice; Albert Johnson; The Chief's Lament; Bill Miner; Ernest Cashel; The Lost Lemon Mine; White Stallion Legend; Nigger John; Bull Train; The Banff Cave; The Fireworks.



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A DRINK WITH THE BRADENS

London Letter from DEREK JOHNSON

CALYPSO? What sort of impact is it going to have over here? When we heard that **Harry Belafonte** was outselling Presley in the States, we looked for a big calypso invasion of Britain. But it hasn't come.

The principal effect of the Stateside calypso craze is that recording managers and band-leaders here are injecting more Latin-American rhythms into their arrangements. "Calypso", in fact, has taken on a new broader meaning, embodying mambos, sambas, rumbas, anything with a tropical beat. But it's certainly adding spice to our music.

Genuine calypsos are few and far between. Even so, there has been a considerable increase in interest, during the past two months, as a result of the West Indian cricket team's tour of Britain.

★ From the disc point of view, Belafonte is a strong seller. At its peak, his "Banana Boat" neared the top of the charts, and indeed still figures in them. Meanwhile, his "Island in the Sun" has just entered the sellers list, and looks as though it is set for a lengthy stay. This, by the way, is the first of the new RCA label to feature in the lists of best-selling records.

Until recently, the RCA-Victor outlet in this country, was by way of HMV records. But, with effect from the beginning of June, English Decca have control of this catalogue, and have begun releasing the material on a brand new RCA label.

Included in the first RCA supplement was the "Evening

With Belafonte" LP, which is doing enormous business, and looks as though it may soon top the list of best-selling long-players, a position still held at the moment by "The King and I".

★ Had a drink the other evening with the Bradens—**Barbara Kelly** and **Bernard Braden**. Both are flourishing, and send their very best wishes to readers of **MUSIC WORLD**.

Barbara is just concluding an important BBC television series, "Kelly's Eye", principally a discussion programme of topics of importance and various aspects of show business. Resident singer on the show is Canadian **Larry Cross**, who last year starred in the British version of "People Are Funny" on radio.

Bernie Braden will shortly be presenting his own BBC television series, "I Know What I Like". As the title implies, he will be given a free hand to select the artists and music which appeal to his particular taste.

★ Everyone in Britain is currently talking about two Canadian vocal groups—**The Four Lads** and **The Diamonds**.

Reason for interest in The Four Lads is that they are now in this country, undertaking a short record exploitation and variety tour. I went to a reception given for them by Philips' Records, and found them very thrilled about the favourable press and reports they had received on their first TV show here, **Val Parnell's** one-hour "Startime". Their variety tour takes in Glasgow, Liverpool and Blackpool.

The Diamonds have also hit Britain—but not in person. They have arrived through the medium of their disc, "Little Darlin'." Already a big hit in the States, the record lost no time in climbing into the charts over here. Initial boost was provided by the teenage TV show, "The Six-Five Special," which featured it as "Record of the Week". Now it

is to be heard constantly on the airwaves.

By the way, another Canadian vocal group, the **Maple Leaf Four**, almost resident in this country now, are in constant demand for radio and television, appear regularly in variety, and are recording for the Oriole label. Their latest waxing is a new British skiffle number, "Lonely Road".

★ Impresario and agent, **Harold Davison**, responsible for bringing so many American groups to Britain, confirms a return visit by the **Count Basie** Band in October. When he was last here, Basie was greatly impressed by Canadian singer, **Patti Lewis**, and negotiations are taking place for her to cut four sides with the Count in Paris in October.

London's famous Albert Hall saw some remarkable scenes the other day, when all the country's leading skiffle groups, including **Lonnie Donegan** and **Chas. McDevitt**, converged upon the enormous 10,000-seater for a special skiffle session. No doubt about skiffle being THE thing of the moment! . . . The BBC is economising still further on sound radio. In the autumn, its two main nation-wide services, the Light Programme and the Home Service, will merge for lengthy periods during the day, and separate in the evenings. This will enable more money to be pumped into television. The BBC is government-sponsored, and constantly needs more money to fight competition from commercial television. For this purpose, television licences, payable by every owner of a TV receiver, have been increased to £4 (\$12) a year.

After a lengthy absence from show-business through ill health, **George Formby** staged a great come-back last week when he starred in **Val Parnell's** one-hour Saturday Spectacular TV Show. . . . Theatres and cinemas report extremely bad business current-



Here is **Little Richard**, as **Vancouver** saw him when he played a recent concert there. He would be a smash hit in England where his records are very popular.

ly, as the city swelters in the steamiest heat-wave since August, 1955. Nevertheless, tickets went like wildfire for the **Mike Todd** epic "Around The World In Eighty Days", which had its charity premiere on July 2. Other important movie premieres around this time are the new **Otto Preminger** production of **Bernard Shaw's** "St. Joan", with its powerful **Mischa Spoliansky** sound-track; the **Laurence Olivier-Marilyn Monroe** partnership in "The Sleeping Prince"; and the debut of one of Britain's top singing stars, **Frankie Vaughan**, who co-stars in **Anna Neagle's** "The Dangerous Years".

In London's theatreland, the new **Julian Slade** musical, "Free As Air", has just opened — very quietly and without fuss. In the same way, his "Salad Days" opened three years ago, and it's still running! . . . From out of nowhere, **Leroy Anderson's** "Forgotten Dreams" has jumped into the chart of best-selling sheet music, with no British recordings to show for it. So discs have quickly been cut by **Cyril Stapleton**, **Victor Silvester** and Golden-Trumpeter **Eddie Calvert**, and will be on the market next week. **Marty Robbins'** original recording of "A White Sport Coat" is doing great business in the States, but, although available over here, the two British waxings which have made the sellers are by British artists, **Terry Dene** and the **King Brothers**. . . . **Patti Page** visits England in July, and will probably appear on television.

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continues to expand. A small number of live shows are presented and majority of remaining time carries CBC features from Vancouver. . . . **John Dunbar**, Scottish baritone of this city, has had own 15-minute spot each Sunday. **Norm Pringle** has had 30 minute TV House Party weekly, featuring new releases and panel of judges.

Four Knights, Capital recording vocal group, headlined the show for local Jaycee-sponsored Industrial Exhibition matinee and evening shows for the one week exhibition which was sock draw.

Bernie Porter, popular local musician, operating a successful

(Concluded from page 11)

music studio. . . . **Bailey Bird**, BMI man from Toronto into Victoria for a quick one-day visit.

Western Agencies, new booking organization licensed by A.F.M., now in business and looking for name draws this area. **Ron Watling** manages local office. . . .

The **Jo Ruud** Trio with Jo, lovely-looking gal on piano and vocal, her Dad on bass, and Ron on drums are the sweetest musical group on this side. Montreal bookers, please note Jo Ruud herself will be in Montreal personally for August and September. This girl plays terrific piano.

THE MYSTERY OF THE TITLES

by **HELEN McNAMARA**

(Famous Jazz Critic of the Toronto "Telegram")



MW photo by Tom Davenport

Jimmy Giuffre (right) and his trio in action at the Town Tavern, Toronto, end June.

JUST how far record companies are stretching their imaginations to find unique ways of presenting their wares is aptly illustrated in Victor's *Wherever the Five Winds Blow*.

It is, in fact, such an exquisite example of the fine art of album note writing that I could hardly bring myself to listen to the record itself.

Somehow the music diminishes in importance when one reads such enlightening statements as this: "For this album, **Shorty Rogers** quite deliberately turned meteorologist. And he did it without changing his style of anything" (Shorty Rogers a meteorologist? I thought he was a flugelhornist.)

The album note writer then continues: "The meteorologist instructed me to include the following explanatory notes."

Some of them follow: "Until comparatively recent times the movement of air was a mystery. However, while we know a great deal about winds and what they do, we are still not able to predict faithfully what they will do next. Around the Equator, extending from a hundred . . ." etc., etc., etc.

★

I could go on but I might spoil your weekend reading. Instead, here is the closing paragraph: "Such is the nature of the winds and this, in effect is Shorty Rogers' adventure into the atmosphere. . . . a stunning musical salute to everywhere that the five winds blow."

It is then that the collector can clear up the mystery of the titles, whose meaning, if he hadn't read the liner notes, could easily have eluded him. They are: *Hurricane Carol*, *Breezin' Along in the Trades*, *Marooned in a Monsoon*, *The Chinook That Melted My Heart* and *Prevailing on the Westerlies*.

The odd part of it is that Shorty and his men—**Jimmy Giuffre**, **Lou Levy**, **Ralph Pena** and **Larry Bunker**—sound exactly as they do under any other circumstances. They have turned out lightly swinging, compact arrangements, with good enough solos. None of them though is as exciting as the titles. Whatever this music has to do with the five winds, in fact, is all strictly accidental.

One thing, though, an album, such as this, does prove one point. The writers are showing more imagination than the musicians.

For another striking example of writers at work, there's *Pub Crawling* with **Jimmie Deuchar**. Who could dismiss an album with a title like that?

On this Contemporary album eight British musicians go on a tour of British pubs and what do they come up with?

Why . . . IPA Special, Bass House, Treble Gold, Final Selection, Colne Springs and E. If you still don't know what that's all about you'd better get down to reading the album notes. You'll learn in no time at all these are fine British ales and beers.

★

It causes one to stop and think. Not only are we helpless collectors confronted with subject matter far removed from the music itself, but now we are faced with an even more insidious situation. Planted commercials!

Somehow we never minded movies or television suffering this fate, but when it happens to the record industry, the situation becomes grave. To think that music, one of the great arts, should be the victim of public relation men!

However, all of us with our customary acquiescence (and I'm thinking particularly of the way we accept television commercials without any protest) will probably accept it without a murmur.

If it is then a trend we might as well go along with it. Why not start searching out further possibilities for song titles for jazzmen?

A far seeing jazz group, for instance, could do wonders with soft drinks. (I would suggest liquors but I think the American strain of Puritanism still runs strong.) What then about *Swinging on a Seven-up*, or *Carousing with a Coke* or *Jumping Ginger-Beer*?

It is all so exciting that I can hardly bear to listen to music anymore.

But habit is strong and I finally got around to listening to **Jimmie Deuchar**, a Scottish trumpeter and arranger, and his modern jazz men consisting of **Derek Humble** (alto and baritone saxes); **Tubby**

Hayes (tenor sax); **Ken Wray** (trombone); **Victor Feldman** (piano); **Lennie Bush** (bass); **Phil Seamen** (drums). **Stan Tracey** (piano) and **Tony Crombie** (drums), sub on Colne Springs and E.

On the surface, these appeared to be slick readings of modern jazz but after a few hearings, the good impression wore thin. The modern jazz as played here is much the same as that produced by any good American group but it lacks vitality. At its best, competent, and never . . . again . . . is there a musical thought as original as the titles.

★

It was almost with a feeling of disdain that I got around to two albums with such stark titles as *Grand Stan* and *Bass Hit*, the first being a Bethlehem devoted to **Stan Levey's** Sextet: the second a Verve LP featuring **Ray Brown** with a big band.

Besides drummer Stan Levey, this album also features **Conte Candoli** (trumpet); **Rickie Kamuka** (tenor sax); **Frankie Rosolino** (trombone); **Sonny Clark** (piano) and **LeRoy Vinnegar** (bass). It's a swinging little group and Stan proves that he's one of the most tasteful drummers around.

TITLES: *Yesterdays*, *Angel Cake*, *Why Do I Love You*, *Grand Stan*, *Hit That Thing*, *Blues at Sunrise*, *A Gal in Calico*, *Tiny's Tune*.

* * *

Bassist **Ray Brown** rightfully deserves an album of his own and on this one he gets a chance to play solos at length and to good effect against a big band. **Harry Edison** and **Jimmy Giuffre** are the chief soloists when Brown isn't playing that rich, mellow, beautiful bass. A good album (the **Marty Paich** arrangements are excellent) that will please big band enthusiasts and bass addicts.

TITLES: *Blues for Sylvia*, *All of You*, *Everything I Have is Yours*, *Will You Still be Mine*, *Alone Together*, *Solo for Unaccompanied Bass*, *My Foolish Heart*, *Blues for Lorraine*, *Little Toe*.

RED MONROE heads the talent roster currently holding forth at the Brass Rail niter in Toronto. Group will be playing their final week there by the time this issue of **MUSIC WORLD** goes on sale, and will then move to the Parkside Tavern for a month's stint, followed by an indefinite stand at the Elliott House. At this writing, the Rose Garden at the Elliott House is held down by **Vic Windsor** and his Variety Kings, who will be there until Red Monroe takes over.

Belated congrats are in order for **Morris (Moe) LeBland** and his lovely wife **Ruby**, who said their "I do's" on June 1. Moe is country fiddler with the Northern Playboys, fronted by his brother **Bucky**, and they're currently wowing 'em at the Bermuda Tavern in Toronto. The Playboys consist of **Bucky**, rhythm and vocal, **Chris** on the double bass, **Eddie** pickin' the electric Spanish, **Rusty** on the electric steel guitar and, of course, **Moe** on the fiddling end.

Still another bouquet of congrats to pass out, this time to Mr. and Mrs. **Smokey Power**, who are getting ready to welcome their first "bundle of joy" around August 7. Better tell the stork to bring a boy, **Smokey**! I haven't had a good cigar in ages!

Smokey is guitar-picker and vocalist with **Chef Adams' "Country Rhythm Kings"** who are moving into the Famous Door, Toronto, next week after a seven month stand at the Horseshoe Tavern. **Smokey** is also quite adept at songwriting on the side and among his top numbers are "Eight Wheel Driver", co-written with "yours truly" and "I Don't Miss Your Kisses Anymore", co-penned with **Chester Chaffe** and **Hugh Watson**, both of which he plans to record in the near future. Be watching for them.

Fiddlin' **Carl Elliott** and his Countrymen are the fellows giving out the old type square dance music up around Musselman's Lake in the Markham area. They put on a dance at 8:30 every Saturday night, so if you're looking for a dandy time, just head their way and you're sure to enjoy yourself. By way of introduction, Carl's brother **Gerry** handles the rhythm chores, **Ernie Finley** plays steel guitar and **Bob Hudson** beats the skins.

Country music fans in Northern Ontario can look forward to having a wonderful time during the week ending August 24. During that period, **Lonnie** and **Lotie**, along with their "Hillbilly Kings" of the CHML "Main Street Jamboree", will be in the northern area on a series of one nighters, so be on the lookout for them when they come your way. Complete line-up of dates will be announced in **MUSIC WORLD** later. Tour was set by **Jack Kingston's J. K. Theatrical Enterprises**. Contact them at Postal Station "C", Box 123, Hamilton,

'Make mine country style...'

ROUND-UP TIME with FRED ROY



Photo by Ireland Studio, Oshawa

Ramblin' Chuck Babcock, country deejay at CKLB, Oshawa, Ontario, introduces Capitol recording artists **Hank Thompson** and his **Brazos Valley Boys** at "The Red Barn", Oshawa.

Ontario, for open dates of Main Street Jamboree talent.

Bob Wheeler and the Sons of the Purple Sage hit the road on a string of one-night stands when they recently moved out of Toronto's Holiday Tavern. They tour the Eastern States most of the summer plugging their Tops records and then move into London, Ontario, for a stand at the Brass Rail there. Group consists of **Bob Wheeler** (bass); **Floyd Denley** on rhythm and vocals, steel guitarist **Johnny Thomas** and accordionist **Tommy Clayton**. On the drums is the "Daughter of the Purple Sage", **Linda Shane**, a vivacious fire-haired gal who would make any man look twice. But don't look three times! Off-stage, she's Mrs. Bob Wheeler.

Here's the favorite recipe for folks up around the Barrie and central Ontario area for a special tasty dish, country flavored. The necessary ingredients are few: Channel 3 on your TV set (CKVR-TV); a calendar with every Tuesday circled, and an alarm clock set for 7:30 p.m.

Combined, they form a lively shindig called "Country Junction" featuring all the Country Harmony Boys plus special guests. Give 'em a listen next Tuesday and you'll be a steady viewer from there on in.

Pardon our blooper! The latest **George Jones** release, "Too Much Water" coupled with "All I Wanna Do", reviewed in the June 22 issue should have been listed as Sparton record number 444R instead of the American number, Mercury 71096. Also, "Too Much Water" is the tune penned by **George Jones** and **Sonny James** and the flip side written by **George Jones** alone. Order this from your local Sparton dealer or distributor.

TURNTABLE TOPICS:

A fellow who is comparatively new among our country deejays, but does a wonderful job. That's the best description I can find for **Ramblin' Chuck Babcock** who spins the wax from CKLB, Oshawa, Ontario. Chuck brings us two daily shows Monday through Friday from 11:05 to 12 noon and from 4:05 to 5 p.m. On Satur-

days, he emcees the CKLB Country Hit Parade between 11:30 a.m. and 12:30 p.m. and an evening disc show from 7 to 10 p.m. Then on Sunday, he returns with a live show, in which he sings and plays a selection of favorite hymns and sacred ballads. With all that on schedule, he'll be a veteran spinner before he completes his first six months on the air.

Out at CHWO, Oakville, Ontario, is another newcomer to the field, **Ed. "Curly" Slater**, who has been sending country music out across the air waves for the past seven months and pleasing everyone who tunes in to his shows every Saturday afternoon between 2:30 and 4:30, and every Tuesday night from 9:05 to 10:40. In addition to his D. J. chores, **Curly** is an expert on the steel guitar and also has a record bar in Oakville where most of the local folks get their C&W records.

In the Toronto area, one of the most popular fellows is that two-character gent (or is it gents?), **Barry Nesbitt** and his "alter ego" **Rog Gedunc**, who has a big country shindig every day on CKFH (Dial 1400). **Barry** is a grand guy and will do anything for country music, and **Rog Gedunc** is always ready to do his bit. I've yet to meet this **Gedunc** fellow though. Everytime I run into **Barry**, **Rog** seems to be AWOL! Incidentally, he's also a Quality recording artist with two bang up discs already on the market and a third now being pressed. Be on the lookout for **Barry Nesbitt** singing his own song, "Night Trail". I know you'll like it.

Another DJ-artist among the top names in Canada's big family of wax whirlers is **Stu' Davis**, who calls CBW, Winnipeg, his "home" at present. **Stu'** has been a country music favorite as long as I can remember. He spins the discs daily over the local outlet and goes all the way. As an artist, he is currently cutting grooves on London wax with his latest offerings being I'd Be Glad To Forget You on a single disc, plus a big 12 inch LP package of hits, and he also has a live show from CBW, which is sent across Canada by the CBC hook-up. **Stu'** formerly recorded for the Sonora, RCA Victor and Aragon labels, and as a writer, his pen has produced such well known selections as What A Fool I Was (To Ever Let You Go), In Daddy's Footsteps, Canadian Waltz, The Dude In The Ten Gallon Hat and Panama to name a few.

And in Montreal, one of the most popular fellows at CJAD is **Tom** ("Tall-in-the-Saddle") **Destry**, not only because he's a friendly sort of guy, but because he has such enjoyable shows at the 800 spot on the dial. I first met **Tom** several years ago when he had a Saturday afternoon show on CKVL, Verdun, a southwestern suburb of Montreal, but



since he's been with CJAD, he has a daily mid-afternoon airing featuring the tops in country music, and also operates a disc shop specializing in C&W platters at Bleury and St. Catherine Streets in Montreal, so if there's anyone else in Canada's "King City" who does more for country music than "Tall-in-the-Saddle" Destry, I'd like to meet him.

★

Down in the Niagara Peninsula district of Ontario, at CHVC, Niagara Falls, to be exact, there's another fellow who deserves a pat on the back for his activity in the folk-western music field. Yes, it's **Bob Ross**, the guy who spins hillbilly wax for a hour and a half every night of the week except Sunday. Bob goes on the air at 10 o'clock and keeps on spinnin' 'em till 11:30, so if you're in that area, twist your radio dial to 1600 and let Bob Ross do the entertaining for the evening. . . . And finally, as much as space permits, at CKOC, Hamilton, Ontario, 1150 on the dial, you get to hear a fellow named **Hal Wagoner** every evening around 5:00 o'clock. Hal is the football-player-turned-country-disc jockey that most folks in the area tune into around suppertime, because he's got a knack to never miss a night without having a program that leaves you yearning for more when he signs off an hour later. When an injury forced Hal to give up football, the Hamilton Tiger Cats lost a good man, but he's still a champion player to country music fans and always will be as long as he's with us.

THIS AND THAT:

Mickey McGivern filled in for **Chef Adams** at the Horseshoe recently while Chef was getting over a touch of laryngitis. . . . Reports come in that **Kidd Baker**, Quality recording artist, has retired from show business and bought a dance hall in Woodstock, Ontario. . . . **Jimmy James** and his Band are still going strong at the Moose Hotel in Val D'Or, Quebec. . . . **Bob and Tom McMullen** and their Melody Boys re-open their Saturday night dance spot at the Embassy Hotel at

MIGHTY FINE COUNTRY GALS

Two charming Western songstresses are seen in these two pictures. On left is RCA Victor recording star, **Myrna Lorrie**, who hails from Port Arthur, Ontario, and is at present enjoying big success with her latest platter—*Teenager's Breakup*; and on right is **Terry Parker**, "Canada's Yodelling Sweetheart." Terry is a North Bay girl, and is currently in Montreal where her singing and yodelling is very popular.



Port Dalhousie, near St. Catharines, Ontario in September. . . . **Jack Kingston**, top man at CHML's Main Street Jamboree, reports that his Quality recording of *Bye Bye Love* is going strong. . . . Country Hoedowner **King Ganam** has had his first folio of fiddle tunes released by BMI Canada, containing many of his RCA Victor successes. . . The **Louvin Brothers**, **Ira and Charlie**, have left "Grand Ole Opry" and will henceforth be heard on the WWVA "World's Original Jamboree" of Wheeling, W. Va. **T. Texas Tyler**, the originator of "Deck of Cards" has replaced the Louvins on the "Opry" and signed an exclusive management pact with **Hank Snow Promotions**.

★

Ray Cushner brought his "Country Tune Boys" to the Horseshoe Tavern on June 17, filling the vacancy left by **Chef Adams** and his Country Rhythm Kings. . . . The Western Sweethearts, **Myrtle and Bessie**, have moved into the Coq D'Or Tavern,

Toronto, until they take to the road with **Lee Moore** and **Juanita** next month.

Covering the country entertainment around Gooderham, Ontario, every Friday and Saturday night is **Elza Bordage** and his Eastern Toppers, featuring a mixture of country, old time and rock 'n' roll music. Group is made up of **Elza Bordage**, **Slim Colborne**, **Freddy McGrath**, **Donny Billybird** and **Shorty Bainton**, and their respective positions are bass, rhythm and vocal, fiddle, steel guitar and drums.

★

Ontario's Champion Square Dancers were named on June 26 at the Maple Leaf Stadium, Toronto. Winners were awarded the Toronto Star's Square Dance Trophy and \$1,000 in cash prizes. See story elsewhere in this issue.

Hank Snow's trek of Ontario starts this week (8th) at Sault Ste. Marie and progresses respectively to Sudbury, North Bay, Pembroke, Kingston and Ottawa, then heads for a three week trek

of the Maritimes and Newfoundland.

Marty Robbins, **Johnny Horton**, **Bobby Helms** and **Lee Emerson** open up at the Casino Theatre in Toronto on July 11th and play a week's stand there. Helms records for Decca, other three for Columbia.

If you're in the music world, we'd like to mention you and your activities in these columns of **MUSIC WORLD**. Why not send us something we can print about you and, if available, an 8 inch by 10 inch glossy pic of you or your group? Send to: **Fred Roy**, 325 Bloor St. E., Toronto. c/o Music World. See you again on August 1st. Hope you'll be with us.

CUT HERE

The next issue of MUSIC WORLD comes out on August 1. Make sure of your copy by filling in this form NOW!

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CALEDONIA CORONATIONS CAPTURE SQUARE DANCE TROPHY

Toronto's Elliott Hotel books name jazz talent

Good news for Toronto jazz fans! The new policy of the Elliott Hotel, Shuter St., is to book in big name jazz talent.

Mr. Brown, manager of the hotel, told MUSIC WORLD: "We are booking in big name talent during the summer months for a week at a time. They will be playing in the hotel's Rose Garden, in the open air, from 9 p.m. to midnight and then inside, in the Rose Room, from midnight to 1 a.m. I'm just hoping the weather keeps fine!"

Week of July 1st, Jimmy McPartland and his Band started this policy off, followed by Bobby Hackett.

This week (15th) Muggsy Spanier and his Dixieland Band are due in, and then, following him, Woody Herman (22nd).

This is a most impressive list, and we hope to have more news in the next issue about further bookings at this venue.

KANE BAND IN UNION-CBC HASSLE

Following a hassle between the Toronto Musicians' Association and the CBC, the Jackie Kane Band was withdrawn from the first programme in its summer series on Thursday, June 27th.

As this show has two sponsors for alternate weeks, the Union wanted the musicians to be paid multiple sponsors' rates.

Satisfactory outcome of negotiations between the Union and CBC resulted in the Kane Band being able to appear on July 4.

The First Issue Was

TOPS!

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The fiddles whined to the tune of "St. Ann's Reel", thousands of square dance fans stomped and applauded, and through the noise and confusion, Bob Lang of Caledonia, Ontario, led his Coronation Squares through their paces to cop the Ontario Square Dance Championship in the Toronto Star-Variety Club first annual competition, outstepping a half-dozen other teams, all of which are respected as leaders at this popular country dance in their respective parts of the province.

That was the scene at the Maple Leaf Stadium in Toronto on Wednesday, June 26, in which the Coronations danced off with the exotic and beautiful Star Trophy and a cash prize of \$500.

BANDS FOR SUMMER DANCING

Dancing in the Toronto area will be continuing with undiminished vigour over the summer months. Only one hall, the Masonic Auditorium, has closed for the season while resident leader Doug Kemp goes to his home town of Winnipeg for a vacation.

During the recess, renovations will be taking place for the resumption on September 6. However, the opening of another open-air venue at Danforth and Broadview has compensated for this loss for at Riverdale Terrace, dancing under the stars will take place to the orchestra of Frankie Kaye during the month of July.

During the same period the couples at the Palais Royale on the Lakeshore will be swaying to the music of Art Hallman. Meanwhile, at another location on the water, The Club Kingsway on Riverside Drive, the music of Ozzie Williams will be heard every Friday and Saturday until September.

During July and August Benny Louis will hold the fort, at Casa Loma, and in September Art Hallman and his boys will take the stand there.

ACCORDION CENTRE

Denny Berni's unique Accordion Centre opens this week at 2559 Eglinton Avenue W., Toronto. The centre will keep a complete range of accordion records and music. Denny Berni's pupils recently held a very successful concert at York Memorial College.

N.S. CONVENTION

Tuesday, July 2nd, marked the opening of the Canadian Federation of Music Teachers' biennial convention at Acadia University in Wolfville, Nova Scotia. The activities lasted until Saturday (6th) and included a full roster of concerts, lectures and discussion groups.

AT BROWN DERBY

Shorty and Smokey Warren and their Western Rangers, featuring Miss Billy Willow, etc., are opening at the Brown Derby, Toronto, for three weeks commencing July 29.

The group, consisting of Gordon Speller, of Fisherville, teamed with Marie Schaeffer, also of Fisherville; Delas Moore and Barbara Emerson, both of Caledonia; Wray Reichheld and Norma Lang, of Cayuga and Caledonia, respectively, and Ralph Nichols and Margaret West, of Middleport and Caledonia respectively, will be the nationally recognized champions for the Province of Ontario until the time of next year's contest.

On Friday night, June 28, the champs went through their paces again before the CBLT-TV cameras in a specially arranged guest appearance on the CBC's cross-country telecast show "Country Hoedown", with RCA's King Ganam doing the fiddling chores.

Second prize winners in the competition were Dorothy Tresham Squarrettes of Hamilton, Ontario. Their prize was \$300 in cash.

The third prize of \$200 was taken by the Halton Squarrettes, of Milton, Ontario.

The second prizewinners danced to the tune of "Ragtime Annie", while the third placers chose "Buffalo Gals".

The four other participating sets were the Toronto Squares, the London "Y" Western Eight, the Country Cousins Squarrettes of Hamilton and the Teem Squarrettes of Pine Grove, Ontario.

Judges in the contest were Randolph Potter, of Warkworth, Norman Lindsay, principal of Fergus High School and Angela Armit of the University of Western Ontario.

DUKE FOR STRATFORD

It is now confirmed that Duke Ellington will be playing a concert at Stratford on Thursday September 5th, when he will be presenting "Such Sweet Thunder", by Ellington and Billy Strayhorn, and selections from "A Drum Is A Woman".

MUSIC TEACHERS

The problem of obtaining qualified teachers for strings, brass and woodwind in elementary schools was discussed at a meeting of the Canadian Bureau for the Advancement of Music (Richard Edmunds, Director) on June 25. A further meeting on the subject is to be called in September.

TORONTO TOPS

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BEST-SELLING DISCS

1. TEDDY BEAR
Elvis Presley (RCA Victor)
2. OVER THE MOUNTAIN
Johnny and Joe (Quality)
3. LOVE LETTERS IN THE SAND
Pat Boone (Dot)
4. BYE BYE LOVE
Everly Brothers (Apex)
4. SO RARE
Jimmy Dorsey (Quality)
5. IT'S NOT FOR ME TO SAY
Johnny Mathis (Columbia)
6. TEENAGER'S ROMANCE
Ricky Nelson (Verve)
6. YOUNG BLOOD
The Coasters (Atco)
7. SEARCHIN'
The Coasters (Atco)
8. START MOVIN'
Sal Mineo (Apex)
9. WHOLE LOT OF SHAKIN' GOIN' ON
Jerry Lee Lewis (Quality)
10. GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER
Billy Williams (Coral)

BEST-SELLING ALBUMS

1. SWINGIN' AFFAIR
Frank Sinatra (Capitol)
2. STEADY DATE
Tommy Sands (Capitol)
3. MY FAIR LADY
Original Cast (Columbia)
4. OKLAHOMA
Soundtrack (Capitol)
5. AROUND THE WORLD IN 80 DAYS
Soundtrack (Decca)
6. KING AND I
Soundtrack (Capitol)
7. PAT
Pat Boone (Dot)
8. SONGS FROM THE FABULOUS FIFTIES
Roger Williams (Kapp)
9. LOVE IS THE THING
Nat King Cole (Capitol)
10. LOVIN' YOU
Elvis Presley (RCA Victor)

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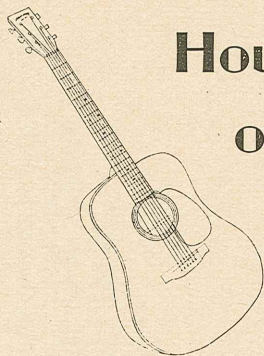
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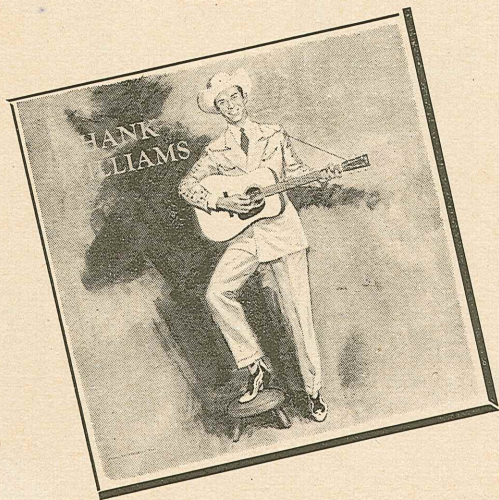
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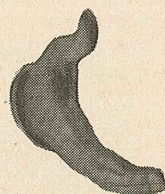
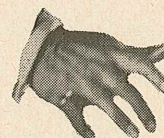
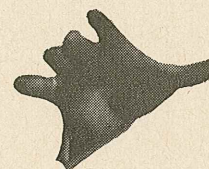
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