



music world

Published
Twice - Monthly



AUGUST 1 to 15, 1957

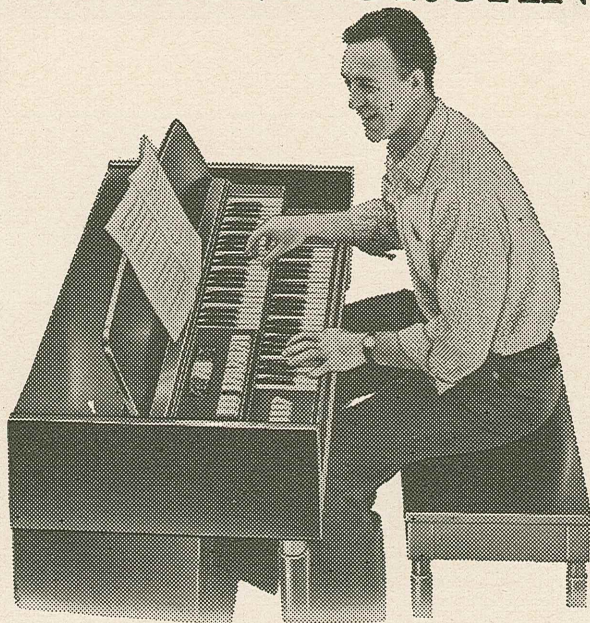


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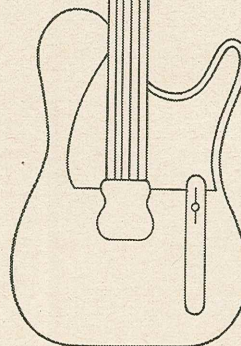
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CANADA'S ONLY PUBLICATION
DEVOTED TO POPULAR MUSIC

Twice a Month —
1st and 15th

music world

Vol. 1, No. 3
August 1 to 15, 1957



THE STARS READ 'MUSIC WORLD' — When Stan Kenton brought his band to Toronto during the month, he called in at the 'MUSIC WORLD' offices where we took this picture of him reading our paper. And it wasn't a posed picture, either; he really WAS interested in it!

U.S. STAR 'INVASION'

The world's leading singing entertainers and hit-disc celebrities are coming to Canada! They are all to be featured in a sensational line-up of ace U.S. personalities booked for the exclusive El Morocco niterie in Montreal.

Enterprising owner Peter Van Der North, who took over the El Morocco three years ago, told MUSIC WORLD: "I propose bringing the best available vocal topline talent from the States and have booked some really big names. But that does not mean that I am ignoring Canadian talent. Quite the reverse. I have always been ready to give our own talent a break at the El Morocco, and I am happy to say that, as a result of that start, they have made the grade. My policy in that respect will continue."

The U.S. star "invasion" starts on September 6 next when Billy Daniels goes in for ten days, to be followed right away by Sammy

Davis Junior for a similar stay. The Delta Rhythm Boys, from Sweden, are booked for the week of September 30, and famous French songstress Patichou is coming from Europe to play ten days from October 16.

Following her comes singer Alan Dale and then the world-famous "Cry Guy" himself — Johnnie Ray—is booked for ten days from November 15. He is succeeded by Don Cornell, while Tony Bennett is the final big name in the 1957 roster.

For the forthcoming winter, Mr. Van Der North has already signed Frankie Laine to appear on February 1st, and dates are at present being set for Eartha Kitt, Vic Damone, Billy Eckstine, Edith Piaf and Sarah Vaughan.

Most of these stars will be making their first visit to Montreal. Anticipating sell-out attendance, the El Morocco is now being enlarged. A brand new stage is being built, as well as a balcony, to increase the total capacity to 700.

Pianist-trumpeter Maury Kaye leads the resident band.



THE STARS READ 'MUSIC WORLD' — Fats Domino played a dance at Vancouver's Exhibition Gardens on July 15 and, in between sets, photographer R. O. Gray caught him relaxing with a copy of 'MUSIC WORLD'.

BELAFONTE - THE FACTS

VANCOUVER Sun columnist Jack Wasserman, in a newspaper story headed "Belafonte Rejects Top City Musicians" July 12 touched off a fuss that, according to Belafonte, "will end up on the desk of J. C. Petrillo" (writes Bob Turner).

As the smoke cleared, all that could be firmly established was that at the evening performance of the Belafonte group in Vancouver (see report on page 11) the head man himself ordered 15 members of Vancouver Local 145 not to play, saying, "If you don't get out of the pit, I'll cancel the show."

And the following day, Local 145 secretary Ray Tyldesley pointed out: "It is very apparent to me that Harry Belafonte is very inexperienced in show business, and he most emphatically wants everyone to know he is boss."

Here's what happened: Vancouver musician, Gerald Jarvis, contracted to supply 15 men to

augment Belafonte's key-men travelling orchestra. He was asked to supply three trumpets, one oboe, one trombone, four violins, one viola, one cello, one drummer doubling on xylophone and marimba, one french horn, and one man doubling on flute-clarinet.

Jarvis, after checking avail-
(Continued on Page 4)

OUR COVER PICTURE

A musical angle to Canada in summer is what we wanted to depict on our cover this week, so we sent photographer Tom Davenport over to Toronto Island. There, against the impressive background of the city skyline, Tom took our picture of glamorous teenager Beatrice Lentine absorbed in listening to a pop record—a scene that is being duplicated this summer all over the music world.

STEVE LAWRENCE REOPENS STAGE DOOR

Marking the re-opening of Jackie Ray's Stage Door in Yonge Street, Toronto, following a recent fire which severely damaged the premises, singing star Steve Lawrence was booked in from July 29 to August 3.

Lawrence, featured in the Steve Allen TV Show for two years, had his first big hit-disc when only 16, and has since been featured high in the best-selling charts with his Coral waxings of "Party Doll" and "Fabulous".

His latest record, "Can't Wait For Summer", looks like being another hit for this 21-year-old singing sensation.

Radio station CHUC, serving Cobourg and Port Hope, Ontario, has officially set its starting date for Sunday, August 18.

CBC FALL SHOWS: LITTLE NEWS

It's August, but very little news has yet emerged from CBC about their fall shows.

As we close for press, the only definite news available is that "Cross-Canada Hit Parade" and "Juliette" are contracted to return, with Joyce Hahn signed for the former show.

Denny Vaughan and Jackie Rea have not yet heard anything about the resumption of their programs.

KOSTER, MARSHALL CABLE FOR CNE

August 23 to September 7 is the date of this year's Canadian National Exhibition, Toronto, and once again a huge Grandstand Show — "Canadiana '57", produced by Jack Arthur — will be a highlight of the festivities.

Bob Hope is the star of the show, and the Canadian contingent comprises Wally Koster and Phyllis Marshall (of "Cross-Canada Hit Parade" fame); the 56 "Canadettes" dancing team and bandleader Howard Cable conducting a 24-voice choir and 60-piece orchestra.

Tatamagouche, Nova Scotia, holds its Annual Festival of Arts, August 9-12th. Big musical program has been arranged, but no use has been made of the exceptional jazz talent in the province.

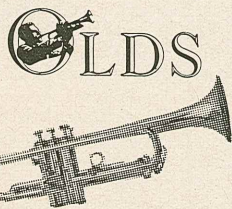
Roy Eastman, Halifax jazz bassist, has been appointed to the bass section of the Halifax Symphony Orchestra for the 1957-58 season.

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CNE EXHIBITION



'MUSIC WORLD' photographer Clive Webster took this picture at the Pier Pavilion, Toronto, when Stan Kenton and his Orchestra played a dance there to over 2,000 excited fans. The success of the Kenton date means that more big bands are likely to be booked there in the future.

BELAFONTE RUMPUS

(Continued from page 3)

ability of musicians on the specified date, and time for rehearsal, phoned the bookers in Seattle to obtain clearance to send in four violin subs and to obtain permission for the flute-clarinet player and french horn player to be excused from the rehearsal but not the performance.

The rehearsal had been called for 2 p.m., which clashed with rehearsals for the "Cool Pepper" TV show, and CBC's Concert Hour. As an alternative he suggested that the Belafonte rehearsal be called for later in the day.

Jarvis says that they refused to change the time, but that he was told the alterations were ok.

Rehearsal day and time rolled around and the Vancouver musicians as per Jarvis' arrangements were on deck at 2 p.m. Belafonte and crew didn't show up for two hours . . . 4 p.m. The rehearsal went fine.

ORDERED OUT

That night, as the performance was about to begin, Belafonte, looking around spied two men who had not been at rehearsal, the flute-clarinet man and french horn player; and then discovered that the four violinists were not the same ones which had been at the rehearsal. Onlookers say he was livid. He said, "I'm not playing with an unrehearsed orchestra," and ordered them out of the pit.

At this time, Local 145 secre-

tary Ray Tyldesley arrived backstage and, on asking what all the fuss was about, was told that Jarvis had not lived up to contract arrangements.

Tyldesley said that was Belafonte's opinion, and it was up to him if he wanted to fire the men, but demanded a cheque for the Vancouver men on the spot. He was told that they were not going to give him a cheque.

MONEY OR ELSE . . .

The Vancouver man said either they gave him a cheque on the spot or he would pull the Local 802 (Los Angeles) men off the job and they could go on with NO musicians. He got the cheque, "under protest".

The show went on, and as reported elsewhere in this issue was a tremendous success.

In the end, Belafonte played the job with piano, bass, drums, flute, bongos and two guitars. It wasn't really necessary if someone in the whole mixup had used their heads, and if Belafonte hadn't been under the impression that his show is so tough it must be rehearsed. In fact, speaking not only as a newspaperman but also as a member of Local 145, I would say the whole thing was a tempest in a teapot . . .

Canadian folk-singer Ed McCurdy starts a new 15-minute Sunday series on trans-Canada radio network, commencing August 4 (7.15 p.m.).

BIG BAND SCORES, SMALL BANDS FLOP AT TORONTO

Two sharply-contrasting reactions by Toronto rhythm fans have delighted one management and disheartened another.

Happy manager is Mr. Bill White, of the Pier Pavilion, who (as we announced in our last issue) put on Stan Kenton and his Orchestra as an experiment to determine whether it might be possible to bring big bands back to Toronto.

2500 fans crowded the Pier Pavilion on July 11 to give an enthusiastic welcome to the Kenton band, and Mr. White told MUSIC WORLD: "It is our intention to try one or two more bands to make sure that this was not a flash in the pan." Although no names are yet available, it is believed that Les Brown and his Band of Renown is likely to be the next big band attraction at this venue.

Less cheerful news comes from the Elliott Hotel downtown, where the management brought in Jimmy McPartland and his group to launch a policy of openair listening to good jazz.

Following McPartland, Bobby Hackett and his Band came in for a week but, unfortunately, after this two-weeks' try-out, the management decided that insufficient support did not warrant their continuing the policy, so everyone who had been looking forward to scheduled visits by Muggsy Spanier and Woody Herman was disappointed.

Unhappy manager Mr. Brown said: "We had the right setting, we had good bands, but we weren't given any support. We took such a beating in those two weeks, it wasn't funny."

STRATFORD JAZZ STARS ON KANE SHOW

Stratford stars Gerry Mulligan and Teddy Wilson will be appearing on the "Jack Kane Show", CBC-TV Thursday nights, on August 15th and 22nd respectively.

Jack Kane himself is a busy man these days. Besides having his own show and orchestrating for Eydie Gorme, he is at present arranging two new sides and an album for Steve Lawrence, who is currently playing at Toronto's Stage Door. When Steve winds up this date on August 3rd, Jack Kane will travel with him to New York for a Coral recording session.

Backing Steve at the Stage Door is another of the Stratford stars, Canada's own Norm Amadio and his Quartet. The rebuilt Stage Door, after the recent fire, now allows a capacity of 350 people downstairs and 250 upstairs.

MONTREAL - MUSIC MAKERS' MECCA

ANY of the boys in the band will tell that Canada's best musicians are in Montreal. Some, of course, will add that they go to Montreal from Toronto, Vancouver, Edmonton and Ottawa.

Whether or not Montreal musicians are the Dominion's best is a matter of endless debate in the take-fives. One thing is certain, however—they probably are the most interesting specimens in the music world.

The Metropolis has been a music maker's Mecca since the union first established a local there back in 1902.

Today approximately 2500 musicians are registered of whom one-third play in the 300-plus night clubs located within the jurisdiction of the Montreal local.

Included among the 2500 are some colorful types.

Take, for instance, Bix Belair who shakes a stick at his nine-piecer at the Bellevue Casino.

As soon as the two long stalks of loveliness from the chorus close the show curtains on the final act, Bix steps down from the podium and climbs up into his

by

AL PALMER



**ENTERTAINMENT EDITOR
"THE MONTREAL HERALD"**

own brass section to give his trumpet a workout.

When he is not reaching for the high ones he can usually be found up in the wild blue yonder at the controls of a plane.

He receives about three offers per year to trade his baton for the joystick of a commercial aircraft but he retains his amateur status in the air.

So far he has taught two of his sidemen how to fly and is working on two others. Idea, he says, is to form a flying club within the band.



Then there is the most interesting case of young Sonny Caulfield who was getting by nicely as singing pianoplayer in El Morocco's Casbah Lounge.

One night, owner Pierre Van der North found himself short a master of ceremonies in the luxurious El's main room. He spotted Sonny behind the piano and explained, "This may come as a shock to you but you're emcee tonight," and pushed the youngster stageward.

It was Van der North who got the shock treatment, however. Caulfield introduced

the acts in casual, relaxed fashion and became an overnight hit. He's still emcee, incidentally.

Peter Barry, whose combo supplies the music at the Bonsoir Room of Dagwood's, is another versatile gent.

One night a city editor and a reporter were cutting up jackpots at Barry's home when the maestro brought out the manuscript of a first novel.

The newsmen read through the first chapter with growing interest and the second chapter with obvious delight. But that ended the novel.

When pressed as to how the book ended, Barry confessed he didn't know because he had lost interest after the second chapter and stopped writing.

Bob Harrington, the Down Beat's orchestra leader, has the appearance of a particularly brilliant sophomore. But he's an old timer in the music business.

He first came to Montreal with the famous Lloyd Huntley Orchestra in 1936. The band played an engagement at the Mount Royal Hotel then left — without Harrington. He decided he liked Montreal and has been here ever since.



Other oldtimers will tell you of the bouncer who became a musician and eventually became a sergeant at arms in the union.

He was Harry Luce who could have made a fortune in the ring. Instead he taught himself to play bass and seemed quite content plucking strings in the club and chucking drunks out of the club.

Nick Martin, whose orchestra is at the gilt-edged Fontaine Bleue Room, could always make a living as a golf pro if he tired of music.

Charlie Kittson, whose piano is set on the Stork Club's revolving stage, is a draughtsman of no mean ability.

Rollie Lachance led many fine bands in his career as a musical maestro. Probably his best was the one which played at the old Palermo Club just prior to the war.


But Lachance's heart was more partial to the night club business and despite his musical talent he eventually became a maitre'd. He's now at El Morocco.

Over at The Penthouse Bob Peters keeps the taxpayer contented with vocal and piano selections hot off the hit parade. But during the season he changes his name and sings with one of eastern Canada's most prominent opera companies.

Although such Montrealers as Oscar Peterson, Maynard Ferguson and Paul "Buzzy" Bley left the city to make their names elsewhere, the majority of Montreal musicians prefer to stay in the place.

As one said the other middle-of-the-night, "The only time I'll leave Montreal is when I'm booked to play second trumpet with Gabriel and the rest of them cats."

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CANADA'S FAMOUS

CANADA has made many notable contribution to the music world. Giselle MacKenzie, Patti Lewis, Dorothy Collins, Edmund Hockridge, Robert Farnon and Oscar Peterson are only a few of the stars who hail from Canada, but if there is any one particular sphere of entertainment in which this country excels, it is vocal groups.

Four teams are currently hitting the musical highspots to prove conclusively that Canadian close-harmony singing is the tops. They are the Four Lads, the Diamonds, the Crew-Cuts and the Four Grads.

The internationally-known Four Lads — Frank Busseri, Bernie Toorish, Corrado "Connie" Codarini and Jimmy Arnold — met as students at St. Michael's Cathedral Choir School, Toronto, and formed a vocal quartet. They practised at their various homes but mostly at Frank Busseri's, because his father had been an orchestra leader and his advice helped them greatly.

It wasn't long before they began to get professional engagements around Toronto, but when they were booked for a coast-to-coast radio show their popularity spread rapidly. Their big break came however, when they saw the Golden Gate Quartet at Toronto's Casino, for after the show they went backstage and the leader of the Gates asked to hear them sing.



He was so impressed that he called Mike Stewart (now the Lads' manager) in New York. Stewart told them to get on a train right away and the boys travelled overnight to meet him.

After an extended trial, Stewart booked them for a tour of hotels and nightspots, as well as TV and radio assignments (including "The Perry Como Show"). They were so successful that they were given a recording contract by Columbia as a background group.

The choice of a singer they would like to back was left to them, and they chose the then unknown Johnnie Ray — a choice that ultimately took them to the top.

Bernie Toorish, only 19 then, arranged the background for Johnnie's famous "Little White Cloud" hit recording, and has arranged for the group ever since, as well as composing songs in his spare time. Bernie has a very wide interest in music, owning one of the finest collections of Negro spirituals in the world. What's more, he also finds time to play the guitar.

The smallest of the Lads — baritone Frank Busseri — usually leads the four-some into a song, and is always thinking of some prank to play on the others. His spare time is taken up by training parakeets, looking after the group's wardrobe, and nursing his ambition to own a racing stable.

Corrado "Connie" Codarini acts as the announcer and bass. He is the long-suffering target for Frank Busseri's jokes. He loves sports — mainly tennis and ice

The Diamonds . . .

The Four Lads . . .

The Crew Cuts . . .

The Four Grads . . .

These are just four of the Canadian vocal groups who have reached the top, reports
JOHN TRENT

skating — but when it comes to getting in the water he describes himself as a "professional sinker".

Last, but by no means least, is the Lads' high tenor, Jimmy Arnold, described by his former choirmaster Fr. Ronan, as "one of the finest high tenors I have ever heard". A studious type, he is usually to be found buried in a book, and when he is not reading he is looking after the accounts.

Ever since their first records — "Cry" (with Johnnie Ray), "Rain, Rain, Rain" (with Frankie Laine), and other hits — the Lads have never stopped going up. When Columbia realised their popularity they were given their own solo sides. Their first big hit was "Istanbul", which only just missed the million mark.

Since these first numbers, they have been on "Billboard's" Top Ten for nine consecutive months with "Moments To Remember", "No, Not Much" and "Standing On The Corner", the first two topping the million mark.

Recently they have appeared on the charts with "Bus Stop Song" (which they sang behind the credit titles of the film), "My Little Angel", "A House With Love In It", and, more recently, "Who Needs You?".

Their latest release — "Golly" (a Canadian song written by Toronto bandleader Freddy Grant) backed with "I Just Don't Know", (Columbia 40914) — is rapidly climbing the hit parade.



For an outfit that had no intention of turning professional originally, the Diamonds are certainly advancing in show business with a vengeance. Their Mercury recording of "Little Darlin'" has held a very high position in Canadian, American and English hit lists for some months and has sold well over a million. Their latest disc — "Words Of Love", backed with "Don't Say Goodbye" (Mercury 71128) — is also well on its way up.

It all started when Phil Leavitt, Ted Kowalski, both students at the University of Toronto, and Bill Reed, a telephone installer for the Bell Telephone Company, began harmonising together just for their own amusement. Their friends heard them and they were urged to try their luck professionally, which they did.

When Dave Somerville, a Canadian Broadcasting Company technician, heard them practising for a TV talent show called

"Now's Your Chance", he thought they had possibilities. Dave, who had studied at the Royal Conservatory, Toronto, offered to be their temporary coach on the spot. The group accepted and tossed in the manager's post as well.

The first thing Dave told them was that they were not ready, so the group backed out of the TV show and began to get more experience by appearing at local school and church affairs.

A few weeks later, at a minstrel show for St. Thomas Aquinas Church, the lead singer was unable to appear and Dave stepped in to fill the breach. Dave sang lead tenor while Bill Reed sang bass, Phil Leavitt baritone and Ted Kowalski tenor.

It was such a success that Dave has been an integral part of the group ever since, although he relinquished his managerial chores to Nat Goodman.

In January, 1955, the outfit made their TV debut and followed this up later in the year (September) by playing at New York's famous Palace Theatre. They started recording for Mercury Records the same year and their first record "Why Do Fools Fall In Love?" was a big-seller. They followed this with "Church Bells May Ring" and then "Little Darlin'" put them on top of the international tree.

They have also made one film "The Big Beat", with Gogi Grant, The Four Aces, Fats Domino and other stars, which is due to be released very soon.



The Crew-Cuts started out in 1952, but it wasn't until 1954 that they began to get recognition. When the four young Canadians — brothers Johnnie and Ray Perkins, Rudi Mangeri and Pat Barrett — teamed up for the first time, they managed to land a few jobs here and there, and tried to make the grade on one of Arthur Godfrey's "Talent Scout" TV shows from New York — but no one took any notice of them, so they were forced to return to Canada.

In the early part of 1954, their luck changed when they accepted an engagement at Cleveland, Ohio. DeeJay Bill Randle heard them and recommended them to Mercury Records, who signed them after an audition.

Their first title — "Crazy 'Bout You, Baby", — soon entered the U.S.A. hit parade and they followed this with "Sh' Boom", named as the "Rhythm-and-Blues of the Year" by a panel of critics in "Down Beat".

Their many hit records since then have included "Ko-Ko-Mo" and "Earth Angel". The Crew-Cuts' most recent release is "Susie Q"/"Such a Shame" (Mercury 71125) and from the look of it this may well be one to add to their list of hits.



Although The Four Grads are perhaps the least known of the four groups, they
(Please turn to page 10)

FOURSOMES

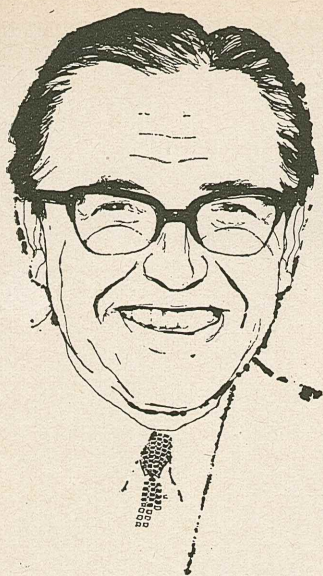


ABOVE: The Diamonds, whose latest Mercury disc, "Words Of Love", looks like repeating the success of their million-selling "Little Darlin'". They have just made a movie, "The Big Beat". BELOW: The Four Grads went over to England recently and had a very great success. While there, they waxed an album for the World Record label, and are at the moment recording for the Liberty label in the States.



ABOVE: The Four Lads came to fame when they chose to accompany an unknown singer on his first Columbia record. The "unknown" was Johnnie Ray! The Lads are just back from a very successful tour of England. BELOW: The Crew-Cuts had their biggest successes with "Sh'Boom", "Earth Angel" and "Crazy 'Bout You, Baby", and their latest disc for Mercury—"Susie Q"—is another contender for high hit parade honours. And all these groups are Canadian . . .





by **RAY SONIN**

THE drawing of me above—by artist Ken Dallison—shows that I am a cheerful sort of person. However, there are some things that wipe that toothy grin off my face and steam up those glasses in no uncertain fashion. One such thing happened when a new long-playing record came into my office the other day.

At first glance, the disc should have produced nothing but smiles. It featured the famous Diamonds vocal quartet, and is a great and well-deserved tribute to their sensational rise to fame. On the cover of this Mercury album is a swell colour picture of the four boys in action; above the picture, they are described in thin black type as "The 'Little Darlin'" Million Record Stars". Below it, a line in bigger, thicker red type describes them as "AMERICA'S NUMBER ONE SINGING STYLISTS".



Now that, surely, is an odd description. Agreed that the Diamonds made their big-selling discs in the States and that they recently made a movie there—but they are essentially a Canadian group, and are closely identified with their country of origin.

So why not bill them as "Canada's Number One Singing Stylists"? It makes them no worse as singers; it does not adversely affect their talent—so the answer seems to be that the company who put out the record genuinely believes that the public is more ready to accept them and buy their records as Americans than as native Canadians.

How true is this? In the United Kingdom, you can take it from me that the Diamonds and their recordings are even more welcome as Canadians than as Americans; in the States, people will buy the records they like irrespective of the nationality of the

Speaking our mind . . .

AMERICANS or CANADIANS?

performers. That is proved by the success of Mantovani, Russ Hamilton, Nancy Whiskey, David Whitfield and other English stars who never had to be described as "America's this or that" to get big-selling record figures.



So we are forced to a rather extraordinary conclusion—that the Diamonds have been described as "America's singing stylists" in order that the record might stand a better chance of gaining sales in Canada. Or perhaps, with this description, they may stand a better chance of starring in the Canadian National Exhibition Grandstand Show!

You can bet your life that the astute Mercury organization would not bill the Diamonds in any but the way that they honestly consider would be best for the boys' interests and sales. And I am equally certain that the Diamonds themselves and their handlers haven't the slightest desire to be claimed by the States. But business is business and if, in their wisdom, the people concerned think that the record will sell more copies under this present

billing—well, you can't blame them for trying.

But what a great pity it is that the problem should arise at all. Are Canadians proud of their own stars? I haven't noticed it. Do they support their own people when it comes to entertainment? They don't, and it is a great pity—in fact, it is nothing short of a scandal—that the Canadian public should not be solidly behind their own talent and should be considered as more likely to accept their own stars if they are led to believe they come from America.



It is high time the Canadian public started to claim and acclaim their own stars; there are plenty of them. Music is international, and nobody in his senses would buy a record if its only virtue was that it was made by a Canadian artist. We would be the last to ask for any differentiation between the nationalities of performers. As far as we are concerned, they can come from anywhere so long as they're good.

And that's the way it should be with the Diamonds. They are

good and they come from Canada. Let's hope the time will come when it will be to their best business interests to say so . . .



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STRATFORD JAZZ STARS ON THE AIR

Good news for jazz fans who can't get to Stratford is that the CBC are airing the three Saturday concerts direct on their Trans-Canada Network. Count Basie, Joe Williams, Gerry Mulligan, Teddy Wilson, Billie Holiday, Ron Collier and Norm Amadio will be featured, with Basie inaugurating the broadcasts on August 3rd at 9 p.m. He will have Joe Williams with him supplying the vocals.

The only Canadian jazzmen in the Festival, Ron Collier and his Quintet with Norm Amadio on piano, will be featured the following Saturday, August 10th, and will be heard playing some of Ron's own compositions. World-famous Billie Holiday will be singing at the same concert, from 8.30 p.m. on.

The Gerry Mulligan Quartet and the Teddy Wilson Trio take the third spot a week later (August 17th) at the same time.

To make sure you don't miss these concerts, check your radio listings, since all times given are Eastern Daylight Time.

This Festival looks like being the best yet! As we were going to press, advance bookings were up 15% on last year. The Saturday concerts were nearly sold out, but there were still some seats for the Friday nights.

If you hurry, you can still get tickets for the final jazz concert of the Festival on September 5 when Duke Ellington and his Orchestra take the stand.

music world

325 Bloor Street East
TORONTO, ONTARIO, CANADA

EDITORIAL: WALnut 3-9982 and 3-9921

ADVERTISING: WALnut 3-9471

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ENGLAND: DEREK JOHNSON, 17 Playfield Cres., London SE 22.

Music World is published by Era Publications, Ltd., on the 1st and 15th of every month.

Authorized as Second Class Mail, Post Office Dept., Ottawa.

IF you're an entertainer with something to offer, who's prepared to work really hard . . .

ONE day last week, Peter Appleyard, one of Canada's top entertainers, sat down in his midtown Toronto apartment and talked to me of the opportunities for success in the Canadian entertainment field.

"One of the main things I want to stress," he said, "is that **anybody with something to offer, who wants to work hard, can be successful in Canada.**"

Although many Canadian artists and performers do not agree with this statement, Peter's career in the past few years shows what is possible.

He has more offers for club work across Canada and in the States than he can handle. His television appearances have been frequent and his record contract is a rarity among Canadian performers. In the Down Beat 1956 Reader Poll he was placed twelfth among the vibraphonists.

In describing Peter as an entertainer one must be mindful of his words—"I would not have survived if I had not been commercial."

"An entertainer must also be a salesman," he further explains. "He must sell his personality and talent to his audiences at every opportunity. The too specialized talent hasn't the audience to support it these days in Canada or, for that matter, anywhere. This is not to say that great talent cannot have artistic success. It just means that you must use your head and be commercial but at the same time honest and sincere."

Peter points out that the business in Canadian clubs is good throughout the week, whereas in the States it is only good on week-ends. He cites the success of the Stratford Festival as an example that Canadians are becoming more aware of the arts. And he firmly believes that jazz is a valid art form.

★

Peter was born in Cleethorpes, Lincolnshire, England, 27 years ago. His theme song, "The Lincolnshire Poacher", is the march of his home county regiment. His formal musical training was in percussion and piano. He began working as a professional musician in dance bands at the age of 14.

After his National Service spent with the Central RAF Band, he toured the British Isles with dance and theatre orchestras. In 1949 he accepted an offer to work in Bermuda. It was during his two years there that Peter taught himself to play vibes. Up until this time he had worked only as a drummer.

Peter felt that Canada held more opportunities for a jazz musician than England and decided to seek work here as a vibraphonist. Arriving in Toronto in 1951, he spent his first year outside the music business waiting to obtain his Union Card.

When he did begin working, he was



by PETER APPLEYARD
in an interview with
ROGER FEATHER

able to find jobs as a drummer only. In late 1952 word of his ability as a vibist finally started to get around and he accepted an offer to join the Billy O'Connor group.

"Billy taught me show-business and showmanship," Peter says. "He has done more for me than anyone I've known. Working to an audience in a club as a featured soloist was wonderful experience." While he was still with Billy he started to work also with the Cal Jackson Trio on a TV show.

In the early part of 1954, he joined Cal as a regular member of his group. Of this group Peter says, "At its peak it was the happiest organization I've known."

He stayed with Cal for 2½ years, and with the quartet toured the U.S., made three L.P.'s, for which Peter received very good reviews, and did considerable television and radio work.

"But eventually," Peter says, "the situation in the group deteriorated both personally and musically. Cal and I had too many differences of opinion." Throughout this period Peter was improving and maturing rapidly.

Along with this development, he felt the urge to lead his own group. "So you might say," Peter explains, "I decided to kill two birds with one stone—I left."

He found little trouble in getting work in clubs with his own group. After one month he was offered a record contract by Jack Feeney of Victor Records. "It felt pretty good to know that people wanted me," Peter adds.

He credits Jackie Rae and Phil Mac-

THEN you can be successful in Canada — says someone who has proved it to the hilt.

Kellar with a great deal of help in getting started.

Speaking on the various mediums in the entertainment field Peter says that records are "generally not very good for Canadian artists. As far as I know," he continues, "I am the only jazzman working regularly in Canada who has a record contract at present."

This contract calls for one LP a year. The first one tentatively titled "Anything Goes" should be out in September. Some time in the future he would like to record an album with strings.

Television studio work according to Peter seems to be the most consistent and lucrative employment. This is a highly competitive field and only the most efficient musicians are used. With rehearsal time at a minimum, conductors and producers cannot afford mistakes. Solo work on television for instrumental groups is confined to guest appearances. Peter feels that the Jackie Rae Show has done a lot in this respect.

"Television appears to be the best medium for exposure," Peter adds. When he worked in Calgary recently people knew him primarily from television appearances. He feels that many other entertainers have had the same experience when they travel.

"Radio work for Canadian jazz artists appears to be almost negligible," says Peter.

★

Clubs are the main source of work for Peter and other groups. He feels the Stage Door and the Plaza Room are the best two, of the many, he has worked in Toronto.

"Campbell's, in London," he says, "is the best club I've worked anywhere and the audiences are wonderful. The Ottawa House in Hull, Quebec, which I hope to work soon, is also one of the better rooms." He feels that a lot of clubs would rather put that "Direct from New York" sign on the door than use a Canadian group.

Talking about rock 'n' roll, Peter says, "With all its inferior musicianship and bad taste, it was instrumental in bringing back the beat which the 'Tennessee Waltz era' disposed of."

Peter feels that rock 'n' roll is dying and Calypso is not going to replace it. "The kids want the beat," Peter explains. "I think maybe the big bands, and the Fats Waller-type entertainers may come back."

Peter feels that at this point clubs and the people are buying anything which has a rock 'n' roll label on it. He thinks the club owners, agents and fans should be a little more discerning.

"People like George Wein of Storyville, Boston, Ed Sarkesin of the Rouge in Detroit and George Marienthal of the

PETER APPLEYARD (Concluded from previous page)

London House in Chicago are doing a wonderful job in presenting acts. A lot of club owners," Peter continues, "could learn something from them."

Throughout the interview Peter returned time and again to stress showmanship and salesmanship. He deplors the "funny hat" type of entertainer and cites Erroll Garner and Duke Ellington as perfect examples of tasteful and effective showmanship.

The way Peter plays vibes is part of his showmanship. His style of using his mallets as drumsticks throws back to his days as a drummer and his major influence Lionel Hampton. He feels that the only top vibraphonist using a legitimate technique is his other influence — Red Norvo. He says that Terry Gibbs has been a great inspiration to him but has not influenced him to any great extent.

One of the most important responsibilities as a leader he feels is keeping three men besides himself working.

He refuses to tolerate musicians who use narcotics. As he says, "My responsibility is too great to take chances. If I knew that anybody on the stand with me was under the influence of anything, I would fire him on the spot."

His present group, with which he is very happy, includes bearded Ron Rully, whom Peter considers one of the two best drummers in this area, the other being Archie Alleyne, of the Norm Amadio group.

Pianist Jimmy Dale, new to the jazz field, has a reserved but probing style which forms a wonderful contrast to Peter's unlimited energy.

Bassist Jack Richardson, has been a well-known member of the Billy O'Connor aggregation for the past six years. The quartet has a happy vibrant quality in its work and exhibits a tremendous group feeling.

As these words are being written, Peter and his group are due to finish up their

engagement at Campbell's in London, Ontario. They went there from the Stage Door, Toronto, where they had enjoyed a very successful six months' season.

Where next? Well, the Petroleum Club in Calgary wants Peter back, and there is always some management or other angling for his services. He has also several shows booked on Jackie Kane's TV show, "Summertime, '57".

Even with all his past success and the brilliant future before him, Peter feels he must continue to improve. He is studying theory and arranging with Gordie Delamont, teaching himself to play better piano, and of course, practising on the vibraphone.

As he puts it, "You've got to work constantly. This is a hard competitive field and to achieve any success requires a lot of work. The happy part about it is that your work can be rewarded because there are plenty of opportunities available in Canada."

CANADA'S FAMOUS FOURSOMES

(Concluded from page 6)

are in the opinion of many people one of the most promising singing teams in the entertainment world at the moment. This outfit consists of three guys and a girl — Billy Van Evera, Jerry Loughlin, Jim McElwain and Stella Stevens.

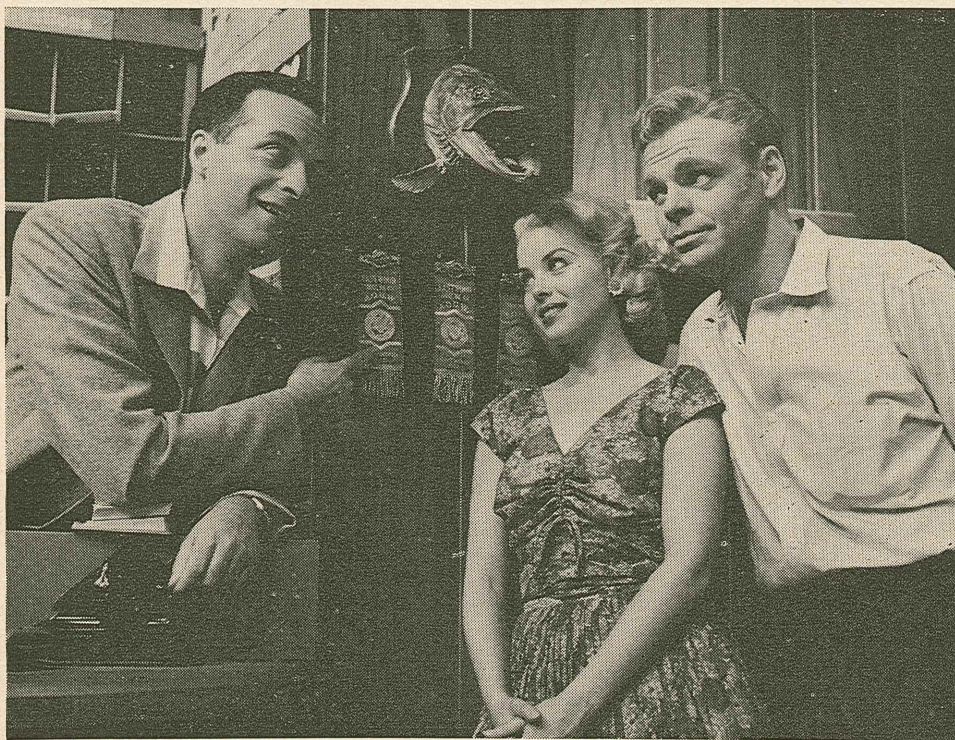
They were first spotted by Jackie Rea on the TV talent show "Pick the Stars" in 1955, and he asked them to take up a permanent position in his show on CBC-TV. They played the winter season and that summer (1955) travelled to England for a variety tour.

Until that time they had never made a record, but they were so popular in England that the go-ahead World Record Club soon remedied the situation by getting them to cut an album called "From This Moment On". Liberty, the American label, realised its possibilities and released it in the States, also making arrangements for the Grads to record on their return to Canada.

Back in Canada in the fall of 1956, the Grads again joined the "Jackie Rea Show" for the winter months. This show has just come off the channels and the Grads are now in Hollywood recording some more sides and also likely to be featured on TV in California.

There are many other Canadian close-harmony singing teams who will no doubt make the grade in the near future (including the Four Emcees, the Highlights, the Rover Boys, etc.), but the great popularity of the units mentioned in this article lends strength to a gag in a recent Alex Barris TV show. When asked what was Canada's biggest export, the reply was "Vocal groups". They weren't kidding!

JOHN TRENT



Three of the regular cast members of the new summer show "Moonlight Bay" are radio personality Bruce Smith (left) making his TV debut, pretty Carol Starkman, and versatile Jack Creley. The half-hour show is seen on the CBC-TV network Wednesdays at 8:30 p.m., EDT, replacing "Cross-Canada Hit Parade" for the summer. Setting for the show is Moonlight Bay Lodge and the theme is the good old days and tunes.

MUSICAL VISITORS

Fred Dellaporta, sales director of the famous Premier Drum Company, England, passed through Toronto on July 22 visiting his distributing dealers here. After a couple of days, he went on to Montreal and left for England on July 27.

Mr. Dellaporta, who has Premier dealers in 73 countries, came to Canada after attending the American Music Trades Con-

vention in Chicago earlier in July.

Another interesting musical visitor to Toronto in late July was Mel Foree, Promotions Executive of Acuff-Rose Publications, of Nashville, Tennessee.

He came here to help promote his firm's latest records — Jill Corey's "Love Me To Pieces" and Eileen Rodgers' "Crazy Dream".

STAR HAD A COLD - BAND HAD A CUT - BUT BELAFONTE HAD AN OVATION!

'Music World' Special from Vancouver by R. O. GRAY

THE show started about 15 minutes late. The star had a cold. The orchestra had been reduced to a bare minimum. But it didn't matter.

Harry Belafonte's first Canadian appearance, in the Vancouver Forum, was a full-blown success.

The sell-out audience, numbering over 6,000, fell just 400 seats short of the all-time attendance record set by Frank Sinatra a month earlier . . . and that only because promoters didn't sell behind-the-stage seats for the Belafonte show. Last-minute hopefuls were lined up for rush seats an hour before the ticket office opened.

From the moment the tall, lean singer strode panther-like on to the darkened stage, singing softly, his audience was captured.

One small gaggle of teenagers seemed bent on giving Belafonte a Presley reception, but he squelched them quickly and proceeded with the show. Police, who had just recently contended with a rock 'n' roll show and its audience, were enthusiastic about the Belafonte audience. ("They're a grand crowd," beamed one of the three constables at the Forum. It had taken over 20 to handle a crowd about half as large at the rock 'n' roll show).

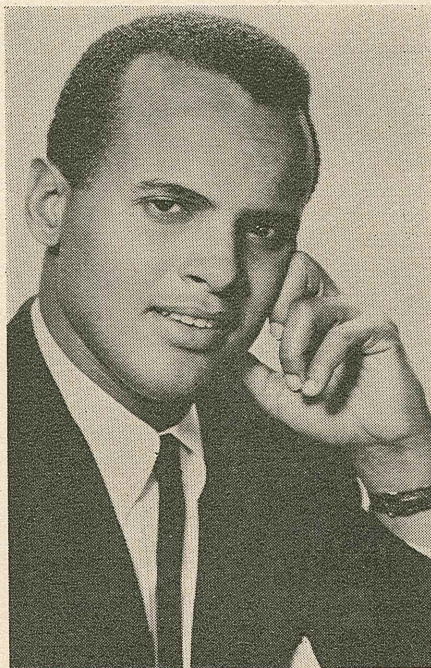
★

The carefully-planned show was skillfully presented with an air of spontaneity, but still evident was the work of Broadway lighting man Ralph Alswang, grouping planned by choreographer Don McKayle, and music arranged and conducted by Robert Corman.

The 2½-hour program was divided into three parts: "Moods of the American Negro," a collection of blues, work songs and spirituals; "In the Caribbean," the section where most of Belafonte's calypso hits were performed; and "Around the World," a series of folk songs from France, Britain, South America and Israel. Scattered throughout the show were quips, jokes, and stories that somehow tied in with the music.

The accompaniment from the pit consisted of piano, drums, bongos, string bass, and flute, and two guitarists worked on stage with him. Appearing intermittently on stage to back Belafonte was a superb 12-voiced male chorus that was put together especially for this tour.

One of the members of the chorus was "40-plus"-year-old James Eby, a product of Saskatoon. Now living in New York with his wife and two children, this basso has sung with the Wagner Opera Company, the Boston Opera, and for the past two seasons at the Metropolitan Opera.



HARRY BELAFONTE

Eby was typical of the chorus members. The three first tenors, second tenors, baritone and basses were all recruited from opera companies in and around New York.

The present tour, which started in Pittsburgh, moved from Vancouver to a three-week engagement in Los Angeles, and was slated to conclude in Washington on August 31.

No extension of the tour into Eastern Canada was originally planned, but manager Phil Stein confessed that there had been a lot of requests for an extension of the itinerary. "It'll depend on a lot of things," he said, "including what Harry wants to do."

★

Harry himself said that he'd be returning to Vancouver next year, and that he'd stay longer next time. This statement brought an ovation that threatened the foundation of the building.

It was the sort of ovation he'd been receiving all night. Although he claimed a slight cold, it wasn't evident in his performance. While by no means a great singer, his use of his voice was none the less versatile, and the outstanding feature of the show was the efficacy with which he conveyed emotions to the audience.

His command of the audience was demonstrated by the crowd's full throated participation in the singing of "Matilda". When he sang out "Eeeeeeeeevery-

bodeeee", everybody sang — and kept it up for 15 minutes.

The reason for the success of the show was instantly obvious: instead of merely singing folk songs, this troupe presented them with superb showmanship as a visual experience . . . one reason why Belafonte himself thinks his records aren't up to the standard of his shows.

"A recording is just a single, inflexible performance," he says. "It leaves no visual memory, and it can't be paced to the audience."

Of the Vancouver audience, he said, "I liked them, and I think they liked me. The show felt good."

The audience, which was restrained but enthusiastic during the show, lost its restraint after the final chorus of "So Long, It's Been Good to Know You". The mob outside the entrance to the singer's dressing room didn't disperse for three-quarters of an hour.

It was a clear demonstration of why Harry Belafonte will gross over a million dollars this year, through his RCA Victor recordings, movies, and personal appearances. His newest album, "An Evening with Harry Belafonte," is already leading many popular LP lists and is expected to surpass the amazing sales of his "Calypso" album.

'I REALLY DIG THE CANADIAN CATS'

Fats Domino tells Vancouver

HAILED by many as Rock and Roll's only true artiste, Antoine "Fats" Domino made a strong presentation of facts to back up this belief at a dance at Vancouver's Exhibition Gardens July 15.

Fats explains this as a natural result of not actually being a rock and roll artist. He claims to play and sing rhythm and blues, which he feels has, as its roots, New Orleans jazz, rather than the "mongrel music" which now goes under the name of rock 'n' roll.

It may be; since the program opened with only his six-piece band on the stage and they performed jazz, albeit with some contemporary overtones and a very healthy accentuation of the second and fourth beat of every measure. Needless to say, this produced a rather odd combination, but as contrasted to the music of Fats' contemporary, Little Richard, who appeared here in June, the result was a definite relief.

One of the few exponents of the "new
(Continued on next page)

Fats Domino's Vancouver Show (Continued from previous page)

music" who makes any attempts to leave the B flat Blues, Fats' biggest triumphs on the Vancouver stage were his thumpers like Blueberry Hill, My Blue Heaven and When My Dreamboat Comes Home, all selling (on the Imperial label in Canada) into the millions.

Eight years ago, Antoine Domino was working in a bedspring factory to help keep food on his family's table, and playing piano in the evenings to augment the income.

Somehow his style of singing and playing caught on and in the few short years since, he became one of Rock and Roll's first millionaires.

He doesn't feel that he is stereotyped in the kind of music he is playing, and will switch without a qualm as soon as public taste demands it (if ever). But as he puts it, "Meanwhile, I've got to make it while I can."

With him on the Vancouver date was tenor saxophone player Robert Hagan, who worked with him in the bedspring factory, and rose to financial independence with his friend; trumpet-piano-tenorman Herbert Hardisty; alto-baritone-clarinet player Clarence Ford; guitarist Walter Nelson; bassist Jimmy Davis and a very fine drummer.

His second trip into this part of Canada, Fats said, "I really dig the cats up here, they seem to like me." His irresistible beat



Fats Domino signing autographs at Vancouver.

and generous mixing-in of some jazz seemed to please the 2500 paying customers, too. Jack Cullen, who promoted the show here is also a very happy man. Domino's price, a minimal \$2000, left the

backers a net very comparable to the earlier Sinatra and Belafonte shows, even though both the latter pulled nearly three times as many people (and headaches).

After the rowdism and confusion of the Little Richard show, ten policemen were on hand to keep control of the crowd. It turned out unnecessary, since the crowd, while enthusiastic, seemed to be in better control by the performer.

Even so, at one time backstage, Fats didn't want to go back on because of the noise out front. "Man, I can't face that," he said, "I'll be killed".

But he finally returned to the piano, and knocked the audience dead instead.

Domino is very vociferous over the difference between his music and that which is being played for teenagers by many of the new entertainers. He draws a sharp distinction between the "honking and banging" of typical rock and roll shows as compared to his own liberally standard-laced program that mixes in a little bit of everything.

He feels that the music as he plays it, especially on personal appearances has some chance of permanence because of its good basic roots in fine old two-beat dixieland, and because of this has something to offer, and has a broader appeal. Judging from his Imperial record sales — he could be right!

BOB TURNER

Gerry Herbert is a Montreal Favourite

Music World's Disc-Jockey of the Week



Here is Gerry Herbert spinning the discs at Station CFCF, Montreal. Apart from his many other radio activities, he was commercial announcer and general fall guy on the Steinberg's Good Neighbour Club for three years. Broadcast live from Steinberg stores around Montreal, this program is the one that Gerry says has brought his name most prominently before the listening public.

GERRY Herbert, of Radio Station CFCF, Montreal, took up his post there on April 1st, 1954, but there was nothing of the "April Fool" about it, for Gerry brought with him an enormous amount of experience.

He had been announcer at CKCR, Kitchener; CKCO, Ottawa; CHOK, Sarnia; CKEY, Toronto; WFDF, Flint, Michigan; and TV announcer and deejay at WJBK-TV, Detroit.

Altogether, debonair Gerry has had twelve years before the microphone, and you have only to sit in his little studio high up in the CFCF building to realise how well he knows his job.

Fluent, never at a loss for the right thing to say at the right moment, Gerry is a great favourite in Montreal and thoroughly enjoys his work. It is no surprise to learn that he is very much in demand as a guest speaker at functions in the city.

Although he has been around to so many stations, Gerry has now come home for he was born at Montreal. He was married six years ago, and he and his wife share two absorbing interests — children (they were both Sunday School teachers) and cats (they are both Directors of the Cats' Fanciers' Association).

A great lover of the theatre, Gerry says: "At heart I am a frustrated actor. If I had a chance to act, I would." He has the looks and the personality to succeed in that line, too, and in Sarnia, he is well-remembered for the radio-play series which he produced, directed and acted in.

He can be heard every day over CFCF in "Morning Matinee" (10 to 11 a.m.); "Merrygoround" (3 to 5 p.m.) and 15 minutes of "Today's Hits".

At the moment, Gerry is eagerly looking forward to acting as host for a luxury ten days' trip to Bermuda from August 24 to September 2.

He is offering his listeners "Gerry Herbert's Enchanted Bermuda Holiday", with air-travel, accommodation and everything laid on, for \$285, and anyone interested should contact Gerry at Radio Station CFCF, Montreal.

Through the years, he has met and interviewed countless record and theatrical personalities, and his latest interviewee was Jerry Lewis, with whom he taped a conversation in Toronto last month.

Nice guy, Gerry. And he does a great job, too. Ask any radio-listener in Montreal and they will enthusiastically agree.

CANADA'S High Commissioner in London gave a Reception for Mr. and Mrs. **John Diefenbaker**, during their recent visit to England, at Canada House, which was attended by over 1,000 guests.

Among the international press personalities present were **June Armstrong**, of the Toronto "Telegram" and **Lotta Dempsey**, of the Toronto "Globe and Mail."

The **Edmundo Ros** - Van Straten Booking Office supplied **Henry Zeisel**, popular Viennese violinist who is well-known in England through his regular TV appearances and is currently resident at the Café Royal, London.

In his programme, he included a number of popular Canadian folksongs. The audience spontaneously joined in singing and dancing to his music, at the end of which **Henry Zeisel** was warmly congratulated both by Mr. Diefenbaker and the High Commissioner.

★

Here's news of Canadians in Britain. Despite soaring tempera-



Now a top singer in England, Canadian **Patti Lewis** once worked as a waitress in Toronto. Here she shows "Music World's" London correspondent, **Derek Johnson**, that with a bit of concentration she can still wield a nifty spoon and fork!

★

Late news about **Patti Lewis** is that she is featured in every edition of a new TV show presented

A PARTY FOR THE PRIME MINISTER

tures, **Edmund Hockridge** is playing to capacity audiences in his summer show at Bournemouth. Says Ted: "This is fun. After four or five years in London, I'm tired of musical comedy—this makes a wonderful change."

Patti Lewis has fifteen TV shows in her date-book, including an appearance in **Val Parnell's** top "Saturday Spectacular" show. Her latest recording for Columbia, "Speak for Yourself, John", looks like being her best-seller to date.

Bernard Braden has just begun his new BBC-TV series. Its title was changed at the last minute to "Early to Braden", and although the accent is primarily on Bernie's humour, he will also

DEREK JOHNSON'S London Letter

feature variety acts which appeal to his taste.

A new **Robert Farnon** long-player has just been issued by Decca; entitled "Pictures in the Fire", first reports show that it is selling well.

★

Montreal's **Paul Carpenter**, who first made his name in Britain as a vocalist with **Ted Heath** and his Music but is now better-known as a straight actor, is currently engaged in a BBC comedy series, but flies to Paris shortly for French television dates.

Elvis Presley's "All Shook Up" is the new Number One best-seller in Britain. This is the first time that Presley has reached the top of the charts, although he has been in second position on two occasions. And as further proof that rock 'n' roll is still breathing, the sound-track LP from the film, "The **Tommy Steele** Story", is second best-selling long-player (Number One is still "The King and I" sound-track) . . .

★

Understand that **Ted Heath** will be playing Vancouver this fall, before he begins his tour of the States. The Heath band's fourth American tour is scheduled to commence next April.

Lawrence Welk, who recently paid a lightning visit to London,

auditioned 17 up-and-coming British vocalists, to find one to appear on his TV show in the States in August. He finally chose **Steve Martin**, until last year vocalist with **Lou Preager** and his Orchestra, currently fulfilling cabaret dates.

Most of the national dailies have been commenting on Wimbledon champion **Althea Gibson's** pleasant singing voice. She has been heard vocalising in London's Grosvenor House and the Astor Club. During the traditional Lawn Tennis Association Ball at the former venue, she sang "If I Loved You" at the microphone. She has a deep, melodious voice and superb sense of rhythm but she told London reporters: "No singing for me. I'm flying home to get married."

★

A Canadian vocal group, the **Three Deuces**, is resident for the summer at Blackpool's Central Pier. . . **Edmundo Ros** and his Orchestra have just commenced a six-week season at Monte Carlo's exclusive International Sporting Club. . .

One of our national newspapers, the "Daily Herald", has organised a Skiffle Contest, which is being held at holiday camps throughout the country. And the producer of the BBC's "Saturday Skiffle Club" tells me that he is being inundated with applications for audi-

every other week by veteran bandleader **Henry Hall**. She is shortly flying to Paris to undertake radio and TV dates from the French capital.

Here's news of another Canadian singer — **Doreen Hume**. She is just back from Venice, where she has been representing Great Britain in the Venice International Festival of Song. She now goes into a new Sunday afternoon BBC radio series, "Melody Hour".

Guy Mitchell had to have an operation in a London nursing-home for cartilage trouble.

'Way back in 1935, Canadian **Roy Ward Dickson** started a quiz show on Station CKCL, Toronto, called "Professor Dick and his Question Box". Now Dickson has brought his show to England and it is currently being seen every Thursday evening on our commercial TV network. Title of the show here is "Turnabout".

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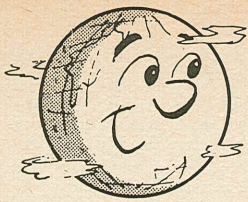
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THE TONY TRIO

at

THE SIGN OF THE STEER
TORONTO



CROSS-CANADA

MONTREAL Quebec

CECILIA and her Escorts are now back from the Circus Lounge in Hull and are entrenched at the Venus de Milo room downtown. Al Belletto's sextet was brought into the Circus Lounge in July and the Wyatt Reuther Trio—the group that backed Ruth Price there a few weeks ago—was again to be seen, heard and enjoyed there. Bossman Henry Moreault seems intent on maintaining a high calibre of music at that nitery . . .

* * *

Peter Shaw and Stephen Dale, of the CBC up in Ottawa have combined to turn out a series of Friday evening broadcasts devoted to "live" jazz using musicians from their area. Titled "Lullaby in Rhythm" and heard 5.30-5.45 p.m., the quarter-hour session is carried on the Eastern section of the Trans-Canada Network. They've done their bit to promote recorded jazz in that area in the past, too.

* * *

Singer Yolande Lisi is at the El Paso Cafe on Lac St. Louis. She has done a lot of work in jazz clubs in the past and for some time was doing television work in the now-defunct "Jazz Workshop" CBC series that died a few years ago.

* * *

Paul Beauregard won't be opening his Town of Mount Royal Town Hall bandstand until near the end of September but there's an ever-increasing rumble of excited talk about the band he's going to line up for the 1957-58 season.

* * *

MC Jimmy Tapp, of the "Tapp Room" on CBC-TV every Monday night 11.30-12.00 midnight had Oscar Peterson as his guest on a recent program, discussing his future plans with the JATP touring unit plus his own trio plans.

MUSIC TEACHERS WANTED

Large well established Hamilton School has opening for part or full-time Teachers on Trumpet, Saxophone and Spanish Guitar. Write Box 417, Music World, stating age, experience and present occupation.



Two girls from Halifax, Nova Scotia, passed through Toronto the other day on an extended vacation in search of music. 28-year-old bookkeeper Norma Belair (left) sings with Arne Benson's Orchestra in Halifax and also with Barry Reid's Hawaiian Serenaders. In company with her friend Mary Hill (right), she set out by car from Halifax, visiting Quebec City, Montreal, Ottawa, Toronto, Niagara Falls, Detroit, Chicago and Calgary. Their route then takes them to San Francisco and Los Angeles, after which they go by boat to Hawaii to listen to some of the songs of the islands. This pursuit of native music will also carry Norma and Mary to Mexico. The return trip will be through Florida and up the east coast of the U.S. They intend to return to Halifax in time for Christmas.

The Jon Re Trio followed Danny Birman's combo into Dunn's Showbar. . . . Chez Paree will hire a trio or a quartet musiccombo to play for the new girl's shows when the room opens this month. . . . Eldon Associates, the managerial setup, is convinced Hawaiian music will replace calypso this fall. The firm is looking for hula-type dancers (They'll provide the grass skirts) with or without the ability to play guitar. The Hawaiian trend will bring Ben Hokee back into the night club field, Eldon hopes. . . . The Rita Doucet Montreal Agency has amalgamated with The House of Stars making the latter agency Canada's largest, according to Stars' gerant Jack Raskin. The Doucet firm books the largest number of east end clubs. . . . The Tune Up Boys, a musiccomedy turn, have succeeded in stringing an air rifle like a guitar. The contraption is electrified and the boys play the theme from "Dragnet" (what else?) to introduce the act. . . . Bob Harrington, Down Beat Cafe bandleader, off on a two-week vacation. Will spend a week at his old home town in New York State. . . . Rocky Rockland, who played bass and sang with the western groups at The Monterey, has joined the Montana Hill Saddle Serenaders at The Blue Angel.

HENRY F. WHISTON

MARITIMES

THE first of the Halifax Jazz Club's monthly summer series was an auspiciously bombastic one, featuring a swinging aggregation of seven brass, five reeds and four rhythm, under the direction of Glenn Sarty.

More subdued than the club's newly-formed experimental band, but no less impressive, was a group consisting of two local flautists, Ron Mass and Bill French, and vibist, Glenn Sarty.

The club, thanks to the continued support of CBC's "Jazz Workshop", is now attracting enthusiasts from all parts of the province, and boasts memberships in Truro, Pictou and Sidney.

* * *

Jack MacAndrew, "Jazz Workshop's" representative in Newport, should soon be returning from the Festival with taped interviews with outstanding jazz

personalities, conducted during his recent week's sojourn there.

* * *

The Halifax Concert Band, under the direction of Russell Ward, has begun a series of Sunday night concerts in the city's Public Gardens. The band is also slated for a series of five CBC broadcasts, to be heard regionally, which began July 19.

* * *

"CBC Caravan" begins its second series of provincial explorations for talent in Glace Bay, Nova Scotia.

* * *

"Legend" is the title of CBHT's new TV series of musical and dramatic excursions into the fantastic and unknown. Producer Robert Alban and composer-conductor-arranger Gordon MacPherson began their ghostly meanderings on July 19.

FRANK LANGONE.

WINNIPEG Manitoba

CBCTV seems to be seeing the signs of the times. With the Diefenbaker Government expected to cut CBC spending, two shows with small groups have hit the screens within one week—the Bob McMullin Quintet with vocalists Jean Ramsay and Alvin Blye plus guests in "Rumpus Room" (a light, informal, Mrs. Arthur Murray type show) and "Around Town", a bobby show that features the Monty Levine Trio.

* * *

Constellation Room in Airport Hotel doing big business with Doretha Roy, sepia songstress and pianist . . . veddy, veddy plush . . . Rancho Don Carlos has Joan Weber, the "Let Me Go Lover" gal, with house band led by Paul Grosney . . .

* * *

Richard Seaborn, concert master of Winnipeg Symphony and conductor of two CBC radio shows, is seeking Progressive Conservative nomination for provincial elections this fall. Now he could pass a law forbidding latecomers at rehearsals! . . .

* * *

Local radio stations still not using live talent, which means that, when more TV licences are issued, we'll be seeing beaucoup reruns of "Father Knows Best", "Life Of Riley", etc. . . . Toronto tenorman Bill Goddard in town last week for a few good ses-

NEWS PARADE

sions, also drummer **Bill Graham** now in Montreal . . .

* * *

"Do You Remember?" is a smash-hit at openair Rainbow Stage. It's a variety show about life in Winnipeg at the turn of the century. Most of the musicians in the pit and conductor **Harold Green** can remember playing that music when it first came out . . . ah, authenticity . . .

* * *

Jazz sextet led by **Don Setka** now at Danceland in Clearlake. Resort fans are digging those **Dave Pell** arrangements . . . **Marsh Phimister's** group played the Flin Flon Trout Festival and did big business . . . Local comics **Bob Byron**, **Len Andree** and singer **Shirley Shaw** also on hand . . . Montreal bookers note—Shirley is moving to your town soon. Latch on. Gal sings great, looks greater. She works at TCA.

* * *

Bass-guitarist **Monty Levine** and jazz-impresario **Abe Rosenbaum** have opened a musical instrument-jazz record store on Portage Avenue . . . All the cats are giving them a big play . . . some even pay cash . . .

* * *

Tenorman **Jim Weber** replaces **Ted Burton** at Club Morocco. Burton hits the road with **Andy De Jarlis** . . . Ah, money . . .

Jack's Palace down to two nights a week with **Al Sprintz's** rock 'n' rollers for summer months . . . Highwayman Club closed for dancing, just food . . .

Cliff Gardiner, CKRC deejay, has daily jazz show for local sponsor. Contract renewed for a year and ratings are fabulous. Cliff is the only deejay in town playing jazz . . . he's also the highest paid. Get hip, fellers, it's later than you think . . .!

CLEM FAIRBANKS

OTTAWA Ontario

ALEX SHERMAN, record man extraordinaire, is back from a seven-week tour of Europe, with bigger plans than ever to book famous entertainers into Ottawa.

England's top bandleader, **Ted Heath**, has signed for an engagement on October 6 and negotiations are being made at the moment to bring in **Frank Sinatra** sometime in October.

* * *

Ottawa's boy wonder, **Paul Anka**, who creates songs as effortlessly as he sings them, is off on a seven-week personal appearance tour—thanks to the

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

overnight success of his record "Diana" which he composed and recorded on his own.

It is predicted that record sales will hit the million-mark.

* * *

The **Wyatt Reuther Trio** succeeds the **Bill McCauley Sextet** at 7 p.m. Saturdays over Station CBO. This half-hour network programme will be a joy to all jazz lovers what with Wyatt Reuther (bass); **Doug Johnson** (drums) and **Richard Wyands** (piano). Vocals by **Yvonne**.

* * *

Speaking of the Wyatt Reuther Trio, it is almost a permanent fixture in Hull's Circus Lounge where they are drawing crowds of music enthusiasts with such notables as the **Al Belletto Sextet**, former **Stan Kenton** vocalist and recording star **Jerri Winters**, and virtuoso **Don Elliott**. This versatile musician plays six instruments superbly. But his French horn is unequalled!

SUZANNE KOHLER.

VICTORIA B.C.

CECIL HEATON, Victoria's grand old man of the keyboard, still hale and hearty and pounding the keys for local club dates, smokers, etc. Cecil's music career covers the last sixty-five years working as leader of his own bands, department store sheet music player and salesman. He possesses the most fabulous musical memory; you name it, Cecil will play it.

* * *

Reg Stone, organ virtuoso and former star of BBC radio in England, teams with **Al Smith** on piano on a 1½-hour daily radio show over CJVI. Al Smith is a veteran radio performer with 27 years on Canadian radio. The Reg Stone and Al Smith show is called "Rolling Home" and voted most popular radio show in B.C.

* * *

Fred Usher and his Hometowners continue to dominate the music scene with their show which originates in Victoria over CJVI every Saturday night and is carried on the coast-to-coast network of CBC. This show has been carried for two years uninterrupted. The Hometowners are **Bill Botten**, **Al Smith**, **Geoff Venables**, **Bob McGill**, **Ernie**

Fullerton and of course the ever-popular and likeable **Fred Usher**.

* * *

Vince Butler, hard-working secretary of Local 247 AFM here in Victoria, busy arranging for a few trust fund appearances of local musicians.

* * *

Club Sirocco again back in business in Victoria. **Andy Anderson's** ork has now moved into this club and a new musical aggregation headed by **Bill Smith** has moved into the spot in Club Tango formerly worked by **Andy Anderson** and his Band. It is hoped that Club Sirocco will be able to feature good floor shows again in this city.

* * *

Bert Zala, veteran Victoria ork leader, still going strong here playing for the Crystal Gardens Saturday night dances. **Charlie Hunt**, another veteran, heads his own group for the Friday night dance sessions at the Crystal Gardens. K of P Hall dances closed down for summer months which makes **Ted Spencer** and his ork available.

* * *

For my money, one of the best musical shows originating on Canadian TV is the **Dave "Cool" Pepper** show out at Vancouver. This Pepper boy has one of the smoothest bands in the country today. That genial man-about-town from Vancouver, **Barney Potts**, keeps the whole show moving at a fast pace. The show is exceptionally well produced.

BILL DOW

HAMILTON Ontario

THE Waddington School of Music certainly proved that our title "The Ambitious City" is connected with the music world as well as industry, sports, etc. Hamilton students from Waddington's swept the field at the American Guild of Music Convention, in Detroit (June 29-July 4). This was an exceptionally good showing as they were competing with 800 top musicians from all over the U.S. City of Hamilton presented them with Civic Pins.

* * *

Speaking of fine young talent, the **Ken Soble Amateur Show** is turning up some tremendous entertainers in their current

auditions. Over one hundred have already been auditioned.

* * *

"Square Dancing Under the Stars" is a new feature now running Tuesday evenings (9 to 12) at the Fabulous Sky Club of the Brant Inn, in Burlington, Ontario. Music is provided by the **Mainstreeters**, featuring **Wally Traugott** and **Jack Kingston**. Square Dancing features and instructions are done by The Brading's Square Dancers.

* * *

CKOC's **Hal Wagoner**, top C & W jockey in our town, has been doing so well with his "Melody Lane" record bar that he moved to a new location in the Centre.

* * *

Another change is the Hamilton School of Modern Music. **Johnny McDonald** has had to move his expanding operations to 910 King Street East

* * *

I wish I could report something about Hamilton's Jazz Scene, but it must be at a standstill. The clubs in our town seldom bring in anything but rock 'n' roll, country and pantomime groups.

ED PRESTON.

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"THE
SHOWMAN'S
CLOTHIER"

ANKA'S AWAY —

Meet a new young singer from Ottawa who has made a hit record and is destined for stardom

WHAT makes a star? Talent? Certainly. Luck. Definitely. But there's also something else — an indefinable aura that is more than just personality. I call it "star-appeal"; other people call it something else but all I know is that a Canadian singer walked into my office a few days before this issue closed for press, and he was bubbling over with the stuff of which real stars are made.

He's a young Canadian — a very young Canadian, for he is only 15 (16 on July 30), and I place it on record that this youngster will do for his native town of Ottawa what Elvis Presley has done for Tupelo. If ever a boy was booked for stardom, it's this one — and you can say I said so.

For this Canadian has everything. First of all, he has a name and it's Paul Anka. He looks no more than his age — short, stocky, goodlooking in a tough sort of way — but he's intelligent, self-possessed and talented well beyond his years.

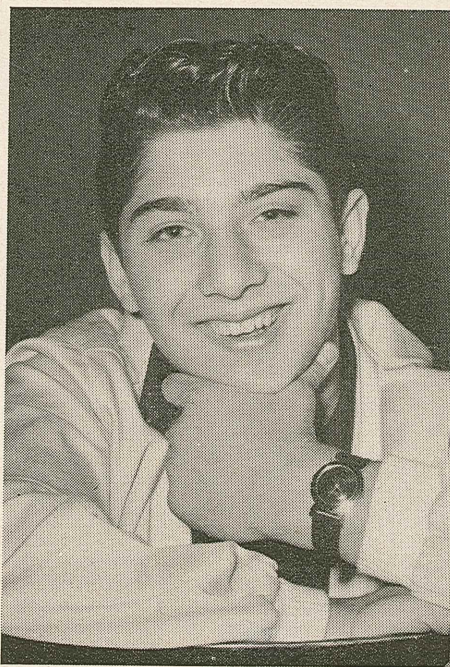
Talk to him and you think you are talking to a veteran of show business. There is nothing precocious or bombastic about him. He is very well-mannered, but uninhibited. He is not shy; he will give his opinion freely and definitely. And he is very grateful to the people who have helped him, and ready to give them unstinted praise and credit.

I'll be the first to agree with you that this article is getting to be something of a rave, but it makes me very happy to be able to rave about Canadian talent. And here's why I'm raving, because this is what Paul Anka has done in his 15 years:

- He has sung in public since he was 10.
- He wrote his first song a year ago, and recorded it in Hollywood.
- Since then, he has appeared on TV and in stage shows here and in the States.
- He walked into a big American record company, sold himself as a singer and songwriter, and secured a five-year contract in each capacity.
- His first record for this company — consisting of two songs he wrote himself — has already sold nearly half-a-million inside four weeks.
- Five other songs of his have been recorded by other top artists, and Andy Williams is next in line to wax one of his numbers.
- He is making personal appearances all over the States.
- And, in spite of everything, he remains an unspoilt boy . . .

Worth raving about? I should say so! But let's start from the beginning.

Paul Anka was born in Ottawa on July 30, 1941. His ancestry is Syrian and his



Paul Anka, photographed in the "MUSIC WORLD" offices

father keeps the Locanda Restaurant, on Laurier West. Paul is the oldest of a family of three, and, when he was attending Fisher Park High School, he used to appear at concerts from the age of ten doing what came naturally — singing.

At the age of twelve, he made his first nightclub appearance — at Ocean Beach, Massachusetts, where he impersonated Johnnie Ray and others and so captivated a tough niterie audience that they threw money on the stage. "When I collected it all up," he told me proudly, "there was 35 dollars."

About this time, he began to play piano and, if you ask him how this came about, he shakes his head and looks puzzled and thankful at the same time. "I only had three lessons," he told me, "and I couldn't get my fingers to do the exercises. Then I left it alone, came back to it — and I could play. I don't know how. It just came naturally to me."

Reading music was the same. That also came naturally.

Looking back into the distant past of two years ago when he was 13, Paul reminisces: "I used to hang around the night-clubs in Ottawa talking to all the stars. The Rover Boys, the Crew-Cuts, the Four

Lads and the Diamonds all gave me tips and helped me. I asked them questions and they would tell me things about show-business that have put me on the right road.

"They told me how to dress, how to look after my nails — things like that."

In between, he formed his own vocal group called the Bobbysoxers but, like all troupers, Paul had the urge to travel, so he went out as a single to raise enough money to visit his uncle in Hollywood.

Calmly, modestly, he will tell you that it didn't take him long to earn the \$150 he needed — and then he was off, all on his own to the States. In Culver City, he walked into a record company, sold himself, made a disc but was not very happy about the deal — so he came back to Ottawa.

But his second recording experience was more satisfactory. Let him tell it his own way. "I told my Dad — 'Dad, I want to go to New York', so my dad gave me the money. When I got to New York I looked up the record companies in the yellow pages, and found one called ABC-Paramount. I called them and made an appointment. When I went along at the time we arranged, there was nobody there only a couple of secretaries. I almost cried at my hotel that night.

"But I called them again next day, and made another appointment. This was O.K. I met Don Costa, the a. and r. man. I sat down at the piano and started to sing and play a tune of mine. He stopped me and called in a lot of men — six of them. Next I knew, they called up my parents, took me out to dinner, took me to shows. Next day, my parents came down and they signed the contract."

Listening to his story spellbound, I asked: "But didn't you find, as you went round to these recording companies, that they were surprised to find you were only a boy?"

"Oh, sure," agreed Paul. "First they look at you as if they think you're nuts, but you have to get the punch on them first. Once I was in there, it was easy. I knew I could sell myself O.K."

The upshot of the story is that Paul Anka recorded two of his own songs for ABC-Paramount — "Diana" (written for a girlfriend of his named Diane — "but Diane sounds kinda Latin-American, so I settled for Diana") and "Don't Gamble With Love".

Released on Sparton 457R in Canada, this is the record of which MUSIC WORLD's reviewer said in the last issue "If a magazine can be said to have a

by **RAY SONIN**

To a great start up the ladder of fame And if you think this is a "rave", we won't deny it; we think Paul Anka is sensational!

battle-cry, ours is Canadian talent, and in Paul Anka, from Ottawa, we certainly have something to shout about."

And Paul's other activities are "something to shout about", too. Dick Roman was stuck for a song, so Paul gave him one of his own — "The Bells At My Wedding." It's Dick's next release. Mickey Marlo was looking for a number for a record, so Paul came up with "That's Right" which she has recorded. On the other side is a song, "What You've Done To Me" in which she duets with a male singer called — yes, you've guessed it! — Paul Anka.

Arthur Godfrey found a young coloured boy named Johnny Nash, who is said to be a great discovery. Godfrey wanted to launch him in the fall with a record, but Nash couldn't find a suitable ballad. So who stepped into the breach? Paul Anka, of course. He wrote a song called "I Lost My Love Last Night" and Nash has recorded it. Listen out for it.

And Andy ("Butterfly") Williams is also recording an Anka song shortly.

No wonder Pamco Music (the publishing company affiliated to the ABC-Paramount Record Co.) have signed him to an exclusive five-years' songwriting contract.



And his record? Well, latest figures show it has passed the half-million mark inside four weeks, and it has climbed high up in the charts here and in the States. He has already recorded another couples of sides, which will be released shortly. Titles are "Tell Me That You Love Me" (his own composition) and "That'll Be The Day" (by Al Elias).

No wonder — again — that ABC-Paramount have signed him to an exclusive five-years' recording contract . . .

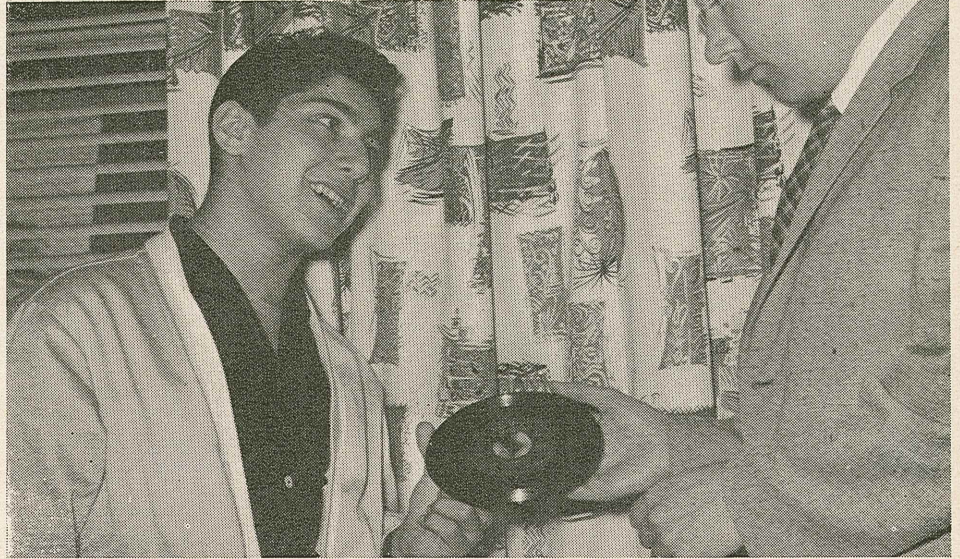
Those who are interested in knowing the background of a hit record might like to know that it was Don Costa who did the arrangement and supervised the "Diana" session.

The booting sax-tone that is such a feature of the disc was made by doubling an electric guitar and tenor-sax and, as if that were not unusual enough, the rest of the accompanying outfit comprised four guitars, one ukulele, two saxophones (tenor and baritone), rhythm section (piano, bass and drums) and three of the Ray Charles Singers.

Man in the studio knitting all these sounds into a classic backing while Don Costa supervised it all from the control-box was Sid Fellar.

Like all successful people, Paul has been lucky — and in a very important sense, too. He has found the right people to look

Paul Anka and his manager, John McCadden, survey the Sparton record of "Diana" which is bringing fame and fortune to this terrific teenager.



after him — and he is very grateful to them all. Sam Clark, president of ABC-Paramount, is one man to whom he gladly acknowledges his indebtedness — and here's another one.

John McCadden, of Toronto, an advertising, radio and TV executive, has been a great personal friend of Paul's father and of the family for many years. Now John is acting as Paul's manager, and both Paul and John are very happy about it.

Said John McCadden to me: "I am handling Paul with the GAC agency, and, for the first year, we have all agreed that Paul will not play the nightclub circuit. He will make records, appear on TV and in theatres. When your readers read this article about him, Paul will be off on a series of TV, radio and record hops to Buffalo, Boston, New York, Philadelphia, Pittsburgh, Detroit, Windsor and Chicago.

"Then, towards the end of August, disc-jockey Bill Randle has invited Paul to Cleveland to be his guest for a week. After that, his next date is in a show with Billy Williams at the Nixon Theatre, Philadelphia, week of August 29 to September 5."

Still young enough to be an enthusiast, Paul talks excitedly of his favourite recording artists — Frank Sinatra, Sammy

Davis Jr., Patti Page and Judy Garland; of the ukulele which he is buying; and of his friends — cousin Bobby, Eddie, Dennis and the girl of the song, Diane.



In the space of this article, we can only mention briefly that Paul has appeared with Alan Freed on TV and at the New York Paramount; that he has been on "Cross-Canada Hit Parade" and "Pick The Stars" here, as well as on TV shows in Hollywood and elsewhere.

Well, that's the success story of Paul Anka, a young man brimming with talent, brimming with charm and brimming with star-potential. He is very proud of Ottawa where, he says, "they will always give local talent a break and develop it."

And Ottawa is very proud of its young son. It's our considered opinion that Paul Anka is the brightest star to rise in the Canadian entertainment firmament for many a long day.

Watch him — you'll hear a great deal more in the years to come of a boy who is sufficiently thrilled by the success of his first big record to sign his fanmail "Dianically yours, Paul Anka".

POP TOPPERS OF THE MUSIC WORLD

Tops in Canada

CHUM HIT PARADE WINNIPEG TOP DISCS

(The top 50 discs as compiled by Radio Station CHUM, dial 1050, Toronto)

- 1. TEDDY BEAR ... Elvis Presley (RCA Victor 20-7000)
- 2. IT'S NOT FOR ME TO SAY ... Johnny Mathis (Columbia 40851)
- 3. TAMMY ... Debbie Reynolds (Coral 9-61851)
- 4. DIANA ... Paul Anka (Sparton 457R)
- 5. STARDUST ... Billy Ward and the Dominoes (London Liberty 55071)
- 6. WHITE SILVER SANDS ... Don Rondo (Reo 8160X)
- 7. SO YOUNG ... Clyde Stacy (Regency 637X)
- 8. WHISPERING BELLS ... Del Vikings (Dot 15592)
- 9. OVER THE MOUNTAIN, ACROSS THE SEA ... Johnnie and Joe (Quality 1617)
- 10. SHORT FAT FANNY ... Larry Williams (Regency 635X)
- 11. AROUND THE WORLD
- 12. COOL SHAKE
- 13. GOODY GOODY
- 14. A FALLEN STAR
- 15. TO THE AISLE
- 16. RAINBOW
- 17. LOVE ME TO PIECES
- 18. WHOLE LOT OF SHAKIN' GOIN' ON
- 19. HAVE I TOLD YOU LATELY THAT I LOVE YOU?
- 20. IN THE MIDDLE OF AN ISLAND
- 21. SEND FOR ME
- 22. MY PERSONAL POSSESSION
- 23. LOVING YOU
- 24. SOFT SANDS
- 25. I AM
- 26. SHANGRI-LA
- 27. LOVE LETTERS IN THE SAND
- 28. BUILD YOUR LOVE
- 29. OH BABY DOLL
- 30. ISLAND IN THE SUN
- 31. THE SONG YOU HEARD WHEN YOU FELL IN LOVE
- 32. JUNE NIGHT
- 33. TEEN-AGE DREAM
- 34. MARCHING ALONG TO THE BLUES
- 35. REMEMBER YOU'RE MINE
- 36. BYE BYE LOVE
- 37. YOU KNOW HOW IT IS
- 38. OH SO HAPPY
- 39. LET THE FOUR WINDS BLOW
- 40. ROCKIN' PNEUMONIA/BOOGIE WOOGIE FLU
- 41. DON'T DENY ME
- 42. JUST BETWEEN YOU AND ME
- 43. OLD CAPE COD
- 44. WHAT WILL I TELL MY HEART
- 45. I LIKE YOUR KIND OF LOVE
- 46. MONEY, MARBLES AND CHALK
- 47. LONG, LONELY NIGHTS
- 48. HONEYCOMB
- 49. WHEN I GET YOU BABY
- 50. WHEN I SEE YOU

(The top 40 discs as compiled by Radio Station CJOB, dial 1340, Winnipeg)

- 1. LOVE LETTERS IN THE SAND ... Pat Boone (Dot 15570)
- 2. BYE BYE LOVE ... Everly Brothers (Apex 76152)
- 3. TEDDY BEAR ... Elvis Presley (RCA Victor 20-7000)
- 4. IT'S NOT FOR ME TO SAY ... Johnny Mathis (Columbia 40851)
- 5. WHISPERING BELLS ... Del Vikings (Dot 15592)
- 6. GONNA SIT RIGHT DOWN ... Billy Williams (Coral 9-61830)
- 7. WHOLE LOT OF SHAKIN' ... Jerry Lee Lewis (Quality 1621)
- 8. FREIGHT TRAIN ... Rusty Draper (Mercury 71102)
- 9. AROUND THE WORLD ... Nancy Whiskey (Sparton)
- 10. SO RARE ... Jimmy Dorsey (Quality 1598)
- 11. FOUR WALLS ... Jim Lowe (Dot 15569)
- 12. OLD CAPE COD ... Patti Page (Mercury 71101)
- 13. I LIKE YOUR KIND OF LOVE ... Andy Williams (Apex 76154)
- 14. DARK MOON ... Gale Storm (Dot 15558)
- 15. FALLEN STAR ... Nick Noble (Mercury 71124)
- 16. SEARCHIN' ... Coasters (Atco 6087)
- 17. GONNA FIND ME A BLUEBIRD ... Marvin Rainwater (MGM 12412)
- 18. ROCK YOUR LITTLE BABY TO SLEEP ... Buddy Knox (Apex 76150)
- 19. CUMBERLAND GAP ... Lonnie Donegan (Quality 1619)
- 20. YOUNG BLOOD ... Coasters (Atco 6087)
- 21. SHORT FAT FANNY ... Larry Williams (Regency)
- 22. OVER THE MOUNTAIN ... Johnny & Joe (Quality)
- 23. START MOVIN' ... Sal Mineo (Epic)
- 24. WONDERFUL, WONDERFUL ... Johnny Mathis (Columbia)
- 25. LOVE ME TO PIECES ... Jill Corey (Columbia)
- 26. MISS FROGGIE ... Warren Smith (Quality)
- 27. CC RIDER ... Chuck Willis (Atlantic)
- 28. COOL SHAKE ... Del Vikings (Mercury)
- 29. SHANGRI-LA ... Four Coins (Epic)
- 30. GAMBLIN' MAN ... Lonnie Donegan (Quality)
- 31. CUPID ... Frankie Avalon (Reo)
- 32. BUILD YOUR LOVE ... Johnnie Ray (Columbia)
- 33. ISLAND IN THE SUN ... Harry Belafonte (RCA Victor)
- 34. STARDUST ... Billy Ward (London Liberty)
- 35. ROCKIN' SHOES ... Ames Brothers (RCA Victor)
- 36. MY PERSONAL POSSESSION ... Nat "King" Cole (Capitol)
- 37. SHENANDOAH ROSE ... Hugo and Luigi (Coral)
- 38. NEXT IN LINE ... Johnny Cash (Quality)
- 39. WORDS OF LOVE ... Diamonds (Mercury)
- 40. A LOT OF LOVIN' ... Gene Vincent (Capitol)

BEST SELLING SHEET MUSIC IN ENGLAND

- 1. AROUND THE WORLD (Sterling)
- 2. MR. WONDERFUL (Chappell)
- 3. WHITE SPORT COAT (Frank)
- 4. WHEN I FALL IN LOVE (New World)
- 5. WE WILL MAKE LOVE (Melcher-Toff)
- 6. FORGOTTEN DREAMS (Mills Music)
- 7. PUTTIN' ON THE STYLE (Essex)
- 8. CHAPEL OF THE ROSES (Victoria)
- 9. YES, TONIGHT, JOSEPHINE (Berry)
- 10. BUTTERFLY (Aberbach)
- 11. NINETY-NINE WAYS (Good Music)
- 12. I'D GIVE YOU THE WORLD (Macmelodies)
- 13. ROCK-A-BILLY (Joy Music)
- 14. THE GOOD COMPANIONS (Peter Maurice)
- 15. LOVE LETTERS IN THE SAND (F.D. & H.)
- 16. DARK MOON (F.D. & H.)
- 17. ALL SHOOK UP (Belinda)
- 18. WONDERFUL, WONDERFUL (Leeds)
- 19. FREIGHT TRAIN (Pan-Musik)
- 20. ISLAND IN THE SUN (Feldman)
- 21. I'LL FIND YOU (Robbins)
- 22. TRAVELLIN' HOME (Virginia Music)
- 23. HEART (Frank)
- 24. TRUE LOVE (Chappell)

"MUSIC WORLD" would be glad to hear from any Canadian radio-stations and newspapers which compile their own local record-listings. We are prepared to print any such listings with full acknowledgment.

COUNTRY and WESTERN TOP 25

- 1. BYE BYE LOVE ... EVERLY BROTHERS (Apex 76152); Webb Pierce (Decca 30321); Jack Kingston (Quality 1596)
- 2. A FALLEN STAR ... JIMMY NEWMAN (Dot 15574); Ferlin Husky (Capitol 3742); Bill Monroe (Decca 30327)
- 3. WHITE SPORT COAT ... MARTY ROBBINS (Columbia 40864)
- 4. FRAULEIN ... BOBBY HELMS (Decca 30194)
- 5. FOUR WALLS ... JIM REEVES (RCA 20-6874); Jim Lowe (Dot 15569); Bill Monroe (Decca 30327)
- 6. GONNA FIND ME A BLUEBIRD ... MARVIN RAINWATER (MGM 12412); Eddie Arnold (RCA 20-6905); Joyce Hahn (Sparton 4-435R)
- 7. TOO MUCH WATER ... GEORGE JONES (Sparton 444R)
- 8. NEXT IN LINE ... JOHNNIE CASH (Quality 1620)
- 9. WHOLE LOTTA SHAKIN' GOIN' ON ... JERRY LEE LEWIS (Quality 1621)
- 10. GONE ... FERLIN HUSKY (Capitol 3628)
- 11. HONKY TONK SONG ... WEBB PIERCE (Decca 30255); Mell Tillis (Columbia 40845); Leroy Vandyke (Dot 15561)
- 12. UNDER SUSPICION ... JEAN SHEPARD (Capitol 3727)
- 13. WALKING AFTER MIDNIGHT ... PATSY CLINE (Decca 30221)
- 14. ALL SHOOK UP ... ELVIS PRESLEY (RCA 20-6870)
- 15. I'M IN HEAVEN ... J. E. M. & B. BROWN (RCA 20-6918)
- 16. THERE YOU GO ... JOHNNY CASH (Quality 1585)
- 17. TEENAGER'S BREAKUP ... MYRNA LORRIE (RCA 20-6909)
- 18. HONKY TONK GIRL ... MIMI ROMAN (Decca 30246)
- 19. SQUID JIGGIN' GROUND ... HANK SNOW (RCA 20-6835); Omer Blondahl (Rodeo RO. 147); Joe Brown (Sparton 445)
- 20. OH, SO MANY YEARS ... KITTY WELLS-WEBB PIERCE (Decca 30183)
- 21. THREE WAYS ... KITTY WELLS (Decca 30288)
- 22. HIGH WIND ... LARRY HARVEY (Regency 610)
- 23. PLENTY OF EVERYTHING BUT YOU ... LOUVIN BROTHERS (Capitol 3715)
- 24. MY ARMS ARE A HOUSE ... HANK SNOW (RCA 20-6955)
- 25. MISTER LOST ... CARL SMITH (Columbia 40918)

CANADA'S FRENCH HITS

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

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

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

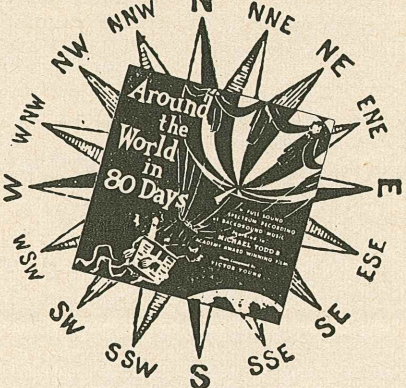
- 1. VIENS VALSER AVEC PAPA ... André Claveau (Pathé)
- 2. BAMBINO ... Carmen Déziel (RCA Victor)
- 3. AIDE-TOI ET LE CIEL T'AIDERA ... Marc Gélinas (RCA Victor)
- 4. LE CHEMIN DU PARADIS ... Les Jérolas (RCA Victor)
- 5. POURQUOI PAS? ... Dean Edwards (London)
- 6. TOI, TU ES TOUT POUR MOI ... Janine Gingras (RCA Victor)
- 7. LA VALSE DES RUES ... Paolo Noël (RCA Victor)
- 8. SUR L'PERRON ... Dominique Michel (Pathé)
- 9. BAMBINO ... Jean Paquin (Music-Hall)
- 10. LES ETOILES ... Yoland Guérard (Music-Hall)

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

- 1. BAMBINO ... Carmen Déziel (RCA Victor)
- 2. AIDE-TOI ET LE CIEL T'AIDERA ... Marc Gélinas (RCA Victor)
- 3. POURQUOI PAS? ... Dean Edwards (London)
- 4. SUR L'PERRON ... Dominique Michel (Pathé)
- 5. LA VALSE DES RUES ... Paolo Noël (RCA Victor)
- 6. VIENS VALSER AVEC PAPA ... Yoland Guérard (Music-Hall)
- 7. TOI, TU ES TOUT POUR MOI ... Janine Gingras (RCA Victor)
- 8. S'AIMER D'AMOUR ... Jean Paquin (Music-Hall)
- 9. BOUCLE BLONDE ... Marc Gélinas (RCA Victor)
- 10. LE CHEMIN DU PARADIS ... Les Jérolas (RCA Victor)

(Continued on next page)

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TIME OUT FOR LAUGHTER



"Our budget is very low this week, so let's book a Canadian act."

FRENCH-CANADIAN HITS LES SUCCES CANADIENS

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

U.S. WEST COAST TOP TUNES

The most popular records in
Southern California
SINGLES

1. LOVING YOU — Elvis Presley
2. LOVE LETTERS IN THE SAND — Pat Boone
3. SO RARE — Jimmy Dorsey
4. ISLAND IN THE SUN — Harry Belafonte
5. BYE BYE LOVE — Everly Brothers
6. STARDUST — Billy Ward
7. WHISPERING BELLS — Del Vikings
8. LITTLE DARLIN' — The Diamonds
9. ALL SHOOK UP — Elvis Presley
10. SEARCHIN' — The Coasters

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Beautiful and talented is glamorous songstress Carmen Déziel, whose RCA Victor recording of "Bambino" and "Cinco Robles" is the top French-Canadian hit in our lists this week. It was also tops in the charts published in our last issue.

TORONTO TOPS

Reproduced by courtesy of the
Toronto Telegram

BEST-SELLING DISCS

1. TEDDY BEAR — Elvis Presley
(RCA Victor 20-7000)
2. SHORT FAT FANNY — Larry Williams
(Regency 635x)
3. DIANA — Paul Anka
(Sparton 457R)
4. TAMMY — Debbie Reynolds
(Coral 9-61851)
5. OVER THE MOUNTAIN
Johnnie and Joe (Quality 1617)
6. WHOLE LOT OF SHAKIN' ON
— Jerry Lee Lewis
(Quality 1612)
7. I'M GONNA SIT RIGHT DOWN AND RIGHT MYSELF A LETTER
— Billy Williams
(Coral 9-61830)
8. LOVE LETTERS IN THE SAND
— Pat Boone
(Dot 15570)
9. IT'S NOT FOR ME TO SAY
— Johnny Mathis
(Columbia 40851)
10. STAR DUST — Billy Ward
(London Liberty LI-55071)

BEST-SELLING ALBUMS

1. LOVING YOU — Elvis Presley
(RCA Victor)
2. SWINGIN' AFFAIR — Frank Sinatra
(Capitol)
3. AROUND THE WORLD
Soundtrack (Decca)
4. OKLAHOMA — Soundtrack
(Capitol)
5. MY FAIR LADY — Original Cast
(Columbia)
6. FABULOUS FIFTIES — Roger Williams
(Kapp)
7. STEADY DATE — Tommy Sands
(Capitol)
8. PAT — Pat Boone (Dot)
9. AN EVENING WITH BELAFONTE — Harry Belafonte
(RCA Victor)
10. LOVE IS THE THING — Nat King Cole
(Capitol)

CANADIAN ARTISTS' BEST-SELLING RECORDS

ENREGISTREMENTS CANADIENS DE MEILLEURE VENTE

1. BAMBINO/CINCO ROBLES — Carmen Déziel
(RCA Victor 56-5342, *57-5342)
2. LE CHEMIN DU PARADIS/TOUJOURS PLUS VITE — Les Jérolas
(RCA Victor 56-5349, *57-5349)
3. AIDE-TOI ET LE CIEL T'AIDERA/ LE BOSSU — Marc Gélinas
(RCA Victor 56-5346, *57-5346)
4. VIENS VALSER AVEC PAPA/LES ETOILES — Yolande Guérard
(Music-Hall 102, *45-102)
5. TOI, TU ES TOUT POUR MOI/MARIANNE — Janine Gingras
(RCA Victor 56-5343, *57-5343)
6. BAMBINO/S'AIMER D'AMOUR — Jean Paquin
(Music-Hall 101, *45-101)
7. LA VALSE DES RUES/LA PETITE TONQUINOISE — Paolo Noël
(RCA Victor 56-5320, *57-5320)
8. SUR L'PERRON/LA FAMILLE — Dominique Michel
(Pathé 52.132, *77.132)
9. POURQUOI PAS?/MAIS PUISQU'IL FAUT SE QUITTER
— Dean Edwards
(London FC-373, *45-FC-373)
10. TANT J'AURAI TANGERINE/C'EST CA LA MUSIQUE
— Colette Bonheur
(Epic CF-1040, *4-CF-1040)

BEST-SELLING POP DISCS IN ENGLAND

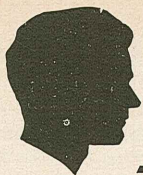
1. ALL SHOOK UP — Elvis Presley (HMV)
2. PUTTIN' ON THE STYLE/GAMBLIN' MAN — Lonnie Donegan
(Pye-Nixa)
3. WE WILL MAKE LOVE — Russ Hamilton (Oriole)
4. LITTLE DARLIN' — Diamonds (Mercury)
5. AROUND THE WORLD — Ronnie Hilton (HMV)
6. WHITE SPORT COAT — King Brothers (Parlophone)
7. TEDDY BEAR — Elvis Presley (RCA)
8. BUTTERFINGERS — Tommy Steele (Decca)
9. YES, TONIGHT, JOSEPHINE — Johnnie Ray (Philips)
10. WHEN I FALL IN LOVE — Nat "King" Cole (Capitol)
11. AROUND THE WORLD — Bing Crosby (Brunswick)
12. LOVE LETTERS IN THE SAND — Pat Boone (London)
13. MR. WONDERFUL — Peggy Lee (Brunswick)
14. LUCILLE — Little Richard (London)
15. FABULOUS — Charlie Gracie (Parlophone)
16. FREIGHT TRAIN — Chas. McDevitt Group (Oriole)
17. ISLAND IN THE SUN — Harry Belafonte (RCA)
18. BYE BYE LOVE — Everly Brothers (London)
19. I LIKE YOUR KIND OF LOVE — Andy Williams (London)
20. DARK MOON — Tony Brent (Columbia)
21. AROUND THE WORLD — Gracie Fields (Columbia)
22. ROCK-A-BILLY — Guy Mitchell (Philips)
23. SCHOOL DAY — Chuck Berry (Columbia)
24. VALLEY OF TEARS — Fats Domino (London)
25. START MOVIN' — Sal Mineo (Philips)
26. START MOVIN' — Terry Dene (Decca)
27. TRAVELLIN' HOME — Vera Lynn (Decca)
28. WONDERFUL, WONDERFUL — Gary Miller (Pye-Nixa)
29. FORGOTTEN DREAMS — Cyril Stapleton (Decca)
30. BUTTERFLY — Andy Williams (London)

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

U.S. BEST-SELLING DISCS

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

1. LOVE LETTERS IN THE SAND — Pat Boone (Dot)
2. TEDDY BEAR — Elvis Presley (RCA Victor)
3. BYE BYE LOVE — Everly Brothers (Apex)
4. I'M GONNA SIT RIGHT DOWN — Billy Williams (Coral)
5. IT'S NOT FOR ME TO SAY — Johnny Mathis (Columbia)
6. SO RARE — Jimmy Dorsey (Quality)
7. OLD CAPE COD — Patti Page (Mercury)
8. AROUND THE WORLD — Victor Young (Decca)
Mantovani (London)
9. WHITE SILVER SANDS — Don Rondo (Reo)
10. SEND FOR ME — Nat King Cole (Capitol)
11. SEARCHIN' — The Coasters (Atco)
12. DARK MOON — Gale Storm (Dot)
13. TAMMY — Debbie Reynolds (Coral)
14. SHORT FAT FANNY — Larry Williams (Regency)
15. TEENAGER'S ROMANCE — Ricky Nelson (Verve)
16. SHANGRI-LA — Four Coins (Epic)
17. I LIKE YOUR KIND OF LOVE — Andy Williams (Apex)
18. DIANA — Paul Anka (Sparton)
19. SUMMER LOVE — Joni James (MGM)
20. WONDERFUL, WONDERFUL — Johnny Mathis (Columbia)



SILHOUETTE

AMONG record business people there is the saying: "You don't have to be crazy, but it helps!" Hugh Joseph is the living contradiction of such generalities. This soft-spoken, calm and gentlemanly gentleman has survived 35 years of the record business so far, and shows no signs of flagging. As Artist & Repertoire chief for RCA Victor, Canada's big record producer, that is quite an accomplishment in itself.

Hugh was born in Quebec City in 1896, the third generation born in Quebec of a family whose home edged the famous and historic Plains of Abraham. He was educated at the High School of Quebec and later at McGill University in Montreal, from which he graduated in 1920 with a B.Sc. Degree in Chemistry.

However, his time at university had been interrupted by a three-year stint in the 10th Canadian Siege Battery—a unit formed at McGill University—in which he served in Belgium and France, along with such other notables as Brooke Claxton and George W. Bourke, president of the Sun Life Assurance Company.

Troopers all, only Hugh Joseph was to make the ultimate transition from Trooper to Troupier by getting into show business, of which even then the record industry was recognized as an important part.

This happened in 1922, after a year or so of work with a firm of analytical chemists in Montreal during which time his principal job was testing whisky on behalf of the Saskatchewan Liquor Board.

However, recognizing the moral hazard in a lifetime spent in either testing or tasting whisky, and seeking fields he considered more stimulating in a different sense, Hugh entered the record business in the most legendary way possible; he was hired by the son of the inventor of disc records.



Just before the turn of the century, Emile Berliner had invented the disc record, and with Eldridge R. Johnson, founded the Victor Talking Machine Company to market this new invention and challenge the supremacy of the Edison cylinder. Within a few years Berliner also founded the Berliner Gram-O-Phone Company in Montreal to bring this new entertainment to Canadians.

It was Emile's son, Edgar M. Berliner, the president of the company at the time, who hired young Hugh Joseph as a chemist.

In those days a chemist in the record business was very busy. Not only did he test materials, but he also made the "cast waxes" into which the original recordings were cut. In later years these waxes were supplanted by lacquer acetates and then



HUGH JOSEPH

by R. G. SIMPSON

by tapes, but making waxes was Hugh's first job with Berliner.

From this, of course, it was an easy step into recording, and from there, over the subsequent 35 years, into every other phase and aspect of the record manufacturing business. Hugh Joseph never left the record business; he was fascinated by it. As the company's name changed from Berliner to Victor and then to RCA Victor, records remained his first love and prime interest.

Through these years there were many ups and downs. The record business almost disappeared in 1924 and was saved only by the development of electrical recording and orthophonic reproducers. It then ex-

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

panded until 1929 when another decline set in largely as a result of the general economic depression.

During the mid-thirties Hugh's record department consisted only of himself and one stockroom girl. It was the opinion of everyone "in the know" that the record business was finished. How wrong the experts proved to be!

During these ups and downs, while he was engaged in every aspect of the business, Hugh's primary concern was always with Artist and Repertoire work. To this he always came back, and for two very good reasons: the first was his uncanny ability to predict hits, although he hastens to point out that this is not so easy nowadays.

The second was his continuing and overriding interest in the discovery and development of new recording talent. If anything, this has been the principal motivating power of his business career. It stems from a general and genuine affection for people and a modesty and shyness that keep himself just beyond the glare of the footlights.



His love of the stage and theatre, his fascination with the excitement and drama of show business, translated themselves into a search for people whom he and his company's facilities could help launch into successful careers. As a result, through his own personal efforts, and because of the influence he exercised on his company's policy, many past and present recording artists have Hugh Joseph to thank for giving them their start, and guiding and developing them.

Over the years literally hundreds of Canadian performers—some remembered, some forgotten—were launched by Hugh.

Accordingly, his memory book is full. One of the earliest tasks assigned to him was to go to New York and write up a recording contract for Edward Johnson—Eduardo Giovanni—who was later to become the celebrated general manager of the Metropolitan Opera Company and, incidentally, the father-in-law of the Honourable Mr. George Drew.



Of course, not all of his talent-seeking activities have been successful. He distinctly remembers a certain unknown dance band. It was playing in Cleveland at the time. Hugh was impressed and he recommended this group to his superiors but they inexplicably turned it down. Now, thirty-odd years and forty million records later, this same band is universally known (on another label) as Guy Lombardo and his Royal Canadians!

Perhaps one of the most difficult recording sessions he ever conducted, from the point of view of location, was in 1927, the year of the Diamond Jubilee of Confederation. In order to make recordings of the brand new Peace Tower Carillon which were to be issued along with a message from the late Right Honourable Mackenzie King, Hugh had to take his recording equipment right out on to

The man who discovered Wilf Carter and Hank Snow

the roof of the Parliament Buildings in Ottawa, and in those days equipment was not particularly portable.

Dipping back into the memory book, Hugh remembers making records with such people and groups as the Melody Kings Orchestra under Andy Tipaldi. Andy is now the popular president of the Musicians' Guild of Montreal, but in those days he was the leader of the most popular dance band in the city, "packin' 'em in" at the Jardin de Danse.

At the same time, Harold Leonard and his Red Jackets were playing at the Windsor Hotel and also recording with Hugh. Others were Joseph C. Smith, Charlie Dornberger, Jack Denny, Sleepy Hall, the vivacious Billy Eckstine, Harry Thomas, and vocalist Dick Todd.

Of artists and groups located in Toronto, there was the famous Hart House String Quartet, Frances James, Reginald Stewart, and Ernest Seitz, remembered particularly as the composer of "The World Is Waiting For The Sunrise". This is not to mention such others as the Toronto Symphony, Dr. Fricker's Mendelssohn Choir, the Happy Gang and Mart Kenney.

Throughout his career, Hugh Joseph has recognized and emphasized the importance of the French-speaking market to the record industry, and perhaps because of his own Quebec origins he has

(Continued from previous page)

worked particularly keenly with French language artists.

Among the first that he recorded were Joseph Allard, the old-time fiddler, Charles Marchand et ses Troubadours of Le Quartier de Bytown, and Conrad Gauthier, a folk singer well remembered throughout "La Belle Province". Since then he has made records with hundreds of others in almost all fields of music—Alys Robi, a truly great chanteuse, Claire Gagnier and Raoul Jobin on the more serious side, and such groups as Les Disciples de Massenet and Les Petits Chanteurs de Granby.



While it must be admitted that by the nature of things not all of Hugh's proteges developed into stars with international reputations, a surprisingly large number of them did. The Dumbells, featuring Al Plunkett and Red Newman (both now deceased) might be the first to qualify in this category, although their reputation had been established earlier by their performances for the Canadian Army in World War I.

Curiously enough, after the Second World War, John Pratt, Mayor of Dorval, Que., and now Conservative M.P., fulfilled the same function as the Dumbells a generation before, by recording his song "You'll Get Used To It", made famous in the Canadian Navy's "Meet The Navy" Show.

In another field Wilf Carter, the great cowboy balladeer, was one of Hugh's Canadian discoveries who went on to gain international reputation. He was followed by Hank Snow who, just now

celebrating his twentieth anniversary with RCA Victor, unhesitatingly gives Hugh credit for helping him launch his career.

Another outstanding example is Oscar Peterson, the great jazz pianist. When Hugh started working with him, Oscar was still too young to sign his own contract and had to get parental permission.

But although Hugh likes to look back, he also points out: "The most interesting thing about this Artist & Repertoire business is that it is never finished. There are always new artists coming up—new artists who have to be found, trained, encouraged, and developed.

"It is a never-ending job, and while you can take some pleasure and pride in what may have happened in the past, the real challenge is what you are going to do now and in the future with the youngsters who are just beginning. That's where the real fun is."



So saying, Hugh Joseph spends most of his waking hours in the unending search for talent and material. However, in what spare time he allows himself he is also an avid sports fan, with recent sailfishing triumphs to prove it.

Hugh lives quietly in an apartment on one of Montreal's gracious tree-lined avenues. A gourmet, and obviously a music-lover of the widest possible tastes, he lives each day as fully as it comes and looks forward to many years ahead in this fascinating industry to which he has contributed so much.

Besides being one of the greatest and best known figures in it, he is also one of its nicest guys and amply proves, as we said at the outset, that you don't have to be crazy in the record business.

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Shane Rimmer
sings and Howard
Cable conducts —
a shot from the
CBC-TV Sunday
evening "Show-
time With Cable"
series (9.30 p.m.).
Howard Cable is
to conduct the 60-
piece orchestra for
the Canadian
National Exhibi-
tion Grandstand
Show, Toronto,
August 23 to Sep-
tember 7.



We start off this week with something old and something new, Miss Ella Mae Morse the old-established star, and Sue Raney the newcomer.

ELLA MAE MORSE: Sway Me/I'm Gone (Capitol F3759) — Ella Mae has a style with a beat that is achieved by few female singers. She really gets you going, and this should prove a very popular disc. * *

SUE RANEY: What's The Good Word, Mr. Bluebird/Careless Years (Capitol F3745) — Pretty brunette Sue Raney will, I think, become a star. She has a warm caressing voice which is shown to better advantage on the second side. Incidentally, the writer of "Careless Years", Joe Lubin, now in the States, was started on his career as a songwriter back in England by the editor of Music World, Ray Sonin. * * *

THE PLATTERS: No Power on Earth/You Are Too Beautiful/Darktown Strutters' Ball/Sweet Sixteen (Mercury EP-1-3353A) — This group has been given wings for this EP; they are called the Flying Platters, and although they don't actually take-off they carry you along smoothly through the delicate slow-balled, "No Power On Earth" right up to the upbeat "Sweet Sixteen". This last title was written

Reviewed by THE SPINNER

by composer-arranger-manager Buck Ram and famed deejay Alan Freed. * *

SIL AUSTIN: Dues Day/He's A Real Gone Guy (Mercury 71115) — This is an instrumental which should prove popular with the R&R's, as a powerful sax and an infectious rhythm provide plenty of scope for handclapping. If you notice a strong similarity to the oldie — "When The Saints Go Marching In", why worry? It always was a good tune. Nellie Lutcher's Gone Guy provides splendid support. * *

RUSS MILLER: I Sit In My Window/Wait For Me, My Love (Quality K1633)

— This is one for the top of the lists, a catchy melody really sold by Russ, and a jangle piano that swings. The way the tambourine is handled on this side is a lesson to some of those "performers" who make it sound like a skeleton rattling a can with some dried peas in it. How the other side came to be chosen for this backing I cannot imagine. Suffice to say it is a marching song. * * * * *

THE GANG SHOW with the Voice Of Robert Baden Powell and In My Dreams I'm Going Back To Gillwell/The Boy Scout Jubilee Jamboree Song (Quality K1632) — At this very moment, thousands of Canadian boys are attending the Jamboree at Sutton Coldfield, England, and it occurred to me that this might make a good welcome home gift for some of them. It has a friendly message from the Chief Scout, and rousing choruses in the typical Ralph Reader manner.

CARMEN CAVALLARO: An Affair To Remember/While The Night Wind Sings (Decca 30362) — The first is from the film of the same name, and both sides make pleasantly romantic music, with excellent use of voices and clever arrangements. * *

SAMMY DAVIS JR.: 'Specially For Little Girls/Don'cha Go 'Way Mad (Decca 30371) — The first side is a little too naive for Sammy, who gives it the treatment, but it is a little false. The flip is a typical show tune sung by an expert at the game. Not his greatest record, but smooth and professional. *

CHAS. McDEVITT SKIFFLE GROUP with NANCY WHISKEY: Green Back Dollar/I'm Satisfied (Sparton 4-460R) — At the beginning of this review, I started with something old and something new . . . I should have continued with, something borrowed, because the writers of "Green Back Dollar" and "White Silver Sands" have certainly heard each other's melodies. Who was first, I don't know,

but boy, are they similar! I don't expect many people could refuse little Nancy Whiskey's plea to "Take Her Back Again", and "I'm Satisfied" will have many satisfied customers, I feel sure. I would have liked to review the other disc from this same outfit — "It Takes A Worried Man"/"The House Of The Rising Sun", but alas the hole in the middle was too large, I could not play it. By the way, fans of the Freight Train girl will be interested to know that she will shortly be seen in a film co-starring with Tommy Steele. * *

JOHNNY DEE: Teenage Queen/It's Gotta Be You (Colonial CR433) — This has had quite a few airings, deservedly so, but I feel that the flip should not be neglected; it has a good broken rhythm with a strong off-beat, and the Bluenotes support Johnny strongly in his own number. * *

JERI RENE: The Little Spinnet Song/Was It Just For Fun (Regency 646X) — This is one of the first records issued by Regency for National Records, one of the newest labels in the States. Since Joe Leahy engaged the research firm Teen-age Surveys Inc., to investigate the buying habits and trends among young people, he should be putting out some hits. The dainty Little Spinnet should start them off on the right foot. * *

FIVE SATINS: Wish I Had My Baby/To The Aisle (Regency 641X) — The Five Satins, seen earlier this year at Toronto's Maple Leaf Gardens, are a young group who have gone far and will become even more popular with this disc, particularly the second side which has that indefinable something . . . The faster tempo Baby will also please. * * *

CONNIE FRANCIS: Eighteen/Faded Orchid (MGM 12490) — Another candidate for stardom, blonde newcomer to MGM Connie looks as if she has a big hit in the attractively sung "Eighteen". It rocks, but with a difference. Try it, buy it! * * * * *

TOMMY SANDS: Let Me Be Loved/Fantastically Foolish (Capitol F3743) — Tommy Sands, son of a well-known pianist from Chicago, follows in Dad's footsteps by playing guitar and drums, and composing songs, well enough to be called a musician. Now he follows in his buddy Elvis Presley's footsteps by recording a straight ballad in waltz tempo without a trace of rock 'n' roll. Don't worry; he makes up for that on the flip for F.F. is well in the groove! * * *

DELL VIKINGS: Cool Shake/Jitterbug Mary (Mercury 71132X) — This is already proving a winner. Cool Shake a la rock 'n' roll is becoming a big hit in the musical menu, and if you feel like something to follow . . . Jitterbug Mary will also be to your taste. A bright well-sung offering. * * *

(Continued on next page)

Capitol

"BUY GUIDE"

"TENNESSEE" ERNIE FORD'S

"IN THE MIDDLE OF AN ISLAND"

B/W

"IVY LEAGUE"

No. 3762

THE FOUR PREPS

"PROMISE ME BABY"

"AGAIN 'N AGAIN 'N AGAIN"

No. 3761

TOP CAPITOL ALBUMS

PICKED BY TOP DEEJAYS

PAUL HANOVER

(CHML HAMILTON)

PICKS

"SONNY"

by

SONNY JAMES

AND THE

SOUTHERN GENTLEMEN

ALBUM #T-867



ONLY RECORDS AVAILABLE IN CANADA ARE REVIEWED IN "MUSIC WORLD"

NELSON RIDDLE: Rue Madeleine/Tangi Tahiti (Capitol F3758) — This is a polished and listenable disc from Nelson Riddle, with vocal group and orchestra. *

DENNY VAUGHAN: Once Again/Heart Beats (Apex 9-76161) — An excellent record, tuneful melodies, tasteful arrangements, and above all . . . very well sung by our own Canadian star. Denny and Ludwig should have a hit between them with this delightful "Once Again", based on Beethoven's "Für Elise", a truly haunting melody. To those purists who despise this use of the classics I would point out that this way many more people listen to, and enjoy the talent of the masters. Modernised, maybe, but the original tune came from the pen of one who wrote to entertain. The Heart Beats in South American tempo are very attractive, but it's "Once Again" for me. * * * * *

RAY CHARLES SINGERS: Around The World/Take A Trip To Memory Lane (MGM 12507) — This trip around the world in 80 days must be getting very crowded with all the passengers taking it, but these singers take the simple way, with no diversions or complications, and they get there in a manner that makes it pleasant to have travelled with them. A little softshoe number on the back to please Ma and Pa. * *

BILL SNYDER: Interlude/That Night (Decca 9-30385) — Another disc from the man who made such a hit with his recording of "Begin The Beguine", Bill Snyder and his Magic Piano combine to give you really easy listening . . . just the sort of music to soothe the weary; in other words, relaxing music. Which is rather an ugly phrase to describe such pleasant sounds. * *

OWEN BRADLEY and his QUINTET: Swanee River/Rose Of The Rio Grande (Brunswick 9-B-55015) — Two standards from this popular group — well up to standard, if you'll pardon the pun. *

THE SPARKS: Ol' Man River/Merry, Merry Lou (Decca 9-30378) — This is a success story. The Sparks entered for a talent contest organized by Universal-International Pictures in New Orleans, and having won it, they took advantage of the first prize (an audition with Decca in New York), and produced this disc. The five brave men who play rock 'n' roll in New Orleans, the birthplace of Dixieland jazz, are Don Bailey (bass and vocals); Owen Bougeois (piano); Ronald Massel (sax); Joe Lovecchio (alto sax) and Don Counell (drums). Currently appearing at the Famous Door, in their own home town, New Orleans, their enthusiasm and drive should win them many followers. * * *

THE FOUR ACES: When My Sugar Walks Down The Street/Half Of My Heart (Decca 9-30384) — Following their policy of backing a new ballad with an old jazzeroo, the Aces have turned out a pip with this one. From the film "Jeanne Eagels" comes the attractive "Half Of My Heart", which is really the number one side of this disc. However, I've arranged

them the way I like them; it depends upon your mood, they're both good. * * * *

RUSS HAMILTON: Rainbow/We Will Make Love (Sparton 4-439R) — Russ Hamilton, a new name in the recording world, has had the strangest thing happen; he has made a record which is a hit both in England and over here. Nothing strange about that, you will say! True, my friends, but the hit side here is "Rainbow", and in England they go for the other side, "We Will Make Love". All of which is very, very nice for Mr. Hamilton, who has a light, pleasing voice — and a clever arranger. Rainbow is a gimmicky song, whilst the almost country style of W.W.M.L. is what appeals to the English fans. We will be hearing more of Russ (Double Hit) Hamilton. * * * *

THE CADILLACS: Broken Heart/My Girl Friend (Reo 8163X) — A "sad" record with a dead rhythm and rather dreary-sounding voices. The second side almost sounds at times like someone making fun of R&R, rather than singing in the rhythm and blues style.

MARTIAN SYMPHONY ORCHESTRA: Martian Melody and A Buchanan And Goodman Production (Sparton 4-469R) — This first side is the sort of thing that could drive a poor record reviewer mad. I nearly threw my record-player out of the window, but actually it's loads of fun, and I won't spoil the gag by telling you about it; get it for yourselves and have a laugh. The B & G production on the other side is a novelty presentation of snippets from current hits. Gentlemen, your rating is 00; laugh that off!

BUDDY HOLLY: Words Of Love/Mailman, Bring Me No More Blues (Coral 9-61852) — This version, by the composer, of the Diamonds' latest hit record, is most attractive. It's one of those discs that sneaks up on you, and you wake suddenly in the night with it singing in your ears. The long title is equally well sung and accompanied, though this time only instrumentally. Buddy has accompanied himself vocally in Words Of Love. The excellent guitar work merits special attention. * * *

ALAN COPELAND: Will You Still Be Mine/How Will I Know (Coral 9-61833) — An ideal party record, Alan impersonates so many different famous voices on this first side that it will make you dizzy. On the flip he seems to be an extremely dim young man who doesn't know from Chinese music. Why the arranger introduced this oriental-like accompaniment . . . How Will I Know? *

BILLY VAUGHN: Johnny Tremain/N naughty Annetta (Dot 15598) — Johnny Tremain is Walt Disney's latest hero, and Billy Vaughn has done him proud. I have a feeling we shall be hearing more of this gent; thank goodness, he doesn't wear a coonskin cap! The reverse is a pretty little piece with some solo work from a silver-toned alto sax. * * *

DON LEE: Echo, Echo/Charmaine (Reo 8162) — Lovers of the accordion will flock to buy this. Don Lee, playing an amplified accordion, shows just what can be done

with the old "squeezebox" when you know how. A newcomer to the recording scene, this virtuoso will soon have many requests for more sides. * *

JOE BENNETT AND THE SPARKLE-TONES: Boppin' Rock Boogie/Black Slacks (Sparton 4-464R) — A real lallamazoozie. I defy you to play it and not dance, if you have any rhythm in you at all. This should be a favourite at any teenage party, good to listen to and good to dance to, in fact good for any party — this one included! * * * *

QUICKIES

BOB ROUBIAN: Cracker Stacker/Not Much Of A Future But What A Past (Prep 16745) — This is a cracker for my cracker jar. Bob has the beat of the old blues singers. Good.

TERESA BREWER: Teardrops In My Heart/Lula Rock-A-Hula (Coral 9-61850) — I've heard better from Miss Brewer, but she's still great.

ROY TANN: Hot Rod Queen/Acapulco (Dot 15595) — If you like two widely different sides for your money this is for you; zooming along in a hot rod on the one side, and semicalypso on the other. Different.

DON RONDO: White Silver Sands/Stars Fell On Alabama (Reo 8160X) — This is a pretty wellknown and popular stretch of sands and Don's disc seems to be the big one of this number. The backing is an attempt to bring an oldie up to date and doesn't quite come off. O.K. for the beach.

THE HILLTOPPERS: A Fallen Star/Footsteps (Dot 15594) — This is a brighter star than the ones that fell you know where. A polished record from a popular group. Good.

LONNIE SATTIN: Whoo-Pie Shoo-Pie/I'll Never Stop Loving You (Capitol F3756) — This is a marching song that would soon have you out of breath if you marched to it, but it goes with a swing, so if you were in a hurry it would carry you along. The other side is yet another oldie — lovely old ballad, nicely sung. I am beginning to wonder if we are running out of songwriters, what with all these revivals. No, I didn't really mean it, I know there are millions of you!

JACK HALLORAN SINGERS: Shenandoah Rose/Liberty Tree (Dot 15599) — Left, right, left, right, here we go again, but at a more reasonable tempo this time. Both sides of this disc are firstclass. "Rose" has been so popular, but it's a pity to overlook the "Tree". A jolly, hearty, chorus-type record.

NARCISO PARIGI: Corde Della Mia Chitarra (Chords Of My Guitar)/Ondamarina (Ocean Wave) (Capitol F 71015) — This is one chosen at random from the many excellent Italian artists on this label. Narciso sings from his heart, and with a good voice, too.

TEDDY BART: Guardian Angel/Sunshine and Rain (Regency 645X) — Rather a rare thing these days — a singer with very clear diction. Teddy Bart has a warm quality in his voice, and these two sides are both well accompanied by a nameless group who combine well with Teddy to provide an excellent disc. This one I like.

JOHNNY PECON: Tra-la-la-Waltz/Tino's Polka (Capitol F 71022) — With Lou Trebar on accordion, Johnny Pecon and his Orchestra provide a light-hearted disc for those who prefer the older rhythms. Ideal dinner music, or if you would like to take partners for a waltz . . . this is for you.

NICK NOBLE with CARL STEVENS and his Orchestra and The Dick Noel Singers: A Fallen Star/Let Me Hold You In My Arms (Mercury 71124X) — Blow me down, I've just found another Fallen Star, lying around; you pay your money and you take your choice. And here's another waltz, but a dreamy one this time, in case you are a little breathless from the previous dance. Smooth.

THE FLAMINGOS: The Ladder Of Love/Let's Make Up (Decca 9-30335) — Another rock n' roll group who hail from the cradle jazz; this time it's Chicago where four out of the five Flamingos were born. This is also a debut disc, and the Ladder may be an omen that these singing stylists will climb high.

(Owing to extreme pressure on space, "The Spinner's" Long-Play reviews are held over until the next issue.)



Reviews and Ratings of the Latest COUNTRY & WESTERN RELEASES

by FRED ROY

C. & W. Honor Review

TOO MUCH WATER

(G. Jones—S. James) (Starrite, BMI)

ALL I WANNA DO

(George Jones) (Starrite, BMI)

GEORGE JONES

Sparton 444R

Previously reviewed as a potential seller, "Too Much Water" is worthy of this week's MUSIC WORLD "Honor Review" in the country & western category, and is already listed on the charts in most trade papers. Flip edge is showing regional action in the United States and parts of Canada and could come out on top nationally. It has the incentive to become an equal to the top half, to say the least for it.

WHEN YOU SAY I LOVE YOU

(Keray Regan) (Empire, BMI)

LOST

(Keray Regan) (Empire, BMI)

KERAY REGAN

London M-17011

Keray Regan of Peace River, Alberta, moves out of the Aragon stalls to make his intro on London wax. Artist, who is best known for his big seller, "My Home By The Fraser", offers two enjoyable selections with great sales possibilities. Top side is a fast paced ditty in which Keray is joined by an unnamed femme singer whose only part is speaking the "three little words" at regular intervals into an echo chamber, which gives it a pleasing effect. Bottom is semi-sacred slanted item which is good material for deejays and medium sales 87/71

* * *

JUST WONDERFUL

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

HIGH VOLTAGE

(Burgess) (Golden West, BMI)

BOBBY LORD

Columbia 40927

Lord offers a pop-styled country blues number which could go as well in the pop market as in the country. Total sales should be great as the song could be billed an all-round standard. Under lid has a more livelier rock 'n' roll tempo in which the "Ozark Jubilee" boy gives a "hot" account of his gal's love 88/83

* * *

IT'S ONLY A MATTER OF TIME

(Walker) (Cedarwood, BMI)

EVERYBODY'S GOTTA GO SOME TIME

(Walker) (Cedarwood, BMI)

GARY WALKER

MGM 12474

Artist lacks a strong entry into the recording field and this, his initial wax, will undoubtedly be a slow mover. Top half is a weeper in which Gary indicates he can see his gal's love dying and it will only be a matter of time until she's left him. Reverse is slanted to a sacred trend based on a common adage with weak results 82/74

TANGLED MIND

(Daffan-Sho) (Hill & Range, BMI)

MY ARMS ARE A HOUSE

HANK SNOW

(Kennedy-Alstone) (Shapiro-Bernstein, ASCAP) RCA 20-6955

Snow is at his best as usual with two strong selections with definite chart promise in the material and performance, which could take it into the high notches. Upper grooving is an easy-going bluesy number telling the tale of a lover in distress. Bottom half is a slower-paced ballad with a new twist which could prove to be just as interesting as the top end 91/90

* * *

CARNIVAL HORNPIPE

(Traditional)

ROMEO'S JIG

(Andy De Jarlis) (BMI Canada)

DON MESSER

Apex 26438

Prince Edward Island's traditional fiddle player returns a strong rendition of an all-time favorite hornpipe with toe-tappin' ability that will probably be above average in sales and jock plays in comparison to his usual turnout. Backing supplied by the Islanders is commendable. Flip is a cover on Andy De Jarlis' Quality disc of "Romeo's First Change" with a different title 84/81

* * *

BETWEEN NOW AND THEN

(McAlpin-Douglas) (Trails End, BMI)

MAKE UP YOUR MIND

(Lee-Scarborough-Donney) (Copar, BMI)

BARBARA ALLEN

Decca 30341

Thrush makes her entry into the recording medium with a heartfelt weeper in the country vein with direct pop interests, which could go in either or both fields. Should be well accepted by deejays and very interesting material for juke slots. Gal's versatility and showmanship is further displayed on the catchy, upbeat number on flip 90/88

* * *

MONEY, MARBLES AND CHALK

(Pop Eckler) (Lois, BMI)

FLOWER OF SAN ANTONE

(R. Joseph-M. David) (Riverside, ASCAP)

REX ALLEN

Decca 30364

"The Arizona Cowboy" is joined by the Anita Kerr Singers on this three-beat oldie, and could account for a successful re-run of the number. Themewise, he has money, marbles and chalk, but none are any good without love. Number is done in a lively waltz beater. Flip is a Texas flavored country melody of the rose he found in the border city 87/82

* * *

YOUR SWEET LOVE IS GONE

(Long-McDonald) (Central, BMI)

WELCOME HOME

(Dusty Rose) (Vidor-Red River, BMI)

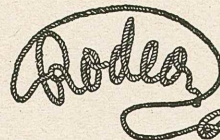
SKEETS McDONALD

Capitol 3741

The west coast artist renders another pleasing vocal in an

(Continued on next page)

Canada's Own



RECORDS

SINGLE OF THE MONTH

"SKY BLUE AND FLOWER PINK" by REG SMITH and the MELODY FOUR

backed with: "THE LORD GAVE ME YOU"

upped three-time beater which could show moderate action, but is not parade material. Theme is common, melody not too eccentric. On the flip, the straying gal has not yet returned, but she's always welcome anytime she wants to come back. Skeeter does justice on it 86/85

WHEN YOU AND I WERE YOUNG, MAGGIE

(Frost-McHugh) (Mills, ASCAP)

LISTEN TO THE MOCKIN' BIRD

(Traditional-Arr. Marlin)

SLEEPY MARLIN

Sparton 450R

Fiddler hails from Louisville, Ky. but is a popular figure in Canada, having, at one time, won the Canadian fiddle championship at Shelbourne, Ontario. Sleepy gives the old blues number a square dance treatment with good results. On the flip, a good arrangement of the "Mockin' Bird" is in evidence that should move to advantage 85/83

SECOND HAND LIPSTICK

(Joe Vivier) (Schubert, BMI)

LADY BARBER

(Floyd Cummings) (Schubert, BMI)

FRANKIE HERMAN

Sparton 454R

Texas artist gives something with a completely different twist in his initial wax. Either side could make a good impression sales-wise if given the right promotion, but top edge has the best chances to make the grade. On top, vocalist Bobby Sykes doesn't care how many other fellows the gal kisses as long as she includes him. Flip is an instrumental midbeat item with a hummable makeup and likeable flavor 85/81

NO ONE TO TALK TO (But The Blues)

(Walker-Sherry) (Cedarwood, BMI)

IS IT ONLY THAT YOU'RE LONELY

(Schroeder-Weisman) (Tree, BMI)

LEFTY FRIZZELL

Columbia 40938

Frizzell changes his style again, as he has done much too frequently in the past three years, and enters a rock 'n' roll beat in this issue, joined on the blues ditty by Shirley Caddell and a male choir. Result is not too pleasing. Artist leans pop-wise on the flip with a mid-beat item solo that shows better promise than the top but isn't likely to go very far. Artist would do well to re-establish his original styling of the early 'fifties 84/80

LOVESICK BLUES

(Mills-Friend-Williams) (Mills, ASCAP)

DEAR LOVE

(Dub Dickerson) (Central, BMI)

SONNY JAMES

Capitol 3734

The Southern Gentleman puts a light rock 'n' roll beat to the late Hank Williams' popular themesong with great effect. Backing by male chorus fills out over James' yodel-voice break, and could prove value chartwise. Bottom edge could be another "Young Love" for the artist, a similar type song to which he does justice 89/85

NICKEL'S WORTH OF DREAMS

(Barnes-Aycock) (Starrite, BMI)

MINE ALL MINE

(Barnes-Singleton) (Starrite, BMI)

BENNY BARNES

Mercury 71119

Benny's third release could click in a big way! Three-four item has the artist spending nickel in the jukebox and reliving memories of a past love. Coupling is an up-tempo pop flavored country song

C. & W. "Hot Wax" Review

(New releases showing exceptional promise)

A FALLEN STAR

(James Joiner) (Tree, BMI)

PRIZE POSSESSION

(David Hill) (Geronimo, BMI)

FERLIN HUSKY

Capitol 3742

Ferlin Husky is "Gone" again in the direction of the charts with the top half of this release, which threatens to outsell the original Jimmy Newman version, and coming as a strong follow-up to his previous smash. Top side is done with all sincerity with male choir backing. Flip is stepped up in tempo, on which Husky values his gal's love high above all other riches 91/87

OH BOY, I LOVE HER

(Sauceman)

THAT'S WHY I'M LEAVING

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

JOHNNY & JACK

RCA 20 - 6932

Standard Johnny & Jack equipment done in up-tempo beat with a very pleasing sound. Pronounced shuffle rhythm on front side gives the selection an enjoyable finishing touch and a possible spot on the charts. Boudleaux Bryant ditty on under label is not up to his usual turnout ability, but the Wright-Anglin team do it with zestful flavor which could earn it some good jock play and sales entries 89/82

LOVE LETTERS IN THE SAND

(C. Kenney-N. Kenney) (Bourne, ASCAP)

BECAUSE WE ARE YOUNG

(Allison-Johnson) (Comodore, BMI)

MAC WISEMAN

Dot 15578

Re-issue of an older Mac Wiseman favorite, released originally in 1954 on the Quality label. Mac does the hit in his popular southern style with an up-beat tempo in contrast to Pat Boone's dreamy version, but purpose of re-release is undoubtedly to grab some of the sales while the tune is hot ... and it definitely will. Bottom flap is a slower-paced item that pictures love in its youth and tells of its authenticity. Makes a good coupling for the upper lid 90/86

which has the Barnes boy asking the gal to accompany him on a trip to the altar. Pleasing guitar and fiddle work in back 90/87

WATCH YOUR STEP

(Warren Nadel)

WAY OUT THERE

(A. Shuman-E. Shuman)

CHUCK & BILL

Brunswick B55011

Good advice in first title. Watch your step. This is one of those numbers that could be a hit or a miss. Material is in a country rock 'n' roll vein with a pronounced beat that the deejays should take to, and their plays could be responsible for the success or failure of the number. Similar comment on back edge 85/83

I'M WEARY OF THE HEARTACHES

(Charlie Monroe)

WEEP AND CRY

(Charlie Monroe)

CHARLIE MONROE

Decca 30307

Top edge is a jumpy waltz tempoed selection which Monroe does in his perfected southern style, with guitar and fiddle instrumentation backing. Side is an enjoyable number but not parade material. Charlie slows the tempo down to a smooth four-beat weeper on the reverse in which, he says, it's the gal's turn to moan 82/74

JUMPIN' JACK REEL

(Billy Shepherd) (Traditional)

SIBBY'S REEL

(Billy Shepherd) (Traditional)

BILLY SHEPHERD

Epic CF-1042

Mediocre fiddling with guitar backing on two reels which could be appealing to jockeys but are not big selling material. The group behind Shepherd gives the fiddler a solid backing at start but tends to decrease volume as tune progresses. Both selections are up beat tunes in good progression 79/74



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ALBUM REVIEWS

BAREFOOT BALLADS Homer and Jethro RCA Victor LPM 1412

That popular daffy duo is at it again! This time the boys have rounded up twelve numbers that will bring tears to your eyes. Laughing tears, that is! Homer and Jethro, who are regular members of the WLS (Chicago) Barndance, also do a little clowning around instrumentally for added appeal, and most of the selections are good material for the disc-jockey who prefers to add a bit of countrified humor to his show.

Selections Include:

Cigarettes, Whusky And Wild, Wild Women; The West Virginny Hills; Sweet Fern; I'll Go Chasin' Women; The Frozen Logger; Ground Hog; Keep Them Cold Icy Fingers Off Of Me; Boll Weevil No. 2; High Geared Daddy; Dig Me A Grave In Missouri; Tennessee, Tennessee; Down Where The Watermelons Grow.

FIRE ON THE STRINGS Joe Maphis Columbia CL 1005

Some hot stuff on the electric strings of Joe Maphis' double-necked Spanish guitar, done in a style producing some enjoyable listening material by the "King of the Strings". Artist hails from the U.S. west coast and is heard weekly on the big "Town Hall Party" out at KXLA, Hollywood, California. He has turned out several platters for Columbia.

Selections Include:

Fire On The Strings; Randy Lynn Rag; Twin Banjo Special; Bully Of The Town; Flying Fingers; Lorrie Ann; Tennessee Two Step; Floggin' The Banjo; Guitar Rock And Roll; Town Hall Shuffle; Sweet Fern; Katy Warren Breakdown.

SACRED SONGS Chuck Wagon Gang Columbia CL 988

The undisputed leaders of sacred group singing in the country field give twelve of their bestsellers, all of which have been previously released on single records and sold into the thousand ranks. Cover displays the typical country family, and selections included in the package are worthy of giving the album considerable sales.

Selections Include:

A Beautiful Life; Come Unto Me; Echoes From The Burning Bush; He Set Me Free; When I Looked Up And He Looked Down; If We Never Meet Again; I'll Fly Away; Jesus Hold My Hand; Looking For A City; Love Is The Key; On And On We Walk Together; On The Jericho Road.

THE DADDY OF 'EM ALL Ernest Tubb Decca DL-8553

"Grand Ole Opry's" veteran performer, who has years of experience in country music, could well be called the "Daddy of 'em all". Ernest started his career back in 1931 at KONO, San Antonio, Texas, and has been with the "Opry" since 1942 and with Decca for an equal number of years. The famed "Texas Troubador" is a favorite of millions and this package, containing twelve numbers he has never recorded before, could have tremendous sales.

Selections Include:

You're Breaking My Heart; I Dreamed Of A Love Affair; (I Know My Baby Loves Me) In Her Own Peculiar Way; Mississippi Gal; When A Soldier Knocks And Finds Nobody Home; Daisy May; I've Got The Blues For Mammy; This Troubled Mind O' Mine; I Knew The Moment I Lost You; You're The Only Good Thing (That's Happened To Me); My Hillbilly Baby; There's No Fool Like A Young Fool.

JIM EDWARD, MAXINE AND BONNIE BROWN The Browns RCA Victor LPM 1438

RCA's popular trio, who hit big last year with "I Take The Chance" and this year with "Money" and more recently "I'm In Heaven" give their renditions of a package of all-time favorites, and could be a big

seller of the popular "Ozark Jubilee" brand. The album contains a variety of musical trends making it more enjoyable, including a Canadian up-beat ditty by Canadian songwriter and singer Hod Pharis in "I Heard The Bluebirds Sing". Very good listening material and perfect for deejays.

Selections Include:

I Heard The Bluebirds Sing; My Isle Of Golden Dreams; The Table Next To Me; Just In Time; Draggin' Main Street; I Guess I'm Crazy; Looking Back To See; I'll Hold You In My Heart; Don't Use The Word Lightly; How Can It Be Imagination; Sky Princess; You'll Always Be In My Heart.

HOT, HAPPY AND HONKY Del Wood RCA Victor LPM 1437

Del Wood, the undisputed queen of honky-tonk piano players, is most renowned for her hit version of "Down Yonder", and besides being an exclusive RCA Victor recording artist in her own right, she can be heard on various other labels with her honky-tonk offerings behind other stars. She is also a regular feature on WSM "Grand Ole Opry", Nashville, Tennessee, every Saturday night.

Selections Include:

Pony Boy Medley; Remember Me (When The Candle Lights Are Gleaming); Runaround; Tennessee Waltz; Chinese Breakdown; Little Green Valley; Beer Barrel Polka; Sentimental Journey; Black And White Rag; Cuckoo Waltz; Red Rose; Somebody Else Is Taking My Place.



When Marty ("White Sport Coat") Robbins played a very big week at Toronto's Casino Theatre, he was photographed looking up his rating in "Music World" with Radio Station CHUM personalities Phil Ladd and Millie Moriak.

FRED ROY'S COUNTRY ROUND-UP

FOR square dance enthusiasts in the Toronto area, Sparton recording artist **Bob Scott** plays a mean fiddle and gives out with the jigs, reels and breakdowns each Wednesday night at the Riverdale Terrace at Danforth and Broadview in Toronto's east end, so if you live in Toronto or are visiting our fair city be sure to drop in on Bob and the Canadian Pioneers and you'll have a happy time. Calls are supplied by **Tommy Thompson**, who is no stranger to square dancers around this area.

Incidentally, if you like Bob's brand of fiddling, you can get such numbers as "White Water Jig", "Brampton Breakdown" and "Walkin' Up Town" on the Sparton label at your local record counter.

Lonnie and Lottie and their Hillbilly Kings have cancelled out their intended tour of Northern Ontario which was skedded for mid-August, because of other engagements and complications, but plan to make the trek at a later date. The Hamilton duo is also

scheduled for a guest shot on the WWVA, Wheeling, Jamboree, so be listening to the Saturday night show for their appearance in the near future. In the meantime, they are still a regular act at "Main Street Jamboree", CHML, Hamilton, Ontario.

★
Les Robertson, bossman of the Don Valley Ranch Hands, reports that their big dance at Glenhurst Beach, in the Lake Simcoe area, started out with a bang. Their first week there on July 6 saw an attendance of nearly 700 paid admissions. That isn't bad for a group just getting established. The unit consists of **Les Robertson** on fiddle; **Len Hewitt** on accordion; **Moe Melmey** (steel guitarist and vocalist); **Hank Jones** (bass); **Harry White** (rhythm Spanish guitar and vocals) and **Rose Uruski** handling the femme vocals. **Bill McKibbin** does the square dance call chores.

We were sorry to hear of the recent death of **Jim Edgar**, general manager and advance promotions man for Wheeling

Productions of Orlanda, Florida, who died enroute to Brandon, Manitoba, while touring with the **Wilf Carter** show. Jim was a friend to all in the entertainment world and wellknown to thousand of bookers and arena managers throughout Canada. Edgar produced the recent Wilf Carter tour of Ontario and had started out from there to play a schedule in Western Canada at the time of his death.

He also booked **Lee Moore** and **Juanita** on a Canadian stint just before his passing, which is currently playing its dates. Edgar is survived by his wife and son who live in Orlanda, Florida. Thanks to **Myrtle Gifford**, of the Western Sweethearts, for this sad information.

★
Be on the lookout for a young Canadian artist who has what it takes — and plenty of it, and is headed straight for the top. He is **Jerry Flowers**, who is featured every second Tuesday night over CKCO-TV, Channel 13, Kitchener, Ontario. Jerry has been a favorite in his listening area for

the past three or four years and it's about time some recording execs gave him a listen, so tune in on his show next Tuesday at 10 o'clock.

★
Charlie and Ira, the **Louvin Brothers**, who recently left WSM "Grand Ole Opry" to move to WWVA's "World Original Jamboree" in Wheeling, W. Va., have renewed a long-term contract with Capitol Records and will continue their sessions under the diskery's country A & R man, **Ken Nelson**. Their current rider is "Plenty Of Everything But You" coupled with "The First One To Love You".

Bob Franklin, of Thunderbird Artists, Inc., Independence, Kansas, typewrites that **Hank Thompson** and his **Brazos Valley Boys** are available for a limited number of engagements around Ontario during the first two weeks of November. The popular Capitol recording artist can be booked by phoning or wiring Franklin

(Continued on next page)

or **Jim Halsey** at the agency, phone 1203, Independence, Kansas.

Myrna Lorrie recently signed some new tunes over to BMI Canada publishers which she will be grooving for RCA Victor in the near future. **Henry Gall**, Myrna's manager, reports that his gal's latest platter "Teenager's Breakup" coupled with "Just Released" on Victor is getting tremendous disc-jockey play. BMI Canada is also planning a Myrna Lorrie song folio, but this idea is still in the talk-of stage and the folio is not expected to go into production for a month or so.

Hank Snow headed to Campbellton, New Brunswick, for his opening night there on Monday, July 15th. Hank and the Rainbow Ranch Boys, with a full Grand Ole Opry unit them toured all the major cities in the Maritimes on a series of one-night stands. Following this, the trek will take him into Maine and then back to Tennessee.

TURNTABLE TOPICS

Another salute to our disc-jockeys, and this time we have some of the spinners lined up for a mention and a bit of detail about each of them. First off we have a guy just over the border in U.S. who is just as popular in Canada as in his own country.

It's **Ramblin' Lou Schriver**, located at WJL, Niagara Falls, N.Y., and he's one of the leading Deejays on the Niagara Frontier with his daily wax shows that wake you up at 6:30 each morning. Then he comes back at 4:30 in the afternoon with his show "Sunset On Rainbow Ridge".

Lou is also popular around N.F. for his big live talent Jamborees held at the State Theatre at regular intervals, which features top talent as well as his own "Twin Pine Mountaineers" and in addition to that he owns two record shops, one in Niagara Falls and the other in Akron, N.Y., both specializing in country records.

And speaking of records, Lou also makes some of his own on his Ramblin' Lou label, released in Canada by Sparton. Some of his best sellers in the past have been "Seashore Blues", "Dust On The Bible", "Red Head" and "Get Along Home, Cindy". Now you can see why he buys a new Cadillac each year!

Over in Wingham, Ontario, at CKNX, is a fellow who is known throughout Canada and the U.S. for his fine singing job. That fellow is **Earl Heywood**, who is not only a radio, TV and recording artist but also does disc-jockey chores every Saturday afternoon and a daily show each evening.

Earl has been in the business for several years and has a good number of RCA Victor records on the market, such as "Alberta Waltz", "There's An Angel Waiting For Mother", "Beautiful Big



Here are the Mainstreeters, featured each Saturday as the background instrumentation suppliers on the popular "Main Street Jamboree" of CHCH-TV (Channel 11), Hamilton, Ontario, which stars Jack Kingston and Wally Traugott. They also supply the backing on these artists' Quality records.

"Brown Eyes", "Algonquin Waltz" and "Tears Of St. Ann". More recently, Earl switched over to the Dominion label and has four sides out to date on that label. He is featured weekly on the "CKNX Saturday Night Barn-dance" and every Thursday night he shows his wares on the "Circle 8 Ranch" over CKNX-TV. In addition to this, he does a children's program every afternoon which is popular in the Wingham area.

On the writing end, Earl has composed most of the songs he has recorded and has two big folios of his own songs published by Canadian Music Sales. He also gives out the news on our Canadian acts in each issue of "Country Song Roundup" magazine with his "Up Canada Way" and "Earl Heywood's Canadian Corral" columns.



Stan Larke, who spins the country wax from CJRH, Richmond Hill, Ontario (just north of Toronto) is one of the most popular diskspinners in this area. Little Uncle Stan built up a big reputation with his big "Noonday Hoedown" over CFJB, Brampton, Ontario before moving into the new CJRH studios which opened on July 1st, and has an enormous following that changed stations with him.

Stan can be heard every day at the 1300 spot on the dial, spinning the best in country music, so tune person in the music industry.

in tomorrow and you'll be in for a good, enjoyable time.

Serving the sun parlor area of Ontario, along the North shores of Lake Erie, is Radio Station CJSP, Leamington, Ontario. And serving the country music enthusiasts in that area with a wide variety of string music and country vocals is "Uncle" **Stu Brandy**, who features a hour and a half show with a good amount of Canadian talent included every Saturday morning from 10:05 to 11:30.



Stu is looking forward to the time when he can feature his favorite brand of music on a daily schedule, and we hope you will soon be doing just that, Stu. In the meantime, if you live around the south-central Ontario district, tune in on Stu at CJSP at 710 on the dial and I'll guarantee you'll like what you hear on any of his shows.

And out at CKLY, Lindsay, Ontario, we have **Malcolm Bratt**, who spins country platters once a week on Saturday afternoons. In addition to his D. J. chores, Malcolm fronts his own band and whenever he's not busy spinning wax or arranging his weekly live show on the station, he and the boys are on the road playing personal around the Peterborough-Lindsay district, and usually play to packed houses.

A disk-jock is an important

Treat him right and show your appreciation for what he is doing and he will repay you with bigger and better programs. (Discjocks who would like a listing here in this column should write to me, Fred Roy, c/o MUSIC WORLD, 325 Bloor Street East, Toronto.)

HERE AND THERE

Chef Adams reports that they are packin' 'em in at the Famous Door nitery on Toronto's Yonge Street where they have been for the past month, but why don't some recording people latch on to **Wally Dean**, fiddler with the group? He's a show in himself.

Watch for **Lonnie and Lottie**, of Hamilton, coming out soon on the Sparton label with their first release. . . . **Jim Reeves**, RCA Victor artist recently renewed his management contract with **Herb Shucher**. . . . **Bill Long**, with **Pete Brady** and the Playboys and **Rose Jackson**, still strong at the El Mocambo nitery in Toronto. . . **Jack Kingston** was a recent gueststar on the **Jackie Rae Show** over the CBC Network work.

Ron Scott, whose first release for Sparton ("When The Bees Are In Their Hive" and "The White Rose") is doing very well, is a Talks Producer with CBC at Montreal. He started out in Nova Scotia with **Hank Snow** in 1946, and has since played all over Canada. . . .

Smokey Warren typewrites from his home town of Linden, New Jersey, that their stand at Toronto's "Brown Derby" nitery has been postponed from the date mentioned in the last issue of MUSIC WORLD. Instead, the group, featuring **Shorty** and **Smokey Warren**, Miss **Billy Willow**, singer & yodeller, and electric guitarist **Coy McDaniel**, will be playing the nitery for one week starting August 12 and will return to the same spot again in January, 1958, for a two-week stand. . . .

Nice letter from **Tom Destry**, CJAD, Montreal, with a lot of news on Montreal's country talent. Tom reports that **Montana Hill** is still packin' in the crowds at the Blue Angel nitery and that Miss **Rockey Rockland** has joined the act. Quality recording artist **Slim Rogers** has left Montreal to get a foothold in country music down around Wheeling and Nashville. Best of luck, Slim.

The **Hachey Brothers** and **Mary Lou**, who have some fine records out on the Alvina sticker, have moved their outfit into the Monterey Tavern and appear nightly in the Candlelight Room. Thanks, Tom Destry, for the above info. He is one of Montreal's top disc spinners with wax shows heard on CJAD every Thursday eve at 8:30 to 9 and Saturday nights between 9 and 9:30 p.m.

That's about all for now. See you again in the next issue, on sale August 15th.

HELEN McNAMARA

(Famous Jazz Critic of the
Toronto "Telegram")

THERE'S a lot to be said for big bands if they turn out musicians like **Frank Socolow**. If this sounds like enthusiasm it is, for "Sounds By Socolow," a Bethlehem LP, is one of the most satisfying albums to be heard in sometime.

VITAL STATISTICS: Frank Socolow was born in Brooklyn on Sept. 18, 1923. He first studied clarinet at 13, then played in Jack Melvin's Band, 1941; George Auld, 1942; later with Ted Fio Rito, Roy Stevens, Van Alexander, Shep Fields, Boyd Raeburn (in 1944), Buddy Rich, Chubby Jackson's band and combo. Went with Jackson on a tour of Scandinavia in 1947 and 1948. After that he worked with Artie Shaw in 1949 and 1950, then began freelancing around New York City. His favorite musicians are Zoot Sims, Lester Young, Stan Getz, Al Cohn.

At least three numbers in this LP could be played again and again. That to me is always a good test. So few albums are able to provide worthwhile music from beginning to end. It's the rare album indeed that can come up with even more than one, or two memorable tracks.

Perhaps one of the chief assets the Frank Socolow Sextet possesses is the tone of the leader's alto and tenor sax, which in a number of arrangement penned by **Bill Holman**, **Manny Albam** and **Sal Sava Salvador**, blends beautifully with the trombone of **Eddie Bert** and Salvador's guitar. It is quite a unique sound . . . this Socolow sound . . . warm and soft and happy.

The three numbers that illustrate this so well are "Miss Finegold", in which a Socolow riff has been set in order by Albam; "Little Joe", arranged by Holman, that swing along in the same joyous manner, and finally the Albam arrangement of "I Cried For You" that shows Socolow's alto sax to great advantage. The rest of the personnel is filled out by **Bill Takus** (bass); **Jimmy Campbell** (drums); **Eddie Costa** (piano).

For the past 15 years, Socolow acquired a reputation as such a good section man in big bands led by **Boyd Raeburn**, **Buddy Rich**, **Chubby Jackson** and **Artie Shaw**, that his ability as a soloist was overlooked. This album should help right that mistake. It also proves that a big band is a wonderful training ground.

Other numbers played by the Socolow sextet include: "But Not for Me"; "Swing Low, Sweet Socolow"; "How About You"; "My Heart Stood Still"; "I'll Take Romance," and "I Love You."



Another big band graduate is **Mike Cuozzo**, a tenor saxist, who isn't too well-known but should be on the basis of a new Jubilee album that features him with pianist **Eddie Costa**; bassist **Vinnie Burke** and drummer **Nick Stabulas**.

Although he served apprenticeship in such bands as those of **Tommy Tucker**, **Tommy Reynolds**, **Shep Fields** and **Elliott Lawrence**, Cuozzo is a genuine jazz man, who plays in the modern fashion, but with a big rich tone that dates back to

REVIEWS THE NEW JAZZ RECORDS

the wide open days of the thirties. This LP isn't as interesting as the Socolow effort but chiefly because the solo spots are shared only by Cuozzo and Costa. (That's a new team for you!)

TITLES: Fools Rush In, Lover Man, Ten A.M., That Old Feeling, I Cover The Waterfront, Easy To Love, Blue Jeans, Bounce For Mike.



There are other Bethlehem LP's worth a listen. For example, there's "West Coasting With **Conte Candoli** and **Stan Levey**." One side features trumpeter **Candoli's Quartet** (**Claude Williamson**, piano; **Max Bennett**, bass; **Stan Levey** drums.) The other side has the **Levey Sextet** (**Conte Candoli**; **Zoot Sims**, tenor; **Jimmy Giuffre**, baritone sax; **Claude Williamson**, **Max Bennett**.)

Confusing, isn't it? A sideman one set; a leader, the next. Anyway, it's a tossup between the two sides. I personally prefer the Levey sextet because of the greater variety of solos.

The sextet plays: **Exaktamo**, **Extraversion**, **Drum Sticks**, **Lightnin' Bug**, **West Coasting**, **Fast Clip**.

The Quartet plays: **Fine and Dandy**, **Night Flight**, **I Can't Get Started With You**, **On The Alamo**, **Tune For Tex**, **They Can't Take That Away From Me**, **Everything Happens To Me**, **I'll Remember April**.



Looking over current releases there seems to be an abundance of tenor men. Another Bethlehem album called "Jazz Practitioners" presents not one but two tenor saxophonists each heading a group of its own.

Side one has the **Eddie Shu Quartet**, with **Bobby Scott** on piano; **Vinnie Burke**, on bass; **Roy Haynes**, on drums.

Side two features **Bob Hardaway's** group with **Marty Paich** (piano); **Larry Bunker** (vibes). **Larry Bunker** and **Art Mardigan** take turns at the drums as **Max Bennett** and **Joe Mondragon** do on bass.

Eddie Shu, best known for his work with **Gene Krupa's Quartet**, on this first album of his proves to be much superior to his in-person playing. On the stand, he always seemed to be kidding around. Here he gets down to business and plays with a great amount of swing.

TITLES: It's Sand Man, Tom, Dick And Jim, Blues For Baby, Peace, East Side, Justice, and Don't Blame Me.

Hardaway is a tenor man who seems to be torn between the jazz of the Lester Young era and the boppish hardblowing stylists. He, by the way, is another big band man (currently with **Jerry Gray's Orchestra**).



HELEN

Born in Galt, Ontario, but lived mostly in Toronto where interest in jazz, mostly through record sessions, began. While a reporter on the women's pages of the Toronto Telegram, began writing a weekly jazz column, McNamara's Bandwagon, in 1950. Eventually moved over to the entertainment pages, where column is still produced as well as reviews of visiting jazz groups. Since the Telegram's addition of a weekly record page, duties now include interviews with hit parade artists. Also contributes a weekly column on Toronto news to England's Melody Maker and reviews jazz events for CJBC's morning show, Audio. Artist Ken Dallison did this drawing of Helen McNamara specially for 'MUSIC WORLD'.

His titles: **Irresistible You, Jr.**, **Spring Is Here**, **Out Of Nowhere**, **I Cover The Waterfront** and **Indiana**.



A growing and commendable practice is the release of record LP's that include several groups in one album.

Since so few units are hardly worthy of a complete album, (at least a great number of them don't seem to have enough worthwhile to say in the 40 minutes or so allotted to them) this new practice provides a solution. You never really get a chance to tire of any one group.

The latest LP to offer such a set-up is the Kapp album, "Modern Jazz Gallery." Here two LP's offer 24 tracks in all played by six groups. I will not attempt to single them out, but instead can tell you that it was recorded in the summer and fall of 1956 and on the whole it showcases chiefly west coast musicians.

Now to titles and groups:

Russell Garcia Orchestra: Music City, Fish Tail, Los Angeles River, Smoggy Day.

Warne Marsh Quintet: Ben Blew, Time's Up, Earful, Black Jack.

Med Flory's Orchestra: Joanie's Jump, Plain Jane Snively, Wonderful You, I Love You That's All.

John Towner Quartet: Criebe, Spring Is Here, Aunt Orsavelle, Anything Goes.

Billy Usselson Sextet: There Will Never Be Another You, Angel, Blooz, In From Somewhere.

Marty Paich Orchestra: Times Square, Coldwater Canyon, Blues, Lonely Time, For Blow Four's.



WITH THE STARS IN HOLLYWOOD

by JOE LAINE



NEW YORK NOTES

by BUDDY BASCH

FRANK Sinatra is hard at it, from 11 a.m. to 7 p.m. daily, on the filming of 12 half-hour musicals for his fall ABC-TV deal. . . . **Lawrence Welk's** old record was broken when 8500 polka fans stormed the Monterey Park Memorial Bowl on a hot early Sunday evening to view **Dick Sinclair's** Polka Parade on KTLA-TV.

Frankie Laine, an expert horseman, will lead 2000 riders in a spectacular grand opening parade of the 13th annual Sheriff's Championship Rodeo at the Coliseum on August 18th. Laine will ride in the place of honor ahead of the Sheriff and his Silver Mounted Posse. He is preparing special song numbers for the big western show and will sing the favorites of the spectators.

Fraternity Records has released a new **Jimmy Dorsey** album, on the heels of his smashing "So Rare". Four are originals made by Jimmy before his untimely passing, and the other eight were cut by his band, under the direction of **Lee Castle**, with **Dick Stabile** featured on saxophone.

Dominic Frontiere, boy wonder-composer-arranger, who has ghosted so many motion picture scores for some of this town's biggest names, is finally coming into his own, and will get credit for his work (besides money) on some forthcoming pic and TV plums. . . . **Rosemary Clooney** may quit the TV filming for a live musical spot in an NBC slot which would start in the fall.

Lee Hazelwood, of Dot Records' A & R staff, is about to let go with a new guitar whiz he's been keeping under cover for just the right spot. This is nineteen-year-old **Al Casey**, who has backed most of **Sanford** ("The Fool") Clark's waxings. Casey is already being compared to a couple of the best in these parts, **Barney Kessel** and **Irving Ashby**. **Hazelwood** tells us **Sanford** is testing for a part in a western for Universal, in which he will act and sing.

With the release of "Loving You", **Elvis Presley** racked up his 10th gold record. Everybody wondering how long this boy is going to sustain this amazing drive.

Mickey Rooney is now a full fledged member of ASCAP. . . . Cal-Neva Lodge at Lake Tahoe is paying comedienne-singer **Betty Hutton** a record \$25,000. . . . With **Mary Martin** back in the cast of "South Pacific", at the Philharmonic Auditorium, tickets proving almost as hard to

get as for original. . . . **Les Baxter**, of Capitol, is scoring one pic after another. . . . **Freddy Martin** has been inked for still another short feature by Universal Pictures. . . .

Wilbur Clark's Desert Inn-Las Vegas setting a torrid pace for other niteries with an imposing array of headliners skedded. **Gordon MacRae** opened July 23; **Jan Peerce** Aug. 20; **Guy Lombardo** Sept. 17; **Johnnie Ray** Oct. 15; and **Billy Daniels** Nov. 12. . . .

Dennis Day waxed a new Remington album, "Dennis Day At The Moulin Rouge", which should hit the counters soon. . . . **KMPC** saluted their deejay, **Dick Whittinghill**, during the month of July. . . .

NBC is trying to set **Bing Crosby** for a planned spectacular based on "Ali Baba", with music by **Sammy Cahn** and **Mary Rodgers**. . . . **Gale Storm**, who enjoys the distinction of being the only female vocalist to make the Top Ten in over eight months with her smash, "Dark Moon", has a new album in the shops, "Sentimental Me". . . . **Hugh "Wyatt Earp" O'Brian** has recorded an album of western songs.

Anna Marie Alberghetti has signed a long term contract with Capitol Records and will have a release out very shortly. . . . Here's a honey for a new title theme, from the motion picture of the same name, "Love Theme From The Monster Who Conquered The World". . . . Composer-conductor **Van Alexander**, penned a song some 18 years ago, which was recently recorded by the **Merry Macs**. Release is being held up because Capitol cannot clear the tune until **Alexander** remembers who published it!

Another movie personality, **Rita Moreno**, has been signed to a recording contract. . . . At the rate the diskeries are signing artists, there will be more people singing than buying. . . . Going-going-gone, rumoured that **Liberty Records** has finally sold to 20th Century Pictures for \$3,000,000. First offer was two and one-half million, but **Sy Waronker** held out for the higher figure. **Frank Sinatra** was reported to have been among the bidders for the waxery.

Frankie Laine discovery, beautiful **Linda Leigh**, has been signed to a recording contract by Verve Records, Inc. of Beverly Hills. Five years ago at the age of fourteen Linda came to Laine seeking a start. He advised she get all the experience possible, and suggested she return in sev-

THE entire industry shocked over the death of young, beautiful and talented **Judy Tyler**. She had just made her first movie (with **Elvis Presley**) which will be released soon and was on her way to the top. She had already been seen in "Pipe Dream" here. We attended many parties at her home in New Jersey and are friends of her family. . . . **Art Van Harvey**, the "Vic" of Vic and Sade, also died earlier this month.

Standing in line at Grand Central (world's largest) Post Office, we ran into former MGM singer **Tommy Edwards** and exchanged a few minutes' conversation while waiting for stamps. This fine singer is no longer on records.

The **Modernaires'** talented and handsome young personal manager, **Tom Sheils**, was in New York and we were trying to get an appointment with him right up to deadline time! Betcha he'll have some terrific deals set for "The Mods" before he returns to Los Angeles. . . . **Bobby Breen** is appearing at the Latin Quarter here. Got good reviews on his new act. Once told me he'd give it up and study real estate. In fact, at our cabana at The Sands Beach Club in Lido he sat and read real estate and management text books last summer!

Giselle MacKenzie reportedly having some sort of production trouble with her show (we have this on good authority) and the talented Canadian remains out at the coast a few more weeks.

Terry Moore would like to make records. That's her secret ambition and we'd bet she'll do it soon. She has two young singers, one male and one female, under contract to her. Is there anything she can't do? (Answer: NO!).

A Southern girl who wrote us is interested in modelling and

her name "kills" us: Did you ever hear of a cuter name for a Southern girl than **Dixie Lee Kelley**? (Thass right!) . . . **Gloria Wood**, who had such a terrific record of "The Woody Woodpecker Song" a few years back, wrote me that she will be making an album on her own soon. She lost over \$3,000 in a recording deal with an ill-fated company.

Gale Robbins, the sexy movie starlet, is looking for a personal manager. Here's a gal who has everything. . . . More and more movie stars will be making records. . . . **Zephyr Records** president and **Hormel** heir **Geordie Hormel** wrote me in answer to my query, "Whatever happened to Zephyr Records?" Said he, "What happened was that we went broke and I lost \$318,000!" That answers that one!

Neal Hefti, the talented composer-arranger-conductor, is in town cutting more albums and singles. He'll soon be the most-heard man on records. The movies will be after him next, as he really has what it takes. . . . **Don Casanave**, the ABC-Paramount star, has been making the deejay rounds on behalf of his "Deep Within Me" and the company is so pleased with his sales they are after him to go into the recording studios again, as soon as possible.

Monica Lewis' new LP, "Sing It To The Marines" came about in a novel way: Working in "The DI" with **Jack Webb** and scores of Marines, she was asked to sing during breaks in the movie taking. Monica kept asking the Marines what they'd like to hear. They always asked for a "standard" and out of this she got the idea to put together an album of standards. She polled every Marine Corps camp and tabulated the returns. Out of it came "Sing It To The Marines"!

eral years. Linda did not forget and just recently visited the Laine office to remind Frankie of their previous meeting. The Verve deal was the result. In the interim Linda spent a year and one-half with the **Jerry Gray** orchestra.

Two of the busiest people behind the people in these parts are **Jewel Smith**, associate of the **Helen Ferguson Agency**, and **Sam Laine**, artist and record public relations and promotion man. . . .

Earl McDaniel, KPOP deejay currently batting a good percentage in picking the hits, with sixteen of his predictions in the top thirty. . . . **Somethin' Smith** and **The Redheads** are breaking

through with another smash oldie, "You Always Hurt The One You Love".

Longtime buddy, **John McCormick** deejay of WDSU-New Orleans, long distanced us last week for assistance in setting up some artist interviews via the Bell system. **John** spins and interviews from midnight to six a.m. daily, and is doing a great job. . . .

MGM singer-actor **Ron Hargrave** became the first civilian to own a one-man rocket powered helicopter. **Ron**, who lives in suburban Burbank, in the San Fernando Valley, will be using it to commute from home to the studios, dodging the frantic free-ways.

CHAMITOV OPENS NEW DANCERIE

A new nightly venue for dancing in Montreal is the Embassy Room at the Windsor Hotel which opened on July 11 to the music of Max Chamitov and his Orchestra.

The room, beautifully redecorated and modernized, has not featured music for 22 years.

Max on piano leads Joe Suchar (accordion); Jack Gibbons (bass) and Mack Wein (drums). Denise Angé, a songstress from Quebec, started with the band on July 16.

Max Chamitov has had a long record of successes since before the War. He played with the bands of Rudy Vallee and Ray Noble in the States, and has recorded and broadcast with such celebrities as the Andrews Sisters, Art Tatum, the Dorsey Brothers, etc., etc.

Returning to Montreal in 1946, he was kept very busy on radio and television before going into the Mount Royal Hotel on a four weeks' contract which was extended to seven years!

SHIRLEY HARMER, GEORGE MURRAY AT THE WEDDING

HOLLYWOOD — While Canadian singing stars George Murray and his wife Shirley Harmer were here in Hollywood, they played leading roles at the wedding of two old friends, Emil Zvarich and Kay Ashton, July 20.

In the spring, before Emil left Toronto, both he and Kay worked on Shirley's own TV show CBC's "Showtime" — Emil as a cameraman and Kay as a make-up girl. George gave the bride away while Shirley acted as matron of honour.

Just to make the wedding all-Canadian, two of the guests were Bill McGrath and Carlu Carter, "Showtime's" man and wife dance team.

GREG CURTIS LEAVES

On Sunday, July 21, Canadian folk-singer Greg Curtis played his last concert before leaving for Europe and was given a tremendous reception by a packed audience at the North Toronto YMCA. Except for a fifteen minute break, Greg played and sang for two hours, while the audience joined in some of the choruses.

Greg left for Europe two days after the concert. He is due to open in London, England, early in September.

During his spare time he intends to travel about the Continent gathering other folk tunes for his repertoire.



MW photo by Clive Webster

Ray McKinley conducting the Glenn Miller Orchestra at the one-niter they played at Brant Inn, Burlington. A near-capacity crowd gave them a big welcome. Formed in June last year, the band has been kept busy travelling all over Europe and North America with great success. Next attractions at Brant Inn are Count Basie (Aug. 1st) and Les Brown (26th).

VANCOUVER'S NEW UNION POLICY

Vancouver Local 145. AF of M, Musicians Union, will be one of the first in Canada to have a full slate of committees to investigate, study, and recommend various benefit ideas for the general members.

Officials and members of the Union have felt a need for some years for the organization to provide some more tangible assets to membership than those purely financial.

All committee chairmen are working Vancouver musicians, and were appointed by the executive to carry out various functions. The committees and their functions are:

Credit Union Committee; chairman **Doug Parker** . . . to investigate the possibility of formation of a Credit Union within the local.

Health Insurance committee; chairman **Doug Kent** . . . to study the possibilities of some form of pension or retirement plan adaptable to a musician's form of employment.

Building committee; chairman **Fred Duck** . . . to investigate the possibility of obtaining other quarters in the near future, with a definite few in mind to the eventual acquisition or development of permanent premises to include such facilities as a business office, auditorium, rehearsal rooms, coffee shop, space for various recreational purposes and so on.

Social committee; chairman, **Bob Reid** . . . to promote goodwill and brotherhood throughout the Local through social activities and clubs.

Public relations committee; chairman, **Ray Tyldesley** . . . to assist in obtaining maximum favorable publicity for activities and projects and to maintain the goodwill of employers and to cul-

tivate that of potential employers.

Financial committee; chairman, **Al Macmillan** . . . to study financial structure and operation of the Local, with a view toward strengthening its financial position by increasing revenue and by using funds in the best interests of the Local.

Publication committee; chairman, **Dal Richards** . . . to keep members up to date on Local news.

Other Locals across Canada are expected to follow suit, using the Vancouver set-up as a model.

BOB TURNER.

ALL THE WAY TO AUSTRALIA — BUT THEY COULDN'T PLAY

How would you like to travel from Canada to Australia on a contract, stay there for the duration of the contract and get your full money without having to make a single appearance?

That is the unusual record of the Rhythm Jesters, a Canadian rock 'n' roll trio which has just concluded its fifth engagement at the El Morocco, Montreal, and is now appearing at Lake George, New York.

Comprising 20-year-old Bob Daniels (from Montreal) on guitar and vocals; 22-year-old Torontonion Rickard Munro (electric guitar) and 19-year-old Montrealer Norm Robertson (bass), the Jesters were formed two years ago after Daniels and Robertson had been touring as a Western act—"Slim and Curly".

They have since played in Toronto, Montreal, New York, Brooklyn, New Jersey and elsewhere in addition to appearing on TV and recording for Apex Records. Currently out on that label are two of their own compositions — "Never Any More" and "She'll Never Know".

Biggest break of their career came when impresario Lee Gordon booked them early this year to play three weeks in Australia on a bill headed by Frank Sinatra. Sinatra cancelled the date after a hassle regarding airline tickets, but the boys had made the trip in the meantime and stayed their full time without setting foot on a stage or singing a single note!

Following their Lake George engagement, the Jesters move on to bookings at Valleyfield, Cape Cod and Quebec City before calling in at New York to wax some further discs.

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WHEN I heard that **Ray Forsey**, dynamic technical producer of CBC Theatre, was hearing bells recently I was quite concerned until I found that **Marjorie Cartwright** heard the same bells. As a result Mr. and Mrs. Ray Forsey are the happiest newlyweds in town and as a wedding gift Ray carried Marg through the portals of their new Don Mills home.

The moral of this story is if you hear bells don't get alarmed; it may be the best thing that ever happened to you.

* * *

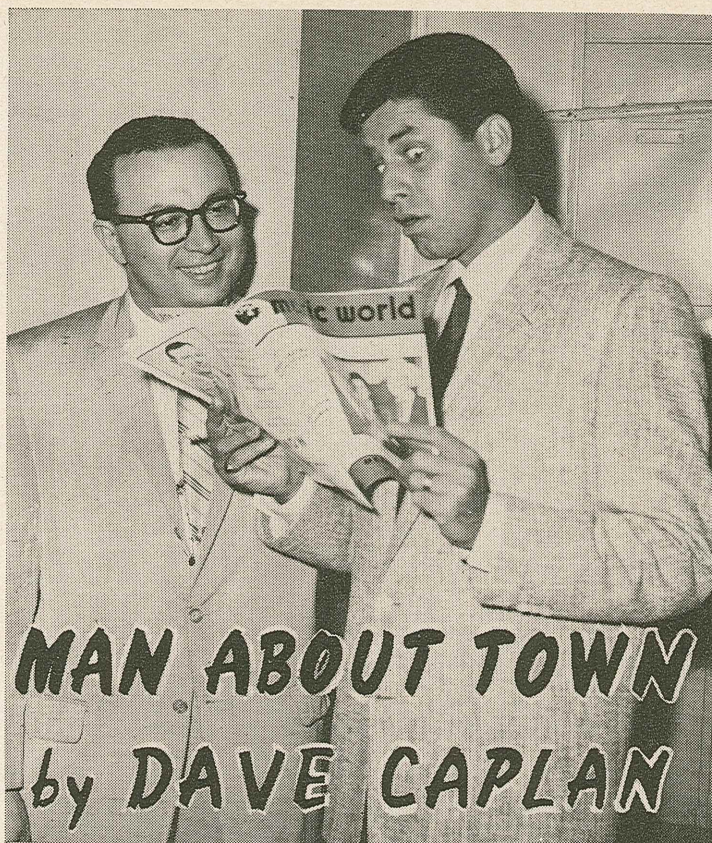
This may be a little premature but you can always say you read it here first. The **Wally Wicken** Trio will be doing a new radio show in September for Maher Shoe Stores, together with what Wally calls "The Fearsome Foursome Quartet" consisting of **Stu Kenney**, **Art McGregor**, **Frank Deaville** and Wally. I wonder if they sing? . . . Who knows! The Crew Cuts, The Four Lads, The Diamonds and perhaps "The Fearsome Foursome" next. Remember you read it here first.

The show is produced by **McGregor-Deaville Advertising** and will be a daytime show catering to the housewife, so don't be surprised if you come home after a hard day's work and find a pair of shoes on the menu.

Wally's sixth anniversary party at the Ambassador Room of the Embassy recently was filled to capacity with standing room only, which is a wonderful tribute to one of the most sociable and finest pianists in town.

Drummer **Doug Bennett** and **Don McFadin** on bass are Wally's right-hand men and help make an evening at the Embassy a successful one.

My conscience would bother me if I overlooked mentioning one of my favourite Maitre D's who happens to be in the same room. **Russ Teevin** has been welcoming patrons there for the past



Dave Caplan (left) watches comedian-singing star **Jerry Lewis** read a copy of "Music World". Lewis came to Toronto on July 9 to promote his latest Paramount film, "The Delicate Delinquent". During his whirlwind, 20-hour stay, he packed in four appearances on stage at the Imperial Theatre; a press-luncheon at the Variety Club; and a two-hour cocktail party thrown by Decca Records at the Lord Simcoe, where he recorded over a dozen taped conversations with local deejays and gave interviews over the phone to radio-stations as far away as Vancouver, Winnipeg, Montreal and Ottawa.

twelve years and has been the goodwill ambassador of the place. When Russ greets you, you know you've arrived.

* * *

The club has been in operation for 25 years and also features **Johnny Orde** for your dancing and dining pleasure.

* * *

Friends of **Ferde Mowry**, former Embassy bandleader, might be interested in knowing that he has taken up residence in Ormond Beach, Florida.

* * *

When **Jerry Lewis** came to the Imperial Theatre for a one-day stand in connection with the premiere of his latest movie, he brought along his own quartet consisting of pianist-conductor **Lou Brown**, who has been with Jerry eight years; **Max Bennett**, award-winning bassist; **Don Overberg** on guitar and **Murray Frank** on drums.

Jerry's recording of "Rock-a-bye Baby" is over the 1,500,000 mark and originally was recorded as a birthday gift to his wife. Without Jerry's knowledge she took it to Decca Records who put it on the market and you know what happened after that. So if

you're wondering what to give your wife on her next birthday or anniversary, you've got it . . .

Jerry put on a typical Lewis stage show of singing, dancing and gags, which had the packed house entertained for forty-five minutes.

His Toronto fan club of 250 members were on hand to greet their idol with President **Lorraine Waxberg** and **Nancy Spatola**, Vice Pres., keeping things under control minus squeals etc. The club was organized five years ago with 25 members and today stands as a charitable organization through money collected at various social functions.

In answer to critics Jerry told me that "Critics don't have the feeling an entertainer has when performing because their job is being critical and they hesitate to say anything good for fear of hurting their reputation as such."

* * *

Fekko von Ompteda, who played piano last season at the Royal York with **Maxie Whitney**, is now at the Concerto Cafe playing Lowrey Organ and entertaining the customers there. He hails from Munich, Germany, and has been in Toronto for four years,

during which time he has also gained fame as a composer.

Fekko is in the process of writing a musical called "Land of Adoption" which a few publishers have promised to hear upon completion. Fekko was repairing accordions at Eaton's when he first arrived and just recently completed three months at the Canadeuro Club playing accor-

* * *

Frank Mansell has replaced **Ed McNeil** in the piano chair of the **Jimmy Amaro Trio**. Ed's sudden passing was a shock to all who knew him, and we extend our sincere condolences to his family.

* * *

Montreal-born **Milt Sealey** is the 27-year-old solo pianist in the Aux Maxims Room of Le Cabaret. He was playing in La Calavados Club in Paris, France, when Mr. Cook heard him and offered Milt a contract to come to Toronto and work in his club.

During his four years in Europe, he joined **Mezz Mezzrow** for two years and travelled to Africa on tour with the band. He made recordings with Mez on the Ducretet-Thompson label which have also been released in Canada. The recording of "Schola a la Cantorum" won the Grand Prix de France Award in the Dixieland field.

Milt also did some club dates and TV shows with **Don Byas**, who is now living in Amsterdam, Holland. He has written 57 tunes of which 8 have been published and recorded by English Decca, and is now looking for a lyricist to fill in the words of 27 originals.

* * *

Who says "There's no such thing as a sure thing"? **Graham Topping** is one who can disprove that theory because he has a surefire method of getting a summer job, and it's mighty decent of him to turn over this valuable bit of information to all concerned.

The answer? "Buy your own club", and that's exactly what he did. "Club 21" in Port Carling is jointly owned by **Graham** and **Bob Christenson** and, of course, features the **Graham Topping Orchestra**.

Lineup comprises wellknown local musicians — **Archie Alleyne** (drums); **Howie Morris** (bass); **Bill Sparling** (tenor-sax) and **Bud Hill** (trombone). Besides playing trumpet, **Graham** alternates on piano with **Bill Sparling**.

The club is open from Tuesday to Saturday and has a limited capacity of 400 people. They contemplate bringing in star attractions for one-niters with **Wally McMillan**, of CBC, acting as Suggestions Man.

* * *

Max Lewis, trumpet-playing brother of wellknown CBC tenor-man **Lew Lewis**, is fronting the band at Muskoka Lodge for the third season. They feature Latin-

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American rhythms with **Herbie Helbig** on piano; **Dave Hammer** (tenor) and **Bob Hughes** on drums.

The quartet is very popular with the dancing crowd, as well as doing an excellent job of backing the floorshow acts.

Max has had stints with **Gimby, McLintock, Firman** and the Boulevard Club, where **Norman Duff** has been leader of the house band for a great number of years.

* * *

Roy Roberts, popular singing star of 'The Barris Beat', goes to New York on a speculation, "just-looking-around" trip. He has also been a feature of the variety shows held at the Colonial Tavern and was the only act held over for the next bill.

Roy spent two years in Washington, D.C., at the Capitol Theatre doing overtures to stage shows before deciding to come back to Toronto.

Since that time the most important event in his life happened on May 8 when his wife gave birth to a bouncing baby girl, **Karen**, after ten years of wedded bliss.

The popular "Barris Beat" placed Roy before the cameras and unearthed a new TV singing star whose vocal talents and presentation have won him many fans and have resulted in well-deserved recognition.

The record companies would

be well advised to bend an ear towards Roy and more of our local talent before they all go speculating south of the border.

* * *

"The **Jack Duffy Show**" may be a reality in the fall if the dry run meets the approval of the upper CBC brass. **Frank Peppiatt** will do all the writing for this variety show, which will be produced by **Bill Davis**, making his debut in this capacity.

The twelve-piece orchestra will be conducted by **Eddie Karam** and will feature such musicians as **Norm Amadio** (piano); **Ed Bickert** (guitar); **Murray Lauder** (bass); **Ron Rully** (drums); **Moe Koffman** (alto) and **Sol Sherman** (trombone).

Sheila Billings will be doing singing and dancing chores, besides the skits. **Bill Brady's** new vocal group, The Playboys, will also be featured, as well as **Maxine Ware**, who had her own show in Winnipeg.

The star of the show, **Jack Duffy**, is a name wellknown in entertainment circles. He was a member of the Town Criers vocal group in the **Tommy Dorsey** Orchestra for two years, during which time he recorded four single sides with the band, of which "Dream Of You" can be best remembered.

Jack formed his own group in Toronto called the Town Criers, which was under the personal

management of **Sammy Berger**, and toured through the leading clubs of the U.S.

After a few years on the road, he decided to settle down for a while and come back home. Jack appeared on the **Billy O'Connor Show** and recently, "The Barris Beat".

He is a fireball packed with talent, so let's unload this singer-dancer-mimic - actor - comedian and hope to see "The Jack Duffy Show" on our screens very shortly.

* * *

Best regards to my fellow-members of The Town Club, a social club dedicated to jazz, who are spending weekends and summer vacations at their official summer residence in Coboconk, Ontario.

The boys rented the ten-room farmhouse for three months this year and, from reports coming in, "the joint is jumpin'". The record-player is going continuously, piping in the best of jazz from noon to noon. Well,

fellers, drink your milk and get to bed early. Will try to get up there soon.—**PREZ.**

* * *

Altoist **Craig Parker**, one of the club's imports from Australia, swept **Joyce McBride** off her feet and changed her name to Parker before she could whistle "Oo-bop-sh-bam"!

Nick Hollinrake, son of Magistrate Hollinrake, another member, is the most popular radio announcer of CKLY in Lindsay, Ont., and has a jazz show called "Music For Moderns" using as his theme Kenton's "I'm Glad There Is You".

Nick was encouraged to become an announcer by **Billy O'Connor** and **Phil McKellar**, and I predict that Toronto stations will be bidding for his talents very shortly.

* * *

In the last column, the O in **Tim O'Rourke's** name was omitted and to prevent them calling me O'Caplan, I hope this will rectify matters—O', O', O', O', O', O'!

TORONTO ROLL-CALL

(Commencing August 5)

BARCLAY HOTEL — Dennis Stone Orch. and Acts
CLUB ONE-TWO — Duke Curtis Orch. and Acts; Ray Carroll's Jamaicans with Lady Katherine
COLONIAL TAVERN — Trump Davidson Group and Acts
CONCORD — Jack Long Trio and Acts
CORK ROOM — Barry Townley Quartet
CHEZ PAREE — Billy Williamson Trio.
CABARET — Jimmy Amaro Trio, Milton Sealy
CASA LOMA — Benny Louis
EMBASSY AMBASSADOR ROOM — Wally Wicken Trio
EMBASSY TEMPLE ROOM — Johnny Orde Orch.
HOUSE OF HAMBURG — Fri.: Hagood Hardy Group; Sat.: Norm. Amadio Group; Sun.: Ron Collier Group
LICHEL GARDENS — Jack Zaza Trio

LITTLE DENMARK — Wally Thompson Trio
LORD SIMCOE HOTEL — Bill Butler Orch.
MART KENNEY'S RANCH — Mart Kenney Orch.
PALAIS ROYALE — Ian McPherson Orch.
PRINCE GEORGE — Max Sherman Trio and Acts
ROYAL YORK HOTEL — Johnny Lindon Orch.
SILVER RAIL — Freddy Grant Group; Helen Valenska
SIGN OF THE STEER — Tony Gioseffito Trio
SEAWAY HOTEL — Eugene Amaro Trio; Cliff Griffiths.
ST. REGIS — Matt Di Florio Group; Hans Kaufman Trio; Stan Dinescu Trio
TOWN TAVERN — To Aug. 3, Matt Matthews; Aug. 5, Oscar Peterson
WALKER HOUSE — George Szabo Trio
WESTBURY HOTEL — Jimmy Namaro Trio; Marjory Massey.



Tony Gioseffito (on bass) leads his popular trio at the Sign of the Steer, Dupont Street, Toronto. With him are Ken Gill (guitar) and Vic Centro (accordion).

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FIDDLE CHAMPS ON CBC

The CBC Dominion radio network is to broadcast the finals of the seventh annual Canadian Championship Old Time Fiddlers' Contest Saturday, August 10, 9.30-10 p.m., EDT, and two CBC television stars will be on hand to spark the proceedings.

The two-day contest has been held annually at Shelburne, Ont. (65 miles north-west of Toronto) since 1951 and proceeds go to charitable and community projects. This year more than 100 entries are expected and hopes are high for a total audience of 10,000 or more.

Besides the "cream of the continent's fiddlers", CBC producer Reid Forsee promises that columnist-TV star Alex Barris and Sheila Billings will appear. Sheila, a former "Miss Toronto", has appeared on the Barris show several times.

Master of Ceremonies for the half-hour broadcast—and the fiddling contest generally—will be Don Fairbairn, best known as commentator on CBC Radio's Ontario and Quebec edition of "Neighborhood News".

There are three trophies besides cash awards: The Shelburne

Cup, for the open champion; the Toronto Globe and Mail Trophy, for the Canadian champion; and the Shelburne Rotary Club Cup, for the novelty fiddling champion.

Wayne (Sleepy) Marlin, of Louisville, Kentucky, who won the open championship in 1954 and carried off the novelty class trophy in 1953, 1954, 1955 and 1956, is expected to compete again this year.

The contest is open to anyone and is organized by Shelburne Rotary Club and the CBC.

Jean Leskiw, manager of the record department of the J. W. Kelly Piano Company, Vancouver, flew in to Montreal on July 15 to start a three-weeks' vacation which will also take her to Toronto.



At Queensway Film Studios, Toronto, bandleader Len Moss recorded his original music for two advertising films, to be screened only in the States. The group seen above comprises (left to right): producer Sid Banks; art director Jim McKay; Len Moss; Mickey Shannon (drums); Moe Koffman (flute) and Roy Smith (bass-clarinet). Len conducted a six-piece for the session.

TORONTO MUSICIANS' TALK

by 'THE HAPPY WANDERER'

TONY GIOSEFITTO Trio at the Sign of the Steer on Saturdays only while the torrid weather prevails . . . **Frank Bogart** Orch. playing for the boating socialites at the Royal Canadian Yacht Club on Fridays and the Palace Pier on Saturdays. Frank will be back at the Granite Club this winter for his 17th consecutive season.

George Szabo Trio, consisting of George on violin and bass-guitar; **Gordon Berenski** (accordion) and **Joe Dobko** (guitar), presiding at the Walker House for the summer. George also plays dinner session with **Freddy Grant** at the Silver Rail . . .



Rumoured that the next trend in pop music may be Hawaiian. What a nightmareish thought—from rock 'n' roll to gliss 'n' glide! . . . While we're on the subject of gliss 'n' glide, did you

know that the new Lowrey Organ can do just that? It can actually glissando from one note to the next . . .

BOUQUETS TO . . . the most good-humoured and considerate hostess we've met in Toronto—**Peggy Forester** at the Chez Paree Restaurant . . .

TO Benny Louis for successfully presenting a varied program of pop, jazz and light music at High Park recently. Appearing with the polished Louis aggregation were such accomplished performers as the **Enchanted Strings**; harmonica youngster **Brian Terry**; the **Cy McLean** Group with **Albert Marson**, and vocalist **June Sheath** . . .

TO Eric Traugott for his fiery trumpet-solo on "Toreador Song" and pipesmoking **Ed Bickert** for his sensitive guitar work accompanying excellent vocalising of **Gi Gordon** on the **Howard Cable** "Summer Showtime" TV show.



Jimmy Coxon, one of Toronto's better pianists, is at the Orchard Park Tavern weekends. With him are **Sonny Hart** (drums), **George Arthur** (guitar), and **Jimmy Amaro Jr.**, on bass . . .

The **Hansen Sisters**, under the guidance of **Hec McCallum** and **Paul Simmons** of the **Mart Kenney Office**, are climbing to the dizzy heights of showbiz. After scoring solidly on the **Arthur Godfrey** and **Jimmy**

Dean TV shows, they came home to delight viewers on **Howard Cable's** "Summer Showtime". September will see them with the **Guy Lombardo** Orch. in Las Vegas . . . French-Canadian vocal bombshell, **Lauriane LeMay**, another Kenney office protégée, has just signed a three-years' contract with **MCA**, New York . . .

The **Len Moss** Trio keeping the merengue and mambo-conscious patrons happy at the **Island Yacht Club**. . .

NEW MUSIC HOUSE OPENS

A new record store opens at Bayview on Eglinton, Toronto, Friday, August 2, when **Music House** will be launched with a live broadcast from 2 to 5 p.m. by deejay **Phil Stone** of **CHUM**.

Phil will be installed in the window of the new store, which is controlled by the **Custom Sound** and **Vision** organization.

Pam Fiddaman is the manageress and also looks after the older-established **Music House** at 359 Eglinton. "But this is a separate store," she told **MUSIC WORLD**. "Not a branch."

Telephone number of the new **Music House** is **HUDSON 1-7701**. Both stores have a policy of not handling 78 rpm records—only 45's and LP's.

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