



music world

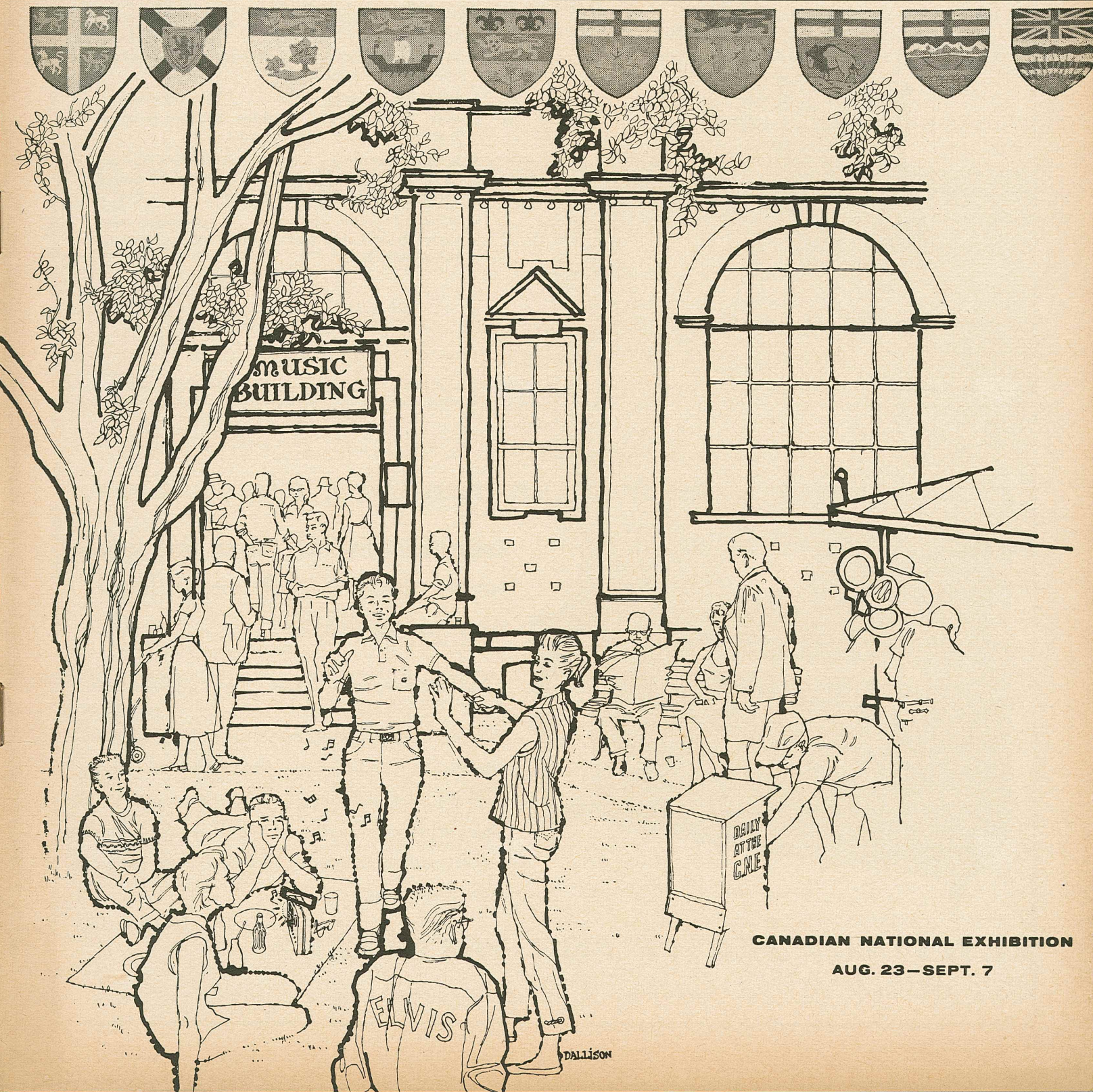
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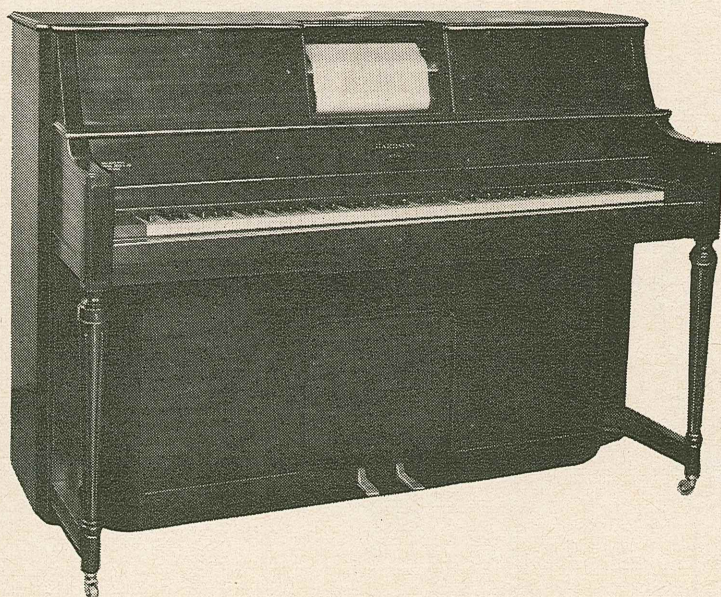
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WATCH US GROW!—Another 4 pages in this issue

DENNY VAUGHAN, JACKIE REA, 'PICK THE STARS' AXED IN CBC's FALL SCHEDULE

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CANADA'S ONLY PUBLICATION DEVOTED TO POPULAR MUSIC	

Twice a Month —
1st and 15th

music world

Vol. 1, No. 4
Aug. 15 to Sept. 2, 1957

CBC SLASHINGS

An allegation that the CBC turned down flat an application from another sponsor to take over his TV show was made to **MUSIC WORLD** this week by Denny Vaughan, following the axing of his weekly presentation.

It was announced by the CBC that "The Denny Vaughan Show", "The Jackie Rae Show" and "Pick The Stars" had been dropped from the fall schedules, following upon which Denny Vaughan told **MUSIC WORLD**:

"This is bad news for Canadian artists. The CBC are bowing to the States, and young Canadian talent stands even less chance of recognition now. It is a very serious situation and what makes it worse is that the CBC don't seem to be interested in alleviating it.

"I know for a fact that another sponsor approached the CBC with a view to taking over my show and was bluntly told that 'the show wasn't scheduled for the fall'. In other words, with all this talk of economy, they seem to be turning their back on the

chance of getting money for their productions."

Jackie Rae is now considering an offer by ABC-Television to take over an hour show from New York.

Meanwhile, there is a report that the very popular Wayne and Shuster Show is coming back every other week on Tuesdays in the fall, alternating with "Front Page Challenge", but no news is yet available about "The Barris Beat".

ARMSTRONG CANADIAN DATES

Jazz trumpet-star Louis Armstrong is coming to Canada. Accompanied by the same exciting group that backed him in the MGM movie, "High Society", he will play Calgary, Edmonton, Saskatoon and Regina (writes Barry Nichols).

Date set for Calgary is Monday, September 9 next, and the promoter here is D'Arcy Scott, deejay of Station CKXL.

Responsible for the group's appearance at Edmonton on Tuesday, September 10, is another disc-jockey—Curly Gurluck, of Station CJCA, who was one of the original members of King Ganam's Sons of the West band.

Lee Gordon, Decca Records' distributor at Winnipeg, is promoting the stops at Saskatoon (Wednesday, September 11) and Winnipeg (September 12).

PATTI LEWIS RETURNING TO CANADA

Canadian songstress Patti Lewis, who has made a big reputation for herself on TV, radio and records in England over the past three years, is returning to her native Toronto.

She plans to leave on September 21, and is reported to have several offers for work over here.

The news came as a great surprise to English musical circles, for Patti has been consistently working on bigtime TV and radio shows, and is a nationally-known artist in that country.



Cliff McKay signs the contract for the Club One-Two, watched by Mr. Shopsowitz (standing, right); Al Dubin (seated) and agent Ian Reid (standing, left).

Cliff McKay at Club One-Two

BEGINNING next Monday, August 19, Cliff McKay, the wellknown television artist, will take his new dance orchestra into Toronto's ultra smart Club One-Two.

Cliff, who has achieved considerable fame in the last few years as an exponent of country music with his "Holiday Ranch" programme, will be demonstrating a complete reversal of form to the general public with this sophisticated brand of music.

It will, however, not be a surprise at all to anyone in the trade, who will recall Cliff's many years of work with name dance and jazz orchestras in the United States, and such outstanding musical series on radio as "Blues For Friday".

The booking of such a well-known personality to head the orchestra at the Club One-Two would seem to be the first outward indication of some of the many innovations the public may expect in the Club One-Two, when the new management of Mr. Shopsowitz and Al Dubin takes over officially on October 15th.

Tommy Danton and his Echoes went into the Club One-Two this week, playing for the upstairs patrons and special excitement has been generated by the news that Tommy's discs, recorded in Montreal for Par Records, of Hollywood, are being issued here by Quality this week.

WRESTLER 'FARMER BOY' TURNS SINGER

Known to many thousands of wrestling fans in Canada and the States as "Farmer Boy", Frank Townsend cut four sides at the RCA Victor studios in Toronto on August 8.

A fine singer, "Farmer Boy" was accompanied by Denny Vaughan and his Orchestra. Denny was responsible for all the arrangements, and also composed two of the songs for the session—"Baby I've Got A Crush" and "Until You Fall".

The other two titles were "Mr. Moon", by Ruth Nash, and "If You Believe", by Johnny Cowell.

It is not yet settled which label will issue the discs in Canada.



Wrestler turns singer. Here is a picture taken at the recording session by "Farmer Boy" (Frank Townsend) in Toronto on August 8. (Left to right): Murray Lauder (bass); Denny Vaughan; Farmer Boy and Len Moss (accordion).

CBC APPOINTMENTS

Two new appointments have been announced by the CBC. 37-year-old Norman Hollingshead has been appointed Radio Production Manager; and Donald L. Bennett (35) becomes the London representative of CBC, taking up his post there in September.

Mr. Hollingshead, born in Toronto, was connected with radio stations CHML, Hamilton, and CFRB, Toronto, before joining CBC in 1944.

CANADIAN SONGWRITERS ARE IN THE LIMELIGHT

Canadian songwriters are coming into their own with a vengeance these days! Wishart Campbell, musical director of station CFRB, Toronto, has learned with a great deal of delight that on August 26 Capitol

are issuing a new disc by the famous Andrews Sisters, accompanied by Vic Schoen and his Orchestra.

One of the numbers on the disc is Mr. Campbell's own composition—"By His Word".

Dr. Leslie Bell is also in the news on a similar story. He is the composer of "Lolly Too Dum Dey", which has now been recorded by Fred Waring and his Pennsylvanians on his new Capitol LP. This record has chosen as the best album of the month in the U.S. trade press.

The success of his song will be one of the subjects mentioned by Dr. Bell when he appears on the CBC "Audio" program on Wednesday (August 21).

Another very happy Canadian songwriter just now is Johnny Cowell, of "Walk Hand In Hand" fame. His latest composition "It's Just My Luck To Be Fifteen", has three American recordings.

Kathie Lindon has waxed the tune for the National label, with Joe Leahy's Orchestra, and it is due for release in Canada on Regency within the next few days. The Pony Tails have recorded it for ABC-Paramount, and Monique Cadou has made the title for Kapp.

TED HEATH WILL START FALL TOUR HERE

NEW YORK. — Ted Heath's famous British band makes its Canadian debut on its forthcoming tour on this side of the Atlantic.

The tour, originally set for the west coast of the United States, has now been completely switched around to include seven Canadian cities prior to its previously booked dates in California, Washington, Oregon and Texas.

According to Jack Green, of the Willard Alexander office here, the band will fly from London direct to Montreal, where it will open the tour at the Forum on October 22.

Dates then follow in Ottawa and Toronto, a one-niter back in the States in Chicago, and winding up with four more Canadian appearances in Winnipeg, Calgary, Edmonton and Vancouver.

Heath's outfit is widely recognized as the top "big band" in Britain and was the first to cross the Atlantic 18 months ago when the longstanding ban on British and American bands was lifted in their respective countries by the American Federation of Musicians and the British Musicians' Union.

TWO JAZZMEN DIE

Within the last two weeks death has claimed the lives of two prominent jazz musicians. Baritone saxist Serge Chaloff, 33 years old, died of cancer in his home town of Boston. Serge was the bottom man in the well-known "four brothers" in Woody Herman band of the late 'forties. He was the first modern baritone sax and won numerous Down Beat and Metronome polls. In recent years he had been playing and teaching at the Jazz Workshop in Boston.

Bassist Joe Shulman, also 33 years old, died of a heart attack in New York. Joe was the husband and bass-player of pianist Barbara Carroll. In past years he had worked with Claude Thornhill, Peggy Lee, Lester Young and others before joining the Barbara Carroll Trio in 1951.

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MUSIC WORLD AT THE CNE

We hope to see you at the MUSIC WORLD Booth at the Canadian National Exhibition, Toronto, August 23 to September 7.

You will find us right between the Music Building and the Manufacturers' Building, and we hope you will call and say hello.

During the Exhibition, wellknown disc-jockeys and musical stars will appear at our Booth to sign autographs.

MEET MR. AND MRS. TOMMY COMMON - AND JAMIE

*At Home
with
The Stars*

THE house stands in a new residential area in West Toronto—a box-like, two-storied, white-painted edifice in the centre of a similar community of boxlike edifices all with their own little gardens and little children.

The road is Althea Road, the number is 4 and the occupier is a young 23-year-old singer named Tommy Common.

Within the space of just over a year this is the young Canadian vocalist who has leapt to stardom with his fresh, versatile voice, and I thought it would be an interesting experience to go round and meet him at home so that we could get the background environment of a singing celebrity.



Photographer Clive Webster and I were greeted at the door by Tommy—fresh, blond, slim and looking even younger than his years. With him was his dark-haired wife, Doreen, and their pride and joy, James Richard, born on August 18, 1956.

We went inside, welcomed easily and pleasantly by a happy family who have nothing “bigtime” about them. Tommy is an entirely natural, modest and intelligent young man who has no illusions about stardom.

He is practical, careful and level-headed. These attributes stem from his parents—



his English father (from Newcastle, Northumberland) and his mother from Glasgow, Scotland—two famous centres of canny and shrewd inhabitants.

Tommy was born in Toronto on September 21, 1934, and it was the 181st Toronto Boy Scout Troop which started him off as a singer. With the Scouts he sang at various fund-raising engagements and at military hospitals for the Red Cross. “I was a boy soprano then,” he told me, “but I sang pop material.”

His first radio appearance was at the age of 11 in the CBC “Microphone Moppets” programme produced by Ian Reid. Also in that show was another “Moppet” who has since gained fame. Her name? Shirley Harmer.



At the age of 16, Tommy left school to study electrical engineering, in which subject he enrolled at the University of Toronto. He sang at nights with various dance bands but the night work affected his studies.

It was not until 1955 that big things began to happen to Tommy. First and most important was a date on November 19th with Doreen Stevens, who had been at school with him at Perth Avenue Public School. She was his first love and still is, for November 19 was the day they were married.

A month later (December 27) Tommy appeared in “Pick The Stars” and won the show, then things really started happening. He guested on “Holiday Ranch” and “Cross-Canada Hit Parade”, did six weeks with Arthur Godfrey in New York and joined “Country Hoedown” in June last year. It has been running ever since and is still going strong.

I asked him whether the Western-style costume in which viewers see him on their screens is his own.

“No,” he answered. “CBC supplies the outfits. At first it was only supposed to be a 13-week show so there was no point in buying an outfit. Then another 39 weeks came along, followed by another 13, and now we don’t know how long it will go on for. But we all hope that it goes on for a very long time, because it’s a happy show and we love doing it.”



Taking my notes in the simply-furnished lounge, we were interrupted as Tommy asked his wife to make a cup of tea. “We only drink tea here, never coffee,” he explained. “Someone gave us a coffee percolator as a wedding gift, but we have only used it once.”

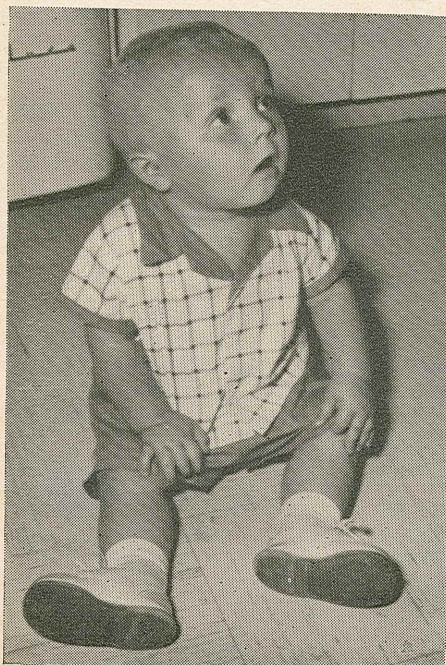
Mrs. Common went back to the large and very well-equipped kitchen and we continued the questioning.

“Do you read music?” I asked.

He nodded. “When I was at High School I played all the instruments I could lay my hands on, but the guitar is the only one that I have really studied. Jack Mooney, steel guitar player on our show, took an interest in me and helped me to learn this instrument. And now,” he added proudly, “I am a member of the Toronto Musicians’ Association.”

“What are your hobbies?” was my next question.

He stretched his arms out, indicating the house. “We moved in here in January, 1956, and I keep working on it. There is always something to do. Then there is electrical engineering. I did electrical designing for a time at the Ford Motor



“What’s my daddy doing up there?”

Works, Oakville, and I am still studying it because I think I should always have something to get back to. Besides, I like to finish what I start."

His wife came in with the tea and gave a laugh. "What about the toaster, Tommy?" she smiled.

Tommy looked at me ruefully. "She will never let me forget it," he explained. "My parents had a toaster which went wrong and they brought it to me eight months ago. It has been lying round in 100 pieces ever since then, and I only got round to fixing it last week."

★

I turned to Mrs. Common. "What is Tommy like at home?" I asked.

She looked at him fondly. "He's O.K.," she answered.

"What does he like to eat?"

"Steak—well done. And spaghetti."

"Do you go out much?"

"No," she replied. "Tommy spends a lot of his time at home in the day and there is always something to do in the house. Besides, we have good friends in this community and we like it because there are no through roads and it's safe for the children to play in. Our best friends?" she repeated in reply to my query. "The Elwoods. They live next door."

Tommy amplified this by explaining that the Elwoods are Norm Elwood and his family, Norm working on the telecine side of CBC.

The reason why Tommy spends so much time in the house is that the show at the moment only takes up two days every

week and, except for the time he spends around town searching for material, he prefers to practise and study in his own home whenever he can.

"Country Hoedown" starts with a rehearsal each Thursday from 2 to 5 p.m. and then, on the Friday, they begin at 11 in the morning and work right through to the show at 9.30 in the evening.

"When I get home," Tommy told me, "I like to relax by sitting in front of the television and watching the Late Show. It's quiet then and, after the excitement of the day, it makes me feel peaceful and ready for bed."

I turned to Mrs. Common. "What is he like in the mornings?" I asked. "Is he difficult to wake?"

She laughed. "Jamie does a good job on him, I guess," she answered.

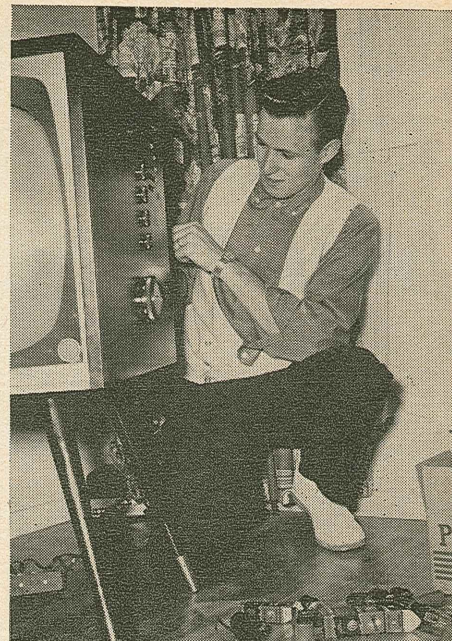
And Tommy smiled ruefully as I got a mental picture of the sleepy singing star being awakened by the antics of his chubby and sturdy little son.

★

Outside the house, as we came in, was a two-toned Chrysler Windsor which, Tommy told me, he had bought two months ago. Before this, they had a 1952 Plymouth.

I turned then to the subject of Tommy's fan clubs and in answer, Tommy ran upstairs and came down with a blue and white metal badge and some photographs of himself. "The fans have been good to me," he said sincerely, "and I am grateful to them for their wonderful help."

He told me that there are about 120 Chapters of the Tommy Common Fan



Handyman Tommy fixes the family TV set

Club in Canada and the upper United States. Each Chapter is limited to 25 members so that organization is made easier that way, and they support him in person and by the thousand letters that they write him every week.

He is very humble and a little bewildered by the great interest the fans are taking in him, but rest assured that he is really grateful.

More personal facts came out as we continued talking. Tommy is 5ft. 7 ins. tall and weighs 135 lb. He played football and is interested in gymnastics.

★

Finally, as we were leaving, we asked him to settle a question that is asked whenever his name is mentioned. "Why doesn't Tommy Common make records?"

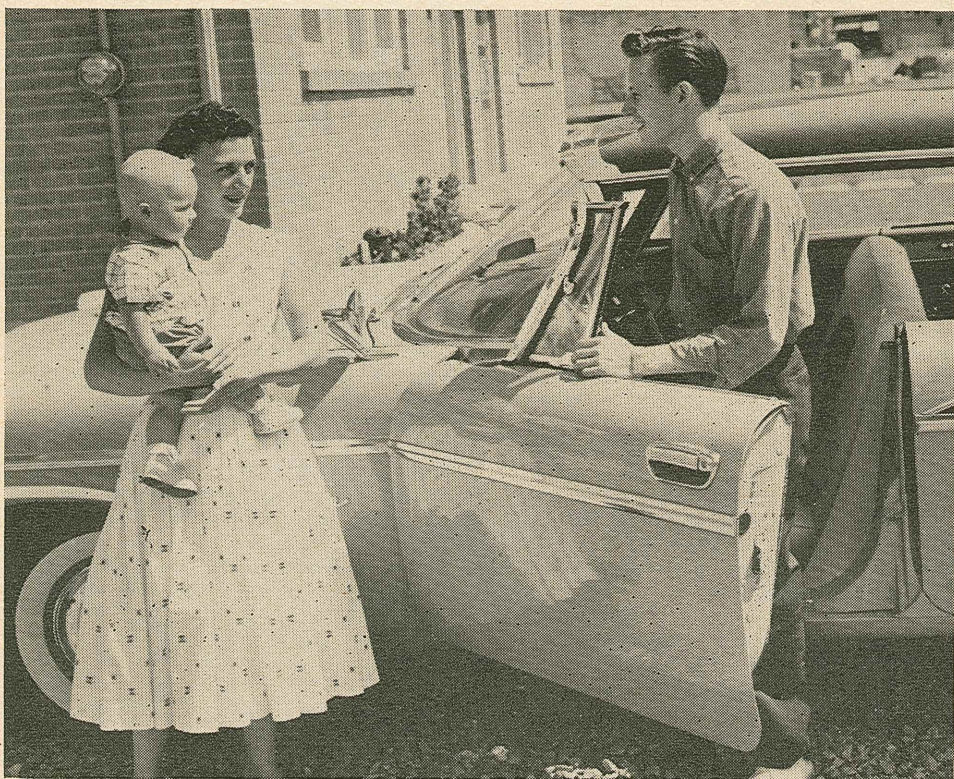
The down-to-earth and cautious ancestry came out in his answer. "I have had many offers, but I am waiting until I am sufficiently good to get a big offer. Every time I go to New York, the terms offered to me go up. When they reach what I consider to be the right amount, I'll begin recording. I might even start my own recording company."

We shot some pictures round the house and went back into the busy stream of Toronto's main road traffic.

We were impressed by Tommy Common. He does not say much, but he obviously thinks a lot and has the right perspective for making a big success of his talents.

That he lives simply and quietly in his happy little home is one of the many nice things that can be said about a singer who will bring a great deal of credit to Canada before many years are past.

RAY SONIN



Mrs. Common and Jamie greet Tommy as he arrives home in his Chrysler Windsor car.
— Music World pictures.

JAZZ AT STRATFORD

Count Basie, Billie Holiday and Ron Collier Concerts

Reviewed by HELEN McNAMARA

A FESTIVAL, according to our best dictionaries, is a word meaning a period of celebration, a season of special entertainment.

That being so, the Stratford Music Festival, especially that section devoted to jazz, can well qualify. The appearance of Count Basie and his 16 men of swing, strolling out on the festival concert stage on the evening of August 2nd, was enough to trigger a clamorous welcome from the audience.

The reaction climaxed the good spirits of the crowd that had been milling expectantly about the entrance hall for some time before the concert began.

That same happy feeling never let up. The crowd while extremely attentive (as Basie himself later said . . . "Just like jazz fans in England . . . a real listening audience" . . .) was generous with its applause.

At that first performance, there were some 800 people in all, including teenagers and grey-haired couples; many Stratford citizens and a great number of American and Canadian tourists who are beginning to make this Stratford, Ontario, city a regular summer port of call.

★

It's an audience that enjoys a festive atmosphere and if any band can take wholeheartedly in such surroundings it's the Basie crew. Ever since the Count began conducting in the thirties, his aggregations have been noted for their happy, uninhibited playing.

Nevertheless, there were some drawbacks. While Basie's band is undoubtedly one of the best, it is after all a dance band and a dance band, unless its book is extremely varied, cannot present a perfect concert program.

Ellington and Gillespie, on the other hand, have enough material to keep going for hours without thrusting lassitude upon musically conscious listeners. The Basie band, much as I admire its stellar qualities, simply does not hold interest (my interest, anyway) for an extended period of time.

There is a set pattern to practically every arrangement (the typical sparsely stated piano intro, the joining in of ensembles, the solo spots) and while the soloists, especially trumpeter Joe Newman, are enjoyable, their work is not always memorable.

The personnel by the way ran as follows: Saxophones, Bill Graham, Marshall Royal, Frank Wess, Frank Foster, Charlie Fowlkes; trombones, Bennie

Powell, Henry Coker, Bill Hughes; trumpets, Joe Newman, Thad Jones, Wendell Culley, Reunald Jones; rhythm, Freddie Green, guitar; Ed Jones, bass, Sonny Payne, drums.

Happily the program made good use of Joe Williams, an exceedingly fine blues singer who like Newman belongs heart and soul to this band. Obviously inspired by the early men (Joe Turner, Jimmy Rushing) his singing nevertheless has modern overtones and all this, produced by a rich, resonant voice, made him a welcome addition whether he was singing a popular song ("Teach Me Tonight") or wallowing out his famous "Every Day" or "Smack Dab in the Middle".

★

While printed programs, listing the full personnel and numbers were provided, it soon became apparent that Basie was not going to adhere to the schedule.

Several times he played numbers that weren't listed; announcing some of them and leaving his listeners in the dark about the rest.

To regular jazz concert devotees this is not unusual and I'm sure Basie had good reasons for changing the pace, but for a festival audience, some of whom obviously were hearing jazz for the first time, it must have been all a bit bewildering.

One of the best numbers in fact was the unlisted "Bubbles", with the rhythm section, bolstered by the unflagging beat of Green, alone and later backing a lovely muted trumpet ensemble,

showcasing the Basie boys at their best.

The program led off with "Blues-O-Rama", given the usual Basie treatment (see above), followed by "Moon", a super-charged version of "How High the Moon". "The Midget", another Basie swinger, brought Newman's delightful muted trumpet to the mike, matched by Frank Wess's equally swinging flute.

★

Solos by baritone saxist Fowlkes on "Even Tide" and Marshall Royal (on alto) playing "Falling in Love", proved rather colorless efforts, but things picked up again when Wess and Newman returned to solo on "Blee Blop Blues" that moved like a fast flying cloud.

"In a Mellow Tone" was again fine Basie, given exactly the right tempo, and highlighted by lazily drifting reed passages. Perhaps the most modern spokesman of the lot, tenor saxist Frank Foster then sailed in with "Little Pony", followed by "Straight Life", featuring two tenors, clarinet, trombone and trumpet up front.

The first half of the program wound up with Payne sending all the musicians off stage (except complacent Reunald Jones) as he soloed on "Dinner With Friends".

"April in Paris", with the familiar long play ending, led off the second half. "Two Franks", featuring Wess and Foster on tenors, moved at an unbelievable pace; Henry Coker soloed competently on "Yesterdays", Count played some boogie woogie piano. After that, I lost count of



Count Basie — "Music World" photo by Clive Webster.

what happened until Joe Williams appeared to wind things up.

At that point, the audience still fresh and enthusiastic gave the band a tremendous ovation. From that reaction alone (critical comments aside) it was evident that the 1957 edition of the Stratford jazz concerts was off to a flying start.

A repeat concert the following night, by the way, brought in a capacity house of 1,000.

BILLIE HOLIDAY

The second set of Stratford jazz programs presented Aug. 9 and 10, brought to the concert hall stage Ron Collier's Quintet, of Toronto, and the famous vocalist, Billie Holiday.

It was a program of quite contrasting jazz and indeed of quite a different nature from the preceding week's programs. This time, the Collier group put the emphasis on written jazz works, composed by himself, Norm Symonds and Bill Sparling, all of whom are proving their point that jazz need not necessarily be improvised.

They believe that jazz can be written down and certainly some of their compositions move with the freedom of improvised works. At the same time, there is a tendency for some of their writing to sound more like contemporary classical music than jazz, but whatever they do manages to hold consistent interest.

The most ambitious work was "Collier's Sextet", which featured pianist Norm Amadio, along with the quintet members: Collier on trombone, Bernie Piltch (alto



Before their Stratford engagement, the Count Basie Band played a dance at Brant Inn, Burlington, where we took this picture.

sax), Ed Bickert (guitar), Carne Bray (bass) and Doug Bennett (drums).

This, in three movements, achieved some beautiful effects, although one could question whether it was entirely jazz.



BILLIE HOLIDAY

(Incidentally, the Saturday night performance was so much superior, at times it sounded like another composition.)

The solos were good throughout and some really moving moments came out of this work. The third movement, however, is the closest akin to jazz and upon repeated hearings becomes increasingly impressive.

★

One work that most successfully presents jazz within a written framework is Symonds' Fugue and Fantasy", an excerpt from his "Concerto Grosso for Jazz Quintet and Symphony Orchestra". The interweaving of the three solo voices: trombone, alto sax and guitar, is as exciting as any solo composed on the spur of the moment.

"Invention No. 2", by Collier, built neatly and Bill Sparling's "Impromptu" was a most pleasant piece of music, both melodically and in his use of unison passages by trombone and saxophone.

Symonds' "Hambourg Suite", a work in three movements, provided some fine solo work, especially a sensitive trombone passage in the second movement,

and an alto sax part, backed only by bass, in the third.

Some lovely moments were achieved in "Adagio", written "in a blues vein", by Collier and solos were generally excellent on "Theme and Improvisations".

At the Friday concert, spirits were somewhat dampened by a downpour of rain that obviously kept several seat-holders away. The audience figures were down around 600, but on Saturday there was a capacity house. Nearly 1,000 people were present.

The larger audience, plus the fine weather, certainly wrought its effect, for the quintet played with greater spark and Miss Holiday was in top form.

★

Her selections did not vary greatly from her repertoire of 15 or 20 years ago. She still sings such jazz classics as her own "Fine and Mellow", "Billie's Blues", "God Bless the Child" and "Don't Explain".

"Miss Brown To You" and "What a Little Moonlight" were also well in evidence, and as expected, she stopped the show with "Strange Fruit", an intensely dramatic number that she sings with tremendous impact.



RON COLLIER

Her singing of the unusual lyrics that tell of a Southern lynching, was the mark of an artist. The most recent song on her program was "Lady Sings Blues", taken from her autobiography of the same name.

It seemed to aptly sum up all the troubles of her life and it was just the right encore to follow "Strange Fruit".

★

Throughout, Miss Holiday received excellent backing by her regular pianist, Mel Waldron, plus the Toronto musicians, drummer Archie Alleyne and bassist Ernie Osadachuck.

Musically speaking, this set of concerts was far more interesting than the Basie Program. Presenting such completely different types of jazz on the same program... the emotional songs of Miss Holiday and the more serious efforts of the quintet... obviously brought in two different audiences, but before both evenings were over I'm sure the ones who came to hear Billie were equally impressed by the quintet and vice versa.

Letter to the Editor

I'm writing this letter to tell you how much I agree with your opinion of the Canadian public in your editorial, "Americans or Canadians?"

My husband is one of the Four Grads vocal group, and up until now they have all been happy working Canada. They went to Hollywood to make an LP with the intention of returning in the fall, but, as you know, most of the variety shows have been put off the air for this winter and consequently there isn't much work here.

So now this staunch Canadian group has to follow suit and make a name in the States instead of in Canada.

I feel very badly about this, as I know the Four Grads do, and on their behalf I would like to thank the fans who watched them regularly on TV.

Thank you for a good magazine, and the best of luck in the future.

JOAN VAN EVERA.

Toronto, Ont.

★

In a recent donnybrook in Toronto, sparked by Denny Vaughan's charges that the CBC was selling Canadian talent short (a statement with which I heartily concur, by the way), Mr. Loyd Brydon, the show's producer, stated that if in three minutes his wife could overshadow the other performers on

the show, they couldn't be very talented.

It is apparent, even to the most casual viewer, that Mr. Brydon's wife (dancer Glenna Jones) appeared on camera far more than the three minutes weekly described by Mr. Brydon in an interview in a local paper.

If Mr. Brydon was so erroneous in his judgment of the amount of time that his wife occupied on the Denny Vaughan Show, it would appear that his memory might be equally faulty regarding the purported budget.

I am only surprised that so little money, according to Mr. Brydon, was required to stage the "Poor Man's Spectacular", jam-packed and overproduced as it was every week.

It becomes increasingly difficult to support the CBC in the face of such evidence, and the sooner a system which can support the Loyd Brydons and ruin (but not for long, we hope) the career of such talented performers as Denny Vaughan, is revised if not abolished, the better it will be for the long-suffering viewers.

L. PLATT.

Gloucester, Toronto 5, Ont.

★

I have enjoyed immensely the MUSIC WORLD. You are doing a tremendous effort in covering all phases of the music industry.

In covering all of Canada intensively, you are helping to improve musicianship, especially in smaller cities as many of the artists know now that their efforts will be recognized.

BENNY LOUIS.

Lady York Ave., Downsview, Ont.

★

Postcard from Interlaken, Switzerland.
We're having a wonderful vaca-

tion. Europe is simply fascinating, and we are bug-eyed at the changing scenery. "Que Sera" is the top tune in Italy, so you can see how many months they are behind our hit parade.

We can't get used to these awful buns and tea for breakfast, but the rest is fabulous.

On to Heidelberg, then Denmark, Britain and home August 25.

BOBBY GIMBY.

★

WILL DON WILLIAMS PLEASE CONTACT "MUSIC WORLD",
WALnut 3-9921.

JIM ("FOUR WALLS") REEVES FOR NIAGARA

Jim Reeves and his Wagon Masters Band have been set for a one-night engagement at the State Theatre, Niagara Falls, New York, under the sponsorship and promotion of Ramblin' Lou Schriver of WJLL in that city.

Reeves (of "Four Walls" fame) will play an afternoon matinee at 3 p.m. and an evening show at 8.30 on Sunday, August 25.

Also with the WSM "Grand Ole Opry" group will be Tommy Hill, Sparton recording artist, and Ramblin' Lou's own "Twin Pine Mountaineers".

Schriver also informs us that the next attraction to take place at the State Theatre will be Hank Snow and the Rainbow Ranch Boys, who will appear with a full cast during November.

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London Letter...

by **DEREK JOHNSON**

CANADA's own singing star, **Gisele MacKenzie**, is to appear in two television shows in England. On Saturday, August 17, she will be featured in the commercial network "Saturday Spectacular" and stars in "Startime" on Thursday, August 22.

She is fitting in the dates in the course of a month's holiday in Europe.

* * *

The big surprise here has been the decision of **Patti Lewis** to leave London and return to her native Toronto. After a summer of concentrated TV and radio appearances, Patti is now better known in England than at any other time in her career.

She is quoted in the London press as saying that she has no complaint at the co-operation she has received from everybody in Britain, but she did not feel that she had made any real progress, despite her constant TV appearances.

She went on to say: "I might just as well be with my family in Canada than continue here at the salary I receive. Had I been able to obtain a good musical comedy role, that would have pleased me, but the money I get for doing the things I don't like as an alternative, is certainly not worth my continuing."

* * *

Canadian composer, arranger and orchestra-leader **Robert Farnon** has just signed a contract to appear on Radio Luxembourg (the European commercial station beamed to England) throughout the fall... as a disc-jockey.

Major sensation of the week is the walk-out of popular singer **Dorothy Squires**, just returned from four months in the States, from a West End show. She was due to open on August 5 in variety at the London Hippodrome, and is indignant because she claims she was promised equal top billing with American recording star **Charlie Gracie**, but was relegated to second top.

She is quoted as saying that she has never heard of Gracie, and considers that she has been insulted.

* * *

The **Count Basie** Band open in Britain October 16, playing twenty-one consecutive days. **Jack Teagarden's** tour opens at London's Royal Festival Hall on September 28, and subsequently takes in eleven important towns. Pianist **Erroll Garner** appears in Britain in the New Year, opening at the Festival Hall on January 19. Plans are being formulated



Canadian radio announcer David Gell records an interview with Rosemary Clooney in London.

for **Georgia Gibbs** to come here in the fall.

A newspaper article by **Russ Hamilton**—the double-sided disc wonder, whose record of "We Will Make Love" is one of the top songs in England, whereas the other side, "Rainbow", is one of the top songs in the United States and Canada—reveals that he is an Entertainment Guide at Butlin's Holiday Camp at Clacton, where he is earning ten pounds (\$28.00) a week, plus food and board, and an occasional TV fee.

He says, "Everyone thinks I am rolling in money but I will let you into a secret... I have not had very much from my record or my music yet. October is the date for my first royalty cheque. Roll on, October!"

Hamilton composed "Rainbow" in a couple of minutes. As he puts it: "I just sang it on to tape and there it was." Incidentally, his twin sister—a housewife with two children—is going to Canada soon.

* * *

Although **Ted Heath** is better-known internationally, just about the biggest draw at concerts and dance-halls these days is the **Eric Delaney** Band. Eric himself boasts the largest drum kit in the world, and his band show hinges largely upon his own showmanship at the drums.

* * *

The **Pye-Nixa** record group, who issue **Lonnie Donegan's** discs, and currently have two other potential hits on their hands in **Petula Clark's** "With All My Heart" and **Gary Miller's** "Love Letters in the Sand", tell me they have reached their peak period.

now than last Christmas, chiefly thanks to the tremendous demand for **Lonnie Donegan** discs.

* * *

Jack Benny is coming over to star in one of the important BBC shows to be televised direct from the National Radio Show during its run at Earl's Court, London, August 28th-September 7th.

* * *

Scotland, so far served only by BBC Television, will from the end of August have its own commercial TV programmes.

Band leader **Geraldo** (whose singer at one time was **Denny Vaughan**) has been appointed musical director of the responsible company, Scottish Television Ltd.

The Man With the Golden Trumpet, **Eddie Calvert**, whose recording of "Oh My Papa" sold substantially over a million, is talking of retiring. But first he may undertake a round-the-world trip, including a lengthy stay in Australia.

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MONTREAL MERRY-GO-ROUND

CHRISTIANE (La Petite Gamine) Breton is back from Toronto where she recorded a number of radio commercial jingles, to play an engagement at our town's Casa Loma. Meanwhile her Pathé people tell us that four more sides will be released in the near future.

It was **Al Palmer** who said that if rock 'n' roll is dead, it certainly is a noisy corpse as can be evidenced by a visit to the Esquire Show Bar where **Frank Motley** and his Motley Crew are currently holding forth.

After a surprisingly brisk summer season, many local niteries will return to a big show policy this fall following the lead of the posh El Morocco which is renovating to allow an additional 150 seats to be placed in the main room.

Lance Percival, better known as calypso artist Lord Lance, under which name he played such fabulous spots as the Fontainebleu in Miami, the Mocambo in Hollywood and top niteries in Las Vegas and New York, will abandon calypso this fall for a new comedy type act which he won't tell anyone about.

★

One of the finest modern quartets, the **Johnny LaSalle** four, which features thrush **Linda Rosa**, leave Montreal next month for an indefinite stay at New York's Red Carpet club.

The newly-opened Elegante Room at Lindy's is one of this town's finest, thanks largely to the music supplied by the ultra-smooth **Perry Carman** trio.

The **Mills Brothers** have been inked to open the fall season at the fabulous Faisan Bleu in nearby St. Martin. This will mark the switch to a big name policy by this bistro which will see **Carmen Cavallaro** booked into the spot following the Mills Brothers.

Columbia Records introduced their new sales policies at a well-attended meeting in the Cartier Terrace of the Mount Royal Hotel on Tuesday, August 6th.

Sonny Caulfield, the genial house M.C. of Montreal's El Morocco, currently playing an engagement in Toronto prior to his return in September.

★

Don't ever let anyone tell you that city folks don't like country music. Montreal's two western rooms, the Blue Angel and the Monterey, continue to do sell-out business with such groups as the **Hachey Brothers** and **Mary Lou**, Canadian Balladeer **George Faith**, new singing find **Ronnie Prophet**, and Canadian cowgirl **Rocky Rockland**.

Ottawa's teen-age discovery, singer-composer **Paul Anka**, has an uncle in business in Montreal.

Professional gossip from the Gay City by our own correspondent Fil Fraser

We wonder how many people know that the Casino Theatre in Toronto is booked from Montreal by booking agent **Roy Cooper**? He's been at it for 22 years.

Norman Brooks, the native Montrealer who scored heavily south of the border with his Jolson-like singing style, returned to Montreal from Hollywood last week-end. He cut two new albums for Verve while there

★

Jazz promoter **George Wein** visited Montreal and Ottawa last week to finalize arrangements for a series of one-night appearances by the renowned **Dave Brubeck** quartet. Brubeck will appear at Montreal's Plateau Hall Oct. 4th and at the Ottawa Technical School the following evening. This will be the first of a planned series of concerts which are tentatively scheduled for the winter season.

Meanwhile Columbia Records, for whom Brubeck waxes, are planning fullscale promotion for a new album which features the Brubeck piano with strings.

A group of Montreal musicians, headed by piano man **Billy Georgette**, are behind the emergence of the Cafe Andre here as a jazz room.

Pianist **Steve Garrick**, well-known as one of Montreal's finer arrangers and leader of the show band at the Chez Paree's Casa-blanca Room, will wed this October.

★

Contrary to reports that calypso music has breathed its last, our town's **King Caribe** has been signed to a west coast engagement commencing September 6 at the highest salary of his career. Prior to this Caribe does a ten-day stint at the Canadian National Exhibition.

Other calypsons too busy to take a holiday are Lord Creator, the Duke of Tropico, Lord Lance, Lady Martinique and the Mighty Lloyd Thomas.

Agent **Ian MacCready**, of Eldon Associates, reports a strong trend towards musical group entertainment throughout the provinces of Quebec and Ontario. As a matter of fact there is a shortage of musical groups to fill these openings and there are immediate openings for any organized group playing anything from Skiffle to Hawaiian music to dixieland.

Montreal's plush Chez Paree re-opened its Petit Paree Lounge as an entertainment room this week.

Just about the only place around Montreal where you can

hear a big hand is out at Ideal Beach in St. Rose where **Al Nichols** and his ten-piece group hold forth nightly.

★

Watch for Montreal's teen-age singing discovery, **Tommy Britt**, to sky-rocket to success. His new London recording, "Dear Love and Lonesome Heart", is already getting rave notices although they were released only last week. Tommy was in MUSIC WORLD'S Montreal offices with his manager, **Rusty Davis**, over last week-end.

It is now almost a certainty that a package show featuring the **Ted Heath** Band, along with the **Hi Lo's** and **Gordon MacRea** will appear at the Montreal Forum late in October.

Scott Weldon, who headlines this week's show at El Morocco, was an unknown two months ago. Then she managed to get her hands on an invitation to a society ball at New York's swank Waldorf-Astoria. She scraped to-

gether enough money to buy a gown worthy of the occasion and then took a bus to the hotel.

We don't know how much luck and how much design entered into the picture, but before the ball was over she was being courted by a wealthy Indian maharajah.

Broadway columnist **Dorothy Kilgallen** made a note of the incident and itemed it in her nationally syndicated column. There followed a number of calls from agents, and before she knew it Scott was acting in summer stock somewhere in the Catskills.

Then came a Canadian engagement in which she played the **Jayne Mansfield** role in a production of "Will Success Spoil Rock Hudson" at Joy Thompson's Tent Theatre in near-by St. Agathe, and stole the show.

Local agent **Jack (Eldon) Rubin** booked her into the El on the strength of that performance without knowing what sort of act she would do in the bistro. Scott is a dumb blonde who is by no means so dumb.

Montreal's newest musical group, the **Emmet McGoogan** Trio, showing themselves to be a very versatile group in their current appearance at Dagwoods.

MONTREAL ROLL-CALL

EL MOROCCO — Joe Thompson; The Hilton Brothers; Scott Weldon
DE MILO ROOM — King Caribe and the steel bandits
PENTHOUSE — Marc Sebastian
MONTEREY — Hachey Brothers and Mary Lou; Charlie Rogers
DAGWOODS — Lord Lance; The Matinees; Peter Barry
EDGEWATER HOTEL — Duke of Tropico; The Mighty Gossip
BELLEVUE LOUNGE — The Strangers
DUNN'S FAMOUS SHOWBAR — Billy Reuben
ESQUIRE SHOWBAR — Frank Motley; Rocking Joe Thomas
MOUNTAIN PLAYHOUSE — "Anniversary Waltz" with Jo Graham and Douglas Wilson
ELEGANTE ROOM — Perry Carman Trio; Reg Wilson
EMBASSY ROOM — (WINDSOR HOTEL) — Max Chamitov Orch. with Denise Ange
FONTAINEBLEU ROOM — Rip Taylor; Marcia Manning; The Zeniths
BLUE ANGEL — Montana Hill; Rocky Rockland; Ronnie Prophet
NORMANDIE ROOF (MOUNT ROYAL HOTEL) — Gordon Fleming Quartet
STORK CUB — Charlie Kittson
CLOVER LOUNGE — Lord Careser.



A NEW personality is fast becoming the talk of Hamilton. His name is **Tiny Bird** and he is a 247-pounder from Swift Current, Saskatchewan.

Tiny has been doing organ shows from CHML and is about to set out on the first World's Championship Organ and Piano Marathon.

The Marathon was due to start on Tuesday, August 13 (just after MUSIC WORLD closed for this issue) at 7 p.m. and was expected to last from three to four days. CHML are broadcasting regular,

on-the-spot reports 24 hours a day throughout the Marathon, which takes place at Wright Motor Sales opposite the Greater Hamilton Shopping Centre.

Tiny—who plays with one shoe on and one shoe off—has already performed for 75 hours non-stop but hopes to beat this record.

THESE TWO GENTLEMEN START A NEW CONTROVERSY -



Pat Scott, of the Toronto "Globe and Mail," lends a critical ear to . . .

ALTHOUGH this is only the 4th issue of MUSIC WORLD, we certainly seem to be stirring up something with our fellow-journalists, and if controversy is the lifeblood of the paper we have lately given a couple of transfusions.

Readers will recall that an editorial in our first issue regarding the "Bryce Patton" hoax resulted in Alex Barris, of the Toronto "Telegram", devoting the whole of his column to a reply—and we in turn devoted the whole of our editorial column in the third issue to a reply to his reply.

Now Pat Scott, jazz writer of the Toronto "Globe and Mail", has also entered into a controversy with one of our writers—in this case a correspondent who wrote a letter to the Editor in our second issue.



Here is what Pat Scott wrote. Under the heading of "A Drum is Still a Drum" and a sub-heading "Some Thin Skin, Man", we quote:—

The second edition of MUSIC WORLD . . . contains a letter to the editor that has haunted me since the first of the half-dozen times I've read it. It is signed by Archie Alleyne, Norman Amadio's drummer, and it takes umbrage at criticism of a certain school of jazz drumming.

The comment that hit Archie where it hurts (although it was not directed specifically at him) was by Helen McNamara who had merely cited "staccato-like punctuations that tend to detract from the horns."

To which Archie responded: "How much longer is it going to take jazz fans and critics to realize that drummers, whether it's jazz or not, are also a part of the group—and a very important part? Drummers are always being accused of playing too much behind the soloist. It is not that they are trying to steal the show; they are just like any other musician, striving to create on their instrument."

Well, now—at the risk of inviting another angry shaft, I feel it my duty, as both fan and critic, to add my two beats' worth.

All Miss McNamara was implying, I feel sure (in the gentle manner befitting her sex), was that a lot of us are sick and tired right up to our throbbing temples of having

DRUMS V. EARDRUMS

some tin-eared would-be virtuoso drown out everybody else in sight.

Did we savor drum pyrotechnics that much we would stay home and watch Mickey Rooney on the late late show. When, however, we go into a place and spend money to hear somebody like Horace Silver or Toshiko we have a right, I think, to hear them for more than a few fleeting bars the drummer may skip to wave to a friend (in all likelihood another drummer) at the bar.

Mr. Alleyne and his contemporaries are entitled to think it is more important to "create on their instrument" than to perform—the function they are being paid to perform—keep time, but when they presume to do it while somebody else is trying to listen to somebody else, they are simply being boorish, which can be defined as ignorant, and all the sulky letters in the world won't persuade me otherwise.

This "creative" bit has become something of a pain in the pants, anyway. Nowadays everybody wants to prove he's an artist, which is probably why we have never had jazz with so much head and so little body—or flavor.

Every drummer wants to make like Max Roach or Chico Hamilton, when it seems to me there is room (nay, need) for another Sid Catlett or a Cozy Cole. Every guitarist wants to be a Charlie Christian or a Django Reinhardt (fat chance), when we could do very nicely with a few more Freddie Greenes or Al Caseys.

And let Mr. Alleyne take heed: It isn't only the fans and the critics who are beginning to weary of these drumkards. Even such a modernist as Jimmy Guiffre has seen fit to dispense with a drummer altogether, and that is one of the big reasons, I think, why his little group is so refreshing.

Anyway, as for Mr. Alleyne: Let him do his creating in his basement, or try for tympanist with the TSO. Or, better still, let him heed his own words—that the drummer is just another member of the group—and settle for creating more beat and less bleat. I will be the first to applaud.

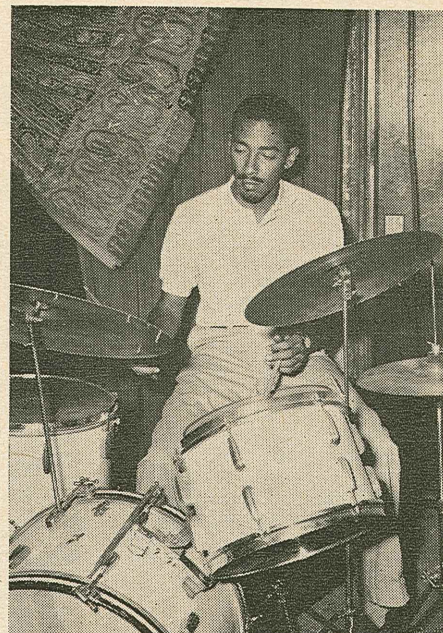


We showed this article to Archie Alleyne himself, and here is his reply:—

I am flattered by Pat Scott's interest in my letter but surprised at some of his statements. He states that "a lot of us are sick and tired right up to our throbbing temples of having some tin-eared would-be virtuoso drown out everybody else in sight." Perhaps Mr. Scott has made a census of the number of people who are actually sick and tired of drummers but somehow I think not, because groups with drummers invariably play to packed houses and the people who pay are the people we worry about. They cannot be wrong all the time.

In fact, Mr. Scott has used one word that sets the scene to this reply. That word is "virtuoso". I believe, as I said before, that a drummer is part of a group and as important—in fact, as much a virtuoso—as all the other members. If he wasn't, why would the group have a drummer at all?

It is no argument to say that "Jimmy



Drummer Archie Alleyne, the originator of the controversy.

Guiffre has seen fit to dispense with a drummer" for, although that statement is quite true, it does not take into account the very important fact that Jimmy is a pioneer who is trying to do something new.

The fact that he is dispensing with a drummer merely means that he is striving for a new sound—not that he has any adverse opinion about drummers in general.

I quite agree that everyone has a right to hear but if Mr. Scott is constantly going to tell drummers that they beat the skins too loud, he is almost telling the leaders that their arrangements are bad or that they cannot control the musicians, in fact, condemning the whole outfit.

I know that if Norm Amadio thought I was playing too loud, he would tell me right away and I would certainly listen to his words and obey his instructions.

It seems, in fact, that Mr. Scott would like nothing better than a band of soloists playing one after the other, with a soft jukebox in the background.

As I said in my letter, I think a drummer should try to create on his instrument and develop new rhythms, but Mr. Scott disagrees with this. He says the drummer should "perform the function he is being paid to perform—keep time".

It again seems obvious that it would be very dull if the drummer did nothing but keep time and Mr. Scott should know that keeping time is only one small part of creating a rhythm, which is what a drummer is paid for.

Where we are at variance is in our conception of a drum. The drum is definitely an instrument—a rhythm instrument capable of tonal variations that

(Please turn to page 27)

IN THE STILL

EVERY night when the sound of the city dies, a friendly voice brings music into the homes and working places of thousands of people who toil by night or suffer from insomnia. Who are the men who night after night from midnight to six in the morning devote their time, energy and talents to the entertainment of the stay-awakes?

In an attempt to find the answers to these and other questions, I spent several nights in the studios of the 24-hour Toronto radio stations to find out all that I could about these men, and came up with a cross-section of three announcers—Les Lye, Hank Noble and George Wilson—all night men, all working on a different basis of production, but all with one thing in common. They are the voices in the still of the night.

As you drive down Toronto's University Avenue at night, you pass rows of office buildings, with windows like empty eyes staring down on a street all but deserted. One building, brightly illuminated, stands out, and inside two men sit, each in his own room, each with his own job.

One of the men is Les Lye, all-night disc-jockey, the other is the operator, and the building is radio station CKEY.

Les was busily engaged in a telephone call when we walked in, and because of this the first topic we started to discuss was centred on the style of phone calls that are received during the night. According to Les, the biggest percentage of calls were to settle bets on every topic under the sun and also came from

NEIL THOMAS meets and writes about those all-night disc jockeys



Hank Noble of CHUM, is currently broadcasting his all-night show from a North Toronto service station where this picture was taken.

people asking advice on every conceivable event.

One classic conversation in his store of memories concerns the man who phoned up to ask what to do about an owl in his bedroom. Les's reply to the query was "Ignore it; if you don't give a hoot, maybe it will go away".

REQUEST

On the other end of the scale, pathetic events sometimes occur. One of these happened in Ottawa several years ago when Les was doing a night show there.

While the show was on the air, a lumberjack phoned up to say that he had come home to Ottawa because his mother was dying and they were both listening to the radio. The caller had a request that was way out of line with the format of the show, but because of the seriousness of the occasion Les played the tune, a western.

Shortly afterwards, the lumberjack called back in tears to thank Les for the tune and to say that his mother had died during the night but the record that had been played for her had helped to ease her last moments.

After a slight pause while Les continued with his show, I asked him about the ways an all-night man keeps himself alert during a show. The methods Les used ran the gauntlet from choosing records on the run, while the show was in progress, to the use of dexadrene pills after a day when there had been no opportunity to sleep.

However, the commonest method used by most night men turned out to be the old reliable, coffee, brought in before the show and stored in vacuum bottles. As for eating, Les said that he very seldom ate while on the air because food is inclined to induce sleep.

The first meal of the day is a large breakfast right after coming off the air, and from there it's off to home and bed.

After arriving home, the amount of sleep obtained by this popular CKEY disc-jockey depended on the activities of the day. Sometimes he sleeps till five in the afternoon and other days there would be some special event that caused him to go without sleep, whereupon enter the dexadrene.

COMEDY

For comedy relief, during the show there is a little character who goes by the name of Abercrombie, and Ab as he is known has also caused a great many listeners to call and ask if this is another person. To this Les replies emphatically, no; it is the same person.

So that Ab can provide the comedy during the show, Les has devised a gag file of good old corn that keeps the programme at a bright pace. But perhaps the most important thing on any show, says Les, is the music.

The system he uses is to devote the first hour to hit parade material, the second to big bands, the third to western and the rest

of the night is filled with old standards recorded by popular artists.

This review completed our first night of research and as I left the studio Les was restraining Ab from telling a story about a palm tree because it was too shady. . .

Came another night and once again we visited another all-night man — Hank Noble. The studio, style and format were entirely different from the first that we had heard. CHUM, where Hank works, is located on Adelaide St. W., where you can always hear the muffled throbbing of a newspaper press any time of the day or night.

Hank's show is different from most of the night time shows inasmuch as it is designed to keep the listener awake and appeals largely to teenagers, particularly on weekends when the studio phones are filled to capacity with requests and dedications for parties taking place throughout the city, and the calls never cease even until six in the morning.

SINGER

In the later hours of the morning, the calls change slowly from the parties to the men who work all night in the factories of the city and who listen to their radios to help speed away the lonely night.

Hank's show is perhaps the most in demand for the opening of new service centres and gas stations; in fact, as this issue of MUSIC WORLD goes to press, Hank is broadcasting nightly direct from a new service station in North Toronto.

One other feature that makes the Hank Noble All-Night Hit Parade so popular is the fact that Hank is wellknown in the western field as a singer, having worked on road tours of the western Canadian prairies and sung on such shows as Grand Ole Opry from Nashville, Tennessee.

Hank, too, has been on the receiving end of several telephone calls that have called for the greatest of diplomacy and tact. Once, when he was working in the southern states, an elderly gentleman called up to say that he had decided that life was not worth the effort and that he was going to drown himself.

In order to talk the man out of the idea, Hank seized a news report that said that several people had been killed in a train wreck in another part of the States and read this to his caller, then asked him if he thought that this was a very nice way to go. When the man replied that he would not want to die that way, Hank was able to talk him out of his suicide attempt.



LES LYE, CKEY

of the NIGHT

At the other extreme, a New Canadian called Hank during the course of the evening to ask what all the lights in the sky were about. With great ingenuity, Hank replied that it was merely an electrical disturbance that was to be expected because of the Geophysical Year!

He later discovered that the lights were none other than the Northern Lights which, of course, do not wait for any special year but have been occurring every winter for centuries!

NEWS

Hank considers the greatest news story centred around his work happened just about three weeks ago in Toronto when the workers at a certain plant were on strike. One of the strikers called to say that they were going to break into the generating plant and seize the factory. Hank immediately called the police, gave them the story and the name of the man who had telephoned.

Police were dispatched to the scene and arrived just in time to arrest 14 strikers armed with clubs and crowbars. The man who had called in to give the tip was among those arrested.

In his personal life Hank sleeps from 6.30 to 10.30 in the morning then gets up for breakfast and continues with work on his other enterprises. At 6 p.m., it is back to bed again for a short nap before going to work.

Hank also works under the name of Billy Guitar, and entertains at various places around the city.

The background of this man also makes interesting reading. He was born William Noble, the son of a Baptist minister in Raleigh, North Carolina, and went into show business at the age of 16. From here he never looked back but progressed from touring shows to Grand Ole Opry and then into D.J. work.

He came to Canada several years ago because of the prejudice he found in the States, and says, "I felt that Canada had opportunity to offer in the field of music and promotion — the field is not so monopolized as it is in the States. In the U.S., you are part of an enterprise and do not reach the top on your own merits."

This wrote finis to night two of my tour, and as I left, Hank was smiling a sadistic smile while telling his listeners to go to a certain store where, "All the best people do their shoplifting."

The last member of the trio was George Wilson, of CKFH, Toronto, who was on vacation in New York at the time that we

were writing this article and because it was impossible to speak to George personally, we wrote to him. Here is his letter in reply, and it seems to be more indicative of his character somehow, than anything I could write.

CRANKS

"I've been in radio and TV for over ten years," writes George, "and have done all-night shows for about five of those, starting with CKFH in Toronto. Human interest stories were numerous but fairly insignificant. . . . helping old ladies locate lost pets or husbands or both. . . . helping one hysterical woman calm down when a prowler disturbed her, then calling the police. . . . and, of course, frequently helping the police locate missing persons or the families of injured persons."

"Crank phone calls I must link together as being from Johnnie Ray fans a couple of years ago and Presley fans today whose feelings I have, and will probably continue to hurt. Humorous calls

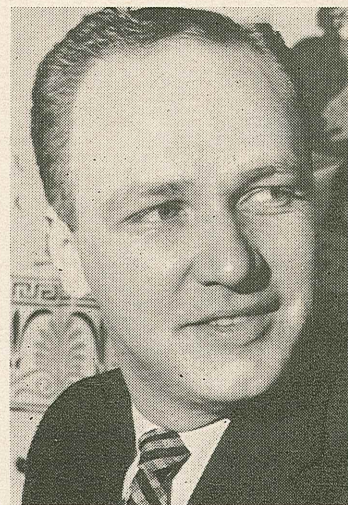
were indeed the aforementioned self-same calls.

"The biggest news-stories to break during my stint was the death of King George VI, which necessitated a hurried search for appropriate music, and the sinking of the 'Andrea Doria' a year ago."

"As for food, I have always found that complying with a request from restaurant staffs for dedications on music has always paid off (not too unexpectedly) with coffee, donuts and even entire meals, despatched by cab. A goodly lot, those restaurant folk."

"When working all night, I naturally sleep much of the day, approximately from nine to five. Naturally enough, also, my social life would by and large have to be limited to weekend excursions or early evening movies and/or dances."

That just about winds things up. The time as I finish this article is five in the morning, and scattered throughout this city are three men who are looking for-



GEORGE WILSON, CKFH

ward to that final hour at six when they will all step into the sunrise and wend their ways home. They are the voices in the still of the night . . .

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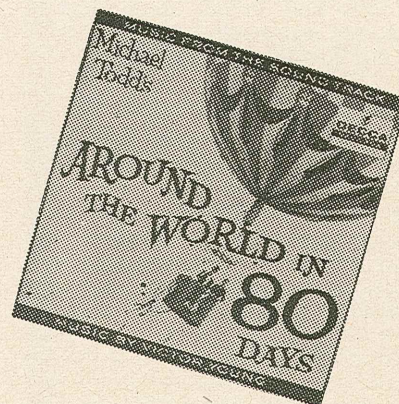
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BACK TO DIXIE

JAZZ in Canada takes many forms, but the oldest of them all—traditional, New Orleans, Dixieland, or two-beat, call it what you will—seems to have been virtually non-existent. But a big change is on its way. The music that was born in New Orleans and is the basis of all jazz, the music that is relaxed, yet hot and easy to listen to, is on the upswing here in Canada.

The reason for this stems from the great number of young people flowing into Canada from the UK and Europe, where traditional jazz, which had its revival not long after the war, is right at the top.

In France, Holland, England, Germany and even Russia it is among the most popular forms of music. One of the New Orleans old-timers, the legendary Sidney Bechet, who has now made his home in Paris, is enthralling Parisians and visitors alike with his magnificent clarinet and soprano playing at Le Metro. He is backed by the very able French Dixie band of Claude Luter, and they have many records out on the Vogue label.



Another French band, The Left Bank Bearcats, who play the cafés and bistros in Monmartre, have just made an album that is now released over here (Reo R-114). They are a group of young men who play with more enthusiasm than anything else, but nevertheless what they play is Dixieland.

Across the Channel, old Etonian trumpeter Humphrey Lyttelton, who is the son of a Lord, is still blowing jazz in his club in London's Oxford Street. He, incidentally, will be touring the States shortly on one of the exchange deals.

Chris Barber, whose band shares the Lyttelton Club, has been steadily increasing in popularity, too, and the loss of their erstwhile banjo-player, Lonnie Donegan, to skiffle didn't seem to do the band any harm. Barber's vocalist—blues singer Otilie Patterson, a frail-looking Irish schoolteacher—is claimed to be another Bessie Smith by some people.

Other English bands like those of Ken Collyer, and Scotsman Sandy Brown, con-

stantly beat out the music to packed halls wherever they go.

The Dutch College Swing Band is Holland's most famous Dixieland group but there are many others in the Lowlands that have not yet received recognition.

In Germany the sound seems to go down best in the Universities, where pick-up groups play just for the fun of it.

Although it is hard to know what is happening the other side of the Iron Curtain (musically or otherwise) certain facts have slipped through to indicate that dixie is very popular. Ray McKinley, leader of the Glenn Miller Orchestra, told me that when he and his band were touring Poland and Czechoslovakia he noticed that most of the jazz that was played was in the dixieland style.



Across Canada, the news about this music, is not so far exciting. In Montreal, the traditional Jazz Club meets twice a month at the Westmount Y.M.C.A. Henry Whiston tells me that he has frequently tried to re-include traditional music in his "Jazz At Its Best" program but with negligible results. There is one jazz band operating in Ottawa, but in the other centres of the east nothing seems to be moving.

Going west from Winnipeg to Vancouver, the scene is almost barren. It has been three years since live Dixieland concerts have been successful, but a few weeks ago for the first time in months a western deejay played a Dixie disc called, "Big Daddy," by Red Nichols and his Five Pennies.

Four years ago CKXL, Calgary, had a fifteen-minute, once-weekly traditional jazz show, while CFNC in the same city last had a "Strictly from Dixie" program in 1950. Unfortunately it died a natural death in spite of enthusiastic support from Gordon Carter, production manager at the station.

Progressive jazz seems to have the upper hand in Edmonton. The Trocadero Club there was gratified by the success of several engagements featuring the Bobby Banks aggregate playing traditional jazz, but Banks however, a talented musician,

satisfies the need to eat by playing and arranging with a number of pick-up dance bands.

Two small groups, the Glenn Stevenson Trio and Frank Bailey Quartet, have worked some private clubs in Alberta with little success. Appreciation of spontaneous improvisation has been observed but the following is small and the return negligible.

Bob Lang, a radio announcer at CJOC, Lethbridge, fronted a Dixieland band about four years ago. "It got so bad I had to take two part-time jobs," he said. "And after struggling along for almost five years, we decided to pack it in."

Barry Nicholls, our correspondent in Calgary, tells me although the situation is improving there is still widespread apathy towards traditional jazz out west.

Meanwhile, Toronto's only traditional jazz club, the Maison Doré, is booming. Every Wednesday night the Imperial Jazz Band plays to a full house and they are enthusiastically received. The boys in the band take their music seriously and rehearse regularly. The clientele, not of the teenage class, appreciate this.

The club, managed by Joe Taylor, has been running for six years now and has had many ups and downs. "The present upswing is probably due to the influx of jazzloving people from the UK," Joe Taylor told me.

Not very long ago the club ran a concert, "Contrasts in Dixieland" at the Hart House which was a tremendous success. Helen McNamara described it as "one of the most enjoyable Dixieland concerts ever staged in Toronto".



In the past, it has been possible to hear big name jazz talent in Toronto, but since the Colonial Tavern's change of policy and the Elliott Hotel's failure to pull in the crowds, the hopes of hearing the great trad men like Turk Murphy, Muggsy Spanier and George Lewis has faded, at least by the look of things for some time to come.

Nevertheless, the situation in the record field is good! Mr. S. B. Hains, of Capitol



The Imperial Jazz Band playing at the Maison Doré, Toronto's stronghold of Dixieland jazz.

THE DIXIELAND JAZZ SCENE IN CANADA SURVEYED BY JOHN TRENT

Records, is positive that any good trad albums will sell—but you can't fool any of the enthusiasts with a phony noise, not in Canada or elsewhere. Similarly, a good noise makes them buy records.

Bobby Hackett's swinging Dixieland style albums always enjoy a good sale—but when he joined up with Jack Teagarden for an album entitled "Coast Concert" (T692) it went very high in the "Billboard" ratings.

Working on this policy Capitol are bringing out a series of four LPs called "The History Of Jazz" (T 793, T 794, T 795, T 796).

Quality Records are also of the same opinion—that good Dixie always sells in Canada. It is constantly steady as far as the sales are concerned and they are about equal to the modern side of jazz.

Nowadays the sales of the younger bands such as Conrad Janis are keeping up with the Muggsy Spanier outfit. On the average about 5,000 to 6,000 copies of an LP are sold from coast to coast—this is, of course, for the better bands.

Another thing, traditional records are imported from Europe—titles unavailable normally over here. Although the number imported is very small it is just one more pointer to the fact that traditional is wanted.

On the radio scene, Clyde Clark, who has been writing the Jazz Band Ball section of CJBC's "Jazz Unlimited" for the last thirteen years, said it was hard to judge the position of Dixieland at the moment because "Canadians don't write letters". But his general opinion was that there had been an increase in the fans slowly over the past five years.



The only other dixieland regularly on the air comes from CFRB, Toronto, where Keith Rich plays an hour of Dixieland every Saturday night, from 12 to 1, and he has been doing this for some time now.

So after having looked at the traditional jazz scene across Canada and dug up a few facts, it seems that most of this good old good stuff is situated in Ontario. The reason for this is because the enthusiasts coming from Europe are mostly settling either in or around Toronto. Up until now the interest has been underground but slowly it is coming out into the light—that is if you are sharp enough to see it.

Perhaps the diehards who live by the old recordings of King Oliver, Jelly Roll Morton, and Louis Armstrong will combine with the enthusiasts from England and the Continent and help to bring traditional jazz back to the surface in Canada.

trend and I find this jars and generally upsets the balance.

Larry Brukke, the group's very strong trumpet player, blows very well, but overshadows the rest. Leader and clarinetist Harry Blons I like when he comes through. In the rhythm section Howard "Hod" Russel on piano is a little weak and drummer Warren Thewis sits on the cymbal too much for me.

Only time in this selection when the group really hit it is in "That's A Plenty". Incidentally that was the last number on the sides and by that time I'd had aplenty!

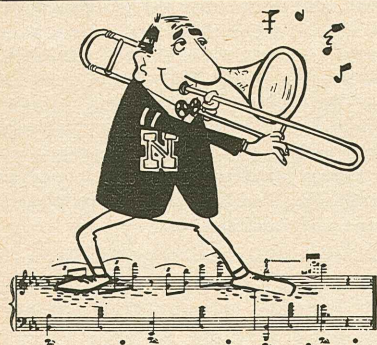
A NIGHT AT EDDIE CONDON'S—Eddie Condon and his Orchestra with All Star Jazz Men—Decca D1 8181: "Impromptu Ensemble No. 1"; "The Sheik Of Araby"; "Farewell Blues"; "Stars Fell On Alabama"; "Nobody Knows"; "Aunt Hagar's Blues"; "Just For You"; "Atlanta Blues"; "The Way You Look Tonight"; "Some Sunny Day"; "Rose Of The Rio Grande"; "We Call It Music".

Eddie Condon always provides entertaining music that he likes playing. He sings, he swings and the whole outfit goes right along. The five vocals by Jack Teagarden display his talents to the full—perhaps not as powerfully as usual, but he fits into the group.

W. C. Handy's "Aunt Hagar's Blues" is the most forceful number in the album. Played with power and a certain amount of earthiness, it catches the Dixieland feeling that Eddie Condon has long been supporting. Best of the sides, though, is "Just You, Just Me", featuring James P. Johnson on piano. This number has just that little bit more than the rest namely James P. To sum up, respectable Dixieland jazz, not very inspired and played in the slick New York style.

JOHN TRENT.

Music World would be glad to hear from any Canadian Jazz Clubs. We are willing to print details of the clubs and their activities.



MUGGSY SPANIER AND HIS DIXIELAND BAND—Mercury MG 20171: "Lazy Piano Man"; "Dixie Flyer"; "Sweet Georgia Brown"; "Feather Brain"; "Home"; "It's A Long Way To Tipperary"; "Caution Blues"; "Alabama Jubilee"; "South"; "Sunday"; "Tiger Rag"; "Blue Room".

In this album Muggsy Spanier beats out some good old good ones in his own inimitable style, and they are in keeping with his reputation as a dyed-in-the-wool Dixieland cornet player. There is not much more you can say except his ever-lively music has always followed a pattern and this is in the pattern. His phrasing in breaks and solos is typical and he carries the whole group along with his nice easy style—not as powerful or as potent as it was in the twenties but still good.

Best number on the sides is "Caution Blues" where he displays a beautiful muted horn, always one of his identifiable characteristics. If you like Muggsy—then this is the record for you.

BLUES ON THE RIVER—THE LAWSON HAGGART JAZZ BAND—Decca 8196: "Davenport Blues"; "Down By The Riverside"; "Riverboat Shuffle"; "Wabash Blues"; "St. Louis Blues"; "Beale Street Blues"; "Memphis Blues"; "Missouri Waltz"; "Rose Of The Rio Grande"; "Gulf Coast Blues"; "Way Down Yonder In The Orleans".

DIXIELAND RECORD REVIEWS

Here is a set of Dixieland Blues that take you as the title suggests down the Mississippi. The jazz is not good—that is by classic standards—but it is listenable, and to many people that is what counts.

These are vintage tunes played with as much feeling as the jazzmen to today can get into them. The electric guitar, played by George Barnes, and featured in "Memphis Blues", a W. C. Handy classic, is unfortunately neither good nor in the mood—it lends a modern flavour to something that is essentially old and should be played in the same way, as near as possible, to the original.

On the other hand, Bill Stegmeyer on clarinet gives a very good performance, his timing is grand and the way he takes his solos is very pleasing. Yank Lawson on trumpet gets a very earthy sound on his horn when muted and sometimes catches real feeling with numbers such as "Davenport Blues" and "Memphis Blues". Front line is very powerful and tends to distract from the rhythm section, but this could be caused by the rather harsh recording.

Otherwise this record is ideal as listenable Dixieland adequately played and has some grand tunes that will always live while there is jazz feeling.

SIX ON A DIXIE KICK—Harry Blons and his Dixie Six—Mercury MG 20222: "Is It True What They Say About Dixie"; "Swing Low, Sweet Chariot"; "Singin' The Blues Till My Daddy Comes Home"; "When The Saints Go Marching In"; "Under The Double Eagle March"; "National Emblem March"; "How Come You Do Like You Do Do Do"; "Clarinet Marmalade"; "Gene's Tune"; "That's A Plenty".

The arrangement of the numbers on this album fails to supply the necessary punch and on the whole it lacks conviction. Although the boys are obviously very able musicians they play with a slightly modern

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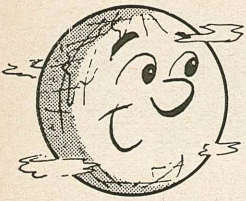
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CROSS-CANADA

MONTREAL Quebec

Friends of accordionist **Gordie Fleming** are hoping his recent Par Records contract means that he's finally receiving the international recognition that's so long overdue him. His records to date have been for Discovery (with the Canadian All Stars on DL3025) and for the CBC Transcription Service.

Some folks here are wondering why they never got around to hearing or seeing blonde and gorgeous **Sylvia Murphy** on TV or radio before. She's currently on the CBC-TV "Club O'Connor" show as you ogles probably already know.

Folk singer **Alan Mills** (who has several Canadian lps (on Folkways Records) now has two regular radio series going for him. First is "Folk Songs For Young Folk" on Sundays at 1-1.15 p.m. and the second is

the more recent "Ride With The Sun" on Fridays at 5.30-5.45 p.m. Both are on the Trans-Canada Network.

Pete Fleming's group and singer **Yvonne** are but two of the pleasant sounds heard on the CBC-Ottawa series "Lullaby in Rhythm" Friday afternoons at 5.15-5.30.

Bruce Raymond has started a series of fifteen-minute radio broadcasts on Tuesdays at 6.15 giving a big boost to warm weather theatre activity in this province. Called "Summer Circuit", the show has great promise of staying on after September.

The Jazzmo Club in Quebec City is relatively dormant for the summer months. Representative **Benoit Dumas**, on a recent visit to Montreal, told me that the club's plans for the fall include a solid recruiting campaign for new members.

I'd say it's about the smoothest running organization of its type in Quebec province.

HENRY F. WHISTON.



Here are brothers **Frank and Steve Carenza**, guiding lights of Canada's oldest Italian program—"Songs Of Sunny Italy". Broadcast every day from 12.15 to 1 p.m. and 2.30 to 4.30 p.m. over Station CHVC, Niagara Falls, Ontario, the program is now in its thirteenth year and caters for quarter-of-a-million Italo-Canadians and Italo-Americans over a wide radius extending from Toronto as far east as Bowmanville, as far north as Barrie, and embracing the Niagara Falls Peninsula, Buffalo, Rochester, etc. The brothers Carenza (Steve is on the left in our picture) have introduced many innovations in the field of Italo-Canadian advertising and programming. They bring over the latest hits just as broadcast over the Italian Broadcasting System, and also the music of the San Remo and Neopolitan Song Festivals. "Songs Of Sunny Italy", says Frank and Steve, "assist the integration of the many thousands of new Italo-Canadians into the Canadian way of life, as well as acquainting other nationalities with Italian musical culture and heritage."

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OTTAWA Ontario

TWO of Ottawa's most popular disc jockeys, **Frank Cantar** and **Gerry Myers**, left CKOY to take up similar duties with CKEY in Toronto. They will certainly be missed, but I am told that their programs will be heard as usual over CKOY through the medium of tape recording.

King Ganam and his Sons of the West presented a 2½ hour Variety Show at Ottawa's Auditorium on August 14, featuring TV and recording stars **Tommy Hunter**, the **Hames Sisters** and **Gordie Tapp**. It was a real treat for lovers of country music.

The Aylmer Rotary Club staged a benefit show at the beginning of August in aid of the crippled children at the Gatineau Country Club. The floor show

featured the **Crew-Cuts**, Mercury recording stars; **Fred Barber**, comic and one of the best impressionists in the trade, and an all star show.

Champ Champagne and his Orchestra supplied the music for a most enjoyable evening and a worthy cause.

Hull's **Circus Lounge**, located in the Ottawa House Hotel, came up again with a top rated star in petite **Teddi King**, RCA Victor recording star, considered to be among the outstanding pop vocalists.

She is an artist of the highest calibre and could easily be compared to the incomparable **Judy Garland**. Her voice has that unmistakable quality that makes vocalists great.

I often wonder whether Ottawa and Hull people realize and appreciate what a jewel of a place we have in the **Circus Lounge**. It is located so close to home and presents nothing but the best in entertainment.

NEWS PARADE

That, coupled with the fact that its instrumental group, the Wyatt Reuther Quartet, now called The Canadian Jazz Quartet (they've recently added a new member to the group, **Russel Thomas**, who plays alto-sax, clarinet and flute), makes it a heaven for music lovers. I know what exorbitant prices one must pay to hear the same entertainers in larger cities such as New York.

SUZANNE KOHLER.

EDMONTON Alberta

TO the East from Edmonton (Alberta's capital and music centre) we send tidings of good joy. Be prepared for some fine entertainment when **The Tops** invade Toronto in mid-August to make their bid for nite-club and TV honors.

Kay Farley and sister **Connie**, also **Jackie Allan** and sister **Coralie**, make up the more than attractive quartet which has been charming city clubs for several months. The girls received their start with the "Varieties" group and placed second in July to appear at the annual Edmonton Exhibition Grandstand Show. The Allan sisters have sung in the All Saints choir while the Farleys belong to Highland's United Church group.

The girls recently recorded a locally-written song, "Wheels in the Night", which has scored a hit here and with a little promotion, should work its way nicely across Canada.

* * *

While speaking of **The Tops**, credit must be given to pianist **Don Shannon**. Since his arrival here from Winnipeg, Don has established himself in the music world as an accomplished musician. He did the arrangements for the girls and led his own combo for the recording.

Don presently is holding down a spot with the **Joe Johnson** Band at Lakeview and the Trocadero.

* * *

Something new in jazz concerts made its debut at the Palace Theatre. **Hank Smith**, an enthusiastic admirer of Bill Haley's rock 'n' roll technique, put his group through two hours of rollicking Haley tunes. A small turnout was enthusiastic. Hank intends another stab at it in September.

* * *

Ron Repka and his "Scats" have been giving with the bop after midnight each Friday at the Starland Ballroom. From 9

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

p.m. until midnight, **Wally Hepner** and his modern-western-commercial band gives with the dance music while the "Scats" later supply the blues progression jazz sessions strictly for jivers.

Feature and welcomed attraction has been the vocal stylings of **Mark Cohen**, CFRN deejay. A starry lineup of **Tommy Banks** on piano; **Phil Schragge** (drums); **Ken Chaney** (tenor) and **Ray Maggus** (tenor and baritone) completes the Repka group. Ron is the bassist.

* * *

Nite-club activity in Edmonton is fairly quiet during the summer with only the Isle of Capri going at full, regular pace. There is dancing to the juke box and suppers there every night except Monday, with the **Eddie Keen** Quintet on the bandstand Fridays and Saturday.

* * *

The Embassy has closed doors for public dancing until the fall session and Club Mocombo is doing supper dancing only Saturdays. However, both have full rosters of private parties and weddings during the week.

Chic's Barbecue is doing regular nightly supper dancing to the juke box with a band on tap Saturday.

MARITIMES

AS briefly announced in the last issue, **Roy Eastman**, Halifax's fine jazz bassist, has recently been appointed to the bass section of the Halifax Symphony for that orchestra's 1957-58 season. The Halifax Orchestra, in recent years, has been a marvelous proving ground for the versatility of such musicians as trumpeter **Eddie Richard** and clarinetist **Lloyd Peach**, who are equally capable on a bandstand or in a concert hall.

* * *

Pete Power's Jazz Concert (an unfortunate misnomer) at the Halifax Dingle recently presented carbon copy arrangements of the great **Tommy Dorsey**, **Harry James** and **Glenn Miller** bands of the forties.

Listening to this pleasingly reminiscent but rather pointless resurrection of dusty manuscripts, one could not help wondering if perhaps the sponsors could not have done better had

their funds been used to exploit some of the more original talent in the city.

The **Vinnie DePuis** Quintet is playing to capacity crowds at the Blue Circle Beach House at Point DuChene, New Brunswick. **Ray Steeves** is the featured vocalist.

* * *

The Dominion Radio Network program, "Concert Hall", a showcase for Canada's top musical talent, has come east to Halifax for six programs, the first featuring cellist **Edward Bisha**, first desk player of the Halifax Symphony Orchestra.

Future broadcasts will feature pianist **Gordon MacPherson**, soprano **Diane Oxner**, violinist **Francis Chaplin** and organist **Maitland Farmer**.

* * *

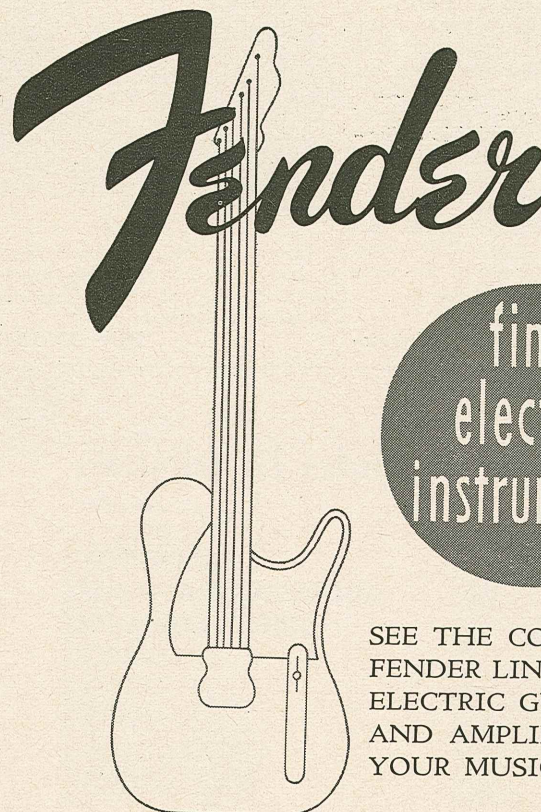
Here in mid-August musical activity has leveled off consider-

ably, being confined almost exclusively to the Maritime's popular beach houses and clubs.

The **Lloyd Peach** Quintet has been appearing at the Shore Club at Hubbard's Cove every Saturday night since mid-June and will continue there until September 22. . . . Also at Hubbard's, **Pete Power** and his Orchestra at the Club Edmar. . . . The Don Warner Orchestra have dropped their Monday night through the summer months. Popular vocalist **Doreen Hanrahan** has rejoined the band after a year's absence. . . . **Arnie Benson** and his group are at the Jubilee Boat Club every Monday and Saturday night. . . . The new band at the Olympia Gardens is headed by trombonist **Cliff Ledger**. . .

FRANK LANGONE.

(Continued on next page)



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VANCOUVER British Columbia

BING CROSBY, Phil Harris and friends were seen around Vancouver for several days a week or so ago. The Groaner's on his way to Prince Rupert for a little of his yearly salmon-fishing. Rumour has it that he'll be back in town in a couple of weeks to buy a yacht.

Vancouver seems to have been the first listeners to—and practically created a new hit now sweeping the country. It's the **Crickets'** version of "That'll Be The Day". It's been No. 1 here for over eight weeks.

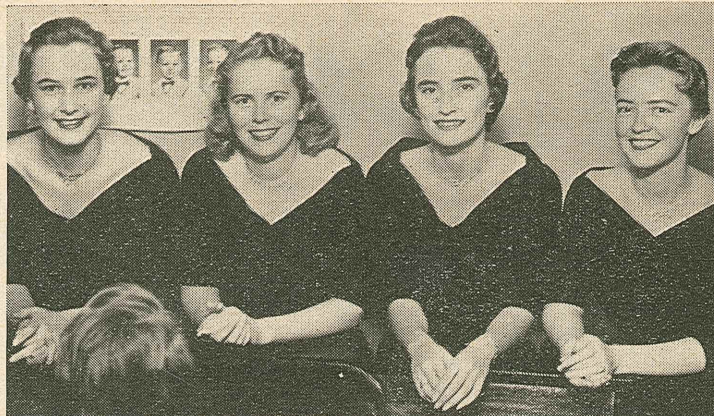
Jazz concerts sponsored by the Musicians' Union Trust Fund have been going regular at Vancouver's Kitsilano Beach. They've featured the bands of **Dal** (Vancouver Hotel) **Richards** with his TV star wife, **Lorraine McAlister**; **Ken Hole's** big band and others. Series goes on all summer, on Saturday afternoons at the popular bathing beach.

Among hopefuls auditioning for the **Arthur Godfrey** show in Tacoma was **Leon Warrick**, currently giving out with the voice for Arctic Club patrons.

Promoter-DJ **Jack Cullen** is overseeing the appearance of the Coasters, the Cellos, the Five Satins, **Sonny Thompson** and his Orchestra and vocalist **Judy Valentine** all in one big thumping package at the Exhibition Gardens later this month.

Vancouver's **Four Canucks**, formerly the Rock-a-Tunes, are rising fast on their U.S. tour. Last report had them at the posh Cal-Neva at Lake Tahoe.

Johnny Mathis, the bobbysox-



The Tops vocal group are the tops in Edmonton, Alberta.

ers' delight, is booked for the Cave Club in November.

The perennial Mr. Ink Spot, **Bill Kenney**, is doing B.C. again. In Vancouver nearly as much as Mayor **Fred Hume**, for some strange reason he can't seem to get backers in Victoria.

West Coast Varieties' **Charmaine Klenman** and **Peggy Bens** spent some time in the province's capital city, but couldn't seem to make a connection, thus disappointing a lot of old Ink Spots fans.

Mamie (Wright) Smith, singer with the Dreamers recently presented husband **Daryl** with a bouncing baby girl.

Pat Suzuki, currently holding forth at Seattle's Colony Club, made such a hit on a recent CBC Vancouver's TV Cool Pepper show that she has all the local club ops crying for her services. So far she's playing hard to get. Incidentally, she's terrific; even sings in tune.

Not much fuss going on about it, but **Liberace** will play a one-night stand at the Orpheum Theatre in October.

BOB TURNER

HAMILTON Ontario

A great variety show, consisting of Hamilton's finest, knocked 'em dead at the neighbouring Millgrove Garden Party last week.

Show featured pianist **Bud Hall**; banjo king **Morris Bolver**; impressionist **Art Hill**, and **Betty Feist**, who is Miss Majorette of Canada.

Headliner on the show was "Little **Peggy Jo**, from Buffalo". This 14-year-old lass has worked most of Ontario's top Garden Parties this summer and is certainly getting a big kick out of meeting her Canadian fans in person.

The Rodeo at Bar Eleven Ranch, stampeded along in fine fashion again this year. The Ranch (which became a reality because of the success of CHCH-TV's "Bar 11 Ranch" Show), used records this year for its musical entertainment instead of live talent. Somebody goofed!

If I can steal about 16 bars right about here, I'd like to thank all my friends in the business, who sent along congratulations on our new arrival. She's our third girl, so if any agents are looking for an unusual trio, here's your chance. They all cry in the same key!

ED PRESTON

WINNIPEG Manitoba

BIGGEST news in music circles here is the split between **Eric Wild** (CBC musical director and assistant-conductor of Winnipeg Symphony) and **Richard Seaborn** (concertmaster of CBC concert shows and Winnipeg Symphony).

Seems Dick missed a CBC performance without Eric's okay, and was brought up on the union carpet. Dick quit all Eric's shows.

Best guess for next concertmaster is New Yorker **Paul Gurevitch**, with Edmontonian **Egon Grapentin** close second.

Neil Michaud, bassist with **Paul Grosney** showband at Rancho Don Carlos, heading Montreal way. **Jim Beer** replaces . . . **Doretha Roy** leaves Constellation Room of Airport Hotel. **Johnny Knapp** — pianist-lyric tenor — moves in for indefinite stay. . .

Joan Weber did surprisingly big business at Rancho Don Carlos. She has new Betty Hutton-type act. . . **Enzo Stuardi** playing now for two months. . . Rainbow Stage Summer Series are in financial trouble, 20 g's in the red. Every production has lost money. Weather good, performance good, interest poor. Maybe we need a good press-agent.

Aubrey Tadman, **George Reznick** and **Ray Moga** were rehearsing a trio earlier this year. Reports were very good. What happened, boys? Maybe they were afraid to audition for CBC. Seems to be the kiss of death to audition a show; only those who don't audition seem to get the calls. . .

Louis Armstrong playing one-niter here in September. Hope you've got a new line-up of numbers, Satch; the last three times, the show was almost identical.

Winnipeg's Musicians' Union doing a bang-up job for the Fargo Disaster Fund at Playhouse Theatre benefit. Raised over \$1200.

CLEM FAIRBANKS

CALGARY Alberta

Special rock 'n' roll note: **Gene Vincent**, who recently attracted some 15,000 fans to Soldier's Field in Chicago when he was presented with a gold record to mark the millionth sale of "Be-Bop-A-Lulu", is signed for a Western Canada tour.

The Shades, Calgary's little United Nations, and one of the hottest bands around, are playing their hearts out three nights weekly at The Gardens, a teenagers' haunt. Nice haunt, though. They play so loud you can hear them eight blocks away.

Members of group are: **Peter Watts**, **Eric Murray**, **Bernie Sneed**, **Tommy Melton**, **Stan Chong**, **Tommy Chong** and **Dick Byrd**. This will be a real successful group.

When Calgary's \$3½ million Auditorium re-opens in three weeks, promoter **Gordon Johnson** promises every Sunday afternoon jazz concerts. This'll frost the jazz-haters who talked of string quartets in quantity.

CHCT-TV Calgary announcer-director **Al Johnson** talking record bar business around town. As top-flight TV personality he'd be sure to make \$\$.
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PHIL STONE
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HARVEY DOBBS
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JOSH KING
12.00-1.00 p.m.



PETE NORDHEIMER
5.00 p.m. to
midnight



HANK NOBLE
12.00 midnight to
6.00 a.m.

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. DIANA Paul Anka (Sparton 457R)
- 3. TAMMY Debbie Reynolds (Coral 9-61851)
- 4. STAR DUST Billy Ward & Dominoes (London Liberty 55071)
- 5. TO THE AISLE Five Satins (Regency 641X)
- 6. WHISPERING BELLS Del Vikings (Dot 15592)
- 7. RAINBOW Russ Hamilton (Sparton 439R)
- 8. IN THE MIDDLE OF AN ISLAND .. Tony Bennett (Columbia 40965)
- 9. WHITE SILVER SANDS Don Rondo (Reo 8160X)
- 10. HONEYCOMB Jimmy Rodgers (Apex 76171)
- 11. AROUND THE WORLD
- 12. LET THE FOUR WINDS BLOW
- 13. SO YOUNG
- 14. HAVE I TOLD YOU LATELY THAT I LOVE YOU
- 15. THAT'LL BE THE DAY
- 16. SOFT SANDS
- 17. LOVE ME TO PIECES
- 18. SEND FOR ME
- 19. JUNE NIGHT
- 20. OH BABY DOLL
- 21. COOL SHAKE
- 22. LONG LONELY NIGHTS
- 23. MONEY, MARBLES & CHALK
- 24. WHEN I SEE YOU
- 25. GOODY GOODY
- 26. WHOLE LOT OF SHAKIN' GOIN' ON
- 27. JUST BETWEEN YOU AND ME
- 28. REMEMBER YOU'RE MINE
- 29. MARCHING ALONG TO THE BLUES
- 30. DON'T DENY ME
- 31. OH SO HAPPY
- 32. MR. LEE
- 33. BON VOYAGE
- 34. YOU KNOW HOW IT IS
- 35. I AM
- 36. WHAT WILL I TELL MY HEART?
- 37. TEENAGE DREAM
- 38. A FALLEN STAR
- 39. I SIT BY MY WINDOW
- 40. EVERY TIME I ASK MY HEART
- 41. SHANGRI-LA
- 42. BUILD YOUR LOVE
- 43. FASCINATION
- 44. MY HEART REMINDS ME
- 45. GOLDMINE IN THE SKY
- 46. LOTTA LIVIN'
- 47. GIMME A LITTLE KISS
- 48. LOVE BY THE JUKEBOX LIGHT
- 49. PLEASE DON'T BLAME ME
- 50. DREAM BOY



Music House, a department of Custom Sound and Vision, opened a new record store at Sunnybrook Plaza, Eglinton and Bayview, Toronto, on August 2, when CHUM disc-jockey Phil Stone conducted his afternoon broadcast while sitting in the window of the new establishment. On the previous day, a preview party was given by proprietor Mr. A. R. Williams, and here he is seen surrounded by leading Canadian record executives, who were present in force. Pam Fiddaman and Greta Allen are in charge of the new store, assisted by Christa Kapperer.

WINNIPEG TOP DISCS

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

- 1. WHITE SILVER SANDS Owen Bradley (Decca 9-30363); Don Rondo (Reo 8160X)
- 2. LOVE ME TO PIECES Jill Corey (Columbia 40955)
- 3. BYE BYE LOVE Everly Brothers (Apex 76152)
- 4. LOVE LETTERS IN THE SAND Pat Boone (Dot 15570)
- 4. TEDDY BEAR Elvis Presley (RCA Victor 20-7000)
- 5. TAMMY Debbie Reynolds (Coral 9-61851)
- 6. STARDUST Billy Ward and Dominoes (London Liberty 55071)
- 7. I'M GONNA SIT RIGHT DOWN Billy Williams (Coral 9-61830)
- 8. SEARCHIN' The Coasters (Atco 6087)
- 9. ISLAND IN THE SUN Harry Belafonte (RCA Victor 20-6885)
- 10. DIANA Paul Anka (Sparton 457R)
- 11. GOODY GOODY Frankie Lymon (Apex 76168)
- 12. TO THE AISLE Five Satins (Regency 641X)
- 13. SO YOUNG Robert Wagner (Columbia 40851)
- 14. IT'S NOT FOR ME TO SAY Johnny Mathis (Columbia 40851)
- 15. YOUNG BLOOD The Coasters (Atco 6087)
- 16. WHISPERING BELLS Del Vikings (Dot 15592)
- 17. IN THE MIDDLE OF AN ISLAND .. Tony Bennett (Columbia 40965)
- 18. AROUND THE WORLD Tennessee Ernie Ford (Capitol 3762)
- 19. HONEYCOMB Mantovani (London 1746)
- 20. FALLEN STAR Victor Young (Decca 30262); Eddie Fisher (RCA Victor 20-6947)
- 21. WEAR MY RING Gene Vincent (Capitol)
- 22. FLYING SAUCER No. 2 Buchanan and Goodman (Sparton)
- 23. GAMBLIN' MAN Lonnie Donegan (Quality)
- 24. CUPID Frankie Avalon
- 25. RAINBOW Russ Hamilton (Sparton)
- 26. WHOLE LOTTA SHAKIN' Jerry Lee Lewis (Quality)
- 27. JUNE NIGHT .. Jimmy Dorsey (Quality)
- 28. START MOVIN' .. Sal Mineo (Epic)
- 29. SHORT FAT FANNY Larry Williams (Regency)
- 30. LONG LONELY NIGHTS Kitty Kallen (Decca)
- 31. REMEMBER YOU'RE MINE Pat Boone (Dot)
- 32. CUMBERLAND GAP Lonnie Donegan (Quality)
- 33. COOL SHAKE .. Del Vikings (Mercury)
- 34. SHANGRI LA Four Coins (Epic)
- 35. TEENAGER'S ROMANCE Ricky Nelson (Verve)
- 36. I LIKE YOUR KIND OF LOVE Andy Williams (Apex)
- 37. GOLDMINE IN THE SKY Pat Boone (Dot)
- 38. SOFT SANDS Rover Boys (Sparton)
- 39. WONDERFUL, WONDERFUL Johnny Mathis (Columbia)
- 40. JAY DEE'S BOOGIE WOOGIE Jimmy Dorsey (Quality)

VANCOUVER TOPS

(Compiled by Radio Station CKWX,
dial 980, Vancouver)

- 1. RAINBOW Russ Hamilton (Sparton 439R)
- 2. DIANA Paul Anka (Sparton 457R)
- 3. I'M GONNA SIT RIGHT DOWN Billy Williams (Coral 9-61830)
- 4. TAMMY Debbie Reynolds (Coral 9-61851)
- 5. HONEYCOMB Jimmy Rodgers (Apex 76171)
- 6. BYE BYE LOVE Everly Brothers (Apex 76152)
- 7. LOVE LETTERS IN THE SAND Pat Boone (Dot 15570)
- 8. GONNA FIND ME A BLUE-BIRD Joyce Hahn (Sparton 435R)
- 9. LOVE ME TO PIECES Jill Corey (Columbia 40955)
- 10. THAT'LL BE THE DAY The Crickets (Brunswick 9-B55009)
- HONORABLE MENTION
WHITE SILVER SANDS Owen Bradley (Decca)
- MIDDLE OF AN ISLAND Tony Bennett (Columbia)
- MY PERSONAL POSSESSION Nat King Cole (Capitol)
- AROUND THE WORLD Victor Young (Decca)
- START MOVIN' Sal Mineo (Epic)
- SEARCHING The Coasters (Atco)
- WHISPERING BELLS Del Vikings (Dot)
- FALLEN STAR Hilltoppers (Dot)
- LONG PLAYERS
LOVING YOU Elvis Presley (RAC Victor)
- BUDDY KNOX (Apex)
- DANCE TO THE MUSIC OF LESTER LANIN (Epic)
- MY FAIR LADY Original Cast (Columbia)
- BOP Nelson Riddle (Capitol)
- SWINGING AFFAIR Frank Sinatra (Capitol)
- WALDORF ASTORIA Lena Horne (RCA Victor)
- THE DIAMONDS (Mercury)

"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); Lonzo & Oscar (Decca 30374); Bill Monroe (Decca 30327); Don Estes (Decca 30194)
- 3. FRAULEIN BOBBY HELMS (Decca 30386)
- 4. TOO MUCH WATER GEORGE JONES (Sparton 444R)
- 5. GONNA FIND ME A BLUEBIRD MARVIN RAINWATER (MGM 12412); Eddy Arnold (RCA 6905); Joyce Hahn (Sparton 435R)
- 6. WHITE SPORT COAT MARTY ROBBINS (Columbia 40864)
- 7. FOUR WALLS JIM REEVES (RCA 6874)
- 8. WHOLE LOTTA SHAKIN' GOIN' ON JERRY LEE LEWIS (Quality 1621); Roy Hall (Decca 29697)
- 9. NEXT IN LINE JOHNNY CASH (Quality 1620)
- 10. UNDER SUSPICION JEAN SHEPARD (Capitol 3727)
- 11. I'M IN HEAVEN J.E., M. & B. BROWN (RCA 6955)
- 12. MY ARMS ARE A HOUSE HANK SNOW (RCA 7000)
- 13. TEDDY BEAR ELVIS PRESLEY (RCA 7000)
- 14. GONE FERLIN HUSKY (Capitol 3628); Lonzo & Oscar (Decca 30374)
- 15. HONKY TONK SONG WEBB PIERCE (Decca 30255); Mel Tillis (Columbia 40845); Leroy Van Dyke (Dot 15561)
- 16. TEENAGER'S BREAKUP MYRNA LORRIE (RCA 6909)
- 17. LOVESICK BLUES SONNY JAMES (Capitol 3734); Hank Williams (MGM 10352); Slim Whitman (Imperial 8310); Eddie Crosby (Decca 46148)
- 18. HIGH WIND LARRY HARVEY (Regency 610)
- 19. ALL SHOOK UP ELVIS PRESLEY (RCA 6870)
- 20. TANGLED MIND HANK SNOW (RCA 6955)
- 21. PLENTY OF EVERYTHING BUT YOU LOUVIN BROTHERS (Capitol 3715)
- 22. MOONLIGHT MOUNTAIN FARON YOUNG (Capitol 3753)
- 23. WALKIN' AFTER MIDNIGHT PATSY CLINE (Decca 30221)
- 24. MY SHOES KEEP WALKIN' BACK TO YOU RAY PRICE-VAN HOWARD (Columbia 40951); Bob Wills (Decca 30068)
- 25. THERE YOU GO JOHNNY CASH (Quality 1585)

CANADA'S FRENCH HITS

Survey compiled by: Les Success du Jour, Enrg.,
5112 - Sieme Ave., Rosemont, Montreal, Quebec.

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

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

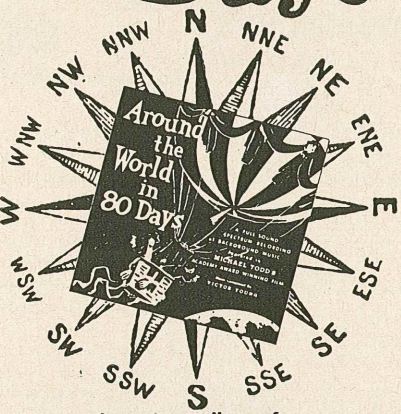
- 1. VIENS VALSER AVEC PAPA André Claveau (Pathé)
- 2. BAMBINO Carmen Déziel (RCA Victor)
- 3. AIDE-TOI ET LE CIEL T'AIDERA .. Marc Gélinas (RCA Victor)
- 4. LE CHEMIN DU PARADIS Les Jérolas (RCA Victor)
- 5. POURQUOI PAS? Dean Edwards (London)
- 6. TOI, TU ES TOUT POUR MOI Janine Gingras (RCA Victor)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

"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. VIENS VALSER AVEC PAPA Yoland Guérard (*Music Hall)
- 5. LA VALSE DES RUES Paolo Noël (RCA Victor)
- 6. TOI, TU ES TOUT POUR MOI Janine Gingras (RCA Victor)
- 7. S'AIMER D'AMOUR Jean Paquin (*Music Hall)
- 8. BOUCLE BLONDE Marc Gélinas (RCA Victor)
- 9. SUR L'PERRON Dominique Michel (Pathé)
- 10. LE CHEMIN DU PARADIS Les Jérolas (RCA Victor)

(Continued on next page)

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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. LITTLE DARLIN' Diamonds (Mercury)
4. WE WILL MAKE LOVE Russ Hamilton (Oriole)
5. LOVE LETTERS IN THE SAND Pat Boone (London)
6. TEDDY BEAR Elvis Presley (RCA)
7. ISLAND IN THE SUN Harry Belafonte (RCA)
8. BYE-BYE LOVE Everly Brothers (London)
9. AROUND THE WORLD Ronnie Hilton (HMV)
10. LUCILLE Little Richard (London)
11. YES, TONIGHT, JOSEPHINE Johnnie Ray (Philips)
12. LAST TRAIN TO SAN FERNANDO Johnny Duncan (Columbia)
13. BUTTERFINGERS Tommy Steele (Decca)
14. WHITE SPORT COAT King Brothers (Parlophone)
15. WITH ALL MY HEART Petula Clark (Pye-Nixa)
16. AROUND THE WORLD Bing Crosby (Brunswick)
17. WHEN I FALL IN LOVE Nat "King" Cole (Capitol)
18. MR. WONDERFUL Peggy Lee (Brunswick)
19. START MOVIN' Sal Mineo (Philips)
20. ALL STAR HIT PARADE Beverley Sisters, Max Bygraves, Billy Cotton, Johnston Brothers, Tommy Steele and Jimmy Young (Decca)
21. FABULOUS Charlie Gracie (Parlophone)
22. ANY OLD IRON Peter Sellers (Parlophone)
23. START MOVIN' Tony Dene (Decca)
24. LIKE MOON Tony Brent (Columbia)
25. I LIKE YOUR KIND OF LOVE Andy Williams (London)
26. DIANA Paul Anka (Columbia)
27. FORGOTTEN DREAMS Cyril Stapleton (Decca)
28. WONDERFUL, WONDERFUL Ronnie Hilton (HMV)
29. I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER Billy Williams (Vogue-Coral)
30. IN THE MIDDLE OF AN ISLAND King Brothers (Parlophone)

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

CANADIAN ARTISTS' BEST-SELLING RECORDS

ENREGISTREMENTS CANADIENS DE MEILLEURE VENTE

1. BAMBINO/CINCO ROBLES Carmen Déziel, (RCA Victor 56-5342. *57-5342)
2. AIDE-TOI ET LE CIEL T'AIDERA/LE BOSSU Marc Gélinas (RCA Victor 56-5346. *57-5346)
3. VIENS VALSER AVEC PAPA/LES ETOILES Yoland Guérard (Music Hall 102. *45-102)
4. LE CHEMIN DU PARADIS/TOUJOURS PLUS VITE .. Les Jérolas (RCA Victor 56-5349. *57-5349)
5. POURQUOI PAS?/MAIS PUISQU'IL FAUT SE QUITTER Dean Edwards (London FC-373. *45-FC-373)
6. TOI, TU ES TOUT POUR MOI/MARIANNE Janine Gingras (RCA Victor 56-5343. *57-5343)
7. BAMBINO/S'AIMER D'AMOUR Jean Paquin (Music Hall 101 *45-101)
8. LA VALSE DES RUES/LA PETITE TONQUINOISE .. Paolo Noël (RCA Victor 56-5320. *57-5320)
9. SUR L'PERRON/LA FAMILLE Dominique Michel (Pathé 52-132. *77-132)
10. TANT J'AURAI TANGERINE/C'EST CA LA MUSIQUE Colette Bonheur (Epic CF-1040. *4-CF-1040)

* 45 R.P.M.

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. POURQUOI PAS? (by Rusty Davis, D. Evans)
4. LES ETOILES (by Lucien Brien)
5. BOUCLE BLONDE (by Marc Gélinas, F. Labre)
6. LA VALSE DES RUES (by Paolo Noël)
7. MAIS PUISQU'IL FAUT SE QUITTER (by Rusty Davis, A. Maltais)
8. SUR L'PERRON (by Camille Andréa)
9. MON PITOU (by Jean Grimaldi)
10. TANT J'AURAI TANGERINE (by Jacques Blanchet)
11. DY ... DEDY ... DEDY ... (by Fernand Tavernier)
12. LA FAMILLE (by Raymond Lévesque)
13. LE CIEL SE MARIE AVEC LA MER (by Jacques Blanchet)
14. LA ROUTE (by Marc Gélinas)
15. PARC LAFONTAINE (by J. Blanchet, Lucien Hétu)
16. ROCK 'N' ROLL A CHEVAL (by Willie Lamothe)
17. UN PETIT BECOT (by Roger Miron)
18. GAIETE PRINTANIERE (by Paul Aubert)
19. COEUR DE MAMAN (by Armand Desrochers)
20. VIOLETES DES CHAMPS (by Yves Beauparlant)

EDMONTON FLASH

The music lover's scoop of the week is Edmonton's newest jazz club. Called the Yardbird Suite after the cut of the same name, it's a real cool tremendous venture sparked by Tommy Banks, patron of the Edmonton Jazz Society and Ron Repka, of CHED radio.

Coleen Bennett is secretary of club, which holds concerts every night during the week after 11 p.m. in the basement of a store. Unique feature—no booze permitted, only soft drinks. Salutes to Yardbird Suite and the people responsible.

U.S. BEST-SELLING DISCS

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

1. TEDDY BEAR Elvis Presley (RCA Victor)
2. I'M GONNA SIT RIGHT DOWN Billy Williams (Coral)
3. LOVE LETTERS IN THE SAND Pat Boone (Dot)
4. TAMMY Debbie Reynolds (Coral)
5. BYE BYE LOVE Everly Brothers (Apex)
6. IT'S NOT FOR ME TO SAY Johnny Mathis (Columbia)
7. WHITE SILVER SANDS Don Rondo (Reo)
8. SEND FOR ME Nat King Cole (Capitol)
9. AROUND THE WORLD Victor Young (Decca)
10. OLD CAPE COD Mantovani (London)
11. SO RARE Patti Page (Mercury)
12. WHISPERING BELLS Jimmy Dorsey (Quality)
13. DIANA Del Vikings (Dot)
14. SEARCHIN' Paul Anka (Sparton)
15. THE COASTERS (Atco)
16. SHORT FAT FANNY Larry Williams (Regency)
17. STAR DUST Billy Ward and Dominoes (London Liberty)
18. RAINBOW Russ Hamilton (Sparton)
19. IN THE MIDDLE OF AN ISLAND Tony Bennett (Columbia)
20. WHOLE LOT OF SHAKIN' GOING ON Jerry Lee Lewis (Quality)
21. SHANGRI-LA Four Coins (Epic)
22. DARK MOON Gale Storm (Dot)
23. LOVE ME TO PIECES Jill Corey (Columbia)
24. OVER THE MOUNTAIN Johnny & Joe (Quality)
25. WONDERFUL, WONDERFUL Johnny Mathis (Columbia)

BEST SELLING SHEET MUSIC IN ENGLAND

1. AROUND THE WORLD (Sterling)
2. MR. WONDERFUL (Chappell)
3. WE WILL MAKE LOVE (Melcher-Toff)
4. LOVE LETTERS IN THE SAND (F.D. & H.)
5. WHEN I FALL IN LOVE (New World)
6. FORGOTTEN DREAMS (Mills Music)
7. WHITE SPORT COAT (Frank)
8. PUTTIN' ON THE STYLE (Essex)
9. WONDERFUL, WONDERFUL (Leeds)
10. ISLAND IN THE SUN (Feldman)
11. ALL SHOOK UP .. (Belinda)
12. CHAPEL OF THE ROSES (Victoria)
13. I'D GIVE YOU THE WORLD (Macmelodies)
14. WITH ALL MY HEART (Bron)
15. BUTTERFLY (Aberbach)
16. DARK MOON .. (F.D. & H.)
17. YES, TONIGHT, JOSEPHINE (Berry)
18. FREIGHT TRAIN (Pan-Musik)
19. START MOVIN' (Bradbury Wood)
20. NINETY-NINE WAYS (Good Music)
21. THE GOOD COMPANIONS (Peter Maurice)
22. BYE-BYE LOVE (Chappell)
23. FIRE DOWN BELOW (Dash)
24. LITTLE DARLIN' (Campbell Connelly)

(Courtesy: "New Musical Express", London)

TORONTO TOPS

Reproduced by courtesy of the Toronto Telegram

BEST-SELLING DISCS

1. TAMMY Debbie Reynolds (Coral 9-61851)
2. DIANA Paul Anka (Sparton 457R)
3. STARDUST Billy Ward and the Dominoes (London Liberty LI 55071)
4. TEDDY BEAR .. Elvis Presley (RCA Victor 20-7000)
5. SHORT FAT FANNY Larry Williams (Regency 635X)
6. WHOLE LOT OF SHAKIN' Jerry Lee Lewis (Quality 1612)
7. WHISPERING BELLS Del Vikings (Dot 15592)
8. RAINBOW Russ Hamilton (Sparton 439R)
9. IT'S NOT FOR ME TO SAY Johnny Mathis (Columbia 40851)
10. WHITE SILVER SANDS Don Rondo (Reo 8160X)

ALBUMS

1. LOVIN' YOU .. Elvis Presley (RCA Victor)
2. AROUND THE WORLD Soundtrack (Decca)
3. MY FAIR LADY Original Cast (Columbia)
4. OKLAHOMA Soundtrack (Capitol)
5. SWINGIN' AFFAIR Frank Sinatra (Capitol)
6. FABULOUS FIFTIES Roger Williams (Kapp)
7. LOVE IS THE THING Nat King Cole (Capitol)
8. THE KING AND I Soundtrack (Capitol)
9. HEAVY DATE Tommy Sands (Capitol)
10. ROARING TWENTIES (Sparton)

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SILHOUETTE

If anyone is ever in need of information about Canadian radio over the past twenty-eight years, Al Smith, of Victoria, British Columbia, is a good man to know.

Pianist Smith has been one of the favourite musical personalities of CJVI, Victoria, for the last sixteen years, and still holds that distinction. Three years ago, Al Smith celebrated a quarter-century of radio work, and with that celebration came congratulatory messages from Smith's many associates in the broadcasting industry.

Just in case you might get the idea that anyone who has been in radio for twenty-eight years is about ready to call it quits, we'd better take a second look at Al Smith.



Every morning at 7.50 a.m., Al takes his place behind the CJVI Playhouse grand piano in preparation for his 8.10 to 9 a.m. show. A few moments later, he is joined by personality-man Walter Cownden, and "Breakfast with Walt and Al" is underway once again.

Six times a week throughout the year, Al helps his listeners get past the early morning blues and sends them on their way to work, to school, or to the housework, feeling just a little more relaxed . . . ready to face the day with a brighter outlook.

And that's the story of Al's continued success on the air—his happy voice and bright banter really please the listeners at home, plus familiar new and old numbers, played in a manner that makes you sing or whistle in spite of your early morning blues.

Al is often billed as "The Man With a Million Musical Memories", and while that might seem a little trite, it's actually very close to the truth. The following illustration is good evidence of this.

In 1932, soon after Smith was making a name for himself in Prince Albert, Saskatchewan, he and a group of colleagues decided to inaugurate the Elks' Christmas Cheer and Relief fund.

At 8 o'clock one night in December, Al sat down at the radio station piano and started telling listeners that he would play requests if the person at home would donate at least 25c to the fund. If Al couldn't play it from memory, Al himself would pay the money.

That stint lasted six hours, until 2 o'clock next morning. When the last telephone call had come in, Al had played three hundred and seventy-four requests from memory and had been stumped on only two!

That was in 1932, toward the start of Smith's career in radio. Now, in 1957,



AL SMITH

he's sometimes called a walking cross-index file on music and musicians.

But let's go back right to the beginning. The Al Smith "show" started after the turn of the century, in Hale, Cheshire, England. He had a good musical education overseas . . . part of it under the famed teacher, Edward Isaacs.

At the age of twenty, he came to Canada and created somewhat of a sensation at his first "concert" by appearing in formal clothes to play before a farmhouse audience of "all the residents of the area"—who were simply dressed in overalls and work shirts.

It was on that occasion that the young English pianist, turned Canadian, got a strong hint that classical music wasn't the only type that should be played on the piano, when he received his biggest ovation for a rendition of "Turkey in the Straw".

Smith began his radio work in 1929,

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

with CJHS in Saskatoon. It was a year later that he moved to Prince Albert.

The famous "Pianology" programme over the Canadian Radio Commission network began in 1933. One of his early shows was a partnership affair with Cyril Hampshire, now of Hamilton, Ontario. It wasn't until the show had started rehearsals that the two realized they were both pupils of Isaacs and had come to Canada from England about the same time.

Other activities of Smith's in Central Canada before the war were writing club songs, summer appearances at the Chateau Lake Louise and numerous stage shows.

Older radio fans will probably remember some of these Canadian radio shows in which Smith took part: "Moonlight on the River" — "Pastel Panels" — "Al and Bill" — "Pianology" and "Garden of Melody".

Since moving to the Pacific Coast in 1941, Al has won hundreds of friends and thousands of listeners with his wonderful personality.

His time at CJVI is spent between his air shows and his position as Music Librarian. However, he still manages to find time for his hobby, which is tending the garden in his suburban home.

Al Smith has always favoured the early morning show, when he manages to sound brighter than most of his listeners feel! To a man who has spent twenty-eight years intimately associated with the growth of radio entertainment, such an early hour is no hardship.



His life has been dedicated to the principle that every day should begin with a song and continue the same way throughout. It seems like a pretty good idea to us!

Whereas most musicians work late hours and rise late, Smith retires early and rises at 5 a.m. each and every morning. Although 5 o'clock seems early for an 8 o'clock show, as Smith points out, "It is necessary for me to be really wide awake when I hit the air".

During a recent "Audience Participation" show on which Al was playing, a lady being interviewed remarked, "I remember Al Smith in Saskatoon, back in 1929, when he was sponsored by the Quaker Oats Company."

Yes, that was Al's first sponsor and since that time his time on the air has been steadily increasing to the point where, today, he is on the air six days a week from 8.10 to 9 a.m. and in the afternoons for five days a week from 4.30 to 6 p.m.

The afternoon show is called "Rolling Home", and in this Al is partnered by Reg Stone, organist. Reg joined Al over a year ago and the two have been aired five days every week since.

In a recent popularity poll, the "Rolling Home" show was voted first place and in second place was the "Breakfast Show" with Al and Walter Cownden.

As mentioned before, in between these two shows Al is Librarian at CJVI. So, in no way, do the hours drag for this young "Old Timer" of Canadian Radio.

THESE ACTS CAME TO TOWN...

Reviewed by Roger Feather

MAT MATTHEWS

The Mat Matthews Trio with Mat on accordion, Joe Puma on guitar and Bill Brito on bass worked a successful week at the Town Tavern in the latter part of July.

Mat, one of the best jazz accordianists in the business, plays a special electric instrument which has a less reedy sound and better technical quality than an ordinary accordion. And Mat makes the most of these differences by playing lucid solos and interesting back-grounds.

He has many moods and they change quickly so that at one moment he can be sensitive and in the next almost callous, but most importantly his playing is always authoritative and intriguing.

Puma swings lightly and uses a single-note style. The interplay between the horns is good and although the group at times sounds larger than a trio they have extraordinary flexibility.

Bob Price, a local bassist, subbed for Brito on Saturday and played very well.



OSCAR PETERSON

The Oscar Peterson Trio, which worked the Town Tavern in the first week in August, is one of the hardest swinging and most cohesive groups in jazz today.

Their music is often calculated but what they may lack in spontaneity they more than make up in the overwhelming force which they generate. They have the ability to start a tune in a light swinging manner and steadily build it to a rollicking fevered pitch without changing the mood.

Peterson is a continually interesting pianist and although he may lack inventiveness at times, he has few peers when it comes to swinging. In fact, the actual flow of ideas of the whole group is frequently submerged by the surging rhythm which is set up.

Herb Ellis on guitar is playing better than ever. His solos are more thoughtful and expressive and his rhythm work is tremendous. He



Bonnee Montgomery in action at the Stage Door

sometimes overdoes the bongo effect but this is a minor criticism.

Bassist Ray Brown is superb on every tune as expected. Like Peterson, Ray has a brilliant technique and at times he plays so strongly that he sounds like a whole rhythm section by himself.

Without question, this is one of the greatest jazz groups working today and their exuberance and happiness are so infectious that one cannot help but enjoy them.



BILLIE HOLIDAY

The captivating Billie Holiday held her legion of fans mesmerized during a week's stay at the Town Tavern in mid-August. Billie, who is one of the greatest, if not the greatest singer jazz has known, has that proverbial spark, that wealth of natural talent which makes her every performance a memorable experience.

She is one of those rare people whom music listeners, regardless of their taste, should hear at least once.

Billie's singing has many moods but at the core of every song is the blues. Whether the song be lyrical or direct, happy or melancholy, Billie's plaintive voice seems to betray her feeling of great sorrow.

Her slight lack of technical ability is negligible when placed beside her overwhelming jazz feeling. In sum, she is wonderful.

Pianist Mel Waldron is brilliant in her support as are also Archie Alleyne and Ernie Oldsuiik.



STEVE LAWRENCE

Steve Lawrence kicked off the redecorated Stage Door with a resounding success. Using excellent material, his easy relaxed manner had the capacity audiences in the palm of his hand. Steve is a jazz-influenced singer with a wonderful sense of rhythm and a big pleasant baritone voice.

His sets were well-paced and included the melancholy and the humorous, the lyrical and the rocking songs. He seems to be always in tune. He gets the full meaning out of every lyric and above all in everything he does there is excellent taste.

Steve is a real professional and that, I believe, is the best compliment you can give any entertainer. And all this at 22 years old.

Steve was admirably backed by the Norm Amadio Trio.



BONNEE MONTGOMERY AND JACK DUFFY

Australian-born Bonnee Montgomery made her Canadian debut at the Stage Door the week after Steve Lawrence. With a good voice and loads of technique she made her songs meaningful and interesting.

Unfortunately, she does not yet have enough confidence or authority on stage to command wide attention but this should come with more work. Her robust good looks are a definite asset.

She was backed by a group which was rather inaccurately billed as the "Australians". Bassist Jack Lander, recently returned from a long stay with the "Australian Jazz Quintet", was the moving force in this group.

Also on the bill was the very under-rated singer-comedian Jack Duffy. Singing either ballads or rhythm tunes or doing impersona-



While hit-singer Steve Lawrence was appearing at the Stage Door, he took part in Eaton's Juke Box Jury. Elwood Glover introduces him, and he is seen on left of the panel.

tions, Jack again proved himself as a fine entertainer. It is hoped that the rumoured "Jack Duffy Show" gets a regular TV slot this fall.



RUTH PRICE AND DAVE BROADFOOT

Ruth Price, one of the many new young girl vocalists, played a fairly successful week at the Stage Door in the early part of August. Ruth, a jazz singer by desire only, sings standard and off-beat material in an interesting and showmanlike way.

Her husky voice is pleasant and she has more than adequate tech-

nique but she somehow lacks that added bit which makes an entertainer command respect and wide attention.

Ruth received very sympathetic backing by the Bill Isbister quartet with Bill on piano, Kenny Gill on guitar, Don Hilton on drums and Jack Lander on bass.

Along with Ruth, the club featured that wonderful comedian from "Spring Thaw", Dave Broadfoot. Dave, essentially a revue entertainer, had trouble at times reaching the audience and unfortunately did not produce his usual high quota of laughs. Part of this may have been due to some rather weak material.

YOUR TRUMPET QUERIES

answered by ELLIS McLINTOCK

Readers are invited to send in their instrumental problems, and these will be answered by Canada's foremost musicians

Q.—I began playing cornet at the age of ten and joined our town band two years later. I am now seventeen and have been invited to join a local dance orchestra. Will playing dance music interfere with my serious musical studies and will it be necessary to change to trumpet?—Barry Wood, Owen Sound, Ont.

A.—It really makes no difference whether you play trumpet or cornet in a dance band. However, cornet is diminishing in popularity year by year, and you will find that trumpets are gradually replacing cornets in military and concert bands.

Dance music will in no way interfere with your serious musical interests; on the contrary, it will enhance it. After all, the physical production of sound is the same no matter what type of music you play; the main difference is in the interpretation. However, the experience you gain will help immeasurably in rounding out your appreciation of all types of music.

Q.—I have been studying the trumpet for three years and have just found out from my dentist that I will have to wear braces on my teeth for at least a year. I hope I won't have to quit playing and lose everything I have gained so far.—Roscoe Robinson, St. Boniface, Manitoba.

A.—It's a shame that braces are a necessity but a beautiful set of teeth is a tremendous asset in any field—and don't worry. It is not at all necessary to stop playing.

However, you will find that the insides of your lips will become

tender, but it will help you to make more use of your diaphragm muscles and learn to use the lip muscles properly. Have patience and make your practice periods shorter but more frequent.

Practise middle and low register studies and don't be too anxious about your upper register. Since you are in the brace stage you have many good development years ahead of you.

Q.—For some time I have been working on double tonguing but seem to be making no headway with it. Could you offer any suggestions to help me in this matter?—J. Leblanc, Moncton, N.B.

A.—Learning to double tongue is like learning to walk. Don't be in too big a hurry. It is best to practise with a metronome. Set it at 60 and start with quarter notes making sure that the "KU" sound is just as strong as the "TU".

Gradually—and I mean gradually—accelerate your metronome and you will find that eventually your problem will be eliminated.

Q.—I have a problem with cold sores, and would like to know if I should continue to play when I have a cold sore.—V. Maybury, Hamilton, Ont.

A.—Every trumpet player there ever was, at one time or another, has been plagued with cold sores. It is nothing to be alarmed about, but if they persist in great abundance it would be wise to see a physician to effect a cure.

It is possible, however, to continue practising in moderation. Low register practice is best and certainly nothing that requires lip gymnastics.

Reviewed by THE SPINNER

VINCE MARTIN: *Ginny My Love/Let The Midnight Special* (Apex 9-7176)—A truly lovely record, sung by Vince Martin in a way that should take both Vince and the disc right to the top. Denny Vaughan, who wrote "The Midnight Special" with Vince, conducts his orchestra through one of the best arrangements I've heard for some time, whilst "Ginny" has Abie Baker and his orchestra to accompany this wistful melody with the same kind of charm as "Tammy". They are both lassies with a delicate air, as opposed to some of the reigning rock 'n' rollers like Short Fat Fanny, for instance. Contrast is a great thing, and this is a record which really stands out. "Ginny" will be everybody's love soon, I'm sure, though the disc may well be a double-sided hit. * * * *

FRANKIE LAINE: *You Know How It Is/The 3.10 To Yuma* (Columbia 4-40962)—This is getting back to the Frankie Laine beloved by so many, Mr. Rhythm himself! Many fans, whilst enjoying the ballads Frankie has sung lately, have been wanting a sign from Mr. Rhythm; well, here he is in as good a voice and driving beat as ever. The flip, "The 3.10 to Yuma", is from the film of the same name, and is a good contrasting backing. * * * *

LEROY ANDERSON and his Pops Con-

cert Orchestra: *Forgotten Dreams/Bluebells Of Scotland* (Decca 9-30403)—Another bandleader-composer and this time both titles come from his talented pen. The beautiful melody, "Forgotten Dreams" has been recorded by other bands, among them, Cyril Stapleton whose disc of this tune is the big seller in England. The Bluebells, like their namesake, will not last so long, even though they receive the smooth Leroy Anderson treatment. The other side is the one. * * *

THE CELLOS: *Under Your Spell/The Juicy Crocodile* (Quality K1635)—If you can find nothing good to say about a record, don't say anything—so I am not saying anything.

JILL COREY: *Love Me To Pieces/Love* (Columbia 4-40955) — Jill will certainly reach the top of the hill with this disc, and her Jack is Jimmy Carroll and his Orchestra who provide such an excellent backing. The barroom piano is particularly good. "Love Me To Pieces", another candidate for the top ten, comes from the CBS Television production, "Studio One Summer Theatre" and the other side, "Love" should also be played; it is too good to remain . . . just the other side. * * *

VIC DAMONE WITH PERCY FAITH: *An Affair To Remember/In The Eyes Of The World* (Columbia 4-40945) — Two tuneful ballads, sung and played with professional ease, pleasant listening. * * *

THE KINGS: *Long Lonely Nights/Let Me Know* (Reo 8169x)—The lead voice of this group sounds like a fugitive from the Ink Spots, and one of the others sounds like a fugitive from indigestion! Hear it and you will know what I mean. The faster side may be more popular but somehow I feel the boys can do better. The tenor-sax solo deserves a mention, it was played with such zest. * *

KITTY KALLEN: *Lasting Love/Lonely Nights* (Decca 9-30404)—Sweet Kitty sings two ballads sweetly, one for the romantics! * * *

HUGO WINTERHALTER: *Singin' Sweethearts/The Happy Cobbler* (RCA Victor 47-6982)—An excellent instrumental from the pen of British bandleader Ron Goodwin, "Singin' Sweethearts" should swing Winterhalter right to the top of the lists. It is one of those things you can't forget, and the fiddle and trombone work is tremendous. This will get so many plays it should keep the "Cobbler" on the other side very happy indeed. * * * *

TINA ROBIN: *All Of Me/My Little Grey Cat* (Coral 9-61862)—A strong beat, a singer with bags of attack and some

super guitar—what more could you ask? Not many folk will be able to prevent themselves from tapping their toes when they hear this one! * * * *

GENE VINCENT: *Lotta Lovin'/Wear My Ring* (Capitol F3763)—Gene Vincent and his Blue Caps provide a r n' r that really rocks, but on the other side a soft-shoe type of number sung in the same r n' r voice and style doesn't seem to jell. * * *

DOROTHY COLLINS: *Sing It Children, Sing It/Soft Sands* (Coral 9-61865)—Composed by Ray Charles and accompanied by his singers, Canada's Dorothy Collins sings this unusual semi-spiritual type number very well, well enough to merit many airings. The attractive "Soft Sands" again turns up to provide an excellent backing. * * * *

KAY STARR: *My Heart Reminds Me Of You/Flim Flam Floo* (RCA Victor 47-6981)—A vocal version of "Autumn Concerto", sung with all the style and artistry that Kay Starr undoubtedly has—this will be heard for many months to come, and near the top. I cannot imagine whatever possessed the writers of the oddly titled "Flim Flam Floo" to put those words to the charming little tune that has been used in dancing schools the world over for the Dutch Dance at the end-of-term performance . . . rather a waste of Miss Starr, I feel. * * *

EILEEN RODGERS: *Third Finger-Left Hand/Crazy Dream* (Columbia 4-40956)—I don't altogether agree with the rather strident treatment of this number. "Crazy Dream" suits the artist better, but as "Third Finger" is such an infectious tune, it will undoubtedly remain the more popular. * * *

TONY BENNET: *I Am/In The Middle Of An Island* (Columbia 4-40965)—Which is the side? Both are becoming increasingly popular. "I Am" is the slower starter, but will, I feel, be first past the gate. Meanwhile I seem to be meeting "In The Middle Of An Island" when I'm driving, when I am in bed . . . I have yet to meet it in my dreams! The sum total is, Tony Bennett has a hit!! * * * *

ROD WILLIS: *Somebody's Been Rocking My Baby/Old Man Mose* (Apex 9-76165)—Rod has a virile style of singing well suited to this type of number. In the fast rhythm and blues tempo he really sells himself and the tune. The old, Old Man Mose has been vocalised by many famous voices, but Rod does not let Mose down, and the group accompanying him really go to town with some especially swell guitar. Raucous but likeable. * * *

BILL HALEY AND HIS COMETS: *The Dipsy Doodle/Miss You* (Decca 30394)—From the album, "Rockin' the Oldies" Haley gives the two oldies the full treatment. Somehow the old-time rhythm comes through the thin coating of rock

Capitol

"BUY GUIDE"

RON GOODWIN'S

"SWINGING SWEETHEARTS"

B/W

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"MOONLIGHT MOUNTAIN" b/w

"LOVE HAS FINALLY COME MY WAY"

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TOP CAPITOL ALBUMS

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JACK KYLE

(CKNW, NEW WESTMINSTER, B.C.) PICKS

"THE MAN I LOVE"

by

PEGGY LEE

ORCHESTRA CONDUCTED

by FRANK SINATRA

ALBUM #T-864



'n' roll and one is left with the feeling that the experiment did not quite come off. * *

ELLA FITZGERALD: *Goody Goody/Too Soon To Know* (Decca 9-30405)—The fabulous Ella shows how it SHOULD be done. She takes the old Goody Goody and modernises it without divorcing it entirely from its original genre in an excellent arrangement with a strong beat. A beautiful rendition of the standard on the flip makes this a disc to buy and keep. * * *

THE FOUR PREPS: *Promise Me Baby/Again 'N' Again* (Capitol F3761)—A lively little disc, with both sides packed with entertainment and drive. One for the teenagers, ideal to dance to or listen to. Lincoln Mayorga conducts the orchestra with a swing. Well worth the money. * * *

THE CHORDETTEs: *Just Between You And Me/Soft Sands* (Apex 76172)—A two-sided hit they claim on the handouts, and for once I agree. This is one of the few female groups really to pack a punch, and "Just Between You And Me" I think this will go to the top of the lists very quickly. The softer side, both in style and title, should also win many fans for these gals. Definitely one out of the bag! * * * *

JOHNNIE RAY: *Build Your Love/Street Of Memories* (Columbia 4-40942)—"Build Your Love" is already building up

for a long stay among the top tunes and Johnnie is to be congratulated upon the way he has adapted his individualistic style to the modern trend. I fear that "Street Of Memories" will leave no memories. Just another song, nothing else. * * * *

GENE NASH: *Dandy Lion/I Must Have Your Lovin'* (Quality K1630)—It seems as if we are in for a plethora of animal titles. Presley started it off with Teddy Bear, now we have Dandy Lion, and Tiger Rag needs no introduction.

Anyway this is a dandy Lion, with some first-class steel guitar, and some of the best recording I've heard. So many good discs are spoilt for me by dull almost muffled recording, but this is really bright. Gene Nash does a swell job on these titles, well worth a spin by deejays. * * *

RICHARD HAYES: *Misery's Child/Missing You* (Decca 9-30376)—I think that "Misery's Child" may well turn out to be "Joy Baby" for Richard Hayes. It's an infectious and unusual little wail that may well catch the fancy of those responsible for the making of hits. The Jack Pleis Orch. accompanies and adds to the attraction of this disc with appropriate anvil beats, etc. The ballad "Missing You" is tunefully sung but the other side is THE ONE. * * * *

ELMER BERNSTEIN conducts music from the sound track of "Sweet Smell Of Success" (Decca 9-30370) — This is the score from the movie about the more sordid side of newspapers and newspapermen. "The Street" is the main theme, based on the rhythm of the printing presses as they thunder out millions of copies to feed the voracious public. The backing, "Toots Shor's Blues," is a wild, mournful thing—an excellent piece of mood music. * * *

GEORGE PECK: *I Ask Of Heaven/You're The One* (Reo 8168)—Ballads seem to be returning to favour and George Peck puts this across with sincerity. The unusual melody of the flip may make it a teenagers' choice. * *

THE TRENIERS: *Holy Mackerel Andy!/Rock Calypso Joe* (Brunswick 9-B-55014)—An original number, written by the vocalist Cliff Trenier with help from brother Claude, Gene Gilbeaux and Jimmy Johnson, sung with interpolations of an Amos an' Andy voice. Extremely well done. Out-and-out rock with the band really cutting loose and vocal with the band joining in à la Haley, plus a great gravel-voiced soloist . . . refreshingly enthusiastic. "Rock Calypso Joe" is equally good. * * *

PAT BOONE: *There's A Gold Mine In The Sky/Remember You're Mine* (Dot 15602) — "Remember" is definitely the number one side here, in my opinion; it is a typical Boone recording—smooth, attractive, and a big seller. The oldy "Gold Mine" is adequate backing, but rather on the dull side; not such a good vehicle for Pat. * * * *

JIMMY DORSEY: *Jay-Dee's Boogie Woogie/June Night* (Quality K1638) — It

has always struck me as sad that recognition comes to so many after they are dead. This was not quite the case with Dorsey, for—after a lifetime of music—he made the top ten for the first time with "So Rare" just before he died. Now it looks as if another of his may also make it. Jay—for Jimmy; Dee—for Dorsey's Boogie may well prove to be a Dee-for Disc, Jay—for Jockey's favourite! "June Night" always was a good tune, and it has been given a brand new arrangement by Dick Stabile which makes it better than ever. A very good bet. * * * *

ETTA JAMES: *By The Light Of The Silvery Moon/Come What May* (Regency 643)—Already very popular, the "Light Of The Silvery Moon" shines brightly for this rhythmic singer and accompanying group. Flip is rather uninspired and tends to become ordinary. * * *

JIMMY REED: *The Sun Is Shining/Baby, What's On Your Mind* (Regency 642X)—In the frantic search to achieve something "different" I feel the arranger of these two titles, by writer/singer Jimmy Reed, has somehow missed the boat. The thin screeches from the harmonica are just earache to me, and spoil my enjoyment of the disc. *

DINAH SHORE: *Fascination/Till* (RCA Victor 47-6980); **JANE MORGAN and The Troubadors:** *Fascination/Midnight In Athens* (Kapp 191) — Two fascinating ladies singing "Fascination" from the movie "Love In The Afternoon", and not a pin to choose between them. Both have excellent accompaniments, and both charming voices. Of the two flips my vote goes to the instrumental, "Midnight In Athens", by The Troubadors. A lovely melody, and some fine accordion work make this one to buy and enjoy. * * * *

THE MOONGLOWS: *Please Send Me Someone To Love/Mr. Engineer* (Quality K1628)—Two sure-fire hits with the younger fans. This group has a style and originality which will take them to the top sometime soon. * * *

QUICKIES

CRAZY OTTO: *Good Evening Friends/Medley/Happy Piano Medley* (Decca 9-30377)—Crazy Otto and his rag-time jazzamaroo piano playing such old-time favourites as "I Left My Sugar Standing In The Rain". Fine if you like this kind of thing. I do. * * * *


THE VALENTINES: *Don't Say Goodnight/I Cried Oh, Oh* (Apex 9-76159) — A workmanlike group doing a neat job—slow R & R on the first and folk-type on the flip. Catchy. * * *

JOHNNY MADARA: *Be My Girl/Lovesick* (Prep 17109)—A record in the popular idiom that could easily become a hit, it has all the ingredients, a simple idea, a strong beat, well sung . . . what more do you want? * * * *

JANICE HARPER: *Tell Me That You Love Me Tonight/Bon Voyage* (Prep 21574)—Two ballads, sung in romantic style with male voice chorus and orchestra, and Janice Harper with a straight, sweet voice. * * *

DICK JACOBS AND HIS CHORUS AND ORCHESTRA: *Fascination/Summertime In Venice* (Coral 9-61864) — Tuneful melodies from two films, dreamily played by Dick Jacobs and Co., one to listen to AND keep on listening to. * * * *

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



**SEND
FOR ME**

Recorded by
NAT 'KING COLE'
(Capitol)

Published by
**WINNETON MUSIC CO.,
NEW YORK**

THE FOUR PREPS: Band Of Angels/How About That? (Capitol F3775) — The Four Preps with Lou Busch and his Orchestra combine to make a workmanlike disc. I feel "Band of Angels" is more suitable for a solo voice; it does not show this group at their best, but "How About That?" is more up their street and should please their many admirers. ***

JOEL GREY: Everytime I Ask My Heart/Moonlight Swim (Capitol 3777) — Famous fathers seem to be having famous sons these days. Hot on the heels of Rickey Nelson comes Joel Grey. Son of Mickey Katz, one-time member of Spike Jones outfit and now bandleader/parody king, Joel is a talented hair from the old Katz. He recently played lead in Columbia's "Calypso Heat Wave," and is slated to appear in four video shows in the fall in the States, entitled "December Bride" in which he will act and sing. A restrained rock 'n' roller, his voice is smooth and warm. ****

LENA HORNE: Sweet Thing/That Old Feeling (RCA Victor 47-6997) — Glamorous Lena makes us feel that WE are the "Sweet Thing" she is singing about. That Old Feeling remains eternally young when warbled thisaway; in other words, I'm gone on the gal. ****

GUY MITCHELL: Sweet Stuff/In The Middle Of A Dark Dark Night (Columbia 4-40940) — Many of the kids will prefer this sweetness to the one above; I suppose it's all a matter of taste—coffee cream or jelly roll! The flip is more in the old chorus-type song class.

JULIUS LA ROSA: Worlds Apart/Famous Last Words (RCA Victor 47-6998) — A tasteful ballad, tastefully sung and accompanied by Joe Reisman's Orchestra. Whilst these "Last Words" are good listening, somehow I cannot see them becoming "Famous". Better luck next time, Julius. ***

DOLORES GRAY: I'm Innocent/My Mama Likes You (Capitol F3774) — Another charmer with an extremely likeable style. The calypso-type "Mama" is cute and could easily catch on. ***

BILL DARNEL: Rainbow/Do You Care (Reo 8170x) — Russ Hamilton has a head start with his "Rainbow", and I doubt if anyone can catch him. This version seems more mechanical and does not quite have the slight off-beat appeal of the rival. Good roller on 'tother side, though. **

DON CHERRY: Fourteen Karat Gold/There's A Place Called Heaven (Columbia 4-40958) — This is obviously another hit for handsome singer-golfer Don Cherry. Home-spun sentiments sung in a homespun voice. . . it's a natural. The other side is just another side. ****

JO STAFFORD and VIC DAMONE: Good Nite/Silence Is Golden (Columbia 4-40968) —

This is a dee-jay's delight—a tuneful and unusual way of ending a programme. Jo and Vic in close harmony, together with Jo's husband Paul Weston to guide the orchestra and the Mellotones in a soft and sweet record. "Silence Is Golden", but not in this case. ****

★

LONG PLAYS

KIM NOVAK: This Is Kim (Decca DL 8574) — Sorry, but it isn't. It's almost everyone else but Miss Kim Novak. She appears on the cover but not on the disc—not so as you would notice her. Morris Stoloff and the Columbia Pictures Orchestra and Chorus do a good enough job for the LP to have been issued under their name; they are the performers, and Miss Novak merely the decoration in this case. If a solo artist was wanted, there is the silvertone alto sax of Skeets Herfurt who is featured in "I Got It Bad And That Ain't Good", and several others from this varied collection of past hit tunes. Stoloff is a distinguished musician whose skill in scoring has won him two Oscars ("Cover Girl" and "The Jolson Story"). Must he have the addition of a film star's name and face, even such a pretty one, in order to make people listen to his music? I don't think so. I feel that the few who DO buy this LP thinking they are going to hear Miss Novak will be mighty disappointed. This is a soft lights and sweet music disc—atmosphere for romance stuff, and extremely well done. More power to Mr. Stoloff's baton, AND his two Oscars!

HUBERT SMITH AND HIS CORAL ISLANDERS: Calypso Holiday In Bermuda (Rodeo 5RLP:18) — An authentic collection of calypsos recorded in Bermuda and sung and played by the popular group, Hubert Smith and his Coral Islanders, four of them to be exact, who back up his vocals with all the rhythms and colourful vocalising associated with this part of the world. If you dig Calypso, this is for you, brother.

BING and the DIXIELAND BANDS (Decca DL 8493)

This is a "must" for Bing fans, which means that it is a "must" for most. Made

up of recordings with Dixie-type bands from 1941 to 1950, only three of the tracks are new—"Nobody's Sweetheart," and "Ida" with John Scott Trotter's Dixieland Group; and "That's A Plenty" with Connie Boswell and the John Scott Trotter Orch.

Traditionalists will enjoy the all-in chorus from the Eddie Condon group in "After You've Gone"; Bob Crosby and the Bob Cats who make "Walking The Floor"; Woody Herman and his Woodchoppers helping Bing to "Want My Mama"; and, of course, the great Red Nichols in "Ida". Maybe for the real devotees of this kind of music, it might sound a little restrained, but the excitement and the beat are there, just subdued enough to put the soloist where he should be . . . in front.

FRED WARING AND THE PENNSYLVANIANS: "Harmonizin' The Old Songs" (Decca DL 8335) — Always a great favourite with the public, Fred Waring is returning to TV after a considerable absence. This should cause an upsurge in his popularity, and make this LP a good-seller. These simply sung and played choruses will tempt anyone into joining in, and I can hear a few timid tenors and baritones trying out the solos under the shower!

★

SPINNER'S STOP PRESS

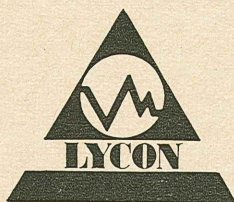
MARTHA LOU HARP: By The Bend Of The River/Just A Closer Walk With Thee (Prep FL13) — Here is an unpretentious little record which I enjoyed immensely. Neal Hefti, who did the adaption of the spiritual "Walk With Thee", conducts his orchestra with a drive well suited to the compelling and moving voice of Martha Lou, and "By The Bend Of The River" is a tune reminiscent enough to claim the attention of the great listening public. Martha is a revival singer with sincerity, feeling, a great voice and a terrific sense of modern rhythm. This is a record I shall keep and play again and again with great enjoyment. ****

TOP POPS ON



- 61851—TAMMY — FRENCH HEELS
Debbie Reynolds
 - 61864—FASCINATION — SUMMERTIME IN VENICE
Dick Jacobs
 - 61830—DATE WITH THE BLUES — I'M GONNA SIT DOWN AND WRITE MYSELF A LETTER
Billy Williams
 - 61856—AROUND THE WORLD — INTERLUDE
The McGuire Sisters
 - 61850—TEARDROPS IN MY HEART — LULU ROCK-A-HULA
Teresa Brewer
 - B55009—THAT'LL BE THE DAY — I'M LOOKING FOR SOMEONE TO LOVE
The Crickets
 - 61865—SOFT SANDS — SING IT, CHILDREN, SING IT
Dorothy Collins
 - HITS ON APEX**
 - 76171—HONEYCOMB — THEIR HEARTS WERE FULL OF SPRING
Jimmie Rodgers
 - 76168—GOODY GOODY — CREATION OF LOVE
Frankie Lyman
 - 76172—SOFT SANDS — JUST BETWEEN YOU AND ME
The Chordettes
 - 76179—HULA LOVE — DEVIL WOMAN
Buddy Knox
 - 76176—DON'T TELL YOUR TROUBLES — EVER SINCE THAT NIGHT
Jimmy Bowen
 - 76177—NO HU HU — PIANO ROLL BLUES
Bonnie Alden
- at all record shops

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DRUMS v. EARDRUMS

(Continued from Page 11)

aid and abet the front line. It gives a lift to the music that far transcends the mere automatic matter of keeping time.

Mr. Scott goes on to compare drummers of the 40's—like Sid Catlett or Cozy Cole—with drummers of today (Max Roach or Chico Hamilton), but such comparison is really impossible because jazz, like any other art form, is always progressing and new sounds and new inventions are coming forward all the time from drummers as well as from all other jazz musicians.

The changing trends of style, interpretation, expression and dynamics are the things that help to keep jazz alive, so it is unfair to bring in the "old masters" when dealing with the new.

Trumpets can play very loud, you know, and saxophones can overblow, while the pianos and basses can make a tremendous row when they feel like it, but have you ever heard of any of these instrumentalists being criticized for playing loud?

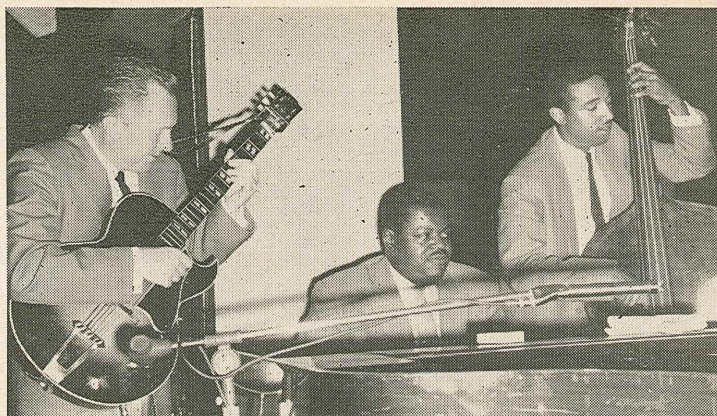
The truth of the matter is that the drummer is an easy scapegoat for any criticism. In dance bands playing in palais, the drummer keeps time as Mr. Scott suggests, but when it comes to a jazz group endeavouring to express its music, then a drummer must be allowed to play the way he feels he wants to play. Not the way Pat Scott wants him to play. . .

JAZZ RECORD REVIEWS



By **HELEN McNAMARA**

(Famous Jazz Critic of the Toronto Telegram)



Oscar Peterson and his Trio, as Toronto fans saw them during the week they played at the Town Tavern from August 5th.—Music World picture by Clive Webster.

THE arrival of "The Canadian Scene" via "The Phil Nimmons Group and The Oscar Peterson Trio at the Stratford Shakespearean Festival"—two Verve LP's—brings back happy memories of the Stratford Festival's 1956 jazz concerts.

Of the two LP's, the Peterson record was the only one actually recorded at Stratford, but the Nimmons recording came about as a result of the group's appearance at that first Canadian jazz festival.

While this year's concerts are on a considerably smaller scale, with only one Canadian group represented, there's no doubt that the festival is centring attention upon Canadian musicians.

For example, the Ron Collier Quintet, which is the featured group this year, has been asked to appear in a series of concerts in Schenectady, N.Y., this fall. One of its performances will include the presentation of Concerto Grosso for Jazz Quintet and Symphony Orchestra, a work written by Norman Symonds, who headed an octet at Stratford last summer.



I imagine Canadians would appreciate our festival even more if the whole or even portions of the jazz concerts could be put on record each year.

The Peterson Record, as a striking example, can't help but focus international attention on the Stratford concerts. It is, for one thing, admirably recorded (under the supervision of John Lewis of the Modern Jazz Quartet, who shared the bill that evening with the trio) and at no time, except for the usual outburst of applause following each number, is there any audience distraction.

There is also a good reason for the trio's excellent performance, explained so well by Oscar himself in his album notes.

He writes: "I am inclined to agree that our group performs much better, speaking in a sensitive vein, in places and under circumstances in which a live audience is involved. It is for this reason that I honestly believe that this recording of the trio at the Stratford Shakespearean Festival is our best to date."

The selections will be familiar to anyone who has caught the trio in club or Jazz

at the Philharmonic dates. They include "Falling in Love With Love", "How About You", "Flamingo", "Swinging on a Star", "Noreen's Nocturne", "Gypsy in My Soul", "How High the Moon", "Love You Madly", "52nd Street Theme".

What one can admire most of all is the teamwork of pianist Peterson, guitarist Herbie Ellis and bassist Ray Brown. They have been together now long enough to think as one. Given the opportunity to play their repertoire before an attentive, respectful audience that teamwork is even more evident.

While there are some jazz fans who might appreciate playing that ventures beyond the confines of strict improvisation, it must be admitted that when these three begin to swing (and how they swing!) they outrank any similar set-up. Even at a slow tempo, the beat bubbles through and when they set off on a jet-like tempo, the excitement reaches a feverish peak.



Oscar, incidentally, also wrote the album notes for the Nimmons LP, something for which he deserves extra praise. They are informative and unpretentious with a no-nonsense air about them that is positively refreshing in this era of would-be short story writers practising their creative efforts on helpless LP readers.

I do wish, though, that Oscar had seen fit to include the names of the Nimmons musicians. It is possible that American listeners might not particularly care, but surely some mentions could have been made of the instrumentation just for the sake of some of us sensitive Canadians.

In case you're wondering, the band, besides Nimmons who plays clarinet, includes **Jerry Toth** (alto sax), **Julian Filanowski** (tenor); **Eddie Karam** (baritone), **Erich Traugott** (trumpet), **Ross Culley** (trombone), **Vic Centro** (accordion), **Rudy Toth** (piano), **Murray Lauder** (bass) and **Jack McQuade** (drums).

The group can be best described as a small dance band with a big sound. Culley and Traugott achieve surprising volume, but it's the reed voicing that catches the ear chiefly on the ballad arrangements.

The band's musicianship is most evident on such faster-moving items as Nimmons'

"Humpty", "Muggs" and "Rhumba Pseudo". On these the themes called for a more relaxed mood, but subsequent recording sessions should iron out that feeling of tension. For a first record, the Nimmons band has done a commendable job.



There is yet another Canadian LP to be added to the collection. This is "Cool and Hot Sax", recorded by the **Moe Koffman** Septet and Quartet for Jubilee who should be jubilant about the reception given this LP.

While I don't know how great a reaction it will get outside of Toronto, where the men make their headquarters, it can be noted that this LP is one of the current top sellers in their home town.

Most satisfying is the joyous sound of Moe's alto sax and flute blowing. (The title, though, leaves me baffled. How many musicians both play hot and cool?)

In addition, Moe has a kindred spirit in guitarist **Ed Bickert**, who swings with all the freedom and ease of Barney Kessel. Both provide the best solo moments and particularly in the quartet, which has **Hugh Currie** backing on bass, **Ron Rully** on drums.

It is the quartet (not mentioned by the way in the album notes) which hangs together with the least strain.

In contrast, the septet (**Ed Karam** on baritone, **Rob McConnell**, trombone; **Jack Long**, trumpet) never quite achieves that same easy swing. It might be just a case of needing more rehearsal, but it never loosened up sufficiently for complete enjoyment.

There are several originals included. Karam penned "General Delivery" and "The Baron", McConnell wrote "Coaster". These, along with "Hey There", are played by the septet.

The quartet contributions include "Bei Mir Bist Du Schon", "Francesca" and two Koffman tunes: "Hambourg Bound" and "The Swinging Shepherd Blues". That last is a maddeningly simple little theme that you're liable to find buzzing around in your brain for days afterward. Moe plays flute on this one and the way he swings it, I wouldn't be surprised if this is the track that will sell the album.



COUNTRY AND WESTERN RECORD REVIEWS

by **FRED ROY**

FLAME IN MY HEART (G. Jones-B. Spurlock) (Starrite, BMI)
GEO. JONES and VIRGINIA SPURLOCK

NO, NO, NEVER
(George Jones-B. Spurlock) (Starrite, BMI) Mercury 71141

With "Too Much Water" still high on the charts, the three-beat harmony on the upper lid could easily give Jones two riders at the same time. Number depicts the duo in a love they're glad is growing cold and pleasing vocal is in evidence. Faster beat on backer has the couple in a likeable duet on a theme of love that will never die. Either side merits top sales but "Flame" is leading in all centres 94/89

LOVESICK BLUES
(Mills-Friend, Arr. Williams) (Mills Music, ASCAP) **HANK WILLIAMS**

NEVER AGAIN (Williams) (Acuff-Rose, BMI) MGM 10352

Release of the blues number currently by Sonny James and Slim Whitman, both with extremely good results, prompts MGM to re-issue the original version which Williams made into a top-of-the-rack hit in 1951. Hank does the number with his noted voice breaks and used it as his theme during his career. Flip is a mid-beat waltz-blues item in which artist finally gives up hopes of winning the gal's heart 93/89

PLEASE DON'T BLAME ME
(Marty Robbins) (Acuff-Rose, BMI) **MARTY ROBBINS**

TEEN-AGE DREAM
(Marty Robbins) (Acuff-Rose, BMI) Columbia 40969

Another hit in the making by the fellow in the "White Sport Coat", and he's "Singin' The Blues" again on this release. Top tends to be the leader, with a pleading effect in the reading. Bottom has a touch of r&r, giving it excellent chances also 91/84

C. & W. Honor Review

IM IN HEAVEN

(Tom Bearden) (Rondo, BMI)

THE BROWNS

RCA 20-6918

The Browns, Jim Edward, Maxine and Bonnie, regular feature on the "Country Music Jubilee" (formerly "Ozark Jubilee") of KWTO, Springfield, Missouri, supply a sure-fire platter with enjoyable sounds, which has already found its way into the top fifteen on the country charts. Themewise, it's a heavenly feeling to be in each other's arms. Flip is "Getting Used To Being Lonely" (P. & B. Bryant) (Acuff-Rose, BMI). Previously reviewed with top rating and remarks.

PAY DAY

(Boudleaux Bryant) (Acuff-Rose, BMI) **PORTER WAGONER**
I THOUGHT I HEARD YOU CALL MY NAME

(Lee Emerson) (Golden West, BMI) RCA 6964

Wagoner hasn't had a hit of any large calibre since "Eat, Drink And Be Merry", and this pairing could be the one to put him back on the charts. Top wax has the artist on an up-beat offering relating to the adventures he'll have with his lady love on pay day. Bottom edge is a slow paced country weeper that could go equally as well as the top side. Good for sales and operators and merits plenty of jock spins 91/90

MY BRAND OF BLUES

(M. Rainwater) (Geronimo, BMI) **MARVIN RAINWATER**

MY LOVE IS REAL

(M. Rainwater) (Geronimo, BMI) MGM 12511

The KWTO Cherokee artist with a selection equal in appeal to his current best-seller, "Gonna Find Me A Bluebird", quite capable of getting the same amount of deejay play and sales as the previous release. Rainwater's ability to come up with something different at each session is evident here, with a blues-ballad styling on either side. "My Brand of Blues" taking the lead but both sides are potential hits 91/86

SICK, SOBER AND SORRY

(Atheson-Hazelwood) (Red River, BMI) **LEFTY FRIZZELL & JOHNNY BOND**

LOVER BY APPOINTMENT

(Lefty Frizzell) (Golden West, BMI) Columbia 40934

Two top artists on one record could only mean twice as good a disc, and the standard up-tempo waltz is given a 4/4 treatment with lots of zip, done in a way that should result in very good sales and possibly bring the 1952 hit back into the limelight. Flip is a slow number which Frizzell and Bond also warble in good voice and could also result in good sales, but top edge is the better end 90/83

LOVESICK BLUES

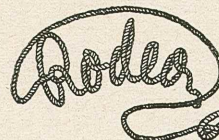
(Mills-Friend) (Mills Music, ASCAP) **SLIM WHITMAN**

I'LL TAKE YOU HOME AGAIN, KATHLEEN

(P. D.-Arr. J. Crist) (Sharron, BMI) Imperial 8310

Excellent rendition of the great standard blues done in Slim's extra-high, yodel-like voice with clearly expressed wording. Top was recorded in England where artist is currently a big drawcard,

Canada's Own



LP OF THE MONTH

**"SQUARE DANCE TO JOE MURPHY AND HIS RADIO SWING BAND
PLAYING THE IMMORTAL MUSIC OF JIM MAGILL"**

and was first released abroad on the London label. Flip, which was recorded in U.S. nearly two years ago, was previously released only on Long Play but big call for it in Britain prompted single release. 93/88

MAKING THE ROUNDS

(Boudleaux Bryant) (Acuff-Rose, BMI)

"Little" JIMMY DICKENS

LET'S QUIT BEFORE WE START

(E. Camp) (Cedarwood, BMI)

Columbia 40961

Jimmy is recalling memories while "making the rounds" with a new flame and is wishing the gal in his mind was also in his arms. Slow weeper item is done in a pleasing manner and could go all the way. Bouncy novelty on turnover is equally pleasing and has the singer in love but uncertain of the gal's stature. His love cry is: if she isn't playing for keeps they should call it quits before he falls too far 89/88

FLIPPIN' YOUR LID

(Lucky Ambo) (BMI Canada)

SLIM BOUCHER

PRAIRIE STOMP

(Lucky Ambo) (BMI Canada)

Sparton 459R

Bassplaying Slim Boucher is assisted by his popular Golden Prairie Cowboys of the CKNX (Wingham) "Saturday Night Barn-dance", on two fiery instrumentals featuring writer Lucky Ambo on fiddle and electric guitarist Donny Steele on the upper end, with the under edge showing the twin fiddles of Lucky and Al Cherney. The Cowboys are popular throughout Eastern Canada and are one of our leading groups. Selections should be good for plenty of deejay play and moderate passage over C. & W. counters 89/87

BUCKSKIN BANDWAGON

(Traugott-Kingston-Larke) (BMI Canada) WALLY TRAUGOTT

BOIL THEM CABBAGE DOWN

(P.D.-Arr. Traugott) (BMI Canada)

Quality 543

Wally Traugott, of CHCH-TV, Hamilton popularity, whisks his bow through a specially written themesong in breakdown tempo. Tune is the theme of Stan Larke's country deejay show of the same name, heard over CHRH, Richmond Hill. On the flip, Wally gives the standard favorite a modern arrangement to the accompaniment of Jack Kingston and the Mainstreeters (Morris Bolyer, Lloyd Banks and Eddie Preston). Either side good for average sales and disc jockey promotion 89/87

A FALLEN STAR

(James Joiner) (Tree, BMI)

LONZO & OSCAR

GONE No. 2 (Smokey Rogers) (Hill & Range, BMI) Decca 30374

Novelty versions of the two hits, with new words substituted to give them added appeal for the comics. "Fallen Star" refers to the artist whose hit record isn't any longer . . . "he's a fallen star, that's what he are". "Gone" deals with the troubles he's having trying to keep house since his frau has been away. Good novelty works for deejays who want to brighten up their shows 77/70

FOOTSTEPS OF THE BRIDE

(Autry Inman) (Trans-World, BMI)

AUTRY INMAN

YOUR MAIDEN NAME

(Autry Inman) (Tree, BMI)

Decca 30369

Average material is offered on this coupling, singer's first release in several months, and work could be a slow starter but capable of stealing the spotlight over bigger names on the charts once it picks up speed. Smooth delivery on the top, with a mid beat, has the

C. & W. "Hot Wax" Reviews

(New releases showing exceptional promise)

MY SHOES KEEP WALKING BACK TO YOU

(Lee Ross-Bob Wills) (Copar, BMI)

RAY PRICE

DON'T DO THIS TO ME

(George Jones) Starrite, BMI)

Columbia 40951

Ray is assisted once again by his sidekick artist Van Howard on this bluesy number of the style that made hits out of "Crazy Arms" and "I've Got A New Heartache" in recent months. "Shoes" have the boys relating an unsuccessful attempt to forget the gal in question. Bottom edge is an up-beat waltz with blues tones in which Ray asks the gal to treat him right. Either side good for tremendous income 96/93

TWO SHADOWS ON YOUR WINDOW

(Gibson-Taylor) (Ben Ghazi, BMI)

JIM REEVES

YOUNG HEARTS

(Tepper-Bennett) (Ross Juncnickel, ASCAP) RCA 6973

Reeves follows up his smash "Four Walls" with another in the same flavor, which could be a strong contender for the top notches. Upper grooving has the artist in the same blues mood as "Four Walls" with the title well expressing the story, an old one, but a good one. "Young Hearts" is done in a brighter beat along lines in similar arrangement to "Young Love". Good pairing 96/91

SEND ME SOMEBODY LIKE JOE

(McDonald-Rainwater) (Old Charter, BMI) TABBY WEST

TEXAS MILLIONAIRE

(Harpa-Everett) (Copar, BMI)

Decca 30322

Tabby West shows great promise in this coupling and it could be a winner for the gal—who very seldom gets chart material—and with the right promotion, Decca and Miss West could have a money-maker on hand. Top side is a waltz-tempoed weeper with the thrush longing for someone like her lost love. Coupling is an up-beat novelty pack with a honky-tonk beat in which Tabby takes up ropin' and lassoes a Texas Millionaire. Wise dealers and ops could share her millions. 94/90

artist attending the wedding of a former flame and longing to kiss the bride—at the altar. Under side holds equal appeal on a general level, but divorce theme will ban it from several Canadian jock shows. Standard sales can be expected 86/82

CAPE BRETON MEDLEY; CHAMPION; LADY MENZIE

(Traditional, P.D.)

WINSTON "Scotty" FITZGERALD

POPPY LEAF; BEAUTIFUL SWANEE RIVER

(Traditional, P.D.)

Rodeo 5RO-170

"Scotty" Fitzgerald, who ranks high among Canada's "down east" style of Scottish fiddle players, turns out another coupling which will go as well as his usual output. On the top side, Fitzgerald bows out a series in jig tempo backing them with two listenable and lively hornpipes, good for tremendous draw from his followers. 82/80

MOONLIGHT MOUNTAIN

(Pober-Freeman) (Vickers, ASCAP)

FARON YOUNG

LOVE HAS FINALLY COME MY WAY

(Pockriss-Vance) (Witmark, ASCAP)

Capitol 3753

The popular "Grand Ole Opry" artist attempts a rock 'n' roll coupling, but it does not compare with his usual, strict country turn-out. Artist's popularity will count in selling the numbers but it has little appeal in C. & W. circles. Will stand better chances in the R. & R. department if Faron can compete with the Little Richards and Fats Dominos who dominate that field 85/76

SUMMER VACATION

(Lew Spence) (Ardmore, ASCAP)


THE JORDANAIRE

EACH DAY

(Winley-Clowney-Cornegay) (Monument, BMI)

Capitol 3750

WSM's top vocal quartet, who have been with the "Opry" for several years, render a nice reading of a longing for summer vacation to come, and it could be a big one for the boys, although not parade material. Flipping the disc, the fellows give an up-beat



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account of their daily thoughts regarding the gal they sing to. Performers can express themselves well on any style, and this can account for a few coins their way 85/76

TEEN AGE WEDDING

(Dee-Weisman) (Lois, BMI)
RUNNIN' AWAY

(Louis Innis-Henry Glover) (Lois, BMI) Regency 640
Bonnie Lou, femme star of the "Midwestern Hayride" at WLW, Cincinnati, gives a light flavored rock and roller of average appeal to teeners and adults alike. Several versions are available, but Bonnie Lou claims the original and it could be her first big number since her country arrangement of "Daddy-O" clicked early in '56; sales should approximate that one. On flip, she's running away from her troubles 86/79

CRAZY DREAM

(Joe Carson) (Brazos Valley, BMI)
TAKE ME IN YOUR ARMS

(Lucky Whybark) (Brazos Valley, BMI) Capitol 3760
Joe Carson, Faron Young's bassist, shows his vocal talents on this, his second release as a front artist, with two items worthy of jock display and moderate sales. Top side is a smooth flowing selection in which the artist realizes the woman has changed her mind for the better. Underside shows him in an up-tempo bit asking the gal for more affection, 'cause he can't get enough of it 84/83

THAT EASY ROCKIN' CHAIR

(Fred Rose) (Milene, ASCAP) MARG OSBURNE
THERE'S A LOVELIGHT BURNING IN THE WINDOW OF MY
HEART (W. Hafford) Apex 26439

Down East Canadian femme star is accompanied by Don Messer and his Islanders on two old favorites. On the first side, Marg gives "Rockin' Chair" a mid bounce tempo with good results. Apex gives writer billing to Roy Acuff instead of the late Fred Rose, Acuff having had a topselling disc of the tune several years ago. On the bottom edge, gal does the number in a slow, bluesy mood, but not as appealing as the upper lid. A little DJ playing could result in average sales 76/72

ALBUM REVIEWS

SONGS BY MARVIN RAINWATER

Marvin Rainwater MGM E-3534
This is Marvin Rainwater's first long play package, containing a selection of his topselling records over the past three years, including his current best seller, "Gonna Find Me A Bluebird". Album contains a varied selection of styles and depicts the star in every aspect of his versatile capabilities. All tunes in the album also come from Marvin's own pen. A remarkably enjoyable package.

Selections Include:
Gonna Find Me A Bluebird; Where Do We Go From Here; Dem Low Down Blues; 'Cause I'm A Dreamer; Tennessee Houn' Dog Yodel; What Am I Supposed To Do; Why Did You Have To Go And Leave Me; Mr. Blues; Get Off The Stool; Sometimes I Feel Like Leavin' Town; Tea Bag Romeo; So You Think You've Got Troubles. (Publishers: Acuff-Rose, Tree, Marks, Montauk) (BMI—all selections).

SALUTE TO CAPE BRETON ISLAND

Various Artists Rodeo 5RLP: 15
Six leading Cape Bretoners, Winston "Scotty" Fitzgerald, Angus Chisholm, Peter Morrison, Maj. Calum I. N. MacLeod, Joe MacLean,



Chuck Fortune and his Chuck Wagon Ramblers are a very popular Canadian Country team. Left to right, the boys are Bob Wilson, Chuck Fortune, Jimmy Shea, Johnny Shea and Ollie Strong.

and Joe Murphy, each of them leading instrumentalist in his own field, provide a package of 28 oldtime dance tunes of the kind popular around Nova Scotia, including jigs, reels, strathspeys, and marches. A fitting tribute to Canada's beautiful and scenic maritime province, Nova Scotia.

Selections Include:
Cape Breton Medley; Champion; Lady Menzie (Jigs—Fitzgerald); Road To The Isles; The Portee Men (Pipe Marches—Morrison); Bill Robertson's and Mrs. MacPherson of Inveron (Reels—MacLean); The Hundred Pipers; Bonnie Dundee (Jigs—Murphy); Puirt-A-Bial; Ubhi Abhi; Si, O Alo, Alo Alum (Strathspeys—MacLeod); A Chur Nan Gobhar As A'Chreig; Domhnall Beag An T-Sincair (Reels—MacLeod); Irish Hornpipe; Marguerite McNeill; John McDonald (Reels—Chisholm); The Athole and Breadalbane Gathering—March; The Duke of Edinburgh-Strathspey (Morrison); Miss Anderson; The Braes O' Elchies (Jigs—MacLean); Puirt-A-Bial; Tha Thid Agam Fhein (Marches—MacLeod); Caol, Caol, Anns A Mheadhon-Strathspey; A Mharag Nighean Dhomnail Dhuinn-Reel (MacLeod); Debbie's Jig (Murphy); Heather On The Hill; Mourne Mountains (Reels—Fitzgerald).

COUNTRY SPECTACULAR

Various Artists Columbia CL 894
An enormous offering by leading names from the Columbia roster with a collection of 12 all-time favorite selections. Repertoire contains such personalities as the Tunesmiths, Rosemary Clooney, Carl Smith, Don Cherry, Gene Autry and the Collins Kids. Package should get some good disc jockey play and steady sales.

Selections Include:
Steel Guitar Rag—Tunesmiths; San Antonio Rose—Smith; Nobody's Darlin' But Mine—Clooney; When My Blue Moon Turns To Gold Again—Cherry; I Hang My Head And Cry—Autry; Walking The Floor Over You—Collins Kids; Live And Let Live—Smith; No Letter Today—Clooney; Be Honest With Me—Autry; Tumbling Tumbleweeds—Cherry; Missouri Waltz—Collins Kids; You Are My Sunshine—Entire Cast.

AUTHENTIC SQUARE DANCES

Bill Wimberly Band Mercury MG 20262
"Ozark Jubilee's" Bill Wimberley provides a selection of all-time favorite square dance tunes without calls. Fiddler is of average ability and has full backing from the Country Rhythm Boys. Good for DJ's who like to include this dance music in their shows.

Titles Include:
Ragtime Annie; Boil Them Cabbage Down; Chicken Reel; Black Mountain Rag; Arkansas Traveler; Devil's Dream; Tennessee Wagoner; Liberty (Two Step).

THE IMMORTAL MUSIC OF JIM MAGILL

Joe Murphy Rodeo 5RLP: 14
New Brunswick's Joe Murphy, currently located at CJCB, Sydney, Nova Scotia, features a dozen selections written and previously recorded by the late Jim Magill, of Toronto, on the London label. Murphy gives each selection his personable styling and album should be a steady seller over the years.

Selections Include:
Fiddle Heads (reel); Jimmy's Favorite Jig; Gateman's Reel; Saskatoon Breakdown; Fred Roden's Reel; Chateaugay Reel; Fiddle And Foot (Polka); Little Black Hen; Fiddler's Pet; Parry Sound Reel; Major Mackie's Jig; Jackpot Breakdown.

SATISFIED MIND

Porter Wagoner RCA Victor LPM-1358
The popular "Grand Ole Opry" artist chooses twelve of his most popular recorded hits and combines them on his first LP, with the result that it should become a great standard package in the years to come. Wagoner's smooth vocal efforts give the album a happy flavor and extra-ordinary sales can be anticipated.

Selections Include:
A Satisfied Mind; My Bonfire; I Like Girls; Ivory Tower; Company's Comin'; Born To Lose; Midnight; That's It; I Guess I'm Crazy; I'm Steppin' Out; Living In The Past; Tricks Of The Trade.

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COUNTRY AND WESTERN

NEWS 'N' VIEWS

BY FRED ROY

UP around North Bay, Ontario, the big word these days is about **Leo LaMotte** who heads a gigantic country & western Jamboree around midnight every Saturday night on CKGB, Channel 10 on your TV set. Leo is a popular figure in that area and has been in the music business for several years.

★

Earl Peterson, one of the leading artists out around Michigan way, dropped in on us a couple of weeks ago while passing through Toronto on his way to Montreal on a business-vacation trip. Earl is country deejay and general manager of Radio Station WCEN in Mount Pleasant, Michigan, and is well-known throughout that state and others across the land, mainly because he has turned out some fine discs for the Columbia and Sun labels in the past few years. He left word with us that he would be glad to spin any records sent to him by Canadian artists, so you just send him your latest platters at WCEN and he will really go to bat for you. He's that kind of a guy.

A popular duo in the Toronto district is the "Harmony Boys" comprised of **Ben Rason** and **Dan LaRuso**. Besides being terrific soloists individually, Ben and Dan work out as a bright and promising harmony team, playing many of the local jamborees and making appearances at the smaller bars and niteries around town.

Word comes out from the

"Saturday Night Barndance" at CKNX, Wingham, Ontario, that **Slim Boucher** and his Golden Prairie Cowboys have signed up with **Harold Pounds'** popular Sparton label out London way. Their first release skedded to hit the market is "Flippin' Your Lid" and "Prairie Stomp", both numbers written by **Lucky Ambo**, who shares the twin fiddles of the group with **Al Cherney**. Lucky is also a recording artist in his own right with two top-selling platters out on the Rodeo label. The first release by the Boucher group on Sparton should be on the market by the time this goes to press, and there is no doubt that it will be a big seller. Group is currently touring around Eastern Ontario and in bordering Quebec towns.

★

Heading back to Northern Ontario, we have a fellow up around Sudbury who is going great in the person of **Leo Shirley**. Leo has a regular weekly show heard over CKSO-TV, Sudbury and really draws the listeners to his Channel 5 frequency spot.

And across the way at Sudbury's other station, CHNO, we also have a terrific country show every Friday night headed by **Herb Paul** and his Northern Rangers who are the tops with radio listeners in the area. With two top country shows in the same town by two great country artists like Leo Shirley and Herb Paul, things in Sudbury are going great country music-wise.

★

TURNTABLE TOPICS

Heading down to the Maritimes for our first disc jockey feature, there is a fellow spinnin' the wax out of CHNS, Halifax, Nova Scotia, who really gives his listeners a tremendous show. He is **Jerry Parsons**, a likeable chap who goes all the way in promoting country music. Jerry has been with the station for the past three years and has had his country show for nearly two and a half of them. Jerry would be glad to play tunes by his fellow Canadians, so why not send him one of your releases and let him give it a few turns for you? ...

Here in Toronto, if you tune in to Radio Station CFRB at 1010 on the dial any Saturday afternoon you will run smack

into a fellow named **Ron McAlister** and he will be spinning the top 25 discs in the country field. Ron is an old hand in radio work and has been with CFRB for several years but his "Country Hit Parade" was just inaugurated and added to his schedule within the past month. If it remains as popular as it has been so far, Ron will become one of our regular C. & W. deejays — and he's a good'un too. ...

★

Also in the Toronto area, **Red Hughes** is one of the top D.J.'s with a country beat in his heart, and gives his CKEY listeners a good taste of his wares every Saturday from 11:30 to 12 noon and then comes back the next day and gives 'em a bigger sample of more of the same between 1.05 and 2 p.m. Red also acts as emcee on the big "Hay-loft Hoedown" live show heard every Saturday nite over CKEY during the year, but this show has been discontinued for the summer and will be starting up again soon. The show features many of Toronto's local talent and several special guests. Tune him in at the 580 dial spot and you'll be set for a good time. ...

★

Finally, out in London, Ontario, we have **Lloyd Wright** who gets up with the roosters every morning to hit the airwaves with a varied selection of country wax at (ugh!) 5 a.m., continuing the show until 10 a.m. That's five solid hours. The station? It's London's biggest, CFPL, located at 980 on the dial. Then Lloyd comes back for another 2½ hour session each Saturday afternoon starting at 2 o'clock spinning country wax.

Besides his deejay work, Lloyd fronts his own band, the "Radio Rangers" and does a TV stint on CFPL-TV once a week and plays dance dates in the London locale. I guess he must use his lunch-hour to make the wonderful Sparton records he turns out ever so often!

★

THIS AND THAT

A big "do" took place recently (August 5) at Alton, Ontario, at the annual Sports Day event. One of the special attractions was the amazing **Dillabough Sisters**, a

group of five teenagers between the ages of 10 and 17 who hail from Port Robinson, Ontario. But despite their young ages, these girls are veterans in the entertainment media and have been going strong for the past four years or more. ...

★

The Bermuda Tavern in downtown Toronto has temporarily closed its doors while undergoing a face-lifting job, leaving **Chef Adams** and his Country Rhythm Kings scouting for a new location to show their wares. Chef is due for another Quality release in the very near future and tunes will very likely be "I'm Ready To Go" coupled with "The Devil Hides) Behind Your Angel Face", both co-written by Chef and "yours truly" and published by Frontier Music (BMI), owned by "yours truly" (**Fred Roy**). It is expected to be on the market by the time this is printed. ...

★

Bob Butterfield, head man of the Wichita Ramblers, informs me that the group is playing every Sunday night at the "Sandy Beach Jamboree" at Frenchman's Bay, Ontario. ... A very interesting TV show in the Norge International Barndance with **Art Young** and the Borderliners coming up from WGR-TV, Buffalo, N.Y., every Saturday night at 11:30. Canadian gueststars are invited to contact Art. ...

★

Vic Windsor and his Variety Kings currently living up to their name at the Jockey Club nitery, Hamilton. The versatile combo's motto is "You name it and we'll play it", and they feature everything from hillbilly to jazz and whatever comes between them. ...

★

Red Monroe brought his "Hill-billy Trailblazers" back into the Brass Rail last week for another stint and really passing out some enjoyable music notes. Red is featuring a couple of numbers he penned and plans to wax in the near future, "Broken Memories, Broken Hearts", and "Midnight Train" the latter co-written with **Cliffie Short**. Both are pubbed by Frontier. ...

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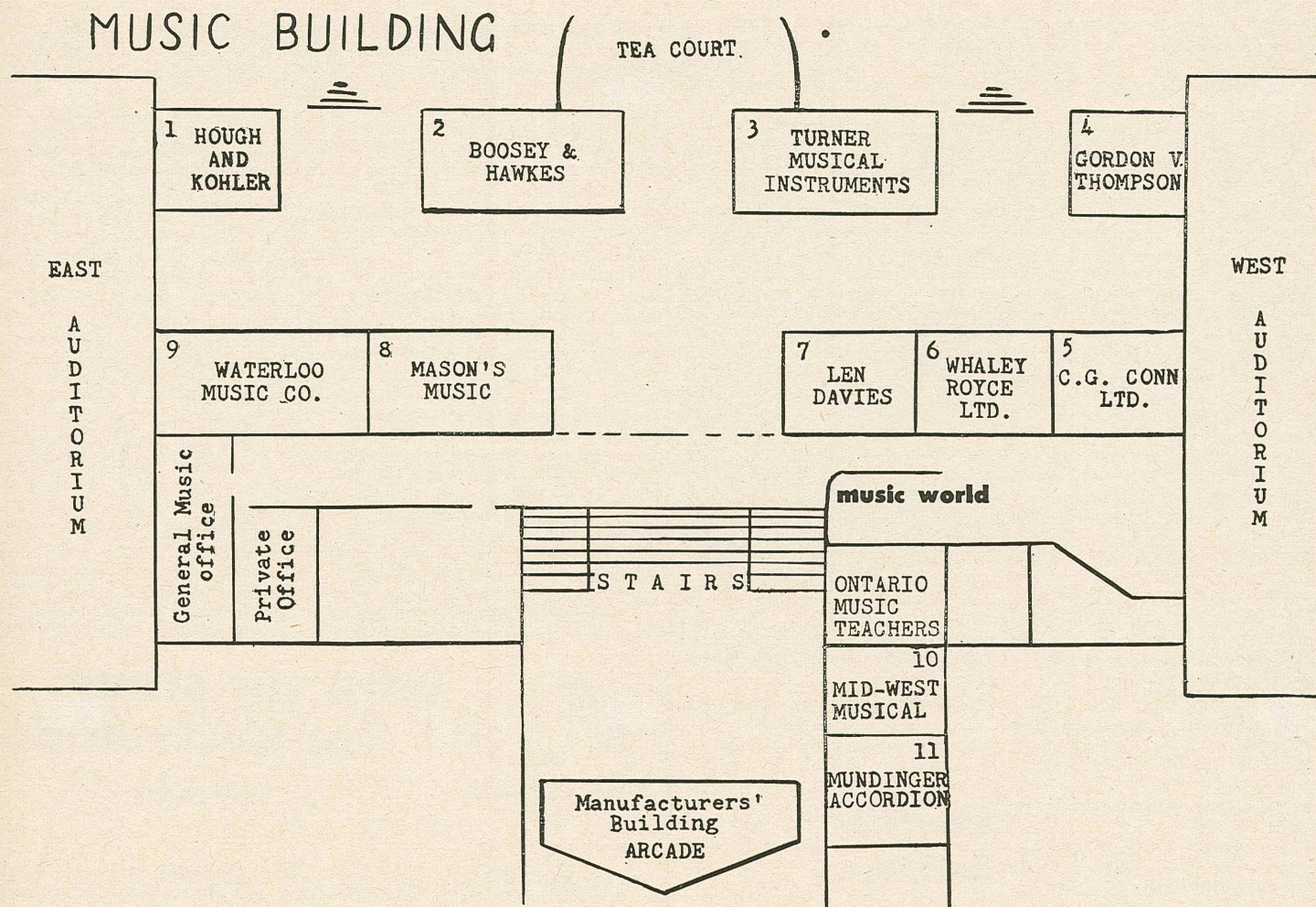
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CANADIAN NATIONAL EXHIBITION

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CNE

The Canadian National Exhibition—the world's largest annual exhibition—is to be held this year from Friday, August 23 to Saturday, September 7, and over three million visitors are expected to pass into the magnificent Toronto setting of this world-famous Canadian institution. Once again, a big feature of the lighter side of the Exhibition will be the Grandstand Show, headed by Bob Hope; and concerts, sporting events, and competitions will be among the enormous range of attractions offered to visitors.

This year, there is an innovation of particular interest to our readers. A Music Building has been inaugurated in the southwest part of the grounds, just south of the Manufacturers' Building, and musical instrument dealers and other similar firms have booths in this section. MUSIC WORLD will also be found there with a booth of its own. Above is a key to the exhibitors in this building. Other firms of musical interest are exhibiting in the Manufacturers' Building, while record companies are represented in the Electrical Building (just inside Princess Gate, in the east end of the grounds).

Here is a specially prepared list of musical exhibitors and where they are located. In our next issue, we shall publish pictures and reports of the CNE.

MUSIC BUILDING

HOUGH & KOHLER, LTD. (Booth No. 1)

This stand will be of special interest to all accordion and harmonica fans, and will feature a fine range of Hohner products.

BOOSEY & HAWKES (CANADA), LTD. (Booth No. 2)

This wellknown English Company is featuring a fine display of all the best British instruments from the famous Boosey and Besson lines for Brass, Military and Dance bands. This year, they are paying special attention to percussion instruments, also reeds and bagpipes.

TURNER MUSICAL INSTRUMENTS, LTD. (Booth No. 3)

Two models of the popular Lowrey Organ—the Berkshire and the Lincolnwood—in

various styles and finishes are a feature of this exhibit. It is interesting to know that Mr. F. C. Lowrey first started to build a "synthetic" organ in 1919. The first electronic organ was completed in 1940. The subsequent developments and improvements have resulted in these two splendid models now available to the public. Lovers of organ music should not miss this fine exhibit.

GORDON V. THOMPSON LTD. (Booth No. 4)

This famous firm of Canadian music-publishers have Musical Education as their main theme. Every phase of music for bands, choirs, teachers of music, orchestras, etc., is being offered assistance in methods and technique. Their stand will be most

interesting to the musically minded, and we feel nobody is better suited to sponsor such assistance.

WHALEY, ROYCE & CO LTD. (Booth No. 6)

A exceptionally fine range of instruments will be on display here, among which are the new "Conn" valve trombone and Mellophone that was used on the Lawrence Welk Show.

LEN DAVIES (Booth No. 7)

This wellknown Toronto instrument dealer is displaying a full range of musical instruments, among which the new Olds "Opera" trumpets and trombones will be on view for the first time. Len has been established since 1927 and has been in the music business for fifty-two years. Congratulations, Len! We guess you know instruments.

MASON'S MUSIC (Booth No. 8)

A fully comprehensive display and sales stand 20ft. by 10ft. will be manned by three of their staff. It will contain all types of musical instruments, from the piano down. Records and record players, music and small novelties complete the picture.

WATERLOO MUSIC CO., LTD. (Booth No. 9)

From Waterloo, Ontario, this company will be exhibiting musical instruments, music and musical accessories.

MID-WEST MUSICAL (Booth No. 10)

This wellknown Winnipeg firm is bringing along a selection of its wide range of accordions and organs.

MUNDINGER COMPANY, LTD. (Booth No. 11)

This company has a very interesting stand, and all types of musical instruments will be on display. In addition, educational films are to be shown on all branches of the music business, from the making of the musical instruments to the playing of the instruments by the Symphony Orchestras of Ottawa and Toronto. Ultra-modern piano styling by Swedish manufacturers will be the attraction in the piano section, while at the percussion end of the stand, Gerry Slaughter will give displays of drumming.

Manufacturers' Building

HEINTZMAN & CO LTD. (Booths Nos. 2, 60, 61, 62 and 67)

While Messrs. Heintzman & Co. Ltd. are displaying all their usual high quality products, the big news is the introduction of their new Nordheimer Spinnet Piano—a direct blow-action, medium-priced piano, finished in a choice of mahogany or walnut. This is the

first time Messrs. Heintzman have entered the modest price range and, backed by their well-known name, their innovation must have a great appeal. They are also featuring the famous Hammond line of organs and are offering the new "Carousel chord" model.

MINSHALL ORGAN LTD. (Booth No. 36)

From London, Ontario, this firm will be displaying a series of new models covering a wide range of choice. Mr. Larry Minshall says this year the public is being given a wide choice of styling with a definite appeal to home models.

THE LYE ORGAN AND PIANO CO. (Booth No. 41)

An attractive feature is being made of Baldwin organs and pianos. The Baldwin name has long been associated with the finest in music. Their new organ, the P.1 model, will be of particular interest to those contemplating a compact and fully versatile model for the home.

MASON & RISCH LTD. (Booths Nos. 46, 51 and 52)

This company, wellknown as outstanding piano manufacturers, are this year presenting their new Piano-Player, in addition to their other famous models. They are featuring many exceptionally fine stylings and finishes on all their models this year.

ERNEST RENNIE (Booth No. 38)

This firm will feature Conn Sonata organs and Bell pianos.

Electrical Building

W. J. ADDISON, LTD. (BOOTH No. 1)

This well-known firm will make a special feature of Columbia Records' products—particularly the new range of albums in which Duke Ellington's "Such Sweet Thunder" (inspired by the Stratford Festival) will get a special showing. Merchandise of great value to the dealer will be on display.

RCA VICTOR CO., LTD. (BOOTH No. 0.01. V)

Records and hi-fi will be prominently displayed in an attractive living-room setting. Exhibit will stress the importance of the 45 r.p.m. disc, and record-players will be given as prizes in a special contest.

SPARTON OF CANADA, LTD. (BOOTH No. T and U)

A special feature will be made of Sparton's current big-selling records. Paul Anka's "Diana" and Russ Hamilton's "Rainbow". In addition the new Sparton hi-fi "Eldorado" model will make its bow, and Sparton TV sets will also be on display.



NEW YORK NOTES

by BUDDY BASCH

JOHNNY DESMOND signed to play in Columbia's "Escape From San Quentin". He had just completed "Calypso Heat Wave" for the same studio. In this one he will not sing! Thass a switch! . . . **Carter De Haven Jr.**, son of the old vaudevillian and brother of musical star **Gloria De Haven**, is currently an assistant director at Screen Gems, subsidiary of Columbia Pictures. . . .

Luanna Patten withdrew her suit against Universal-International and will be back on the lot shortly. . . . Talented **Anne Francis** to town and called. Hope we'll get to see her before she heads west. . . . Our town full of Hollywoodites: **Spencer Tracy**, **James Cagney**, **Anita Ekberg**, **Anne Baxter**, **Pier Angeli**, **Ginger Rogers**, **Rita Hayworth**, **Phyllis Kirk**, **Vera-Ellen** and the in-again, out-again **Sal Mineo**.

Toni Arden is at the Copacabana, **Bobby Breen** at the Latin Quarter . . . **Connie Boswell** back from a very successful road trip . . . **Debbie** and **Eddie Fisher** back from Europe and settled in the

Essex House here for a little while. . . .

Big new spot for name vacationers (and stories you can't print!) is Cape Cod. Used to settle on Long Island . . . **Edward G. Robinson** and **George Burns** turned down cigar endorsements!

Top name recording artists are soon going to be featured on the picture cards distributed by Topps Chewing Gum in their product . . . **Don Casanave**, who made his disc debut on ABC-Paramount with "Deep Within Me", is scheduled to go into the recording studios this week to cut more sides. Looks as though his first record is a winner!

Nomination for the funniest guy in Tin Pan Alley: **Vic Mizzy**. The songwriter hubby of **Mary Small** is always good for several loud howls when you meet him along Broadway. We need more like him.

Don't You Agree, Dept.: One of the nicest fellows in the whole music business, as well as one of the most talented, is **Steve Allen**.



WITH THE STARS IN HOLLYWOOD

by JOE LAINE

DON ROBERTSON and wife **Lou Dinning**, who combine their talents as vocalists and produce their own recordings of songs authored by Robertson, have signed a deal with Dot Records whereby Dot acquires their latest master, "Longing To Hold You Again" and "So Long".

Under their agreement with Dot, the **Robertson-Dinning** team will continue to produce their own masters for Dot acceptance. Previously associated with Capitol Records, **Robertson** is the author of such hits as "The Happy Whistler", "Hummingbird", and many others.

Bing Crosby is scheduled to star in a TV spectacular on CBS in October, for the benefit of his Alma Mater, Gonzaga University.

Tommy Sands will get \$10,000 for his first 20th Century-Fox movie, "The Singin' Idol".

Frankie Laine interrupted his Laguna Beach vacation just long enough to plane to Miami for Columbia's annual convention. A real fast one-nighter. Laine is up for a TV anthology series and the plan is to rotate with six top picture names.

Guy Mitchell's new ABC-TV show will originate from the West Coast instead of New York, upon the insistence of the sponsor, **Max Factor**.

Canada's **Dorothy Collins** is really on the move since shedding the "Hit Parade" shackles. Her seven-year stint on the show started with \$750 per week for singing commercials and wound up with a healthy \$2,500 per.

Miss Collins is happy to be free, however, and has signed for her first pic, "Mr. Boston", is up for three spectaculars and a Broadway musical, "Music Man", plus guestings on various TV's.

A new transcribed 15-minute radio show for the United States Air Force Recruiting Service will feature such top country names as **Webb Pierce**, **Carl Smith**, **Pee Wee King**, **Bobby Lord** and others. The show is being produced in Nashville, Tennessee.

Elvis Presley sings seven songs in his VistaVision Technicolor musical, "Loving You". The tunes range from rhythm and blues to tender ballads with Elvis being backed by the **Jordanaires**. 18-year-old **Dolores Hart** provides the romantics opposite Presley.

Columbia Chief tells Dealers' Meeting —

OVER 25 MILLION RECORDS WILL BE SOLD IN CANADA THIS YEAR

CANADIAN dealers can expect to sell over 25,000,000 phonograph records this year—an increase of 33½% over last year's total of 19,631,000, which was in turn a substantial increase over the 1955 figures of 13,390,000.

These statistics were revealed by Mr. R. R. Pampe, managing director of Columbia Records in Canada, at a Sales Promotion Meeting at the King Edward Hotel, Toronto, on Thursday, August 8th.

Sponsored by Addisons Limited in conjunction with Columbia, the event attracted over 200 dealers and recording personalities, who enjoyed a full evening of education, information and entertainment.

Introduced by Ed Letham, National Sales Manager for Addisons, Mr. Pampe gave his audience some illuminating facts about the record industry.

In 1956, he revealed, Columbia Records showed an increase of 57% in Canada over their 1955

figures, and for the first half of this year, in sales to dealers, they were 70% up, against the first six months last year.

Looking into the future, Mr. Pampe said that in five years' time (1962), it could be expected that Canada would be selling 38 to 40 million records at retail level. While, in 1967, when Canada expected a population of 20 million, the sales of recorded music were expected to reach \$50,000,000.00, exclusive of phonographs or other reproducing instruments.

He told his audience that 78 r.p.m. single discs will not disappear this year or next year. At the moment they represent approximately 65% of sales in Canada right now, and this figure



Mr. W. J. Addison addresses the meeting. At the table are (left to right): Ed Letham (National Sales Manager, Addison's); R. R. Pampe (managing director, Columbia) and Frank M. Jones (Sales Director, Columbia).

should drop to 40% to 50% next year.

After that, Mr. Pampe said, 78's should retract rapidly from the picture, so that in five years' time there will be no 78's sold at all.

"Other than tapes," he concluded, "I do not foresee any revolutionary developments in recording—no new speeds and no new sizes, although there should be a trend towards putting more music on the speeds and sizes that we now have."

Mr. Frank M. Jones, Director of Sales for Columbia in Canada, told dealers about forthcoming Columbia recordings for the fall, and drew special attention to the Duke Ellington album "Such Sweet Thunder", dedicated to Duke's many Canadian friends and inspired by last year's Stratford Festival.

RAY AND LAINE

This disc is being shipped out very quickly in Canada, although it is not being released for two months in the United States.

He disclosed that Columbia have a new pop record coming out shortly which will feature Johnnie Ray and Frankie Laine in a duet.

A filmstrip show then brought impressive details of forthcoming LP's from the Columbia studios. These include Frank Comstock's "A Young Man's Fancy"; Phil Silvers And The Swinging Brass (conceived by Nelson Riddle); "Ray Ellis in Wonderland", and twin-set albums in which leading artists play the standard music of famous composers — Andre

Kostelanetz playing Richard Rodgers; Percy Faith, Gershwin; Paul Weston, Jerome Kern; and Michel Legrand, Cole Porter. These twin-set albums, attractively packaged, retail at \$7.98.

Other albums of interest on the Columbia label feature Erroll Garner, Vic Damone, the Norman Luboff Choir, Ray Price, Xavier Cugat, Rosemary Clooney, Carl Smith, Dave Brubeck, the Hi-Lo's and Johnny Mathis.

Mr. W. J. Addison, owner of Addisons Limited, also addressed the meeting and was given a big ovation.

Bob Martin, Addison's Ontario Sales Manager, was in charge of the film projection, the sound being organised by Custom Sound and Vision.

Similar sessions for dealers have been held in Montreal and Vancouver, and the following dates are lined up for further meetings throughout Canada — Edmonton, Corrunna Hotel (Friday, August 16); Calgary, Palliser Hotel (Monday, August 19); Winnipeg, Royal Alexandra Hotel (Wednesday, August 21st); Ottawa, Chateau Laurier (Monday, August 26); Halifax, Nova Scotia Hotel (Thursday, August 29); and Saint John's, Newfoundland Hotel (Tuesday, September 23).

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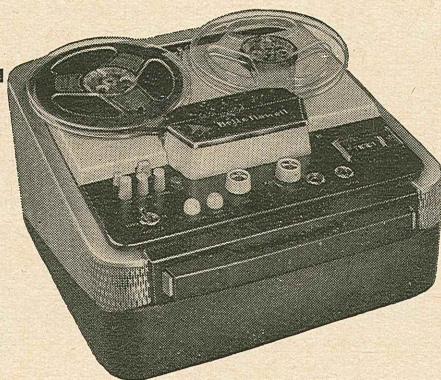
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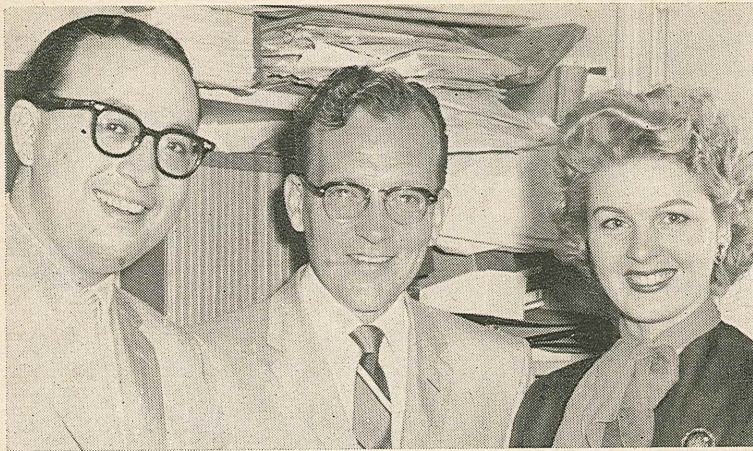
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Our columnist, Dave Caplan (left) is here seen with Canadian TV stars Joan Fairfax and Billy O'Connor.

AROUND TORONTO WITH THE 'MAN ABOUT TOWN' DAVE CAPLAN

THE score was 48-24 and I can't think of a nicer person I would rather have beaten at pool than lovely songstress **Joan Fairfax**. The scene was the recreation room of her home and the production was supervised by hubby **Tom Higgins**, who kept a pretty close eye on me to make sure I played the game fair and square. (I can't say I blame him and, besides, he's bigger than me).

I understand that my next opponent is **Jackie Rae**, who handles a fair cue himself.

Joan has just completed a movie short for TB Christmas Seals which will be shown on TV across Canada. I'll rate this as the Most Pleasant One Minute Show on TV.

CBC brass have assured Joan that she will definitely have a show in the fall but at this writing nothing has been signed. It might interest you to know that Joan could have had the job on **Don McNeill's Breakfast Club** but turned it down because the offer wasn't satisfactory.

Pat Riccio was hired as band-leader of the Jubilee Pavilion in Oshawa purely by reputation and without an audition. This indicates the respect the Riccio name has among musical circles and

the faith that **Owen McCrohan**, manager of the spot, had in Pat.

Pat formed a twelve-piece band, consisting of four brass, five reeds and three rhythm, with special arrangements by the boss, and features **Frank Bristow** and **Bernie Koffman** (trumpets); **Anson Jones** (tenor) and **Eddie Sossin** (bary, alto, flute).

Pat was a well-known figure in the **Bert Niosi Band** at the Palais Royal and also had a vocal and instrumental trio, with his brothers, **Jimmy** (guitar and alto) and **Terry** (alto and tenor), which worked the clubs until they disbanded because of a union regulation a few years ago which ruled out vocals in bars.

This is Pat's first big band and reports coming in from Oshawa indicate that it is one of the most popular orchestras ever to play the pavilion. The vocal quartet, which is as yet unnamed, is a feature of the evening, and I should like to submit "The Four Sounds" for consideration as the name of the quartet within the band. The winner of the contest gets a free trip to Oshawa (whoopee!)

Pat is studying flute with **Nick Fiore**, and his two children, **Pat Jr.**, (9) and **Sandra** (6) play trumpet and piano respectively,

so we have some future Riccios on the horizon of the musical profession.

Keep your eyes open for the band playing one of Toronto's dance spots in October.

Frankie Kaye, former band-leader of the late Club Top Hat for eight years, opened Riverdale Terrace for the month of August. Frank was born in Port Arthur ("at a very early age") and came to Toronto in 1939. He worked with **Ozzie Williams** for eight years and opened the Terrace of Club Top Hat in '48 with his own band. (The club was torn down this year to make room for the new thoroughway.)

The band features **Wilf Dean** (bass); **Stan Luce** (tenor), **Ken Huston** (trombone); **Art Gooch** (trumpet); **Al Miller** (piano), with Frank on alto, clarinet and scat vocals.

One of the most impressive band vocalists around town is **Jack Roach** and I understand **Nat Goodman**, manager of the Diamonds, made a special trip to hear Jack sing with the Kaye band and may decide to handle him.

The **Ian MacPherson Orchestra**, who just finished a month at Riverdale, moved to the Palais Royal during August and features **Herb Bertram** (trumpet); **Sol Chapman** (alto); **Doug Dodington** (tenor), and **Tommy Williams** on drums.

Ian plays trombone and doubles on piano besides doing the arranging chores of the band.

At the present time he's busy working on the words to a tune called "I Do" and **Mary Jane Champ** is collaborating. They will have a chance to do the word scene on October 19 when the confetti starts flying.

They met at the University of Toronto where both graduated with a Musc. Bach degree. Mary Jane was the very popular Varsity cheerleader in '54-'55 and does all the copying of the music

for the band. Now I can understand why the band reads so well!

I bumped into **Howie Reay**, former drummer with **Cal Jackson**, with an attractive brunette on his arm. The young lady in question was **Paulette de la Fontaine** "and she's all French", Howie whispered in my ear.

To avoid any hassles, I had better explain that Paulette is a nineteen-month-old French poodle owned by Howie's fiancée, **Barbara Morphet**, with a \$500 price tag on its black curly head.

After working with Cal for three years, English-born Howie came back in February when the quartet split after touring the U.S. He was to join **Bud Shank** on his European tour but word came through that Bud wasn't carrying a rhythm section and would pick one up on his various engagements along the tour.

Howie has been working at the Club 1-2 with the **Percy "Duke" Curtis Orchestra** and is sporting a very distinctive square-shaped goatee which is quite a contrast to the **Norm Simonds** and **Ron Rully** egg-shaped style.

Another recently acquired goatee belongs to drummer **Archie Alleyne** but will soon be shorn because, as Archie puts it, "I don't know whether to sleep with it over or under the covers".

Calvin Jackson has decided to

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remain south of the border to do freelance writing and arranging for TV and films as well as any recording dates that come up.

The last quartet album on Columbia is called "California Contemplations", which is a suite in six parts written by **Bud Wattles**, vibist from Cleveland, who replaced **Peter Appleyard** in the mallets department.

Buddy Wyshniowsky is the very able bassist with the group.

"Sting-Ray" is an original composition by **Howie Reay** and is a solo effort in this album. "It is a sixteen bar melodic line derived from the six tones of the drums," says **Howie**. It features two tom-toms, a bass drum and snare, plus two bongo-styled drums attached to the tom-toms.

Two of the biggest men in the stock business are former musicians, **Gord Wiley** and **Roger McGhie**, who have a total of 520 lbs. to their credit. From this bit of information, fellows, you can figure out what the other one weighs and nobody else will ever know.

Gord hails from London, Ontario, where he was the bass-playing leader of a popular orchestra and has worked around Toronto with **Benny Louis**, **Romanelli**, **Jimmy Amaro** and many others. At the present time he is manager of **R. A. Daly Investments** and is also a director of the company.

Roger McGhie is another bassist and is one of the most successful floor traders for **Watt & Watt**. **Roger** was also an up-and-coming singer before he discovered how to make money and now the tonsils have to play second fiddle.

If the boys ever got **Joe Niosi**

to join their circle they would have the bass-es loaded!

Accordianist **Paul Daciuk** is setting up a booth in the **CNE Manufacturers Building**, featuring the **Titano Accordion** which is made in Italy. **Paul** has played with the **Old Mill Howard Fogarty Orchestra** and also has his own studio where he teaches—guess what? The winner gets a free accordion!

The attractive ash blonde vocalist with the **Eugene Amaro Seaway Orchestra** is none other than **Mimi De Joseph**, who also shakes those maracas like they've never been shook before and plays tasty cocktail drums. **Mimi** has also been featured at the **Colonial** and **Prince George Variety** shows.

She is also secretary to one of the nicest and most helpful guys in show business, **Billy O'Connor**, who has given so many their start in the business.

Billy gets a hundred fan letters per week on his radio show and about 300 per week for his TV show. There is a "Billy O'Connor Radio and TV Favourites" song book published by **BMI** which sells for \$1.00 at all music stores, and the biggest surprise I got was discovering a song called "There Must Be One Canadian Gal For Me" with words and music written by TV star and columnist **Alex Barris**.

The **House of Hambourg** is still jumping on week-ends with the finest jazz sounds in town, featuring three separate units from Friday to Sunday. Sessions start at midnight, except Sunday, when the sounds turn on at 9. This atmospheric continental-styled club has its walls decorated with charcoal portraits of famous musicians by a very talented artist, **Frank Stoppani**.

The authenticity of these pictures, which were duplicated from photographs, gives them a life-like appearance and is a gallery few should miss.

Ruth Hambourg also features a jewellery counter where imported items for men and women may be purchased at a reasonable price. The counter is handled by lovely ladies **Louise Drage** and **Grace Ciapporne**.

Host **Clem Hambourg** keeps things air-conditioned by remarking "everything's cool, man" to his patrons, and when **Clem** says it, you believe it.

Steve Lawrence played to packed houses all week at the re-opening of the **Stage Door**, and the club plans on bringing in vocalist **Teddi King** on August 19, accompanied by the **Peter Appleyard Quartet**. **Jackie Rae** will also perform as well as **M.C.**-ing the show.

Andy Williams is due on September 9 with other name acts lined up for future appearances. "The Australians" with **Bonnee Montgomery** opened the second

week with bassist **Jack Lander** back on home grounds after a stint with the **Australian Jazz Quintet**. I knew he couldn't stay away from his beautiful wife, **Hilly**, and those wonderful meals, wow! I don't blame you, **Jack**, and it's nice to have you back.

This new group has **Doug Fosskitt** (tenor); **Jerry De Villiers** (piano); **Stan Harris** (drums); **Jack** on bass with vocals by **Bonnee (Ron Rully)** subbed for **Stan** during week).

Jack Duffy was featured on the bill and proved quite a hit with the audience with his songs and gags.

The **Stage Door** is operated by **Jackie Rae** (President), **Frank Peppiatt** (Vice President), **Jim Karfilis** (Secretary - Treasurer), with **Al Pearce** as Publicity and Public Relations man. A dining lounge on the second floor is in the planning stage and will also feature entertainment.

Oscar Peterson had both sides of the **Town Tavern** filled to capacity on opening night before the first set at 9 p.m.

It might interest you to know that **Oscar** first suggested to **Sammy Berger** that he start a jazz policy at the **Town** and proved the potentialities by taking the worst two weeks of the year and making them the biggest for the club's cash registers.

Sammy has never been sorry since taking **Oscar's** advice a few years ago, and making the club the **Jazz** home of **Toronto** fans.

Billie ("Lady Day") Holiday came in on August 12th, with the popular **Pat Moran Quartet** following on the 19th.

Big news elsewhere in the issue this week is that **Sam "Shopsy" Shopsywitz**, the delicatessen king of **Canada**, has taken over the management of the **Club One-Two** with **Al Dubin** in the **General Manager's** chair.

Al, former **General Manager** of the **Prince George Hotel**, is **Shopsy's** invaluable right-hand man, with a world of experience in the management and entertainment field. His past positions have ranged from publicity and public relations man to executive of **Mercury Records** in **Canada**. He was instrumental in bringing the first big name artists to **Canadian** clubs.

A strong advocate of giving **Canadian** talent a break, he instituted a variety show policy at the **Prince George**, featuring **Canadians**.

All I can say about **Shopsy** is I'm sure he'll make as great a success of the **Club One-Two** as he has done out of glorifying the hotdog and being the first man in history to change its name to a "Shopsy".

The very popular maitre d' of the **Club** is **Frederick Maddelena**, who has been at the same stand for six years and whose experience is invaluable to his new bosses.



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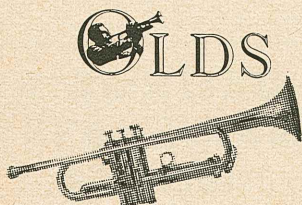
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TORONTO MUSICIANS' TALK

by 'THE HAPPY WANDERER'

CLIFF McKAY and his Holiday Ranchers recently fractured 10,000 Windsorites at a concert at Jackson Park. Song-stylist **Jack Bailey** proved to be a great favourite with the border-city fans. . . . **Jimmy Namaro** Trio keeping the customers so happy at the Westbury Hotel that they have just signed a new contract. . . . **Gerry Myers**, zany disc-jockey of CKOY, Ottawa, has just blown into town, to handle D.J. chores at CKEY. Every afternoon 2 till 5. . . . **Debonair Barry Nesbitt**, the darling of CKFH, leaves for England, Scotland and Europe this month, carrying with him the CKFH

tape-recorder, and also some of his own vocalizing records. **Leon Mangoff**, late CKBB, Barrie, program Mgr., will replace while Barry is away. . . .

Busy times ahead for the **Peter Appleyard** Group. Aug. 19 sees them at the Stage Door with **Jackie Rae** and **Teddi King**. Sept. 23 opening of the Elbow Room, Windsor,

BILLY DANIELS REVEALS PLANS AT VANCOUVER

Billy Daniels, undoubtedly one of Vancouver's favorite performers, revealed that he is branching out in the entertainment field while appearing at the Cave niterie in that city recently (writes Bob Turner).

A busy, busy man, Billy said that he has two new albums just coming out, he has filmed a television series, and is almost on the dotted line for a big Hollywood musical.

The 41-year-old Mr. Black Magic is slated to portray the great W. C. Handy in a movie based on the old blues-man's life.

His two new albums, released by Norman Granz are "You Go To My Head" and "Billy Daniels At The Mocambo". His TV series was filmed by Gil Productions. They are thirteen 15-minute shows called, logically enough, "Mr. Black Magic".

Unquestionably one of the greatest night club performers of all time, Daniels knocked them dead at the Cave. Club owner Isy Walters bubbled all over with enthusiasm as Daniels pulled the biggest club crowds the city has seen for some time.

new Jazz Policy. On his last date in Detroit Pete played six TV guest spots in one week! Between dates **Pete** and wife **Vicky** off to Bermuda on vacation. . . .

Denny Vaughan recently supervised four sides featuring wrestler "Farmer Boy", who has a very pleasant voice. The musicians concerned are relieved to report that he didn't throw his weight around! . . . Meet one of our busiest and accomplished arrangers, **Ed Graf**. He writes for CBC's "Songs Of My People", and TV's "Junior Magazine". (Both **Ivan Romanoff** directed.) Also Halifax Radio Show, "Sum-

ACCORDION QUERIES

Len Moss, internationally-known accordionist and musical director, will answer all your queries relating to the accordion.

Q.—I have an accordion that plays only the Musette or Continental "wavy" tone. Is it all right to play popular and concert music on?—**J. Lafleur**, Montreal, Que.

A.—Unless you are only playing continental-type music, I would recommend an instrument that has straight tones, as well as "wavy".

Q.—When I play with a group containing guitar and bass, should I use the left-hand vamp just as I do for solo work?—**Ed Warner**, Hamilton, Ont.

A.—Unfortunately, for rhythmic work, the bass of the accordion tends to be "stodgy", so it is advisable to omit the vamp. Vamping also uses up so much of the air in the bellows, that particularly in single-note jazz, it limits your R.H. phrasing. Use the bass as an auxiliary of the R.H., e.g., fill out big chords, and help punctuate figures, etc. For polkas, a very lightly played vamp is effective.

A roster of American jazz stars is being lined up for the Famous Door, Yonge Street, Toronto, as part of a new, progressive policy.

mer Date" featuring the **Glen Sarti Orch.** Arranged exclusively for the **Halifax Don Warner Orch.** In addition to supplying various Ontario bands with his arrangements, **Ed** recently did all the writing for a Quality Records session featuring French Pops. All this as well as being one of Toronto's busiest jobbing sax men! . . .

What-Ever-Happened-To Dept:

Band-leader **Stan Patton**. In Real Estate in Fort Lauderdale, Fla., driving around in a big pink Cadillac, yet.

Ex **Mart Kenney** drummer **Lee Raeburn** is now the man in the grey flannel suit. A successful advertising executive, **Lee** is manager of Television Time Sales Dept. for the **Horace Stovin Co.**

Bandleader **Boyd Valteau** is now an executive with General Motors. **Georges Guerette**, remembered for his trombone work at CBC and with the **Kenney** band, is now manager of Radio Station CJEM at Edmundston, N.B.

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CLUB ONE-TWO — Cliff McKay Orch. and Acts: Tommy Danton Trio
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.
FAMOUS DOOR TAVERN — Bill Goddard and Guest Soloists
HOUSE OF HAMBURG — Fri.: Hagood Hardy Group; Sat.: Norm. Amadio Group; Sun.: Ron Collier Group
LICHEE 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
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 De Florio Group; Hans Kaufman Trio; Stan Dinescu Trio
TOWN TAVERN — To Aug. 17, Billie Holiday; Aug. 19, Pat Moran Quartet
WALKER HOUSE — George Szabo Trio
WESTBURY HOTEL — Jimmy Namaro Trio; Marjory Massey

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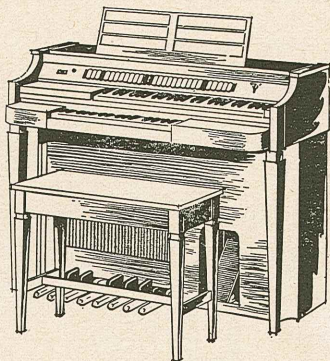
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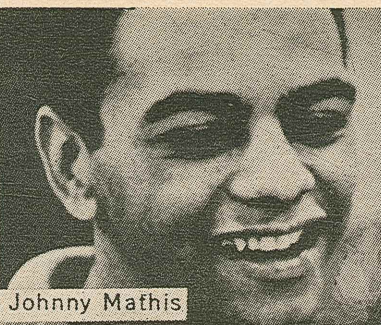
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ML 5183

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HAIL, HOLY QUEEN:
The Trappist Monks of Gethsemani.
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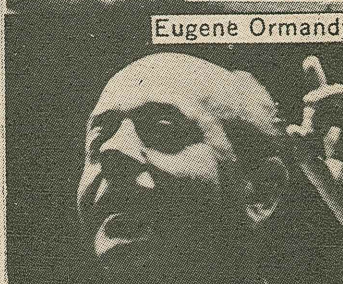
MOZART: Symphonies No. 39 in
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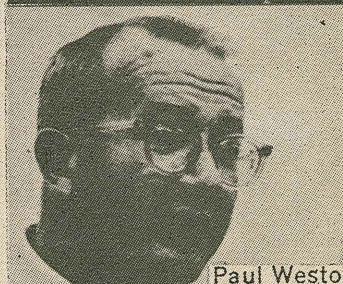
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