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VISIT OUR STAND AT THE CNE—Manufacturers' Building

ELVIS PRESLEY: BIG CONCERT IN VANCOUVER

CANADIAN CIVIC WELCOME FOR DUKE ELLINGTON

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CANADA'S ONLY PUBLICATION
DEVOTED TO POPULAR MUSIC

Twice a Month —
1st and 15th

music world

Vol. 1, No. 5
October 1, 1957



WELCOME, DUKE!

DUKE ELLINGTON—acknowledged for the past 30 years as the world's greatest master of all that is best in jazz—is to be given a Civic Reception in Toronto.

Appearing at the Stratford Festival with his Orchestra on Thursday (Sept. 5), Duke will come to Toronto the day before and, in the morning, will be received at the City Hall by Mayor Nathan Phillips.

At noon, an autograph party for Duke's fans is being held in the Empress Room of the Park Plaza, and later the same day Ellington will leave for Stratford.

The Toronto "Telegram" has arranged a special "A Train" to the concert.

At Stratford, Ellington will be playing his "Such Sweet Thunder" Suite, and selections from "A Drum Is A Woman".

The CBC is broadcasting an hour of the concert over its Trans-Canada network, from 8.30 to 9.30 p.m.

\$60,000 GATE EXPECTED FOR ELVIS

BIG and exciting news for the fans around Vancouver these days is the prospect of Elvis Presley at Vancouver's Empire Stadium, Saturday, August 31 (too late to be covered in this issue). Already by August 21, \$18,000 of a potential \$60,000 worth of seats had been sold for the concert. It will mark the first time an entertainer has rented Canada's biggest stadium.

Local jazzman pianist Chris Gage will act as contractor to supply 12 local musicians for the pit. As a safety measure, and to avoid problems which have beset him in other coast cities, Elvis has hired 70 off-duty policemen to control the expected huge crowd. If all seats are sold (as it is expected they will be), 22,000 people will see the show.

"The Pelvis" is bringing with him a full entourage including 80 musicians, entertainers and attendants. Looks more like an invasion than a visitation!

In addition to the above private police force, Elvis will probably stay in a private home while in Vancouver, says Famous Artists' Hugh Pickett. This will avoid some problems, it is hoped. In addition, the stage, which will be located under the north goal posts on the field, will have six-foot high fence at back and sides to protect him from his over-enthusiastic admirers.

FANS MOB THE STARS

The picture above shows glamorous Decca recording star Karen Chandler and famous disc-jockey Josh King signing autographs for fans at the "Music World" booth in the Music Building of the Canadian National Exhibition.

Crowds of admirers thronged the personalities presented at our booth, and the picture on our front cover gives some idea of the excitement when "Dream Boy" Clyde Stacy accompanied by Miss CHUM (Millie Moriak), came along to meet the fans.

It was scenes such as this which compelled the recording star to discontinue personal appearances at the request of CNE police, who found themselves unable to cope with the mass turnout of ardent fans.

Two more stars who kindly came along to our booth were Quality recording artists Gene Nash and Tommy Danton.

As we close for press, more star visits are being arranged, so why not come along to our booth at the CNE and meet the stars in person?

'CABLE FROM CANADA'

Radio listeners in England are currently hearing a Canadian band regularly on their national wavelength.

As a result of a reciprocal deal with CBC, the British Broadcast-

ing Corporation are now featuring 15-minute spots by Howard Cable in their listening schedules.

These are being broadcast under the title of "Cable From Canada".

ANDY WILLIAMS AT STAGE DOOR

Continuing its policy of presenting top-ranking attractions, the Stage Door, in Yonge St., Toronto, brings in hit-recording singer Andy Williams for the week commencing September 9.

Famous for his discs of "Butterfly" and "I Like Your Kind Of Love", Williams will be accompanied by Bill Isbister and his Band.

Other important news from the Stage Door is the capture of man-in-the-news Denny Vaughan to lead his ten-piece orchestra there from early September.

Denny is reopening the upstairs dining-room which was partially destroyed by fire a few weeks ago.



Lou Snider (left) and Jackie Rae talk over their old-new hit.

10-YEAR-OLD TUNE TAKES ON NEW LEASE OF LIFE FOR CANADIAN WRITERS

Ten years ago, Jackie Rae and Lou Snider collaborated to write a song called "Missing". It was recorded on the defunct Musicana label by singer Russ Titus, to the accompaniment of Lou Snider and his Trio—and that, apparently, was the end of that.

But now the tune has been revived, and Jackie and Lou are very excited at the news that U.S. singing star Johnny Desmond has recorded the number for Coral in Hollywood. It is due to be issued in Canada on the same label around September 4 or 5. BMI Canada Ltd. are the publishers.

Apart from their joint success as songwriters, both Jackie Rae and Lou Snider are also doing very well on their own account.

Jackie's Stage Door niterie, in Yonge Street, Toronto, is enjoying boom business. Songstress Karen Chandler drew packed houses for her week's stint, and Monday (August 26) saw Billy O'Connor, Jack Duffy and Sylvia Murphy appear on stage in a potted version of the popular Billy O'Connor TV show.

Turning to Lou Snider, he left Toronto for New York on Thursday (29th) to record an album for Decca titled "Holiday in Canada". Lou arranged the numbers for the album and is also conducting the sessions, as well as playing solo piano.

Titles in the album include "Holiday in Canada"; another Rae-Snider opus, "Valley Of The Saints", as well as "Canadian Capers", "Canadian Sunset," "Calgary Walz", "Squid Jiggin' Ground", etc.

HANK NOBLE SIGNED TO APEX PACT

Hank Noble, all-night disc jockey at CHUM, Toronto, who is also a country & western singer performing under the name of Billy Guitar, broadcasting live shows every Friday night over CHUM with his GAR Ranch Boys, has been signed to record for Apex Records.

Noble's first two releases will go on sale in approximately two weeks and Apex predicts large sales due to the singer's tremendous popularity.

All four sides will be his original tunes, the two plug sides being "You Didn't Ever Love Me (Darlin' Did You?)" and "Here Comes The Night", each on a separate disc.

The singer's co-jockeys at CHUM, Josh King, Phil Ladd, Harvey Dobbs, Pete Nordheimer and Phil Stone, plan to push the discs with their full power and hope other jockeys across the country will do likewise.

ISSUE DATE

From this issue, "Music World" is being distributed nationally on news-stands across Canada. To facilitate this, each issue is being dated one month ahead of publication—so this issue, dated October 1st, is published on September 1st. The next issue (dated October 15) will be on the news - stands around Sept. 15.

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Everybody's Crazy About CLYDE STACY

and his newest record

"DREAM BOY"

on

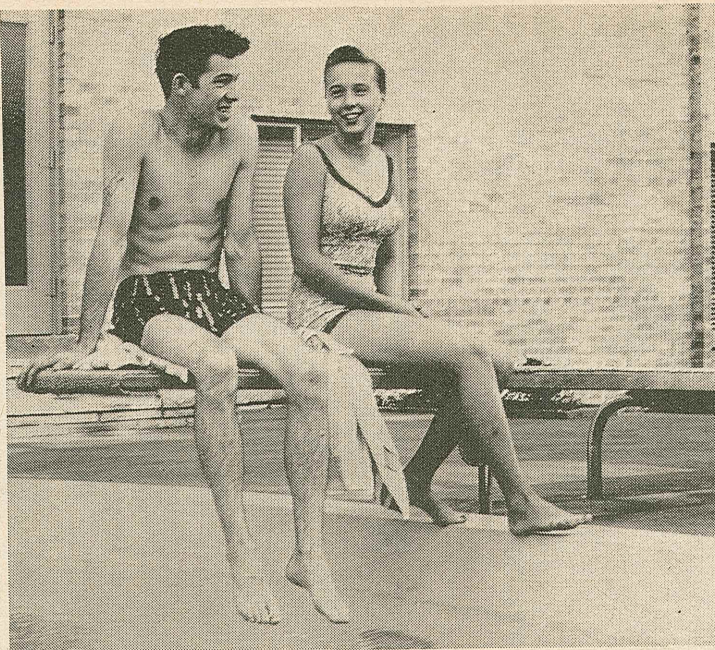
REGENCY

ALTHOUGH rock 'n' roll singer Clyde Stacy was mauled by over-zealous fans to the point of being banned from continuing his personal appearance at the Canadian National Exhibition, the tousled-haired "Dream Boy", made the most of his visit to Canada at the end of August.

In his own words, "I kinda liked being able to see more of the city than the dreary airport-to-hotel kick", and Toronto really impressed the talented young song stylist.

Guest of Radio Station CHUM, Clyde found time to pursue his favorite pastimes, horseback riding and swimming. The horseback riding, Clyde took in stride. The curly-haired singer, whose father was a Cherokee Indian chief, was born on a farm near Tulsa, Oklahoma, and grew up with five sisters and seven horses. Like most Westerners, he could ride practically before he could walk.

Why did the newest idol of the rock 'n' roll set find himself with time on his hands? A group of over 3,000 frantic teenagers and



Cooling off from the weather and hectic CNE crowds, Clyde Stacy relaxes at the Gaylord Apartments' pool with fan Joy Ladd.

ing personality, both on and off the stage.

He prefers working with a live audience and has a busy schedule ahead, which takes him to Connecticut, Ohio, Pennsylvania and New York City on one night stands. This fall he plans to appear on the Patti Page Show.

Record-wise, Clyde hopes to make an LP sometime this fall. His first record, "So Young", was released last May by Candlelight Records — (Regency in Canada), and according to Woody Hinderling, co-owner of the company, has already sold about 100,000 copies.

"So Young" was recorded in an Evangelistic Church in Tulsa. Clyde said the recording was made in the church because they were the only facilities available.

Stacy's second record, "Dream Boy", was released about six weeks ago, and has made an immediate and terrific impact. Here in Toronto, it has climbed to the number 14 position on the CHUM Hit Parade in just two weeks.

Jack Boswell of Regency Records, reports that orders are

'DREAM BOY' CLYDE STACY

COMES TO TOWN

...and causes near riot at the Canadian National Exhibition

young adults converged at the CNE to welcome their guitar-thumping exponent of rockabilly.

Clapping their hands and stomping their feet to the infectious beat of "Dream Boy", they greeted recording star Clyde Stacy with frenzied screams and uncontrolled delight.

Far from being disarmed by this enthusiastic reception, Clyde recalled that his first stage appearance (in Youngstown, Ohio, last July), caused exuberant fans to surge onto the stage, and despite the efforts of police, held up the performance for a solid hour.

★

Here in Toronto, the performance wasn't held up; it was stopped cold! Stacy, along with Miss CHUM, was to appear at various CNE booths—including the MUSIC WORLD booth—to meet his Canadian fans and give out autographed pictures.

However, the more than 3,000 milling and ardent fans converged on the booths with such vigor, that they proved too much for four CNE policemen to handle.

At one appearance, three officers were unable to prevent the fans from breaking through, and Clyde was whisked away from the struggle. Still game, "Dream Boy" again attempted to cope with the turnout, but pandemonium reigned. Result? A polite but firm official order to discontinue his appearance at the CNE.

So in effect, Clyde Stacy, booked by CHUM to meet his Canadian followers, found him-

self with time on his hands. What does a figure in the public limelight do with "time on his hands"? Clyde is much like any other young man of 21.

As mentioned before, he went horseback riding, and being an old hand at this sort of thing, he enjoyed it tremendously.

After a few hours of being in the saddle, Clyde was delighted to find that Southern-type gracious living exists as far north as Toronto. This, he discovered, as he enjoyed a refreshing dip in the heated swimming pool at the Gaylord Apartments.

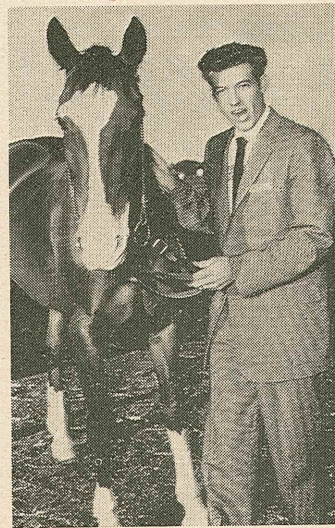
★

"This is just like at home", Clyde drawled as he splashed about in the sunshiny afternoon.

But it wasn't all play for Clyde. Although, he was forced to cancel his scheduled appearance at the CNE, he still kept in touch with his fans.

Clyde Stacy took time out to visit hospitalized fan, Susan Perdue, 13-year-old daughter of Mr. and Mrs. Jack Perdue, at Western Hospital. There he gave Susan an autographed record of "Dream Boy".

Vital statistics? Clyde Stacy is very single with no steady gal at



—Photos by Michael Burns.

Clyde finds Oklahoma-type pastime right in the suburbs of Toronto. Here he picks a mount to go riding.

the moment. Certainly to account for this, is the fact that he is never in one place long enough. Clyde has the rare combination of possessing great talent, along with a very genuine and appeal-

flowing into the office. Clyde's first record "So Young" broke the Top Ten and initial reports show that "Dream Boy" will probably top even this!

What kind of music does the young singer enjoy? Clyde's personal tastes lean towards the Country Style, and he considers the late Hank Williams tops. But, when it comes to the smooth ballad, "Man, there's nobody like Perry Como. I dig that boy!"

Stacy also spots LaVerne Baker as really being able to swing out with the rock 'n' roll numbers, but settles for Joni James in the ballad department.

★

Although born in Oklahoma, Clyde grew up in Lubbock, Texas. In the fall of 1954, he graduated from Levelland High.

Stacy, who made his first public appearance when he was 12 years old, was discovered in Tulsa by disc-jockey Don Wallace, of Radio Station KTUL, his present manager.

Like most singers "Dream Boy" has a Fan Club. The National President is Nancy Wyatt of 7724 Independence Street, Tulsa, Oklahoma. With recording sessions, club dates and TV shows on the agenda, "Dream Boy" Clyde Stacy has only one request to make—to come back and perform to the Canadian fans he made at the CNE.

"I have travelled quite a bit since my first record came out, and there are few cities that make me feel at home. Toronto is such a city", he told us. And Toronto was glad to have him around.

CANADA'S COUNTRY STARS



ABOVE: Here is Stu Davis, famous as "Canada's Cowboy Troubador" and a great favorite with listeners all over Canada. He is heard every week on the CBC network from Station CBW, Winnipeg, and his recordings are issued on the London label.



Four of Canada's leading country and western singing artists are pictured on this page. Above is RCA Victor recording artist Bob King, who appears on the "Ottawa Valley Barn Dance" over CFRA, Ottawa. Below: Jack Kingston is the popular MC and "Boss Man" of the "CHCH-TV Jam-boree," Hamilton. He records for Quality.



ABOVE: Earl Heywood is a name famous to all lovers of country and western music, so here is a picture of this great and popular artist. Currently recording for the Dominion label, he can be heard every week on the "CKNX Saturday Night Barn Dance" from Wingham, Ont.

Why Western musicians have got . . .

THOSE WINNIPEG BLUES!

THE Editor asked me to write an article on music in Winnipeg. He said that our city was regarded as having a prominent place in Canada's musical history and that he wanted me to give music here a big boost. I wish I could.

Ten years ago, I would have been happy to oblige him because, at that time, Winnipeg was a hotbed of talent. To give you an example, here are some of the names that emerged from Winnipeg prior to 1947 — George Murray, Wally Koster, Giselle MacKenzie, Juliette, Jeff Waddington, Fred Rous, Neil Chotem, ballet dancer Paddy Stone, Elaine Grant and Morley Meredith and Iva Withers (the last two are now in New York City).

Six or seven years ago we gave up Libby Morris to England, Ken Steele went to Toronto and Gordon Fleming (in my opinion one of the finest jazz accordionists in Canada or the United States) was lost to Montreal. Only last year vocalist Maxine Ware and actress Helene Winstone also departed for Toronto.

That is a lot of talent for a city to lose and what makes it worse is that the situation at the present time is that there is no one left in Winnipeg capable of performing on a long TV or radio network series and able to sustain the interest needed for making such a show successful.

Even the highly-touted Manitoba Festival is in trouble due to the lack of public interest.



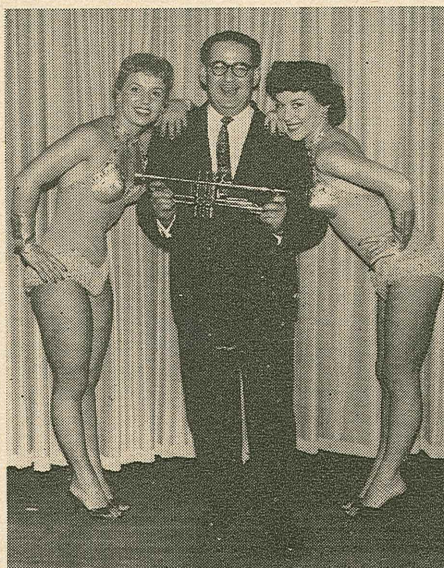
Well, that is not a very good state of affairs and here are the reasons why Winnipeg has become a back number musically in Canada.

First of all, the private radio stations are not living up to the commitments of their charter in regard to promoting live local talent. When the Royal Commission was here, one station owner claimed that he was conforming to the development of live talent by having "news on the hour every hour"!

The best they can do in most cases is to get a non-Union old-time band and make a deal with them whereby, if the station gives them a show, the band could plug their dances in rural communities. In other words, the deal is "We pay you \$1000.00 for your talent and you pay us \$1000.00 for our radio time".

Turning to the other side of the radio picture, the CBC is not developing any new talent because of certain cliques. This is particularly true regarding musicians and orchestra leaders. Singers and entertainers are stymied because of low-budget shows that do not give them nearly enough

*Here is an outspoken
hardhitting article on the
musical decline of a
great Canadian city!*



Bandleader Paul Grosney temporarily forgets Those Winnipeg Blues as he poses for a picture with two of the lovelies in the show at the Rancho Don Carlos, where he is resident with his band.

rehearsal times, and producers and script-writers are often hackneyed and unimaginative.

The CBC is spending Government money and is doing a wonderful job in Toronto. But in Winnipeg we feel that we only get the scrapings . . . that is, the scrapings that Montreal and Vancouver don't want.

The third reason is this — instrumental music in schools is practically unheard of. The only interest taken in music, as far as our educational establishments are concerned, is confined mainly to choirs. In a

by
CLEM FAIRBANKS

city where the population is over 400,000 we have only one school band.

Students are not encouraged to take up musical instruments and there are no budgets for music or instruments.

Not, mind you, that there is much inducement for anyone to take up music for a living because you can make more money selling sox in Eaton's than playing in a night club.

In the last survey taken by the Winnipeg Musicians' Association, only 44 musicians in Winnipeg make more than \$1,000 a year!

It is a vicious circle and has to be attacked first by creating the opportunities of work. The private radio stations should cough up; they have all got the money and in the history of Canadian radio not one single private station has ever gone broke or out of business. So they can well afford to develop new talent.



As for the CBC here, it should be given larger budgets. You cannot expect them to do network half-hour radio or TV shows with only two hours' rehearsal. The CBC, too, should have more local shows to develop our own talent.

If these opportunities were available, I am sure the kids would take up musical instruments but, on the other hand, when they learn that our Union scale here is \$60 a week for sidemen (4 hours a night for 6 nights) and \$70 where liquor is sold, well, can you blame them for taking up other interests?

Previously, I mentioned cliques, and this is an evil that unfortunately cannot at the moment be eradicated. Classical musicians cannot get into CBC (the biggest buyer of talent), or the symphony or ballet because, if the work were to be spread around fairly, then nobody could make a living.

Therefore, to keep the standard of musicianship high and keep the men in town, the so-called clique is not only the only way out, but it is also a necessity.

Another angle on Winnipeg music is that jazz musicians are almost non-existent. If a jazzman wants an outlet for his talent, he goes to Toronto, Montreal or Vancouver; he does not stay in Winnipeg.

And Winnipeg has produced many jazzmen. Those now in Toronto include Bill Goddard, Bob Nix, Mickey Shannon and Bob Erlenson, while in Montreal you will find Gordie Fleming, Bill Graham, Neil Michaud, and Neil Chotem. As for Vancouver, Winnipeggers making the grade in jazz circles

(Concluded on next page)

there include Jack Fulton, Stu Barnett, Chris Gage, Paul Ruhland, Wally Snider, and Al Johnson. Some, like Johnny Frosk, end up with bands like Goodman and Dorsey.

With no men to play the music, there are no creative jazz writers in Winnipeg. Club owners will not allow jazz to be played to any extent and, what is worse yet, nobody misses it.

Popular musicians find it more rewarding to have a day job outside the business and play club dates twice a week rather than play steady. Scales for permanent jobs are the lowest in Canada and this is a direct result of the policy of keeping the youngsters out of the business.

The only ones making a good steady living are the radio bands (all old-time and mostly non-Union) and a handful of CBC musicians.

I hesitate even to mention the word recording as far as Winnipeg is concerned, since recording here is confined only to a few jingle dates every year. The only two people making commercial discs are the Andy De Jarlis Old-Time Band and cowboy Stu Davis.

If I give you a rundown of the whole setup of the Winnipeg music scene, you will see how few musicians are employed here.

Steady Jobs:

Rancho Don Carlos—Paul Grosney Orch.
(4 men)

Club Morocco—Lloyd Semers Orch.
(5 men).

Constellation Room — Johnny Knapp
(1 man).

2 nights a week:

Copacabana—Monty Greene (5 men).

Jack's Place—Al Sprintz (4 men).

Rainbow Garden—Patterson's Ranch House and Normandy run six nights with different bands — all old-time (non-Union).

CBC (Radio)—Eric Wild—2 shows (concert).

Richard Seaborn—2 shows (1 light pop)
(1 old-time folk).

Jake Park—1 show (polkas).

CBC (TV)—Bob McMullin—1 show (pop
—5 men).

Eric Wild—1 show (songs of different
nations) (approx. 15 men).

CNOB—Monty Greene—Solo piano show.

CKRC—Playboys (5 a week) old-time
(plug their dance dates).

CKY—Pork-Q-Pines (5 a week) old-time
(plug their dance dates).

This is a grim picture for a big city, but there is even more discouraging news in the fact that some of our best pop musicians are contemplating moving.

Neil Michaud and Aubrey Tadman propose to go to Montreal; Ray Moga has Vancouver as his destination; Ed Sersen plans to leave for Toronto, and Ted Komar, Wally Grescoe and Paul Grosney propose to make Los Angeles and Las Vegas their headquarters.

This will certainly happen if the Union does not raise the scales.

So here is the article about Winnipeg as a big musical centre. What a pity I was not asked to write it ten years ago!

Music World's Disc - Jockey of the Week

HAMILTON'S HALL OF DJ FAME

BUD HALL, an atomic radio personality, dropped in on Hamilton a few months ago, and has since made CHML and the Ambitious City "Radio-active".

Born in Cobalt, Ontario, Bud and family were driven from their northern home by the Haileybury fire. He started in radio, after serving with the Air Force, as an announcer at CKSF in Cornwall.

His career, like the "A" bomb, mushroomed. He soon gained experience by travelling. The north country beckoned again and he went on to CKGB in Timmins, then CFPL (London), CKEY (Toronto), and both Ottawa stations—CKOY and CFRA. At CFCF in Montreal, Bud established himself as a real friend of the local musicians.

His program "Bud's Place" was a very uncommercial type show but was handled skilfully enough to capture 41% of the available audience.

Selling, too, is a big asset to Bud. He not only sells himself, but does a terrific job for each and every sponsor. Many national accounts have realized this, with the result that his services are in constant demand. Bradings, Silver Krim and B.A. Oil are just a few of the current ones.

The listeners in Hamilton regard Bud as their number one boy. In the mornings, from 10 to 12 noon, he provides the opportunity for them to "get into the act" on "The Bud Hall Show". By means of the Speaker Phone System, his listeners can express their views on any subject they fancy and Bud lets them air these opinions just as long as they stay intelligent.

In the afternoon, from 4 to 6, his "Top Forty Show" is the Big Feature, and has taken over as the number one program in the area. This show is a localized and personalized listing of the "Top Forty" records in and around Hamilton. It requires the tabulation of all Hamilton record dealers and juke box operators.

For this, he has the services of CHML's



BUD HALL, CHML, HAMILTON

head librarian, Tony Luciani. Together, they have come up with a real powerhouse and most accurate survey of Hamilton's "Top Forty".

Bud finds, that on a show such as this, where the listings are localized, the tunes arrive and depart much faster than those listed regularly on the national charts, and by adding new "Predictions" with those already established, he doesn't get in a rut, which is usually the way with this type of show.

The older folks are given a treat now and then when Bud digs back and plays an old best-selling version of an earlier hit which might currently be back again with a rock 'n' roll beat.

At home, his lovely wife and four-months-old son are in the Number One Spot on his personal Hit Parade. The roles of husband and father are the only other activities he finds time for.

Bud Hall is a truly fine deejay, a great guy and a real credit to the industry.

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NO MORE ROCK 'N' ROLL!

Vows Vancouver promoter as big show is followed by antiquated by-law investigation

"THIS is the end for me. I'll never have anything to do with one of these things again. As far as I'm concerned, live rock and roll here in Vancouver is dead right now."

So said promoter-dj Jack Cullen at one of the biggest talent-laden shows to hit Vancouver this year, at the Kerrisdale Arena August 23.

The Coasters, headlining a show of 30 performers including The Five Satins (which by the time they had reached Vancouver had shrunk to four), Lula Reed, The Cellos, Gene and Eunice, Billy Valentine, and Sonny Thompson and his Band, went over well with a disappointing crowd of only 1000 rattling around in the big arena.

Competing against the Pacific National Exhibition and the scheduled appearance of Elvis Presley August 31, the show didn't have a fair chance to demonstrate the pulling power that brought out as many as 5,000 when they played Long Beach, California.

Cullen was commenting on further problems he and the promoters were having with the Vancouver law. Apparently complaints by parents of under age children going to the Vancouver rock 'n' roll shows brought out investigators. Cullen, charged under an antiquated city by-law some months ago for the same thing, allowing juveniles in the hall, saw the whole thing starting all over again. He was acquitted last time.

A Vancouver by-law prohibits any juvenile under 16 years of age to be abroad in the city after 9 p.m. unaccompanied by a parent. Investigators spent most of the evening closeted in the arena office with San Francisco promoter Ben Waller who was back of the show.

Aside from the legal and crowd size problems, the stars put on a great show that met with an enthusiastic, though somewhat subdued, reception. Subdued, that is, in comparison with the shows put on by Little Richard and Fats Domino earlier in the summer. Perhaps the presence of ten of Vancouver's finest boys in blue had something to do with it.

The Coasters, whose Atco record "Searching" and "Young Blood" has sold over one and a half million copies so far, received the biggest hand, and put on the best show. Members of the group are leader Bobby Nunn

(bass); Leon Hughes (1st tenor); Carl Gardiner (2nd tenor); Billy Guy (baritone); and Adolph Jacobs (guitar).

In a short interview, the rock 'n' roll stars said they felt that their music was definitely on the way out and didn't plan to be caught napping. Leon Hughes said they had about eight sides of rock and roll yet to be released and from there on in, all their new tunes would be ballads and standards. No more two-beat tunes would be put on wax, unless the trend reversed itself.

Together 2½ years now, the Coasters came together by a rather unusual coincidence. All but Carl and Bobby were members of other separate groups.

One day they just all happened to be sitting in the record office together and got to talking. It was suggested they cut a

record together, so they did. They decided that if the record went over they'd leave their present groups and join forces.

That record was "Mexico", which was their first hit. So they did as planned, and are now one of the top foursomes in the business.

Their current tour ends in New Jersey October 17. They will not be hitting Canada again.

An interesting sidelight to the evening came to light in a conversation with Sonny Thompson's trumpet player, Tommy "Shaky" Purkson. An ex-Count Basie and Lionel Hampton sideman, Tommy said that just before their present tour he'd had an invitation to "... go back with Hamp."

But he said he just couldn't turn down the prospective tour because Thompson could pay

him double what he would make with Hampton.

Plans some time ago for a duo with Roy Eldridge modelled on the Jai and Kai kick fell through when Tommy decided he'd rather play with a big band. Listening to him blow and with some knowledge of the fine taste, big tone, and good sound of "Little Jazz" it probably would have been a swingin' idea.

All in all the show was good. It went over, and though expensive (\$1000) it probably came out in the black. But it isn't likely that will placate the promoters if charged under the civic bylaw. So it may mean the end of live rock 'n' roll for Vancouver, at least under the present promoters. In the words of Jack Cullen, "Man, I've had enough headaches!"

BOB TURNER.

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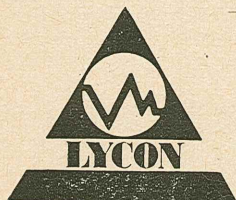
Joan Fairfax takes her singing very seriously, and here she is seen arranging one of her songs in the music room at her Toronto home.

WHEN photographer Clive Webster and I drew up outside the long, low ranch-style house in Ralston Avenue, East Toronto, we saw a boxer dog looking at us suspiciously from the edge of some bushes. We dismissed this (although we should not have done) and made our way up the steps to the front door.

We were going to visit beautiful, blonde singer Joan Fairfax, known at home as Mrs. Tom Higgins.

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At Home with the Stars

Housewife, Dog-Lover, Pool-Player — and she sings, too! That's **JOAN FAIRFAX**

By **JOHN TRENT**

in 1953, she has slowly and surely risen to the top in Canadian showbusiness as a singer of really great talent, whose voice has a classical background. It was quite an experience to meet her in the home and something we will not easily forget.

The front door was opened in answer to our ring by Joan herself, and in her quiet voice she invited us in. As we walked into the thickly-carpeted lounge we were introduced to her husband Tom, or as she calls him, "Pinkie" (after a famous baseball player).

In the background, soft classical music was echoing out, giving a relaxed atmosphere to the room. We seated ourselves on the long couch that stretched the length of the windows in the front of the house.

Joan, very charming and pleasant, answered my questions on the decor of the room. "It's neither modern nor old, but I like it—I chose it myself."

The chairs were carved in dark wood, the wall by the fireplace had a scene on it in wallpaper, and the feeling was of warmth and comfort, conservative and not at all overdone. Tom told us the house hadn't been built by a very good builder—namely himself—but nevertheless it was O.K.



At the age of one, Joan came to Canada from Blackburn, England, where she was born. "I don't have much to say in the matter then," she said, "but now I am glad I came."

Her family came straight from the old country to Oakville and then later moved to the Sandy Beach Motel, just out of Toronto, where they have lived ever since.

Joan first started singing at Lynbrook School in Oakville—her music teacher was Miss Muriel Willis, who still comes to visit her star pupil. She began her career properly when she played in the pantomime "Mother Goose" eight years ago. It played for three weeks in all (two in Montreal and one in London).

She then sang with Art Hallman's Band in and around Toronto, and also did odd club dates singing and playing her accordion. Six months later, she gained an audition with CBC and did a couple of shows. After being picked as "Miss Tele-

vision of 1953" at the Convention of Radio and Television Dealers, Mr. Henry Grieg of Danforth Radio, asked her to appear on his show.

For the next three years, she was on Trans-Canada Hit Parade (radio) and Music Hall (TV)—following this up with the spot on the Denny Vaughan Show that she has held ever since. She tied with Shirley Harmer for "Liberty's" All Canada Talent Award in 1955-56.

Now the Denny Vaughan Show has come off the networks but Joan has been assured a spot on TV this fall. At the moment, she is doing "Music For Summer Sunday Afternoon" on CBC radio from 3 to 4, and during the week is making personal appearances at various places in Canada.



I asked Joan what her hobbies were.

"I spend eight hours a day in the music room," she replied. "Or as long as I can. I'm busy arranging songs for the winter season."

"Did you do any arranging last year?"

"Not much—one or two songs. There wasn't a lot of time. This year, I hope I'll be prepared. Would you like to have a look at the music room?"

We got up and moved along the hall. Joan's music room looked rather small with the grand piano and two leather-bound armchairs. The walls were cream, and on the wall facing the window that looked out to the front of the house, was a modern painting of a panther.

Tucked away in a cupboard was one of the most fantastic arrays of recording equipment I have ever seen in a private house. As I was staring at it in amazement, Tom came to my assistance.

"It's a 600x ampex tape recorder and an f.m. tuner and amplifier which are linked up to a Stromburg-Carlson speaker—there is also a microphone. I'm not very good as a technician really, but I've been told it is the type of equipment radio stations use."

"I tape all my practising so that I can play them back and see where I went wrong," Joan added.

Also in the cupboard were a great stack

of tapes. "I tape all Joan's shows—radio and television," Tom explained, and proceeded to play one for our benefit, turning off the classical music for the first time since we entered the house.

Joan was looking over an arrangement of "Around The World" she was doing—not wasting a moment. For want of a better question I asked her if she had a dog.

Yes, she had but at the moment he was outside, so we went to the front door to try to encourage "Patchus" to come in. As Joan opened the door, I spotted the boxer still secreted behind the bushes—now I knew why we had been eyed so suspiciously on our entrance. It was Joan's dog!

Despite Joan's pleading, Patchus just gambolled up and down in front of the house. Joan tried to capture him but after a few moments it was obvious that the dog was one of the few males in Canada impervious to the Fairfax charms, so we turned away.

★

I had noticed Joan's Chevrolet Corvette in the garage on the way down the steps so I asked her about it.

"I thought of having a Jaguar," Joan told us as we walked into the garage, "but I found this is easier to handle." It looked very impressive: Turquoise in colour with buff upholstery. A very powerful car with an automatic drive. While we were talking about the car, "Patchus," not wanting to be left out, joined us.

He was very friendly and climbed into the car with Joan as she showed me the controls.

After Clive had taken a few shots, we moved towards the back door of the house—"Patchus's" usual entrance. On the back stairs Joan wiped his feet—a regular



In the recreation room of her home we see Joan Fairfax, the pool player, about to down a red, while her boxer dog, Patchus, looks on with disdain.

procedure in the household after Patchus has been out.

He was very condescending and posed for photographs with a real professional approach, always looking at the camera even when he was in the most undignified positions.

Next we went downstairs into the basement, where I was surprised to see a full-sized pool table complete with all accessories. Joan told me: "I play, but I can't even beat Dave Caplan!"

I challenged her to a game, but after

two strokes I gave up—she was far too good for me!

On our way from the pool table to the study-lounge next door (Joan and Tom's winter home), I noticed a hair dryer.

"I do my own hair," Joan answered. "I find it much easier. I don't have to go out and I can study while I am under the dryer."

"You're studying what?" I queried.

"Oh, I didn't tell you? I'm studying the theory of music. Gordon Delamont is teaching me."

As we entered the study-lounge, Tom looked up from his desk, busy with paper work. When I asked him what his hobbies were, he replied with a slight grin, "Paying bills."

We all laughed and Joan then proceeded to make us all some coffee, during which operation we talked about food.

"I love fruit and vegetables," she said, "but best of all chop suey!"

"Do you do all your own cooking?"

"Not the chop suey but everything else—I love it."

The kitchen was very modern, with light wood cupboards and wrought iron hinges and handles. On a ledge by the wall I noticed two dice and asked Joan about them.

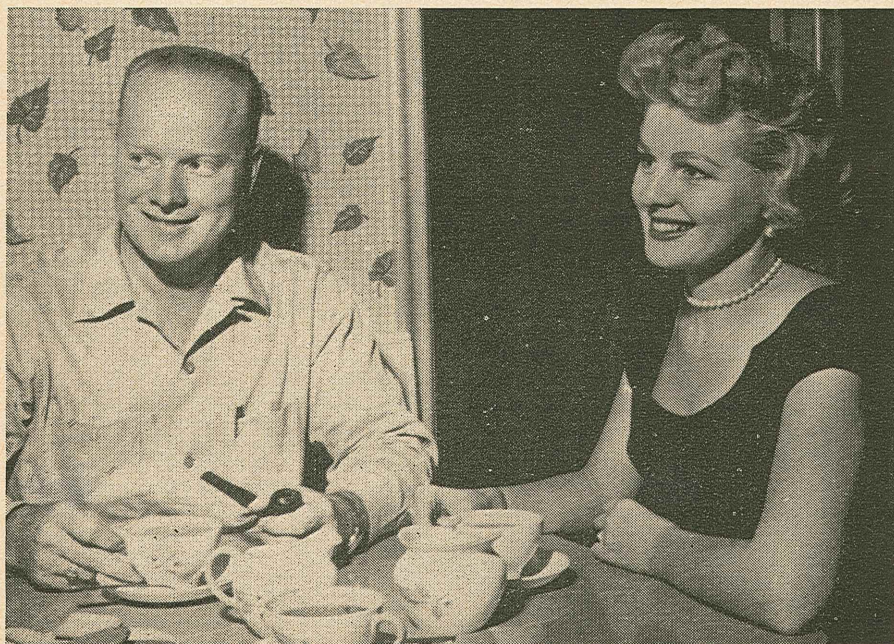
"I don't know why I keep them really," she laughed. "Perhaps it's for luck, but I always have them at seven and I'm not superstitious."

I then asked Joan about fan clubs.

"I have three," she replied. "One here in Toronto, one in Winnipeg and one in Ottawa. When I went to Winnipeg recently I had all the treatment—bodyguards and all that sort of thing. I was amazed!"

Joan wasn't kidding—she loves her

(Concluded on page 38)



In the kitchen Mr. and Mrs. Tom Higgins have coffee. Joan is just as much at home in the kitchen as on the stage.

PLENTY OF MUSIC IN MONTREAL but LITTLE JAZZ!

reports

AL PALMER

Entertainment Editor,
The Montreal Herald

CAN jazz be promoted as a paying proposition in Montreal? That, as the Bard once cracked, is the question.

And a lot of loot has been lost by a lot of promoters trying to come up with the right answer.

One thing is certain: Jazz cannot be promoted successfully in a night club and, as Montreal is just one night club after another, impresarios of music From Way Out will either have to hire themselves a hall or go in for cubism like the rest of us squares.

Many a cat will shriek, in C above High C, of course, and point to the record crowds that jampacked the Down Beat's series of Saturday afternoon jazz concerts earlier this summer.

True enough. The concerts offered Steve Garrick's 15-piece orchestra, Dino Vale as vocalist and some very talented trios, foursomes and quintets, and local jazzdom turned out in full force.

It was a case of the room being packed

AL SUMS UP —

It isn't the policy of the thing, it's the money. Night club owners pay approximately .13c for the pint of beer they sell for .40c. The .27c profit must be spread over an amazing amount of expenses. Included in the expenses are salaries of busboys, waiters, chef, cook, spotlight operator, doorman, bartenders, cleaning staff, maitre'd, headwaiter, press agent, rent, electricity, licenses, etc., etc. Add to this the heavy cost of hiring musicians and you have a rough idea of why jazz, with its near temperate followers, is not a profitable attraction for a night club.

—but not so the cash register. Why? The answer is obvious—the average jazz fan is not a heavy drinker. In the case of the Down Beat concerts, he paid a dollar at the door and settled down for what he came to hear.

Most order a pint of beer at .40c then spend the afternoon ignoring it. And, as alcohol is the lifeblood of the cabaret industry, advanced anaemia sets in with the arrival of the lovers of jazz.

Garrick's music was great and the fans loved every minute of it. But the waiters spent the afternoon leaning against the wall and wishing they had gone to the ball game.

The bartender was more fortunate. He knew the jazz crowd and, armed with this valuable knowledge, brought along a portable radio. He heard the ball game.



Steve Garrick and his 15-piece Orchestra played a series of Saturday afternoon jazz concerts recently at the Down Beat, Montreal. They packed the room, but not the cash-register . . .

The Down Beat which, incidentally, is the local showcase of America's top comedians, was not the first nitery to experiment with jazz and find it lacking.

Most notable attempt was made a few years ago by young Moe Berman, operator of the Latin Quarter.

A keen student of jazz himself, Berman was no man to do things halfway. He imported the greats during his Noble Experiment.

Among the greatest was Oscar Peterson who, as a local-boy-who-made-terrific, has his own local following. The following was there opening night but the remainder of the week saw the management busy shoo-ing away youngsters who are not permitted in saloons in the second place and haven't any money to spend in the first place.

Jazz Immortal Art Tatum was included among the best to play the Latin ¼ and among those who proved that even the best isn't quite good enough financially.

In other words, the cash register just didn't keep in tempo with the music. True, Berman wasn't losing a fortune—but he wasn't making one either.

A happier note was struck when he flavored the steady diet of jazz with well-seasoned dixieland as cooked up by one Muggsy Spanier and his one-anna-two sidemen.

Spanier, as they say along Montreal's Cabaret Circuit, "got the joint off the nut" opening night.

Chauffeur-driven Caddies unloaded hundreds of adults of the carriage trade type outside the nitery. Wine corks popped, the chef put down his whodunit and began figuring they had it made as far as that second mortgage was concerned.

More than the saints kept marching in during Spanier's stay, but they marched right out as soon as Spanier's stay expired.

Earlier attempts to place jazz on a profitable basis in Montreal night clubs also have failed.

To its credit, Montreal's jazzdom is not a drinking element—to make the understatement of 1957.

And what passes for Montreal's café society doesn't particularly care for advanced or modern jazz. Veteran nitery-goers complain that the discords of the music distracts them.

And distracting a café socialite while he's drinking is, like admiration for Toronto, tantamount to a major crime in Montreal!

Editor's Note: As the above article was being written, Montreal has now acquired a new jazz club—run by a group called the International Jazz Scene at the Café Andre, on Victoria St., below Sherbrooke. Fernand Racicot is the proprietor, and the nucleus of the musicians' group at the club revolves around Regina-born trumpet player, Herbie Spanier. Local pianist Billy Georgette, and Winnipeg drummer Billy Graham are also mainstays of the group, which also includes Al Doctor (alto); Rene Thomas (guitar); Bill Goddard (tenor); Benny Winestone (tenor) and Neil Michaud (bass). Arlene Smith is the vocalist.

TEDDY WILSON, GERRY MULLIGAN (AND LEE KONITZ) AT STRATFORD

Reviewed by
HELEN McNAMARA



Here's the man behind the jazz concerts at Stratford — musical director Gordon Jocelyn, seen here with guest-star singer Billie Holiday.

THE surprise appearance of Lee Konitz, the noted young alto saxophonist, at the Teddy Wilson-Gerry Mulligan concerts topped off the third set of Stratford jazz concerts in fine style.

It wasn't that Konitz played anything truly outstanding (at the Friday night concert anyway) but his sudden presence did a great deal to add to the excitement of the occasion.

The Teddy Wilson Trio (with Bert Dahlander on drums, Arvel Shaw on bass) led off the program, then cleared the stage for baritone saxophonist Mulligan, valve trombonist Bob Brookmeyer, drummer Dave Bailey and bassist Joe Benjamin.

It was during the second half of the program when Mulligan announced that he had a special guest with him that the excitement began to mount. Konitz joined in on several numbers then Mulligan called upon Teddy Wilson to join the group.

★

After a fine ten minutes blues, the next step was inevitable. Shaw and Dahlander joined the throng and then the combined groups (piano, baritone and alto saxes, trombone, two basses, two drums) let loose on a resounding "Perdido", climaxed with a most tasteful battle of drums.

Previous concerts had ended sharp at 10.30 p.m. but this one went on to close to midnight and it was obvious that the audience . . . and the musicians . . . could have lasted even longer.

On Saturday night, the cheering audience included the distinguished members of the English Opera Group, who were brought to Stratford to give the North American premiere of Benjamin Britten's opera, "The Turn of the Screw", on Aug. 20.

Two of its members, Jennifer Vyvyan and Arda Mandikian, I understand, were particularly enthusiastic about the Wilson trio, an opinion shared by Mikhail Kozakov, the 22-year-old Russian actor, who,

it was reported by those sitting near him, cheered the trio with some lusty bravos.

There is no doubt that Teddy Wilson's piano playing was the most enthusiastically received. His playing, so important a part of the swing era twenty years ago, is still fresh and tasteful. His adherence to the melodic line makes it all the more understandable why he was so well received, particularly by the English and Russian visitors.

★

His selections were standards and familiar to anyone who has followed him through the years. "Stompin' at the Savoy", "Tea for Two" (like "Runnin' Wild" and "Air Mail Special") taken at a terrific tempo; "How High the Moon", and a nostalgia-laden medley (comprised of "Body and Soul", "Sweet Lorraine", "I've Got the World on a String") completed the first half.

Following intermission the trio played "Sweet Georgia Brown", "Birth of the Blues", "The World is Waiting for the Sunrise", "Basin Street Blues", "I Got Rhythm", resulting in a storm of cries for encores.

On the whole, the trio worked very well together. Dahlander's use of brushes especially was perfect backing for Teddy's calm and collected style, that despite its association with the swing period is as "cool" as anything produced during the bop era.

With the unit, Shaw was pleasing enough, but on solos I found him unnecessarily demonstrative. Unfortunately I think he's learned too many lessons in showmanship rather than musicianship, from his former boss, Louis Armstrong. Naturally he made a tremendous hit.

The Mulligan group, on the other hand, wasted no time playing down to the crowd. Both Mulligan and Brookmeyer are serious musicians, who play in complete accord. Whether he is soloing or weaving figures behind the trombone, Gerry is consistently interesting.

There were times, though, that I wished

he would have subsided long enough to allow Konitz to produce a really listenable solo, but the smaller tone of the alto sax was continually overshadowed.

Also it was apparent Konitz was not at home with the quartet arrangements, which is understandable enough. Only on "Lover Man" did he get a chance to solo at length.

The Mulligan quartet's portion of the program was obviously prepared as it went along. Unlike Wilson, who played exactly what was listed, Mulligan chose numbers out of a list of 22 titles.

These included Brookmeyer's "Open Country", "I'm Beginning to See the Light", "Brothers", "Baubles, Bangles and Beads" (with a really beautiful solo by Mulligan) and "Birth of the Blues".

Konitz joined in on "C Jam Blues", "Bernie's Tune" and the unlisted "Half Nelson".

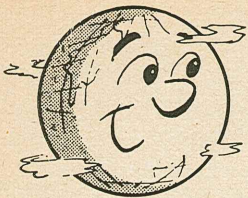
Mulligan also sat in on piano on "I Can't Get Started With You", which brought to the fore his use of intriguing harmonies but also revealed his lack of technique, particularly in the light of Wilson's flawless playing.

★

However, it was impressive to see the way that Wilson and Mulligan, of two different schools of jazz, met on common ground in the blues session. Teddy, Gerry and Bob all took commendable solos on this one. Lee was less at home.

The combined efforts of both groups on "Perdido" proved a wonderful climax to the Friday night concert, but for some reason it was not repeated the following night.

Instead Mulligan joined the Teddy Wilson group in a set, then Wilson vanished for the night and the Mulligan group, plus Konitz, took the program on out again to a late hour and much to the satisfaction of the Festival audience.



CROSS-CANADA

MONTREAL Quebec

MAESTRO Peter Barry, one of the town's more colorful music-makers and a veteran of the supper-club circuit, is planning to form a big band (à la Dorsey) to put Montreal on the map in that department.

At least one local critic predicts that ragtime music might be the next rage in these parts. Meanwhile calypso and rock 'n' roll are still ruling supreme!

★

Ourtown's popular **Jimmy Tapp** has been asked to star in one of Lux Theatre television production this fall. Who knows? Montreal may yet have its own Ambassador in Flickerland.

Host **Archie O'Donnel** out at Dagwood's has made so many new friends for the niterie that plans are presently afoot to again

enlarge this popular Ville St. Laurent bistro.

Spiro Ademakos, of the popular De Milo Room, reports that 1958 will see the completion of St. Catherine St.'s largest and most original street-level lounge—complete with musical bars and revolving stage.

★

Members of the **Four Aces** fan clubs—several thousand faithful—preparing to stage a huge anniversary party for their idols when they arrive in town October 7 to open at the Faisan Bleu, the popular niterie on the outskirts of Montreal, where they broke all records during their last appearance at the spot last May.

★

Laurentian resort hotels in the St. Agathe area had fabulous name-entertainment attractions over the labor day weekend. Leading with top shows were the Castle Des Monts, the Chalet, the Pinehurst and Hotel Vermont.

Jazz is undergoing a major revival in Ourtown. Leading the trend is Cafe Andre, a little Victoria St. bistro featuring jazz-a-la-mood three nights weekly.

Watch for a name band to take over the dance chores at the beautiful Edgewater Hotel on the Lakeshore.

★

Ben Hokea and his Pineapples are busy rehearsing many original Hawaiian war chants for their grand opening this week at the El Morocco's newly-renovated Hula Room (formerly the Casbah Room). **Georgie Faith**, the popular folk singer, just back from a successful tour of the U.S., is sharing the top billing.

Fernand Racicot, who once operated the colorful Jamaica Grill on Mountain St. now manages the ever-popular Cafe Andre—Montreal's home of jazz.

★

Congrats to local niterie man **Sid Tapley** on his appointment as producer of the Latour Arena in Quebec City. Incidentally, glamorous **Lola Sully**, well remembered in this town from her Bellevue Casino days where she was the most dazzling show girl the spot ever had, and five other dancers make up the chorus line.

Norman Spunt's pride and joy the **Jon Re Trio** have been signed for another seven weeks at Dunn's Famous Shower where they are a real crowd-stopper.

The **Clover Boys'** recording of "Mary-Ann" in the French language is still high up on the hit parade despite the fact that all English versions have just about died out.

DAVID SILVERMAN

WINNIPEG Manitoba

MONTY LEVINE Trio dropped abruptly from "Around Town" CBC-TV local show after blasts from "Tribune's" **Ann Henry** and "Free Press's" **Marion Lepkin** TV columns. The power of the daily press... wow!

Paul Gurevich, CBC and symphony violinist, going back to New York—the land of the sky-blue money... **Eric Wild** is looking for a new concert-master. Anyone interested? Have dagger, will travel?...

★

Local CBC musikers have their fingers crossed. News regarding the axing of **Denny Vaughan**,

Jackie Rea and "Pick The Stars" shows from Toronto lends hope that a 39-week TV series comes to the 'Peg—especially when both "Cross-Canada Hit Parade" and "Pick The Stars" did successful one-shots here last year...

Louis Armstrong to do one-niter

* * *

here, Sept. 14... **Bob McMullin** CBC radio show hits network in September. There'll be some changes made in personnel... Club Morocco will inaugurate continuous entertainment policy this fall with two groups in half-hour switches...

★

Mercury recording vocalist **Nick Noble** in return date at Rancho Don Carlos... **Johnny Knapp**, pianist-comedian-singer at Constellation Room doing fine business. Room needs background music, not "funny-hat" routines... **Jimmy King** Trio auditioning for the spot...

★

Charlie ("Don Carlos") **Mazzone**, owner of Rancho, due back from Italy after two months' vacation. Club did strong business all through summer doldrums... maybe he should stay away!...

* * *

Two local business men eyeing prospects of opening niteries here—one at old Rickshaw eatery on Fort Street; the other at a now defunct downtown theatre. Here's hoping...

CLEM FAIRBANKS.

OTTAWA Ontario

THERE is a quiet unassuming man who heads the music library at Station CKOY by the name of **Walter Monroe**, affectionately called "Buster" by his friends in the music world, who's just been scolded by Council members in the press for blowing his sax in the wee hours of the morning. No doubt this was a delight to insomniacs, because our boy "Buster" blows one of the finest saxophones in these parts.

★

Here the Gatineau Country Club came up with just about the best show in its lifetime recently, and I mean **Joan Roberts** and her Escorts. You will recall that she was the original "Laurie" of Richard Rodgers and Oscar Hammerstein's Broadway hit, "Oklahoma"

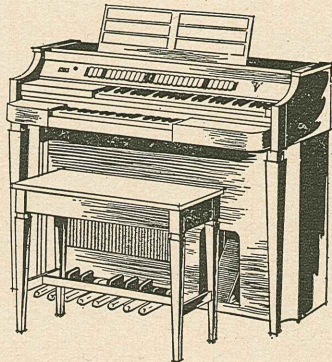
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NEWS PARADE

We never appreciate what we have until we've lost it, and that is the general feeling in Ottawa and surroundings at the news that the **Denny Vaughan Show** has been dropped from CBC-TV's fall schedule. He was excellent as a nightclub performer when he headlined a show recently at the Chaudiere Club.

We all felt little pangs of sorrow at the thought that he would not have his own Variety Show on TV in the fall. In fact, in the chaotic world we live in today, Variety Shows are a must, and CBC have gone too far by axing too many of these shows!



Speaking of the Chaudiere Club, it has one of the finest bands in Canada headed by **Harry Pozy**—a stickler for perfection. All this and a new chorus line who can actually dance, too—the **Winnie Hovelier Dancers**.

The Central Canada Exhibition's Spectarama features one of Canada's favourite singers, **Juliette**. Her warm personality and pleasant voice are winning the hearts of everyone around here.



I can't close my column without mentioning Hull's Circus Lounge. Capitol Recording Star **Meg Myles** is a big hit at the moment with her sophisticated delivery of songs.

The Canadian Jazz Quartet will be losing its drummer in the fall. Young **Doug Johnston** has decided to take his scholastic studies more seriously. Quite a loss to the jazz world, but no doubt a wise move on his part.

SUZANNE KOHLER.

VICTORIA B.C.

BING CROSBY, **Phil Harris**, and the inimitable **Arthur Godfrey** were recent visitors to this city and the general area. Bing and Phil have been regular visitors to Victoria for quite some years, coming this way in order to get in a little fishing. Both, incidentally, always get a fair share of the sixty pound salmon that lurk in local waters.

Bing was asked his views on the dying trend of rock 'n' roll and he stated that the cycle was nearing its end and that music is again returning to a sensible beat.

Throw a couple of guys like Crosby and Harris together and

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



EDMONTON, Alta.—Gaby Haas and his Barndance Gang are regularly touring Saskatchewan and Alberta, and are just starting their 18th year on CFRN, where their hour-long weekly "Barndance" program has been a perennial favorite. In addition, they can be heard every Monday over the CBC Radio Network, having taken over from Vic Seibert for the summer months. This busy outfit has just recorded six new sides for the London label, featuring some sensational fiddle tunes by little Frank Rodgers and two sides by the Hale Sisters. As if that were not enough, they have also waxed four old-time waltzes and polkas for Apex, with Gaby Haas's own accordion prominently featured. Picture shows (left to right): Wally McDonald (bass) Hank Rodgers (guitar); Valerie Hale (vocals); Gaby Haas (accordion); Marguerite Hale (vocals); Frank Rodgers (fiddle) and Claude Leurieux (drums). Gaby, incidentally, owns a big music and record store in Alberta and plays regular dances in Edmonton.

you really get the horseplay. All that was needed to add to the hilarity was the old triple threat man Bob Hope.

Arthur Godfrey, accompanied by wife and daughter, paid a separate visit to Victoria after just having made a trip up to Princess Louise Inlet in a private yacht. Arthur claimed that this is the most beautiful scenery in the world.

The Victoria Symphony Orchestra, **Hans Gruber** conductor, recently completed a series of summer concerts which were held at the world-famed Butchart's Gardens here in Victoria. Every concert was a sell-out. Patrons would bring their suppers and make a picnic outing midst all the flowers and beautiful lawns whilst Hans Gruber served up his musical offerings.



Wilf Carter, well known Western artist, and his company of 12 did a one-nighter recently in Victoria. Gave two performances and drew a total of about 1500 customers.

Art Linkletter, famous "People are Funny" man, and incidentally, a born Canadian, is another one of the Hollywood set holidaying in this area at present and trying to land a few fish.

BILL DOW.

(Continued on next page)

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VANCOUVER British Columbia

Young Vancouver singer **Jimmy Morrison**, who a few months ago won over 12 other contestants at local theatre rock 'n' roll contest, may soon have a hit on his hands. Recently with his small combo he cut a recording of "Singin' the Blues."

Played over local dj shows, especially by CKWX's **Red Robinson**, the disc has local teenagers swamping record stores for copies. As yet it hasn't been released to the stores. Even so it is Number 8 on the Red Robinson CKWX top ten.

Dixie lovers are looking forward to the appearance of the greatest granddaddy of them all, **Satchmo Louis Armstrong** September 6 at Vancouver's Georgia Auditorium. With Satchmo will be his All-Star Ambassadors and **Velma Middleton**.

LIFTED: Singer **Pat Morgan**, late of "Pick The Stars," is on parole from Toronto, and opened at the PA Club the other day. Still in fine form, Pat is one of those star entertainers who can have a crowd, no matter how hostile, on his side in a matter of seconds. His future plans are rather indefinite at the moment.

University of British Columbia information officer **Ed Parker** reports that the Vancouver New Jazz Society promoter **Bob Smith** is trying to get **Dave Brubeck** for a series of UBC lectures on jazz for B.C.'s 1958 Centennial. One of the few courses of its kind on the North American continent, the course will be offered this year too. Full details are not yet available.

Inflation bothers nearly everyone. But **Isy Walters**, of the Cave Cabaret, can really testify to the problem. Last year singer **Guy Mitchell** ran at the Cave for about \$1500 a week. This year, trying to get him again, Isy was told that the price is now \$7500 a week . . . Mitchell's had two hit records in the last year.

Recently in town with a still rowdy **Louis Jordan**, who really blew up a storm for a week at The Cave, was **Jackie (HiFi Hammond) Davis** who revealed that the reason he was spending so much time among local dj **Jack Cullen**'s big record collection was to pick out some tunes for a scheduled Capitol disc with **Nelson Riddle**. It's planned the record will be cut in September.

After a busy, busy tour of B.C.'s more populous centres, Mr. Ink Spot, **Bill Kenney** is making a tour of the more remote areas. His big success in the sticks was at little metropolis,

Prince George. The **Four Knights**, currently making his first trip through the Maritimes as representative for the Decca-Coral-Apex clan.

Efforts are being made by Vancouver's jazz haunt, The Cellar, to get **June Christy** for a week in September. After a sell-out for four days of jazz with **Art Pepper**, backed by local men, the club plans to extend their policy of bringing in names every few weeks.

The Cellar, started by a number of young local musicians to give the public an opportunity to hear jazz as musicians want to play it, is growing by leaps and bounds. Originally a limited membership club, it looks as though they're soon going to be looking for new and larger premises.

BOB TURNER

Bob Dell, energetic deejay at CKCW, Moncton, is enjoying great success with his Saturday show aimed at the teenagers.

Recent visitor to the Maritimes was **Lou Sprung**, part owner of Glory Records (released in Canada under the Apex label). Lou was very happy to see that his Tarriers' recording of "Banana Boat" is still getting plenty of play on the juke boxes around the Maritimes.

FRANK LANGONE

HAMILTON Ontario

WELL, the World's First Piano - Organ Marathon ended here Friday, August 16th when Keyboard King **Tiny Bird** folded his arms and bowed his head.

Tiny had come within two hours of tying his piano playing record of 75 hours. The addition of the Hammond Organ was actually the big reason he wasn't able to continue for another 5 or 6 hours. His left foot, which is shoeless as he plays, started swelling up on Thursday and reached the size of a regulation football and although his fingers had become very tender, it was this very painful foot which gave him such a rough time.

Wight Motors, who supplied their used car lot as the site of the event, sold 52 cars during the marathon, one car being sold as early as 4:30 in the morning.

The Marathon has started the same reaction that the Lake Ontario swims did. Offers from all over the country have been pouring in to CHML for information on how, where and when they could get Tiny. Another car lot in our town wants to challenge Wight Motors and Tiny in another marathon.

A big bouquet to **Dave Folkes** and his Rockets (who dropped in after their stint at the Golden Rail), for "sitting in" with Tiny and providing excellent moral support. They must have worked about 50 hours of the time with him. Bass man **Rolly D'eon**, of the Mainstreeters, and drummer **Paul Cameron** sat in, too, when Tiny needed it most.

Tiny is now playing at Hanrahan's Lounge here in Hamilton to capacity crowds.

Don't be surprised if **Denny Vaughan** comes to the Ambitious City to do his TV work this year. Rumour has it that he has already been told by a CHCH-TV official what the weekly budget of a local show would be and Denny is supposed to have said the figure is acceptable.

ED PRESTON

MARITIMES

TWO weeks have passed since the closing of the Tatamagouche Festival of the Arts and the favorable response from both Maritimers and tourists visiting the Province would indicate that the Festival has established a foothold as an annual event—the only annual event presenting, on a large scale, music, arts and crafts—in the Maritimes.

Four days of exhibits, recitals, dramatic productions and band concerts showcased some of the cream of Maritime talent, including the Armdale Chorus, **Leonard Mayoh**, **David Murray**, the Black Watch Regimental Band and the English Choral Singers of Halifax.

The unfortunate absence of jazz on the Tatamagouche program leads one to believe that the past policy of the Festival directors has not been of sufficiently broad scope to allow for its inclusion; however, what with the precedent that has been set at Stratford, and the increasing interest in jazz locally, there is reason to expect a full-scale presentation of jazz at Tatamagouche next summer.

The Med-O Club is under new management, but is continuing its Wednesday and Friday nights "live music" policy. The band is that of **Don Warner**; vocals are by **Doreen Hanrahan**.

George Carroll, local drummer and president of the Halifax Chapter of "Jazz Unlimited", has announced that the club's 1957-58 season opens officially on the first Sunday in September. Sessions will take place every Sunday evening thereafter through the end of April.

There will be a big-band session once a month, which will feature arrangements by local musicians played by the club's 17-piece aggregation.

Ron Roberts, formerly with Radio Station CJCH, Halifax, is

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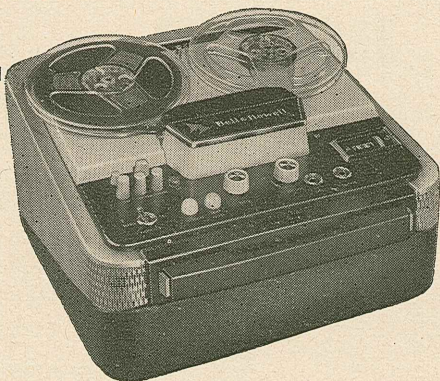
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THE HI-LO'S ARE COMING TO CANADA



*And here is an exclusive
interview with the members
of this fabulous vocal group*



by REN GREVATT

TWO months ago, the sensational Hi-Lo's made their long promised and often postponed Manhattan debut at the famous Birdland jazz club on Broadway. The effect was, as one trade reviewer said at the time, "like a cool spray in a world of full decibel and not always musicianly group-singing."

Now Canadians will get their first taste of the Hi-Lo's in person, when the group opens a Trans-Canada tour with the great Ted Heath Band from England in Montreal on October 12. From there, the troupe, which also includes singer Carmen McRae, moves in succession to dates in Ottawa, Toronto, Winnipeg, Calgary, Edmonton and Vancouver.

Last week, I attended a cocktail party given for the Hi-Lo's by Columbia Records' New York distributor, Times Columbia Inc. There, chatting with tenor Clark Burroughs and baritone Bob Strasen, I learned some of the interesting side-lights of the group that only a year ago was practically unknown.



One unusual aspect is that one of its own members, leader Gene Puerling, is the genius behind the unique Hi-Lo arrangements. He's the fellow who dreams up those "crazy" ninths and thirteenthths that have become known as Hi-Lo chords.

Relating their own singing style to that of competitors, we asked what they thought of the Four Freshmen.

"They are wonderful fellows," declared Burroughs, "and we know them well. But none of them are basically singers. They

are instrumentalists, who got their training from Stan Kenton. We feel we are fundamentally singers and that we can do more with our material for that reason."

Burroughs discussed the Key Men, a new group which first appeared about three months ago with an LP on the Coral label here.

"Of course they are talented," said Burroughs, the pint-sized top-voiced Hi-Lo, "but we feel they are copying our style and few artists can make it themselves by imitating others. Jerry Duane is their high man but his highs sound like soprano highs. Sure I take our highs, but I try to always keep a man's quality in my voice, even on the high C's."



"The King Sisters are singing better and more interesting stuff now than they ever did, even in their greatest days with Alvin Roy." Burroughs was referring particularly to a new release by the sister group on Capitol, which is a version of "That Old Feeling", with a most distinctive harmony approach. "It sounds a little like what we do," said Burroughs, "but the fact that they are gals, in itself, makes for a different enough sound to make it interesting."

The Hi-Lo's cut a smart appearance on any stand. Primary outfits—designed as all their wardrobe is, by baritone Bob Strasen—consists of grey striped morning trousers with charcoal grey, semi cutaway jackets. White shirts with button-down collars are another feature of their outfits,

which constitute a happy change from the typical musician's floppy four-inch collar flaps.

The Hi-Lo's, a blend of Milwaukee and Los Angeles musical backgrounds, got their start in 1953 in California, where they made their first records on the now defunct Trend label. Next it was the Starlite label, which produced a total of three LP's, which found their way to a few disc jockeys and practically no buyers, because of poor distribution.

But the group is a living lesson that "class will tell". People did hear about them and finally when they landed on the Rosemary Clooney TV show last year, they attained a nation-wide following, which was soon climaxed by a long-term recording contract with Columbia Records. The picture above shows the cover of their recent Columbia album, "Suddenly, It's The Hi-Lo's."

Now things look brighter than ever. Important TV deals are now being negotiated with a strong chance that the Hi-Lo's will be seen regularly on the Bob Crosby TV show next season.



Following a brilliant appearance at New York's Central Park "Jazz Under the Stars" concerts last week, the boys are now vacationing before their busy fall gets underway.

After Canada, it will be back to the States for many personal appearances, and "quite likely, next year we'll be going to England for a four-week tour," added Burroughs.

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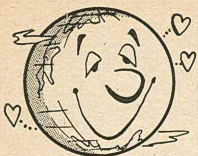
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WITH THE STARS IN HOLLYWOOD

by JOE LAINE

JUST received the first promotional copies released in our town of the new **Frankie Laine-Johnnie Ray** recording via Columbia Records, "Up Above My Head" ("I Hear Music In The Air"). Listen for this one. It's a killer and should appeal to all age groups.

Eddie Fisher's TV Show bows on NBC, Sept. 24, and will alternate with the **George Gobel** package. **Buddy Bregman**, talented Verve Records exec, has been signed to conduct. The **Fisher-Reynolds** team is doing O.K., what with **Debbie's** version of "Tammy" soaring to the top on all the charts.

Victor Borge, who just concluded an engagement at the Greek Theatre, has broken the attendance record he set last summer.

Sammy Cahn, veteran songwriter is going in for picture producing. His first effort will be "The Glory of Love" starring **Hugh "Wyatt Earp" O'Brian** in the role of **Billy Hill**, famed composer who wrote the title song, one of his big hits. Billy also penned the perennial favorite, "Wagon Wheels."

Jose Ferrer is doing a musical version of "Captain's Paradise", which **Alec Guinness** previously flickered in. **Abbe Lane** has been signed, with **George Sanders** as a possibility.

★ **Dean Martin** will do one song in "The Young Lions" which is now shooting in Hollywood.

Earl McDaniel, KPOP deejay, reopened the United Artists Downtown Theatre on August 29 with a stage show titled "Recording Stars of '57. The entertainers

include such famous recording personalities as **Laverne Baker**, **Frankie Lymon**, **The Hawkeyes**, **Richard Berry** and **The Pharaohs**, **Don and Dewey**, **Young Jessie**, the **Kip Tyler Trio** and **Eddie Beal** and his ork. To complete the bill, a rock 'n' roll film starring the **Platters**, the **Blockbusters** and **Nora Hayes** will be shown.

McDaniel will have as guests some 600 hundred youngsters who are confined to local homes and institutions, and will get transportation to and fro. Hoorays for Earl.

Gisele MacKenzie's new TV show will emanate from the West Coast. Singer **Johnny Desmond** copped the starring role in "Escape From San Quentin". This Columbia pic is based on an actual occurrence.

Patience and Prudence made their stage debut in **Ken Murray's** "Blackouts" at the Riviera Hotel in Las Vegas. **Jack "Range Rider" Mahoney** will cut four tunes from the movie, "Slim Carter". **Laverne Baker** and **Kay Cee Jones** fighting it out with "Humpty Dumpty Heart". Ditto **Kay Starr** and **Della Reese** with "That Reminds Me Of You".

★ No audience too large or too small for **Tennessee Ernie Ford**. Ernie appeared before a house of 35 persons for an hour and a half. The occasion was the induction of Scout Troop No. 29, held in the Horace Mann elementary school in Burbank, Calif. As sponsor of the troop Ernie showed for the formal charter ceremony. He presented each scout with his neckerchief, and gave him the authorized left handed shake. The next night Ford's NBC-TV show was viewed by some thirty million people.

British conductor **Ray Martin's** new album looks as promising as his very successful last, "International Vibrations". His latest is titled "High Barbaree".

Have you heard the new Mercury package which reproduces noises accompanying the Indianapolis 500 miler? You can hear the cars screaming around the turns and the action of the repair crews in the pits, plus an interview with a driver in the process of attaining speeds up to 180 m.p.h.

A 29-year-old woman, who began her career in the record business as a \$30 per week part time typist in 1949, has been elected a vice-president of Dot Records, Inc., now wholly owned subsidiary of Paramount Pictures Corp. Mrs. **Christine Hamilton** will be in charge of sales coordination and production.

Her rise to the top executive

echelon matches in pace the swift rise of Dot Records itself, from its inception in 1950 in Gallatin, Tennessee, to the status of a major label in less than six years.

★

In 1949 **Randy Wood**, president of Dot, was operating Randy's Record Shop in Gallatin. Chris Hamilton's first job was with Randy's, which has since become the world's largest record mail order business.

In 1950 Wood began recording **Johnny Maddox** and **The Hilltoppers**, and Chris worked part time. In 1951, when her fulltime job began, Dot's scope was so small that the billing of records sold could be done in 45 minutes. Today, only six years later, Dot's yearly volume runs into many millions of dollars.



No, not a filmstar—but he ought to be. He's famed U.S. musical director **Neil Hefti**, handsome and talented.



NEW YORK NOTES

by BUDDY BASCH

JUST came back from California where we saw two of the funniest signs of the year, both on old automobiles: "Help Stamp Out Cadillacs" and "Don't Laugh—It's Paid For".... Pretty **Polly Bergen** starting her own music publishing company with her brother-in-law, **Edward Fields**, and will call it **KAM Music**.... **Connie Boswell** back in town for TV and personal appearances....

★

The cutest music publisher in the business (**Marti Barris**, of Marti Music) will soon be heard on records and this girl sounds just as good as she looks. (This is sayin' something).... **Vic Rowland**, the well-liked and affable press chief of Capitol Records, confided that the next "big buildup" would be for cutie-pie vocalist **Sue Raney**. Vic claims she's the greatest thing to come along in a decade.

We got together with **Tommy Sands**—who's just c-r-r-azy about his red automobile, and happy to see what a nice fellow he's remained despite his fast and furious rise to fame.... **Eddie Fisher** met with us for lunch at the Brown Derby in Beverly Hills. Still the same naive guy we always knew in New York. **Debbie** was home with baby **Carrie** and since their phone hadn't been connected yet, we missed talking with her.

Monica Lewis is getting fine response on her "Sing It to The Marines" album, she told us at her home. Monica, expecting next year, was thrilled about the prospect of her first child. She's married to MCA executive **Jen-**

nings Lang... **Rhonda Fleming** called and said she would see us in New York at the end of the month when she does the **Steve Allen** show....

We saw **Dick Powell** directing at 20th Century Fox and reminded him of his recording days. "That's over," he said, with a sound of "thank goodness" in his voice. He was directing **Bob Mitchum** in a scene in which a ship sinks.... Over at MGM **Peter Lawford** and **Phyllis Kirk** were making "The Thin Man Series" and we ran into fan magazine chief **Arthur Bernhard**, as well as **Pat Boone** and **Shirley Jones** doing process shots in color for their forthcoming musical at 20th the day before.

Don't be surprised if film cutie **Anne Francis** starts making records. She's going steady with handsome and talented **Buddy Bregman** (another BB?) who is leaving Verve this month to head the music for the **Eddie Fisher** show this fall....

★

Composer - conductor - arranger **Neal Hefti** moved his lovely **Frances (Wayne)** and the two little hefty Hefti's from Massachusetts to New York into new quarters on 75th Street.

Met **Cress Courtney**, that fine gentleman and manager of **Frankie Laine**, and he told us about their trip to England and some of their rather startling experiences. Cress is married to beautiful actress **Fran Keegan**, who's as nice as she is pretty and they have a lovely apartment and swimming pool (in which no one would join me!)

But will you join me here next issue?

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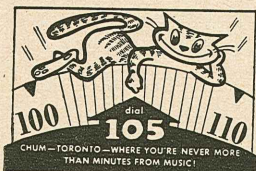
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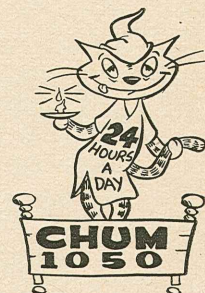
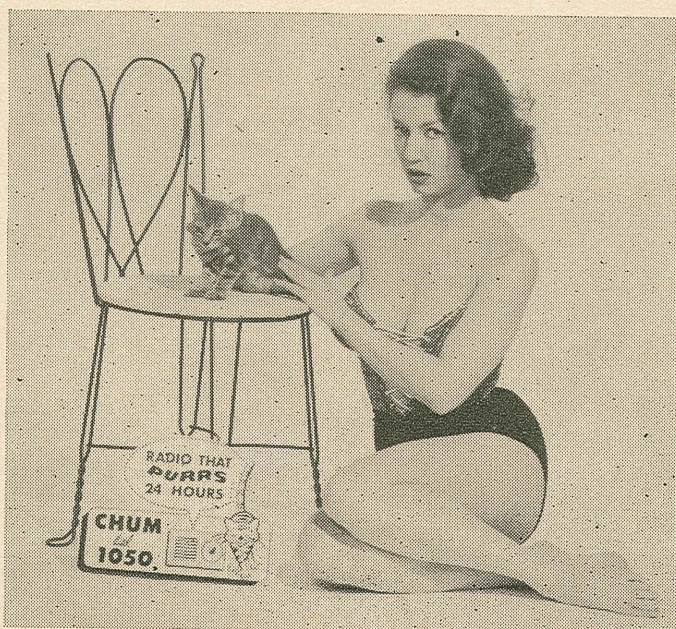
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(The top 50 discs as compiled by Radio Station CHUM, dial 1050, Toronto)

- 1. HONEYCOMB ... Jimmy Rodgers (Apex 9-76171)
- 2. DIANA ... Paul Anka (Sparton 4-457R)
- 3. TAMMY ... Debbie Reynolds (Coral 9-61851)
- 4. RAINBOW ... Russ Hamilton (Sparton 4-439R)
- 5. THAT'LL BE THE DAY ... The Crickets (Brunswick B55009)
- 6. MR. LEE ... Bobbettes (Atlantic 45-AT-1144)
- 7. TO THE AISLE ... Five Satins (Regency 641X)
- 8. IN THE MIDDLE OF AN ISLAND ... Tony Bennett (Columbia 4-40965)
- 9. LET THE FOUR WINDS BLOW ... Roy Brown (Imperial 45-IM-5439)
- 10. LOTTA LOVIN' ... Gene Vincent (Capitol F-3763)
- 11. TEDDY BEAR
- 12. WHISPERING BELLS
- 13. AROUND THE WORLD
- 14. DREAM BOY
- 15. AND THAT REMINDS ME
- 16. OH SO HAPPY
- 17. WHEN I SEE YOU
- 18. MARCHING ALONG TO THE BLUES
- 19. LONG LONELY NIGHTS
- 20. THERE'S A GOLD MINE IN THE SKY
- 21. REMEMBER YOU'RE MINE
- 22. JUST BETWEEN YOU AND ME
- 23. SWINGIN' SWEETHEARTS
- 24. JUNE NIGHT
- 25. LOVE ME TO PIECES
- 26. FASCINATION
- 27. YOU'RE MY ONE AND ONLY LOVE
- 28. BON VOYAGE
- 29. SOFTS SANDS
- 30. OH BABY DOLL
- 31. SEND FOR ME
- 32. MONEY, MARBLES & CHALK
- 33. WHAT WILL I TELL MY HEART
- 34. HUMPTY DUMPTY HEART
- 35. HULA LOVE
- 36. WHITE SILVER SANDS
- 37. I SIT BY MY WINDOW
- 38. PLEASE DON'T BLAME ME
- 39. EVERYTIME I ASK MY HEART
- 40. GIMME A LITTLE KISS
- 41. SAYONARA (GOODBYE)
- 42. NO HUUH (DON'T BE MAD)
- 43. A FALLEN STAR
- 44. OH HOW I WISH
- 45. BE SWEET TO ME
- 46. A TEENAGE DREAM
- 47. TO EACH HIS OWN
- 48. LOVE BY THE JUKEBOX LIGHT
- 49. FORGOTTEN DREAMS
- 50. WHERE DO I STAND WITH YOU

LONDON, Ontario

(The top 50 discs as compiled by Radio CFPL, dial 980, London, Ontario)

- 1. TAMMY ... Debbie Reynolds (Coral 9-61851)
- 2. IT'S NOT FOR ME TO SAY ... Johnny Mathis (Columbia 40851)
- 3. TEDDY BEAR ... Elvis Presley (RCA Victor 20-7000)
- 4. DIANA ... Paul Anka (Sparton 457R)
- 5. SEND FOR ME ... Nat King Cole (Capitol 3737)
- 6. THAT'LL BE THE DAY ... Crickets (Brunswick 9-B55009)
- 7. JUNE NIGHT ... Jimmy Dorsey (Quality K1638)
- 8. HONEYCOMB ... Jimmie Rodgers (Apex 76171)
- 9. REMEMBER YOU'RE MINE ... Pat Boone (Dot 15602)
- 10. THERE'S A GOLD MINE IN THE SKY ... Pat Boone (Dot 15602)
- 11. LOVE ME TO PIECES
- 12. RAINBOW
- 13. AROUND THE WORLD
- 14. IN THE MIDDLE OF AN ISLAND
- 15. MR. LEE
- 16. MY PERSONAL POSSESSION
- 17. WHISPERING BELLS
- 18. MY HEART REMINDS ME
- 19. ME AND MY IMAGINATION
- 20. LONG LONELY NIGHTS
- 21. SWINGING SWEETHEARTS
- 22. I SIT IN MY WINDOW
- 23. JUST BETWEEN YOU AND ME
- 24. TO THE AISLE
- 25. HULA LOVE
- 26. I AM
- 27. GONNA SIT RIGHT DOWN
- 28. WHOLE LOT OF SHAKIN' GOIN' ON
- 29. BON VOYAGE
- 30. GOODY GOODY
- 31. SHORT FAT FANNIE
- 32. STARDUST
- 33. WHEN I SEE YOU
- 34. TEENAGE DREAM
- 35. SOFT SANDS
- 36. LOVIN' YOU
- 37. FRAULEIN
- 38. THIRD FINGER LEFT HAND
- 39. OH BABY DOLL
- 40. PARADE IS PASSING ME BY
- 41. SHANGRI LA
- 42. MARCHING ALONG WITH THE BLUES
- 43. MONEY MARBLES AND CHALK
- 44. YOU KNOW HOW IT IS
- 45. AN AFFAIR TO REMEMBER
- 46. WHAT'LL I TELL MY HEART
- 47. I'LL NEVER FORGIVE YOU
- 48. TILL
- 49. LET THE FOUR WINDS BLOW
- 50. FASCINATION

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

- 1. TAMMY ... Debbie Reynolds (Coral 9-61851); Ames Brothers (RCA Victor 20-6930)
- 2. AROUND THE WORLD ... Victor Young (Decca 30262); Eddie Fisher (RCA Victor 20-6947); Mantovani (London 1746)
- 3. LOVE ME TO PIECES ... Jill Corey (Columbia 40955)
- 4. IT'S NOT FOR ME TO SAY ... Johnny Mathis (Columbia 40851)
- 5. DIANA ... Paul Anka (Sparton 457R)
- 6. HONEYCOMB ... Jimmie Rodgers (Apex 76171)
- 7. ISLAND IN THE SUN ... Harry Belafonte (RCA Victor 20-6885)
- 8. TO THE AISLE ... Five Satins (Regency 641X)
- 9. MR. LEE ... Bobbettes (Atlantic 1144)
- 10. I'M GONNA SIT RIGHT DOWN ... Billy Williams (Coral 9-61830)
- 11. GOODY GOODY ... Frankie Lyman (Apex 76168)
- 12. RAINBOW ... Bill Darnel (Reo 8170X)
- 13. TEDDY BEAR ... Elvis Presley (RCA Victor 20-7000)
- 14. BYE BYE LOVE ... Everly Brothers (Apex 76152)
- 15. LONG LONELY NIGHTS ... Clyde McPhatter (Atlantic 1149); Kitty Kallen (Decca 9-3044)
- 16. THAT'LL BE THE DAY ... Crickets (Brunswick 9-B55009)
- 17. IN THE MIDDLE OF AN ISLAND ... Tony Bennett (Columbia 40965)
- 18. LOTTA LOVIN' ... Gene Vincent (Capitol 3763)
- 19. HULA LOVE ... Buddy Knox (Apex 76179)
- 20. JUNE NIGHT ... Jimmy Dorsey (Quality 1638)
- 21. MARCHIN' ALONG TO THE BLUES ... Perry Como (RCA Victor)
- 22. SEARCHIN' YOUNG BLOOD ... Coasters (Atco)
- 23. REMEMBER YOU'RE MINE ... Pat Boone (Dot)
- 24. FASCINATION ... Dick Jacobs (Coral); Dinah Shore (RCA Victor)
- 25. YOU SHOULDN'T DO THAT ... Sal Mineo (Epic)
- 26. WHISPERING BELLS ... Del Vikings (Dot)
- 27. STARDUST ... Billy Ward and Dominoes (London Liberty)
- 28. WHEN I SEE YOU ... Fats Domino (Imperial)
- 29. CUPID ... Frankie Avalon (Reo)
- 30. SOFT SANDS ... Rover Boys (Sparton); Chordettes (Apex)
- 31. WONDERFUL, WONDERFUL ... Johnny Mathis (Columbia)
- 32. AND THAT/ MY HEART REMINDS ME ... Kay Starr (RCA Victor); Della Reese (Reo)
- 33. COOL SHAKE ... Del Vikings (Mercury)
- 34. I SIT BY MY WINDOW ... Crew Cuts (Mercury); Russ Miller (Quality)
- 35. BUILD YOUR LOVE ... Johnnie Ray (Columbia)
- 36. GOLD MINE IN THE SKY ... Pat Boone (Dot)
- 37. BON VOYAGE ... Janice Harper (Prep)
- 38. AN AFFAIR TO REMEMBER ... Vic Damone (Columbia)
- 39. ONE TEENAGER TO ANOTHER ... Little Brenda Lee (Decca)
- 40. LET THE FOUR WINDS BLOW ... Roy Brown (Imperial)

VANCOUVER TOPS

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

- 1. RAINBOW ... Russ Hamilton (Sparton 439R)
- 2. DIANA ... Paul Anka (Sparton 457R)
- 3. HONEYCOMB ... Jimmie Rodgers (Apex 76171)
- 4. HULA LOVE ... Buddy Knox (Apex 76179)
- 5. TAMMY ... Debbie Reynolds (Coral 9-61851)
- 6. SEND FOR ME ... Nat King Cole (Capitol 3737)
- 7. LOVE ME TO PIECES ... Jill Corey (Columbia 40955)
- 8. IN THE MIDDLE OF AN ISLAND ... Tony Bennett (Columbia 40965)
- 9. GONNA FIND ME A BLUE-BIRD ... Joyce Hahn (Sparton 435R)
- 10. WHISPERING BELLS ... Del Vikings (Dot 15592)
- 11. HONORABLE MENTION
- 12. WHITE SILVER SANDS ... Owen Bradley (Decca)
- 13. I'M GONNA SIT RIGHT DOWN ... Billy Williams (Coral)
- 14. GOLDMINE IN THE SKY ... Pat Boone (Dot)
- 15. AROUND THE WORLD ... Victor Young (Decca)
- 16. JUNE NIGHT/JD BOOGIE ... Jimmy Dorsey (Quality)
- 17. FALLEN STAR ... Hilltoppers (Dot)
- 18. SEARCHIN' ... Coasters (Atco)
- 19. GOODY GOODY ... Frankie Lyman (Apex)
- 20. BYE BYE LOVE ... Everly Brothers (Apex)
- 21. WHOLE LOT OF SHAKIN' GOIN' ON ... Jerry Lee Lewis (Quality)

HONORABLE MENTION

- 1. BUDDY KNOX ... Buddy Knox (Apex)
- 2. AROUND THE WORLD ... Victor Young (Decca)
- 3. MY FAIR LADY ... Original Cast (Columbia)
- 4. DANCING WITH LESTER LANIN ... (Epic)
- 5. LOVIN' YOU ... Elvis Presley (RCA Victor)

LONG PLAYERS

- 1. BUDDY KNOX ... Buddy Knox (Apex)
- 2. AROUND THE WORLD ... Victor Young (Decca)
- 3. MY FAIR LADY ... Original Cast (Columbia)
- 4. DANCING WITH LESTER LANIN ... (Epic)
- 5. LOVIN' YOU ... Elvis Presley (RCA Victor)

COUNTRY and WESTERN TOP 25

- 1. BYE BYE LOVE ... EVERLY BROTHERS (Apex 76152); Webb Pierce (Decca 30321); Jack Kingston (Quality 1596)
- 2. TEDDY BEAR ... ELVIS PRESLEY (RCA Victor)
- 3. WHOLE LOTTA SHAKIN' GOIN' ON ... JERRY LEE LEWIS (Quality 1621); Roy Hall (Decca 29697)
- 4. FRAULEIN ... BOBBY HELMS (Decca 30194)
- 5. FALLEN STAR ... JIMMY NEWMAN (Dot 15574)
- 6. GONNA FIND ME A BLUEBIRD ... MARVIN RAINWATER (MGM 12412); Eddy Arnold (RCA 6905); Joyce Hahn (Sparton 435R)
- 7. MY SHOES KEEP WALKING BACK TO YOU ... RAY PRICE-VAN HOWARD (Columbia 46951); Bob Wills (Decca 30068)
- 8. I'M IN HEAVEN ... THE BROWNS (RCA 6918)
- 9. TANGLED MIND/MY ARMS ARE A HOUSE ... HANK SNOW (RCA Victor)
- 10. A WHITE SPORT COAT ... MARTY ROBBINS (Columbia 40864)
- 11. FOUR WALLS ... JIM REEVES (RCA 6874); Jim Lowe (Dot 15569); Bill Munroe (Decca 30327)
- 12. UNDER SUSPICION ... JEAN SHEPARD (Capitol 3727)
- 13. DID YOU MISS ME? ... WANDA JACKSON (Capitol 3764)
- 14. I HEARD THE BLUEBIRDS SING ... THE BROWNS (RCA 6995); Hod Pharis (Aragon 223); Lone Pine-Betty Cody (RCA 58-0247)
- 15. BETWEEN NOW AND THEN ... BARBARA ALLEN (Decca 30341)
- 16. TOO MUCH WATER ... GEORGE JONES (Sparton 444R)
- 17. TEENAGER'S BREAKUP ... MYRNA LORRIE (RCA 6909)
- 18. WE'RE TAKING CHANCES ... MIMI ROMAN-BILL GRAY (Decca 30389)
- 19. MY BRAND OF BLUES ... MARVIN RAINWATER (MGM 12511)
- 20. PLEASE DON'T BLAME ME ... MARTY ROBBINS (Columbia 40969)
- 21. HIGH WIND ... LARRY HARVEY (Regency 610)
- 22. NEXT IN LINE ... JOHNNY CASH (Quality 1620)
- 23. PLENTY OF EVERYTHING BUT YOU ... LOUVIN BROTHERS (Capitol 3715)
- 24. FRAULEIN ... KITTY WELLS (Decca 30415)
- 25. I THOUGHT I HEARD YOU CALL MY NAME ... PORTER WAGONER (RCA 6964)

CANADA'S FRENCH HITS

Survey compiled by: Les Success du Jour, Enrg., 5112 - 8ieme Ave., Rosemont, Montreal, Quebec.

- 1. AIDE-TOI ET LE CIEL T'AIDERA ... Marc Gélinas (RCA Victor)
- 2. BAMBINO ... Carmen Déziel (RCA Victor)
- 3. VIENS VALSER AVEC PAPA ... André Claveau (Pathé)
- 4. POURQUOI PAS? ... Dean Edwards (London)
- 5. TOI, TU ES TOUT POUR MOI ... Janine Gingras (RCA Victor)
- 6. BAMBINO ... Jean Paquin (Music-Hall)
- 7. LE CHEMIN DU PARADIS ... Les Jérolas (RCA Victor)
- 8. BOUCLE BLONDE ... Marc Gélinas (RCA Victor)
- 9. LES ETOILES ... Yoland Guérard (Music-Hall)
- 10. QUADRILLE AU VILLAGE ... Rolande et Robert (Pathé)
- 11. AIDE-TOI ET LE CIEL T'AIDERA ... Marc Gélinas (RCA Victor)
- 12. BAMBINO ... Carmen Déziel (RCA Victor)
- 13. VIENS VALSER AVEC PAPA ... André Claveau (Pathé)
- 14. POURQUOI PAS? ... Dean Edwards (London)
- 15. TOI, TU ES TOUT POUR MOI ... Janine Gingras (RCA Victor)
- 16. BAMBINO ... Jean Paquin (Music-Hall)
- 17. LE CHEMIN DU PARADIS ... Les Jérolas (RCA Victor)
- 18. BOUCLE BLONDE ... Marc Gélinas (RCA Victor)
- 19. LES ETOILES ... Yoland Guérard (Music-Hall)
- 20. QUADRILLE AU VILLAGE ... Rolande et Robert (Pathé)

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

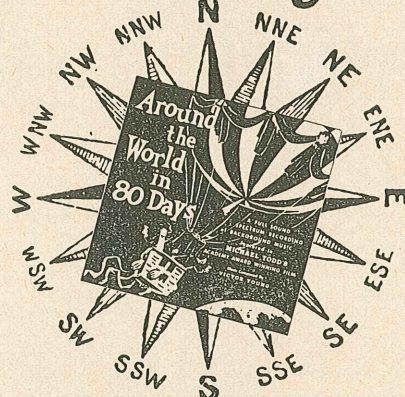
- 1. AIDE-TOI ET LE CIEL T'AIDERA ... Marc Gélinas (RCA Victor)
- 2. BAMBINO ... Carmen Déziel (RCA Victor)
- 3. VIENS VALSER AVEC PAPA ... André Claveau (Pathé)
- 4. POURQUOI PAS? ... Dean Edwards (London)
- 5. TOI, TU ES TOUT POUR MOI ... Janine Gingras (RCA Victor)
- 6. BAMBINO ... Jean Paquin (Music-Hall)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

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

- 1. AIDE-TOI ET LE CIEL T'AIDERA ... Marc Gélinas (RCA Victor)
- 2. BAMBINO ... Carmen Déziel (RCA Victor)
- 3. POURQUOI PAS? ... Dean Edwards (London)
- 4. VIENS VALSER AVEC PAPA ... Yoland Guérard (Music-Hall)
- 5. TOI, TU ES TOUT POUR MOI ... Janine Gingras (RCA Victor)
- 6. LA VALSK DES RUES ... Paolo Noël (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. QUADRILLE AU VILLAGE ... Rolande et Robert (Pathé)

(Continued on next page)

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BEST-SELLING POP DISCS IN ENGLAND

1. ALL SHOOK UP Elvis Presley (HMV)
 2. LOVE LETTERS IN THE SAND Pat Boone (London)
 3. ISLAND IN THE SUN Harry Belafonte (RCA)
 4. DIANA Paul Anka (Columbia)
 5. TEDDY BEAR Elvis Presley (RCA)
 6. LAST TRAIN TO SAN FERNANDO Johnny Duncan (Columbia)
 7. BYE BYE LOVE Everly Brothers (London)
 8. PUTTIN' ON THE STYLE/GAMBLIN' MAN Lonnie Donegan (Pye-Nixa)
 9. WITH ALL MY HEART Petula Clark (Pye-Nixa)
 10. WE WILL MAKE LOVE Russ Hamilton (Oriole)
 11. LITTLE DARLIN' Diamonds (Mercury)
 12. FABULOUS Charlie Gracie (Parlophone)
 13. AROUND THE WORLD Ronnie Hilton (HMV)
 14. BUTTERFINGERS Tommy Steele (Decca)
 15. ALL STAR HIT PARADE Beverly Sisters, Max Bygraves, Billy Cotton, Johnston Brothers, Tommy Steele & Jimmy Young (Decca)
 16. START MOVIN' Sal Mineo (Philips)
 17. AROUND THE WORLD Bing Crosby (Brunswick)
 18. DARK MOON Tony Brent (Columbia)
 19. WHEN I FALL IN LOVE Nat King Cole (Capitol)
 20. START MOVIN' Terry Dene (Decca)
 21. WATER, WATER/HANDFUL OF SONGS Tommy Steele (Decca)
 22. WHITE SPORT COAT King Brothers (Parlophone)
 23. LUCILLE Little Richard (London)
 24. I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER Billy Williams (Vogue-Coral)
 25. I LOVE YOU SO MUCH IT HURTS/WANDERING EYES Charlie Gracie (London)
 26. IN THE MIDDLE OF AN ISLAND King Brothers (Parlophone)
 27. YES, TONIGHT, JOSEPHINE Johnnie Ray (Philips)
 28. IN THE MIDDLE OF A DARK, DARK NIGHT/SWEET STUFF Guy Mitchell (Philips)
 29. I LIKE YOUR KIND OF LOVE Andy Williams (London)
 30. FIRE DOWN BELOW Shirley Bassey (Philips)
- (Published by courtesy of "New Musical Express," London)

CANADIAN ARTISTS' BEST-SELLING RECORDS

ENREGISTREMENTS CANADIENS DE MEILLEURE VENTE

1. AIDE-TOI ET LE CIEL T'AIDERA/LE BOSSU Marc Gélinas (RCA Victor 56-5346, *57-5346)
2. BAMBINO/CINCO ROBLES Carmen Déziel (RCA Victor 56-5342, *5342)
3. POURQUOI PAS?/MAIS PUISQU'IL FAUT SE QUITTER Dean Edwards (London FC-373, *45-FC-373)
4. VIENS VALSER AVEC PAPA/LES ETOILES .. Yoland Guérard (Music-Hall 102, *45-102)
5. TOI, TU ES TOUT POUR MOI/MARIANNE Janine Gingras (RCA Victor 56-5343, *57-102)
6. BAMBINO/S'AIMER D'AMOUR Jean Paquin (Music-Hall 101, *45-101)
7. LE CHEMIN DU PARADIS/TOUJOURS PLUS VITE .. Les Jérolas (RCA Victor 56-5349 *57-5349)
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. QUADRILLE AU VILLAGE/CANASTOS Rolande et Robert (Pathé 52.150, *77.150)

* 45 R.P.M.

FRENCH-CANADIAN HITS LES SUCCES CANADIENS

1. AIDE-TOI ET LE CIEL T'AIDERA
2. TOI, TU ES TOUT POUR MOI
3. POURQUOI PAS?
4. LES ETOILES
5. BOUCLE BLONDE
6. LA VALSE DES RUES
7. MAIS PUISQU'IL FAUT SE QUITTER
8. SUR L'PERRON
9. DY ... DEDY ... DEDY ...
10. LA ROUTE
11. LA FAMILLE
12. MON PITOU
13. LE CIEL SE MARIE AVEC LA MER
14. TANT J'AURAI TANGERINE
15. PARC LAFONTAINE
16. QUAND LE SOLEIL DIT BONJOUR AUX MONTAGNES
17. LE BOSSU
18. BONJOUR AMOUR
19. COEUR DE MAMAN
20. UN PETIT BECOT

MONTREAL ROLL-CALL

EL MOROCCO — Billy Daniels; Ben Hokea and his Pineapples
DE MILO ROOM — Duke of Iron PENTHOUSE — Marc Sebastian MONTEREY — Hachey Brothers and Mary Lou; Charlie Rogers DAGWOODS — Lord Lance; Peter Barry Orch.
EDGEWATER HOTEL — Lord Creator
BELLEVUE LOUNGE — The Magnetones
DUNN'S FAMOUS SHOWBAR — Billy Rueben; Jon Re Trio — variety entertainment
ESQUIRE SHOWBAR — Frank Motley
ELEGANTE ROOM — Reg Wilson; Perry Carmen Trio
EMBASSY ROOM (WINDSOR HOTEL) — Max Chamitoff Orch. with Denise Angé
BLUE ANGEL — Montana Hill; Rocky Rockland; Ronnie Prophet
NORMANDIE ROOF (MOUNT ROYAL HOTEL — Gordon Fleming Quartet
STORK CLUB — Charlie Kittson; Patti Sharon
CLOVER LOUNGE—Lord Caresser
RITZ CARLETON HOTEL — Cocktail Entertainment.
ASTOR — Noveltone and Veverly Foster

U.S. BEST-SELLING DISCS

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

1. TAMMY Debbie Reynolds (Coral)
2. TEDDY BEAR Elvis Presley (RCA Victor)
3. I'M GONNA SIT RIGHT DOWN Billy Williams (Coral)
4. WHITE SILVER SANDS Don Rondo (Coral)
5. DIANA Paul Anka (Sparton)
6. AROUND THE WORLD Mantovani (London); Victor Young (Decca)
7. IT'S NOT FOR ME TO SAY Johnny Mathis (Columbia)
8. RAINBOW Russ Hamilton (Sparton)
9. OLD CAPE COD Patti Page (Mercury)
10. SEND FOR ME Nat King Cole (Capitol)
11. IN THE MIDDLE OF AN ISLAND Tony Bennett (Columbia)
12. BYE BYE LOVE Everly Brothers (Apex)
13. LOVE LETTERS IN THE SAND Pat Boone (Dot)
14. HONEYCOMB Jimmie Rodgers (Apex)
15. JUNE NIGHT Jimmy Dorsey (Quality)
16. LOVE ME TO PIECES Jill Corey (Columbia)
17. THAT'LL BE THE DAY The Crickets (Brunswick)
18. WHOLE LOT OF SHAKIN' GOIN' ON .. Jerry Lee Lewis (Quality)
19. GOLD MINE IN THE SKY Pat Boone (Dot)
20. SEARCHIN' The Coasters (Atco)

BEST SELLING SHEET MUSIC IN ENGLAND

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

LEAMINGTON, ONT.

Compiled by Station CJSP, dial 710 courtesy Lou Tomasi

1. DIANA Paul Anka (Sparton 457R)
2. THAT'LL BE THE DAY Crickets (Brunswick 9-B55009)
3. HONEYCOMB...Jimmy Rodgers (Apex 76171)
4. RAINBOW Russ Hamilton (Sparton 439R)
5. WHOLE LOT OF SHAKIN' GOING ON .. Jerry Lee Lewis (Quality 1621)
6. LASTING LOVE .. Sal Mineo (Apex 9227)
7. TAMMY Ames Brothers (RCA Victor 20-6930)
8. GOLD MINE IN THE SKY Pat Boone (Dot 15602)
9. BLACK SLACKS .. Joe Bennet (Sparton 464)
10. JUST BETWEEN YOU AND ME .. Chordettes (Apex 76172)

TORONTO TOPS

Reproduced by courtesy of the Toronto Telegram

BEST-SELLING DISCS

1. DIANA Paul Anka (Sparton 457R)
2. TAMMY Debbie Reynolds (Coral 9-61851)
3. HONEYCOMB..Jimmy Rodgers (Apex 76171)
4. RAINBOW ... Russ Hamilton (Sparton 439F)
5. TEDDY BEAR .. Elvis Presley (RCA Victor 20-700)
6. THAT'LL BE THE DAY Crickets (Brunswick 9-B55009)
7. TO THE AISLE .. Five Satins (Regency 641X)
8. MR. LEE Bobbettes (Atlantic 1144)
9. WHISPERING BELLS Del Vikings (Dot 15592)
10. AROUND THE WORLD Victor Young (Decca 30262)

ALBUMS

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

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SILHOUETTE



Jack Arthur (right) Executive Producer of the Canadian National Exhibition Grandstand Show, with Bob Hope—star of the current show—and Mrs. Hope.

DURING his 55 years in show business Jack Arthur, Executive Producer of the \$400,000 Canadian National Exhibition Grandstand Show, currently drawing vast crowds, has devoted himself to producing entertainment for Canadians.

He has been the leading figure for so long that he is known as "Mr. Show Business", a title he rightly deserves. Besides producing and directing, he has had a hand in the success of nearly every Canadian star.

He has been described as a combination of mortal and robot, but he is a friendly, dapper little man always striving and driving to do better.



Jack Arthur was born 67 years ago in Glasgow, Scotland, and it was at the tender young age of three that he first took up music. Two years later he gave his first recital on the violin—which is perhaps not as surprising as it sounds, for his mother was a concert singer, and he must have inherited his musical talents from her.

"I recall one amusing incident," chuckled Jack Arthur. "I was on the stage for the first time at the age of three weeks with my nurse holding me in her arms while my mother sang. I was perfectly at home on the stage, too. Well, the first time I went to church I was so used to the stage that I yelled in a squeaky voice, 'When does the curtain go up?'"

At the age of thirteen, Jack Arthur came to Canada and during the first year he won a scholarship to the Toronto College of Music. After he had been at the College for two years he organized and

JACK ARTHUR

conducted a 45-piece orchestra called the Orpheum Concert Orchestra. They played three recitals at what was then the St. George's Hall in Toronto.

When he was sixteen, he ran away from home and joined a repertory company, playing the boat-shows up and down the Mississippi. "In the boats," he said, "I learnt speed, so essential to theatre work. There was never any wait, we were right into a vaudeville act the moment the curtain dropped."

After his stay with the boats, Jack Arthur moved along to New York City where he joined the orchestra of the musical "Along The Kennebec". In between acts he played solos on the fiddle (as he calls it).



The following year he was in the orchestra of the show "A Knight For A Day". George Primrose, the producer, offered him the job as musical director—he was the fourth man to have the job in three weeks. At that time he was courting Lilian Scott, and he told her that if he lasted the show they would get married. He lasted, and they were married.

This put an end to his wandering and he returned to Toronto, where he joined

the Symphony Orchestra and taught music at the Hambourg Conservatory. Jack Arthur, always go ahead, took over the Regent Theatre and because of the shows he put on, he was called "The Canadian Zeigfeld".

In 1912 he became the musical director of the Griffin Amusement Company and two years later was orchestra director for Loews Theatre. Always the showman, he caused a sensation by having a winter garden on the roof.

In 1916, he took the job as Musical Director for Famous Players Canadian Corporation and later moved on to head the company's production department. He produced shows for all the large motion picture theatres across Canada and the United States.



On May 18, 1931, disaster struck his private life—his wife died. They had one daughter, Helen.

He carried on working for Famous Players and in 1933 became a Business Executive and was responsible for some thirty-odd theatres in Ontario and Quebec.

During the Second World War he was asked by the Minister of National Defence to produce the Army Show. Famous Players agreed, and he set about the job. At that time Jack Arthur was also Chairman of the Entertainment Section of the Citizens' Committee for Troops in Training and was awarded the MBE for his fine work in this capacity.

After the war he returned to Famous Players, but resigned in 1952. Once again he responded to the challenge of "live production" and took over the position of Executive Producer for the CNE Grandstand Show from Leon Leonidoff.

As a discoverer of talent he is very famous and almost without an equal. In addition to starting Leonidoff and Rozze on their way to Radio City Music Hall, he picked Frances Shelly from a stenographer's desk at Famous Players to star in a pantomime, and from there she went on to star on Broadway.

He has been married to his second wife, Midge, for twenty years and they have three sons—John 15, Thom 14, and Robert 12. Jack, himself, is a Grandad four times over now. Midge Arthur, like her husband, has been in show business all her life, working on the stage, radio, and TV. For the last six years she has been the choreographer of the Canadettes, the CNE's precision dance team of fifty girls.

After this present Grandstand Show is over, Jack Arthur is thinking about an offer he has had to put on a show for the California State Fair. He is very tied up with the CNE and hasn't made a definite decision yet.

During recent years, he has put on shows for the Variety Club at the Variety Village for Crippled Children, and in 1954 was made "Pioneer of the Year", an annual award given by the Canadian Picture Pioneers. It was an honour richly deserved, for Jack Arthur really has been and we hope will continue to be an outstanding pioneer of Canadian Show Business.

JOHN TRENT.

CANADIAN NATIONAL

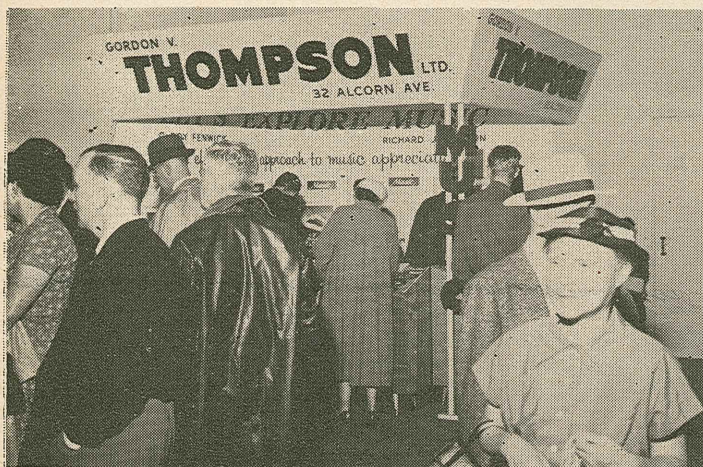


Gerry Slaughter provides a lively attraction for Mundingers.

Here is a selection of photographs that Music World photographer, Clive Webster, took in the Music Building at the CNE. A further selection will appear next issue.



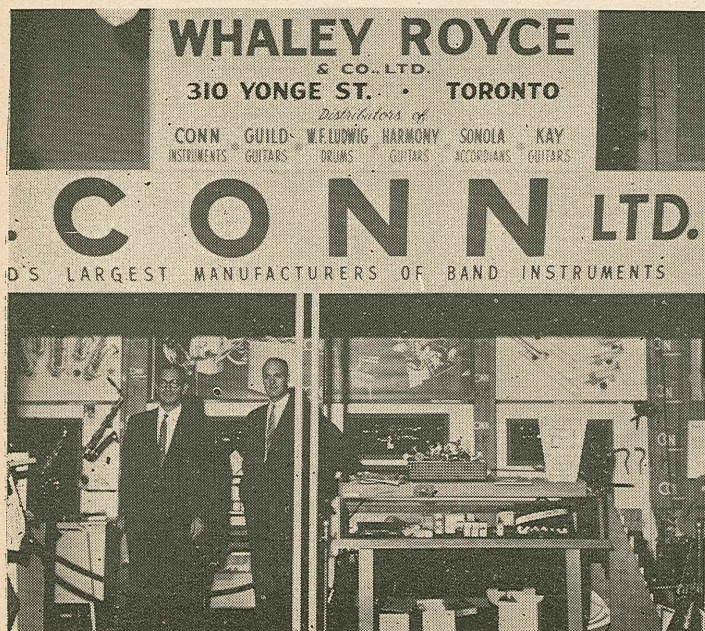
Mr. D. Herlihy, of Boosey and Hawkes, discussing a technical point.



Gordon V. Thompson's educational theme created much interest.



Hough and Kohler's display, presented by Mr. F. Mather and Miss M. Gill.

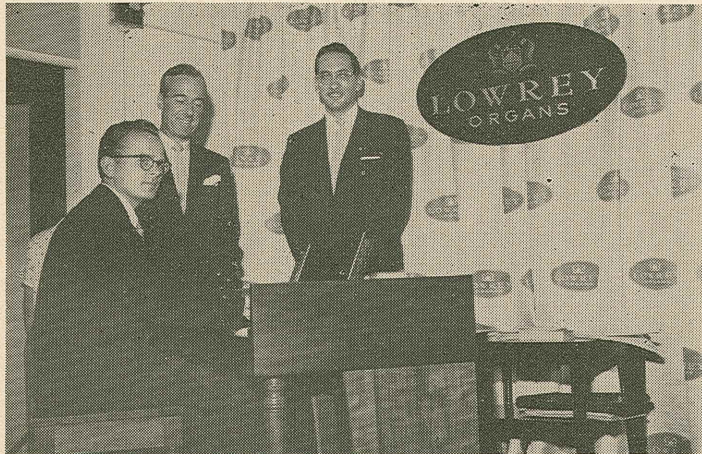


Mr. W. Sheppard and Mr. J. Eades on the Whaley Royce stand.

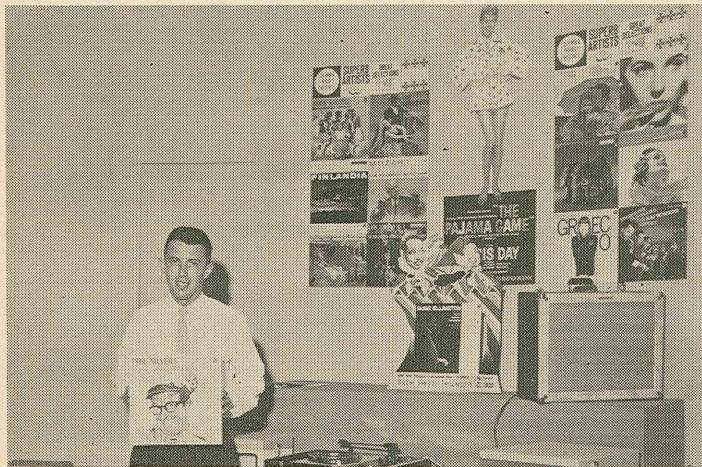


Public interest was aroused by Mid-West Music's exhibits.

EXHIBITION



Mr. B. Punchon (centre) of Turner's Musical Instruments, enjoying his demonstration.



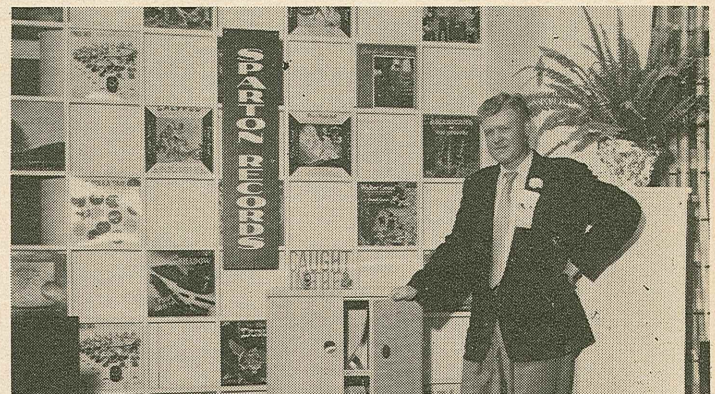
Mr. W. Kay, of Columbia Records, displaying some of their latest releases.



Here is Mr. W. D. Heintzman with their newest feature, the "Nordheimer".



Mr. H. Underwood, Miss M. Gaeler, and Mr. Lee Hickie, of Waterloo Music.



Mr. G. Lyall has plenty to offer for Sparton.



Mr. K. Tateishi with the Seabreeze display.



This stand is a "must" for all prospective music students.

YOUR TECHNICAL QUERIES

ANSWERED BY EXPERTS

SAXOPHONE

by MOE KOFFMAN

MOE KOFFMAN, Jubilee Records artist, also late of the Jimmy Dorsey, Ralph Flanagan, Buddy Morrow and Charlie Barnet Orchestras, will answer all your queries relating to the sax, flute and clarinet.

Q. How long will it take me to play saxophone well enough to play in an orchestra? ("Scotty", Ottawa, Ont.)

A. Out of all the questions that are asked about saxophone, this is the most common and the most ridiculous. The length of time that it takes for a student to learn saxophone depends entirely on how much individual talent he has and, most important, on how much practice he puts in. Where it might take one student one or two years, it might take the next, ten years and another might never play no matter how long he tries.

The only answer is to study with a good teacher and learn how to practise properly. It shouldn't be long after that to know where you stand.

Q. I am very slow at sight-reading music. How can I improve? ("R.A.B.", Cochrane, Ont.)

A. One of the best ways is to try and get hold of all kinds of music that you have never seen before. Play each one through from beginning to end without stopping for mistakes. Play each piece only once before going to a new one. Concentrate on playing the piece correctly the first time you play it. Don't repeat a section unless it is very difficult technically. It shouldn't be too long before you will notice an improvement, all

depending on the individual, of course.

Q. What would you suggest as a good third instrument to double on? I now play sax and clarinet. ("Semi-Pro", Vancouver, B.C.)

A. Lately the trend has been to double on flute, although in some cases it is best to take up oboe or bassoon. Wider use of doubling is becoming more and more necessary for the professional reed-player.

Q. I seem to get a slight buzz in my saxophone tone. This bothers me very much. How can I eliminate it? (J. R. Reardon, Toronto, Ont.)

A. Your reed may be too soft or even too coarse or fine grained. It could be a number of reasons. A slight buzz is nothing to worry about. In fact, plenty of good players play with a considerable buzz. A buzz helps the tone carry, broadcasts better, and is not at all objectionable at a short distance.

ACCORDION

by LEN MOSS

LEN MOSS, internationally known accordionist and leader of his own orchestra, tackles your accordion problems.

Q. How can I develop a Jazz Style? (Ted Finnerton, London, Ont.)

A. If you can't hear them in person, listen to recordings of jazz stylists such as Matt Matthews, Ernie Felice and Art van Damme. If you have a genuine jazz feeling, let these artists influence you until such time as you can create your own individual style. If you find that you do not possess a feeling or flair for improvised jazz, don't

let it bother you. Just concentrate on playing whatever style or type of music comes naturally, with the utmost musicianship and feeling for that particular idiom.

Q. I have been playing piano for the past ten years, and now would like to double on the accordion. Is it an easy double? (Maisie Bell, Winnipeg, Man.)

A. No! However, you have two advantages. You know the keyboard, and the overall musical knowledge and knowledge of chords you have acquired from playing the piano will be useful to you.

The piano-accordion keys are actually narrower, and the action is such that the sound lasts as long as the key is depressed, with loudness depending on the left-hand pressure on the bellows. Whereas on the piano, loudness depends on the weight of attack on the key.

The bass buttons have no physical similarity to the piano. When you start learning the accordion, always remember that you are playing an entirely different instrument. Good luck!

Q. Does Art van Damme play a piano-accordion or button accordion? (S. R. Jallis, Leamington, Ont.)

A. Art plays piano-accordion. Actually more virtuosity can be obtained from the button-accordion as every chord and melodic combination of notes calls for the same fingering and "pattern", no matter what key you are in. Matt Mathews, whom, incidentally, I worked with in Europe in 1950, is the leading exponent of the button-accordion on this Continent. In Europe, the button-accordion is very common and popular.

DRUMS

by MICKEY SHANNON

MICKEY SHANNON is one of Canada's busiest and best-known drummers. Primarily associated with CBC television and radio, he also plays dance music with Mart Kenney's Orchestra and is also a noted drum-teacher. Here he answers questions sent in by readers.

Q. Is it necessary to learn how to read music in order to play drums? (Arthur Bricksell, Calgary, Alta.)

A. It most certainly is essential to learn how to read drum parts as well as master your rudiments. A combination of these will start you off in the right direction. Many a good job has been lost by a drummer who could not read the drum book.

Q. How does one go about becoming a show drummer? (Norm Frant, Regina, Sask.)

A. Once you have learned to read music and mastered your rudiments you should be able to "cut" a show, providing you cultivate your "three" sets of eyes; one on your music, the other on the conductor and the third on the act on stage.

Q. I am at a loss to know what size Bass Drum I should get. (L. C. Cheshire, Galt, Ont.)

A. I find for all round efficiency and tone the 22-inch bass drum is most suitable, especially for the jobbing musician.

Q. What type and size of cymbals should I get to augment my new set of drums? (Murray Cluff, Oshawa.)

A. Cymbals are a matter of personal taste mostly. Hunt around the drum-store until you find the "sound" you have been looking for. Essential cymbals to get are (1) High-hats, med-thin type, anywhere from 13-inch to 16-inch (usually stamped matched high-hats); (2) A good "ride" type of cymbal for use behind soloists about 18-inch to 22-inch, and (3) a nice "crash" type of cymbals around 18-inch for special effects. These should suffice, until you can afford a "sizzle" and other effect sounds.

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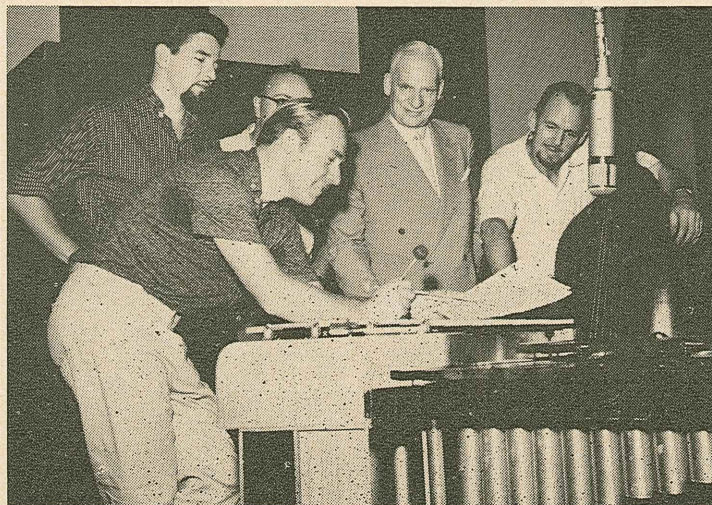


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Peter Appleyard and his Quartet have just recorded some more titles for RCA Victor, and here they are seen in the studio under the watchful eye of recording executive Hugh Joseph.

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OPENING up a package of records for review this week, I was amazed to find an ash-tray with three cigarettes reposing in it! At first, I thought one of the recording artists was suggesting, ever so gently, that I needed soothing . . . but then I discovered it was a clever promotional stunt by the alert Decca people for the new Patsy Cline record.

PATSY CLINE: Three Cigarettes In An Ashtray/A Stranger In My Arms (Decca 9-30406)—A new way of telling the old, old story, and charmingly, too. Patsy has very clear diction and a sincerity in her voice that will make this a popular disc. * * * *

JODIE SANDS: Sayanora/If You're Not Completely Satisfied (Reo 8173) — From the film "Jamboree", which was made in New York and in which quite a few of our Canadian deejays are featured, "Please Don't Say Goodbye", which is the rough translation of the title, is a very unusual number with semi-oriental accompaniment, sung in a most pleasing manner by Jodie Sands with a warm, full accompaniment from the chorus under Peter De Angelis. The flip is a sweet ballad, and the rating should be near the top. * * * *

GOGI GRANT: It's A Wonderful Thing To Be Loved/That's The Life For Me

Capitol

"BUY GUIDE"

JOEL GREY'S

"Everytime I Ask My Heart"

b/w

"Moonlight Swim"

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DEL MOTT

(CJBC, TORONTO)
PICKS

"WHERE ARE YOU?"

by FRANK SINATRA

Orchestra conducted by Gordon Jenkins
ALBUM No. W 855



Reviewed by THE SPINNER

(RCA Victor 47-6996) — The third of the pretty ladies who start this review is Gogi Grant, who is more of a soprano with a musical-comedy-type voice, well liked by many for its sweet clarity. These two sides should please her many fans and win her more. * * * *

THE DIAMONDS EP: Till My Baby Comes Home/Girl Of Mine/One And Only/Honey (Mercury EP-1-3358)—This great Canadian vocal group have produced a disc packed with entertainment value. The first and last titles show the bass singer at his richest best, but it is hard to pick one number over the rest . . . they are all good. * * * *

SAMMY DAVIS JR. & CARMEN McRAE: Happy To Make Your Acquaintance/Baby, It's Cold Outside (Decca 9-30400) —This talented pair seem to be enjoying themselves on this disc, but it is all a little too relaxed and informal and the humour a shade too professional to make this a world-beater. * *

TOMMY DANTON: Where Do I Stand With You/Oh Yeah (Reo 8174) — Tommy Danton and The Echoes are a local group who are currently bringing in the crowds to the upstairs room at the Club One-Two. This is their debut, record-wise, and a most promising debut it is. The group have bags of attack and a strong rhythm, and Tommy himself is a singer with a virile appeal. The first title is by way of being a rock'n' roll ballad, with a terrific beat, while "Oh Yeah" is strictly R & R—A bright, fast exciting, entertaining disc, and one that should make it. * * * *

CLYDE STACY: Dream Boy/A Broken Heart (Regency 655X) — As this artist is making a promotional visit to Toronto, this disc has been receiving many airings—and deservedly so. "Dream Boy" is the side we have heard most of, and it should prove to be that "Dream" of every artist, . . . a hit! * * * *

THE SPANIELS: I.O.U./Everyone's Laughing (Regency 652X) — This should produce more happy barks than growls of disapproval, although the dogs who know their stuff feel that this group will do better. Obviously a deal of thought went into this disc, but it just misses. * *

EARTHA KITT: Take My Love, Take My Love/YommeYomme (RCA Victor 47-7013) — RCA Victor's "New Orthophonic" high fidelity recording is shown at its brightest and clearest on their discs these days, and it makes them a pleasure

to listen to. Having said that, I will now say I am disappointed in this particular record. Eartha is one of my favourite artists, but she should not attempt to become commercial; she is an acquired taste, and should not try to make herself into an everyday dish. "Take My Love" is very good, but the last note on the bass trombone sounds like an airplane taking off! The flip is rather like music for an Eastern belly-dancer making an appeal to her Ma . . . definitely NOT our Eartha. * * *

BOB JAXON: Gotta Have Something In The Bank Frank/Come On Down (RCA Victor 47-7006) — This is the sort of crazy jingle that is catching the public's fancy these days, and we may well find that this will certainly put "Something In The Bank, Frank!" "Come On Down" is the flip and handsome Bob Jaxon puts everything into this rhythmic rocking record. * * *

REX ALLEN with The Anita Kerr Singers: Money, Marbles And Chalk/Flower Of San Antone (Decca 9-30364) — This is headed for the top of the lists. A good swingy tune and a good rich voice to sing it. Rex Allen with the ever-popular and almost ever-present Anita Kerr Singers, propound this homespun philosophy with an attractive simplicity most suitable to the number. Flip is a pleasing ballad. We will not tire of hearing this for many, many moons. * * * *

JANE MORGAN & THE TROUBADORS: Fascination/Fascination (Kapp 191) — Another version of this lovely melody, and one which should prove very popular. Jane Morgan sings sweetly with excellent orchestral accompaniment, and a whistling solo of the same tune on the reverse will prove invaluable tuition to thousands of amateur whistlers who will whistle right along with this side. * * *

ETHEL SMITH: Fascination/Summer Love (Decca 9-30421)—Another lady with her particular brand of "Fascination". Ethel Smith plays two polished organ solos with rhythm accompaniment. Easy to listen to without being world-shattering. * *

DELLA REESE: And That Reminds Me/I Cried For You (Reo 8171) — Della's hard at times ugly diction rather spoils her powerful voice and this version of "Autumn Concerto" under its new name "I Cried", with a new up-tempo treatment, does not expose this fault so fully, therefore I prefer it. * *

THE MIDNIGHTERS: Oh So Happy/Is Your Love For Real (Regency 638X) — This is easily one of the most contagious of the latest crop of R & R recordings, and you will find yourself suddenly bursting into song and announcing that you

are "Happa Happa Happy!" I do! It can be most disconcerting, but it proves the impression the disc makes. A sure-fire seller. By the way, the other side is good, too. * * * * *

SARAH VAUGHAN: Please Mr. Brown/ Band Of Angels (Mercury 71157X) — The great Sarah with an unusual tempo for her—the tango. This is an effortless little trifle which could well become really big. Hal Mooney provides two excellent arrangements for these two sides, contrasted so well that one would buy this recording to play both sides. "Band Of Angels" is a ballad which shows the style and ability of Sarah Vaughan to the full. Well worth a top rating. * * * * *

DAVID HILL: By My Side/Everywhere I Go (RCA Victor 47-7005) — I am very impressed with David Hill. "By My Side" is a swingy, thrilling rocker, with an unusual introduction of a jaw's harp (sometimes incorrectly called a jew's harp) and he sings with a zest that should carry this way up the lists. The ballad is beautifully sung, with clarity and feeling which should ensure this young man being with us when the time comes for the rollers to depart. A versatile and entertaining disc. * * * * *

NICK NOBLE: Lucy Lou/On A Moonlight Swim (Mercury 71169X)—"Lucy Lou" has changed its sex since I first heard it

as the French song "Frere Jacques", in my nursery days. But it's bright and it has the old "Blacksmith Blues" gimmick that Bill Darnell made so popular some time ago. Well, it worked once, no reason why it shouldn't work again! The flip is on the Hawaiian kick, but it is a little more ingenious than most. The m-m-moonlight touch that Nick introduces is quite effective, and I would not be surprised to find this disc way up the lists. . . . I think Lucy will be in front; we all know her so well. * * * *

JIMMY CAVELLO: Yo-Yo Baby/Teenage Lover (Coral 9-61868) — The most riotous, rhythmical rock 'n' roll I've met for some time; you just have to dance. The well-named group who accompany Jimmy, the House Rockers, do just that; the joint really rocks. "Teenage Lover" is not quite so hot and the sax solo on this side lacks the drive of "Yo-Yo" and ends up with just sounding hard and overblown. This disc is almost back to boogie in parts, a sort of rock-a-boogie. * * * *

BOBBY JACKSON: Wow Man/Deep Elm Blues (Brunswick 9-B-55026)—More subdued, but out of the same stable as above. A good beat and a good arrangement which proves there's nothing new under the sun—they re-introduce a thinly disguised "do-wack-a-do" from the early thirties, and very effective it is, too. Bobby sings the blues well. Even though it's not authentic, it's pleasing. * * * *

KAREN CHANDLER: Tell Me More/All Of A Sudden (Decca 30381)—This enchanting songstress appeared in Toronto last week, and all who met her fell in love with her—I am no exception to the rule. She can sing, too; she sold a million records of "Hold Me, Thrill Me" to prove this, and I wouldn't be surprised if "Tell Me More" brings her another golden record. I hope so; it couldn't happen to a nicer person. * * * * *

SPINNER'S STOP PRESS

JOE BENNETT AND THE SPARKLE-STONES: Black Slacks/Boppin' Rock Boogie (Sparton 4-464R) — This will be a smasheroo with the young record-buying public. Already a favourite mode of dress, "Black Slacks" will be a favourite disc, too. The Sparklestones live up to their name but they rather crowd Joe, as they are just that little bit too loud. The flip will be played as well, but most turntables will be wearing "Black Slacks". * * * *

BILLY ECKSTINE: Poor Little Heart/All Of My Life (Mercury 71161X)—Eckstine sings with a slight calypso beat which is his only concession to the current "trend" as such. He realizes that his fans expect a slow ballad from him with his rich creamy tones, and they get it on the reverse side. Both sides are good, and there are no "off" notes which sometimes mar this fine singer's performances. But neither of the songs is a world-beater. * * *

THE PONI-TAILS: It's Just My Luck To Be Fifteen/Wild Eyes And Tender Lips (Sparton 483R) — A Canadian tune by Johnny ("Walk Hand In Hand") Cowell, this is another disc slanted to teen-agers. The treatment seems to me to be a little dirgy for the youngsters. . . . I may be wrong, I hope I am. The group are extremely popular right now and either side might well catch the public's ear. * * *

DORIS DAY: Nothing In The World/Through The Eyes Of Love (Columbia 4-40952)—Doris and Frank De Vol unite to give us two delightful ballads, well sung, well played, and very expert. What more do you want? * * *

THE DELROYS: Bermuda Shorts/Time (Regency 653)—The group do a good job on "Bermuda Shorts", which suit and fit them well, so to speak. But when Milton Sparks joins them for "Time" I'll take "Time" out. His throaty half-strangled notes do nothing for the song. * *

ALBUMS

FRED WARING AND THE PENNSYLVANIANS IN HI-FI (Capitol W845)—This is an LP which anyone would be pleased to own. Packed with entertainment, fine singing and playing, the well-chosen numbers are selected to give variety of mood and tempo. Canadians will be particularly proud to hear "Lolly Too Dum Dey", by Dr. Leslie Bell of the Leslie Bell Singers. It is an excellent number and could stand alone with string treatment, à la "Swinging Sweethearts", and be a hit all on its own. The delightful arrangements of all the numbers contribute to the general freshness of this disc which I heartily recommend. * * * * *

DINAH WASHINGTON: Music For Late Hours (Mercury MG 20120)—I find the cover picture of this LP misleading. With its scene of young lovers and the early morning milk and papers, it suggests drifts dreamy—going to sleep music. But I defy anyone to go to sleep whilst Dinah Washington sings. She is full of verve and jazz feeling, and she really sings—not this thin moaning which is sometimes accepted as singing these days. Some of the songs receive a more commercial treatment than others, but each is worth listening to. You can detect the undercurrent of her days with Lionel Hampton in "I Can't Get Started" and "I Apologise" particularly, but it's there all the time, of course. One to buy and keep. * * * * *



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COUNTRY AND WESTERN RECORD REVIEWS

by **FRED ROY**

THE PARTY IS OVER (For Me)

(June Webb-Justin Tubb) (Tree, BMI)

IF YOU'LL BE MY LOVE

(Tillis-Peddy-Young) (Cedarwood, BMI)

Justin doles out a sorrowful chanting in a light three-quarter beat with a touch of promise in the hearing. Tubb is backed up by a chorus from the Anita Kerr Singers giving it pop appeal also. Themewise, the gal has done him wrong and life is no longer a party. Under grooving is a brighter bit of vocabulary with some live guitar picking and heavy instrumentation appealing to his many teen-age followers 76/74

* * *

THERE'S A NEW MOON OVER MY SHOULDER

(Jimmie Davis) (Peer Int., BMI)

MISTER FIRE EYES

(Dandelion, BMI)

Good offering with plenty of appeal in this new rendition of a country standard. Gal puts a heavy bit of sentiment into the song and results is that it could prove as big as her previous smash "Dark Moon", which is still riding high. Bottom edge is pepped up a couple of notches in pace with more of a pop flavor than the upper lid. Either side warrants strong jockey plays and juke spins 87/82

* * *

WHOLE LOTTA SHAKIN' GOIN' ON

(Williams-David) Marlyn, BMI)

ALL BY HIMSELF

(Domino-Bartholomew) (Progressive, BMI)

Decca re-issues this oldie by Roy Hall on the strength of the

JUSTIN TUBB

Decca 30408

BONNIE GUITAR

Dot 15612

ROY HALL

Decca 29697

C. & W. "Hot Wax" Reviews

(New releases showing exceptional promise)

DID YOU MISS ME?

(Bobby Lord) (Central, BMI)

COOL LOVE

(Vicki Countryman-Wanda Jackson) (Central, BMI)

WANDA JACKSON

Capitol 3764

Miss Jackson gives a pleasing selection a haunting flavor, accompanied by male choir. Themewise, the gal asks if she was missed while she was away in the attempt to find out if her man was true to her. Background voices and flavor could also put it in line for the pop charts. Flip is a rockabilly selection with male voices and handclaps making it enjoyable but not as much as the top offering 92/89

I HEARD THE BLUEBIRDS SING

(H. Pharis) (BMI Canada)

THE LAST THING I WANT

(I. Louvin-C. Louvin) (Acuff-Rose, BMI)

THE BROWNS

RCA 6995

A smash follow-up to their current hit "I'm In Heaven" in this release by the Browns (Jim Edward, Maxine & Bonnie). Top side is a potential chart-rater which promises to go high on the best seller lists, written by veteran Canadian singer-songwriter Hod Pharis, of Alberta, and taken from the Browns' pre-released long play package. Under lid is a slow paced ballad in good harmony which could also prove to get exceptionally good sales 92/87

(I'll Always Be Your) FRAULEIN

(Williams-Bottsin-Jarvis) (Fairway, BMI)

WHAT I BELIEVE, DEAR

(T. & S. Wilson) (Tree, BMI)

KITTY WELLS

Decca 30415

Top is an already established hit as the answer to Bobby Helms' current hit "Fraulein". In addition, Miss Wells' name makes it a natural top seller in the country field, and with "Fraulein" branching out into the pop media, a reasonable chance exists there for this number also. On the back, Kitty does a sentimental offering in which she leaves everything up to her fellow. Excellent prospects for either side 90/86

* * *

FROM A JACK TO A KING

(Ned Miller) (Dandelion, BMI)

PARADE OF BROKEN HEARTS

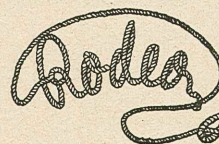
(Ned Miller) (Dandelion, BMI)

NED MILLER

Dot 15601

Miller's debut wax has good sounds and the ability to get it a chart spot of high rating in the country and the rock & roll divisions. Could also go in the pop field, but unlikely to do so. Miller is the composer of "Dark Moon" and other favorites. Top

Canada's Own



RECORDS

SINGLE OF THE MONTH

"HARBOUR LE COU" and "THE MOONSHINE CAN"
with OMAR BLONDAHL

has him winning a queen, who, in turn, raises him, emotionally, from a jack to a king. Bottom grooving has the artist in call of all broken hearts to parade to the land of nowhere. Both numbers have great appeal and possibilities 82/78

ALL ALONE

(Donn Reynolds) (Acuff-Rose, BMI)

ROSE OF OL' PAWNEE

(Fred Rose) (Milene, ASCAP)

DONN REYNOLDS

MGM 12512

Donn Reynolds is a former Canadian artist from the Western provinces who has been singing and yodelling for many years with several releases on the Aragon label. He makes his debut on MGM with two likeable selections that stand average chances of getting big sales. Top is an up-beat ditty with deep feeling while flip is slowed down considerably for easy listening. Either is potential juke side 67/65

SILVER AND GOLD REEL

(Traditional)

WHISTLING RUFUS

(Traditional)

NED LANDRY

RCA 3276

Ned Landry, who reaped the 1957 fiddling championship a few weeks ago, gives his renditions of two all-time favorite selections, the first side a traditional Canadian-reared reel and the other a breakdown originating in the Southern states of America. Landry bows out both sides in his true fashion with accompaniment on guitar, string bass and piano supplied by his New Brunswick Lumberjacks 69/68

THREE CIGARETTES IN AN ASHTRAY

(Miller-Stevenson) (Four Star, BMI)

A STRANGER IN MY ARMS

(White-Hensley-Jeans) (Four Star, BMI)

PATSY CLINE

Decca 30406

Patsy shows promise of a strong comeback to the charts with the top side now that her "Walkin' After Midnight" is gone to the wind. Number is a sock weeper telling a top-notch story. Backing by male chorus helps make it more appealing and it could go in any field. Flip has Miss Cline in another weeper with a faster tempo which is equally well performed. Good juke material on either edge 89/86

GYPSY LOVE

(Baker-Mleinek) (BMI Canada)

THOUGHTLESS LOVE

(Baker-Bowie) (BMI Canada)

KIDD BAKER

Quality 1636

This popular Kitchener, Ontario, artist gives two more numbers which should give him fairly good sales and jockey spins. Top side is a mid-tempo item with a catchy melody which carries most of the load. Bottom edge is a slow bluesy number with less appeal than the first side. Sides could have had better fidelity in cutting for more appeal 65/64

UP THE PATH AND IN MY DOOR

(Harlan Howard) (Golden West, BMI)

UP YAANDER

(Herb Henson) (Ridgeway, BMI)

"Cousin" HERB HENSON

Decca 30383

Decca predicts good prospects from the top edge, a bouncy, mid-beat item done in a flavorsome rendition. Happy vocalizing

C. & W. Honor Review

TANGLED MIND

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

HANK SNOW

RCA 6955

"Tangled Mind" has that something that could make it as big, or even bigger than Snow's 1955 smash "I Don't Hurt Anymore", having a similar beat and lyric formation with a country blues touch. Song can best be described as a mid-beat blues ballad, in which Hank is recuperating from a night on the town. Followers who have "I Don't Hurt Anymore" will surely enough want this strong companion also. Flip is "My Arms Are A House" (Kennedy-Alstone) (Shapiro-Bernstein, ASCAP). A previous review.

with string and piano backing gives it a good sound and promises average sales possibilities, but it is not chart material. Underlid, a piano instrumental with string background work, is also a mid-beat tempo with a likeable sound to it 72/70

WE'RE TAKING CHANCES

(Wayne Walker) (Cedarwood, BMI)

MR. OPPORTUNITY

BILL GRAY & MIMI ROMAN

(Billy Grey-Chuck Harding) (Brazos Valley, BMI)

Decca 30389

Billy Gray and Mimi Roman team up in their first attempt at duet work together with the outcome standing average chances of clicking, although both sides are definitely country slanted. On top, some close harmony is evidenced in a number based on the "Slipping Around" theme. Flipping the wax, Billy Gray, as "Mister Opportunity", is pointing out the good side of himself, but Mimi has a ready answer 81/73

LOVE ME TO PIECES

(Melvin Endsley) (Acuff-Rose, BMI)

I NEVER HAD THE BLUES

(Boudleaux Bryant) (Acuff-Rose, BMI)

RUSTY & DOUG

Sparton

Country duet of the WWVA (Wheeling) Jamboree, turn out a strong country rendition of Melvin Endsley's most recent hit, "Love Me To Pieces", previously recorded on Columbia by Jill Corey in the pop field. The duo chants the number in a lively up-beat with guitar and fiddle accompaniment, making it a strong contender for the country charts and a tremendous coin grabber in country juke boxes. Bottom etching is a slow bluesy selection of equal appeal also waxed by Jimmy Dickens 76/72

TWEEDLE O TWILL

(Gene Autry-Fred Rose) (Western, ASCAP)

THE IMAGE OF ME

(Harland Howard) (Golden West, BMI)

JIMMY WAKELY

Decca 30372

Top side is a country favorite of many years standing and Jimmy Wakely gives it a new twist to meet modern times. Song is based on a "lazy bones" theme with a drawn-out western drawl. Wakely gives it a fine impression, but it is not the kind of number capable of making today's big money. Underneath, the artist gives a selection with plenty of feeling in which he is dreaming of his past love-life and wanting to re-live the past. This side has more modern-day appeal 66/68

CRAZY DREAM

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

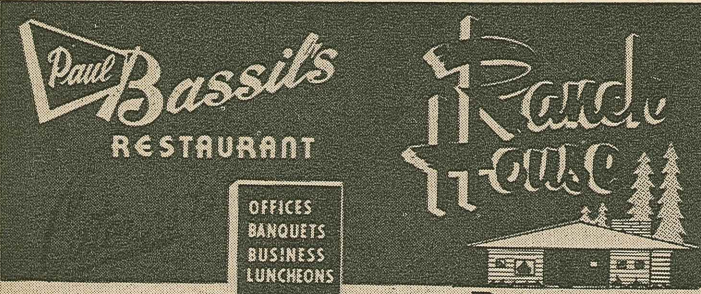
OPEN YOUR HEART

(Cindy Walker) (Aberbach, BMI)

EDDY ARNOLD

RCA 6957

Indications are that this could be the biggest seller "The Tennessee Plowboy" has put on wax in several months, and is already catching on in various centers throughout the States and in the Vancouver and North Bay areas, so far, in Canada. Eddy's past pop-slanted issues have not been pulling in much coin, but he returns here to a country beat and, with it, could win back his strong country following. Either edge has a good chance to make the grade, and is worthy of juke-jockey plays 77/73



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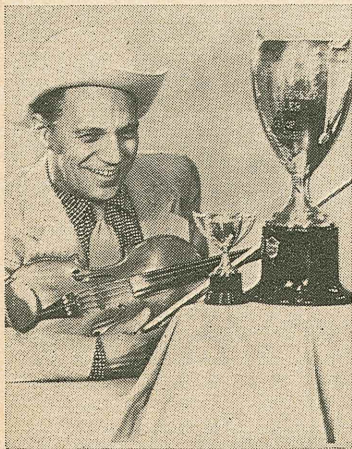
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COUNTRY AND WESTERN

NEWS 'N' VIEWS

BY FRED ROY



"Sleepy" Marlin is definitely not the type of person his name suggests. Here he is pictured with the Cup he won recently as the champion novelty fiddler of 1957 at Shelburne, Ontario. He records for the Sparton label.

HANK GORDON and his Melody Men are currently holding down the Coq D'Or Tavern spot in Toronto, and attracting huge crowds to the nitery. Gordon and his group hail out of Hamilton and are frequent visitors to our town. . . . **Larry Harvey**, Regency recording artist, whose first release "High Wind" is currently showing in the MUSIC WORLD top 25 C&W. charts, stopped off for the guest spot on the "Main Street Jamboree" on August 7 out of CHCH-TV, Hamilton, along with **Jack Kingston** and the **Mainstreeters**. . . .

Seems like all of Toronto's young country artists like the sound of wedding bells. The latest to walk the matrimony trail is **Al Bruneau**, popular electric guitarist with **Wes Chapman** and the **Prairie Dawgs**. Al said his vows on August 3, just a week after the **Prairie Dawgs** closed up a successful one month stand at the **Holiday Tavern**. We didn't get the bride's name, but she couldn't have chosen a better fellow. Congratulations! . . .

Stu Davis pens a note from Winnipeg that his stint on the big Regina Exhibition at Regina, Saskatchewan, turned out fine. Stu recently began a new series on the CBC out of CBW, Winnipeg, called "Swing Your Partner" which is carried across the coun-

try on the CBC Television network. . . .

Dave Folkes and the **Rockets** have moved back to their home town of Hamilton and at this writing are filling up Hanrahan's Tavern in that city. Their latest Sparton platter, "Rockin' The Blues" is still going good in certain sections and the boys plug it nightly. . . .

Slim Rogers reports from Montreal that he recently guested on the WWVA Jamboree and also on the **Ernest Tubb** "Midnight Jamboree" out of WSM, Nashville, Tennessee. Slim is a regular on the CFCF "Hometown Jamboree" in Montreal. . . . **Ward Allen**, old tyme fiddler of Ottawa dropped in to tell us he has a big long-playing album skedded for release in September on the Sparton label. Included will be several tunes he has never recorded before, so we know it will be big. . . .

Brenda Lee, that 10-year-old bundle of dynamite (a plug for her Decca record of the same name) of the KWTO "Country Music Jubilee", has moved to Nashville, Tennessee, with her parents and has signed to a long-term personal management pact with **Dub Allbritton**. . . .

Had a visit a few weeks ago from **Sleepy Marlin**, old-tyme fiddler from Louisville, Kentucky, who was up this way for his part in the big fiddling contest recently at Shelburne, Ontario, the result of which gave him the championship in the novelty fiddling class again this year. Incidentally, Sleepy has a bunch of old favorite tunes which he plans to groove for Sparton records in the near future, so be watching for them. . . .

While on the subject of old-tyme fiddlers and the recent contest, we would like to report that **Ned Landry** copped the open championship again this year, retaining his 1956 crown. **Al Cherney** of Wingham, Ontario, was placed second and **Earl Mitton**, from down Cape Breton way, came in the number three spot. . . .

Another guest in recent weeks was **Vince Mountford**, who leads his own outfit out around the Brampton area. Vince specializes in M.C. arrangements and is quite versatile at his work, so

if you're looking for a good emcee, Vince is the man for you. Give him a ding at Brampton 680 for bookings. . . .

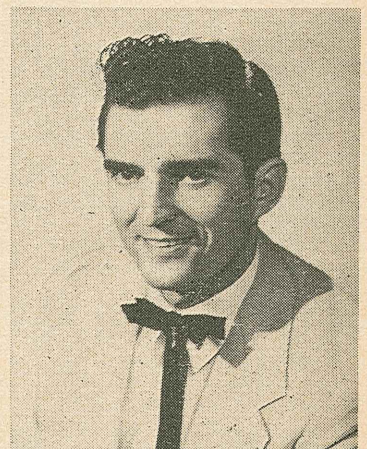
Lee Moore and **Juanita** off on tour again after a successful stand in Toronto. The WWVA artists drew a paying attendance despite a lastminute change in schedule resulting in only two days' advance advertisement for the Toronto stand. From here, they head east, winding up the tour in New Brunswick and Nova Scotia. They are accompanied on tour by "The Western Sweethearts", one of Canada's most promising units, comprised of **Myrtle Gifford** (rhythm-vocal), **Bessie Burnette** (electric Spanish-vocal), "Bunty" **Petrie** (fiddle) and **Shirley Mae Carr** (bass-vocal) . . .

RCA Victor's **Myrna Lorrie** writes that her recent tour with **King Ganam** and the "Country Hoedown" gang was a big success and she is currently at home in Fort William, Ontario, on a short vacation before hitting the road again. Myrna also reports that she headlined a special benefit show at the Fort William Gardens, Fort William on August 22 to help in the mending of **Wes Inkster**, a Fort William stock car driver who was recently seriously injured in an accident on the track. . . .

Speaking of accidents, the **Louvin Brothers**, of WWVA, Wheeling, W. Va., are reported to have been in an auto accident in Kentucky recently while on tour. Fortunately, no one was seriously hurt, and, according to reports, **Ira Louvin** suffered minor facial injuries. **Charlie** was uninjured. . . .

Ramblin' Lou, of WJL, Niagara Falls, N.Y., reports he is skedded for a guest appearance on the **Norge International Barn Dance** TV-er out of WGR-TV, Buffalo on September 7, along with **Art Young** and the **Border Riders**. **Peggy Jo Stewart**, yodel sensation of North Tonawanda, N.Y., filled the spot three weeks ago. . . .

Bob King writes from Ottawa that he has given up his air time on CFRA to concentrate more fully on an ever-increasing number of personal appearances. Bob is also scheduled for another RCA Victor release in the near future. . . . **Karl Lofstrom**, who airs out of CKNB, Campbellton, New Brunswick, and records for



Larry Harvey is Canada's predicted singing star of tomorrow. A King-Regency recording artist, his first release — "High Wind"/"When Love Becomes A Burden" is currently showing in "Music World's" top 25 Country and Western hits.

Rodeo Records, is reported to be out on a string of one night stands around that area playing show and dance dates. . . .

Cliff McKay, boss-man of "Holiday Ranch" of CBC Television is running a weekly talent show at Huttonville Park, near Brampton, Ontario, every Saturday night, and we hear he is introducing plenty of young local artists who were heretofore unheard. . . . **Chef Adams** reports that he and his **Country Rhythm Kings** are skedded for a **Maritime** tour with **Ned Landry** which will be getting underway in the near future.

TURNTABLE TOPICS

By the time this issue of MUSIC WORLD gets on the music counters, Toronto's popular double-voiced deejay, **Barry Nesbitt** (alias **Rog Gedunc**) and Mrs. will be landing in England for a month's visit, during which time Barry plans to confab with some of Britain's leading deejays and exchange ideas. Time allowing, he will also make a quick tour of Scotland and take in the sights in gay Paree, so if you miss Barry's pleasant folklore chatter at the CKFH spot on your dial after August 23rd, he hasn't disowned you. He's just taking a well-earned vacation and will be back at the mike about the same time in September with a wee bit o' blimey in that western drawl. "Ow's that, ol' chap! . . . Little Uncle **Stan Larke**, who reins the big "Buckskin Band-

wagon" around the turntables at CJRH, Richmond Hill, Ontario, dropped in last week to tell us about the big Newmarket Centennial, which took place on August 15, 16 and 17. The event featured music and entertainment, dancing, and a parade through downtown Newmarket. Stan was instrumental in making the affair the huge success it turned out to be, as he did most of the leg work for advance promotion. That goes to show he's more than just a top notch country disc jockey. . . .

Ramblin' Lou Schriver, of WJL, Niagara Falls, N.Y., recently celebrated his 10th anniversary as the station's country deejay with a big two-day celebration. The outing included a broadcast from the WJL studio at daybreak Saturday, August 24, followed by a broadcast from the Ramblin' Lou Record Ranch later in the morning.

In the afternoon, the annual Ramblin' Lou Fan Club Convention got underway at the Eagles Auditorium and this was followed by a special 10th Anniversary broadcast from the same auditorium and winding up the first day, a big 10th Anniversary Barn Dance with Lou and his Twin Pine Mountaineers also at the Eagles Auditorium.

The second day of the celebration spotlighted a two-show appearance at the State Theatre with **Jim Reeves** and his Wagon Masters, **Tommy Hill** and the Twin Pine Mountaineers at 3:00 and 8:00 p.m. . . .

★

Getting on with the introduction of Canada's foremost disc jockeys, we ran into a fellow who is well liked and well known in the Winnipeg area. At CKY, 580 on your radio dial, country music listeners have "Breakfast With Porky" every morning at 7:30 a.m. with **Porky Charbonneau** doing the entertaining. Porky has been with CKY for the past eight years and his early morning show has long since been a by-word with folks in the Winnipeg district—and we're sure he'll be there for many years to come. . . .

Heading out to northern Ontario again, out at CHNO, Sudbury, we have a fellow named **John Size** who is one of the most popular D.J.'s in the northland. Johnny moved to that area about six years ago after spending an equal amount of years spinning the wax at CKTB in St. Catharines, Ontario, but no matter where he's located, you can bet your bottom dollar that you'll find him spinning discs with a genuine country flavor. . . .

★

That ends our disc jockey portion of the news for this issue but we'll be back with more of your favorite twirlers in the next issue. In the meantime, no matter

where you are in Canada, if you are a country disc jockey, we want to give you a mention in "Turntable Topics", so why not drop us a line? In fact, we would appreciate your doing so. We're running out of names. Just write a letter telling us a little bit about your show and when and what station you're heard on and send it to Fred Roy, c/o MUSIC WORLD, 325 Bloor Street East, Toronto. We'll hear from you, won't we?

HERE AND THERE

Hank Snow writes from Nashville that his recent Canadian tour was so well accepted that he plans to make it an occasion, so watch for him next year when he comes up this way. Beginning September 8, Hank and the Rainbow Ranch Boys with a full "Grand Ole Opry" cast go on an extended one-month tour of the southern States, starting out in Florida and winding up the trek in Texas, with Mississippi and Alabama being visited in between. He also reports that he will have a new guitar instrumental record coming out soon.

★

Word also comes in by the grapevine that **Ernest Tubb**, **Kitty Wells**, **Johnny & Jack** and the **Wilburn Brothers** are set for a number of Canadian dates, but dates and places have not yet been received. Reports of their tour, said to include a week's stand at Toronto's Casino Theatre is being checked. Line-up will be given later in MUSIC WORLD.

Lonnie & Lottie, popular duo from Hamilton, Ontario, recently returned from Nashville, Tennessee, where they guested on Ernest Tubb's "Midnight Jam-boree" aired over WSM. . . . From Montreal, comes word from **Rocky Rockland** that she is still going strong at the Blue Angel nitery with **Montana Hill** and the Saddle Serenaders. They expect to be at the spot for several weeks. Rocky also writes that **Terry Parker**, "Canada's Yodelling Sweetheart", is still in popular demand in the Montreal area and is still limiting her time to guest appearances on the various country shows in town. . . .

★

Marty Robbins, **Lee Emerson** and **Hillous Butrum** have got their heads together in a three-way arrangement of the organization of a publishing company, recording label and booking agency. Their first article signed to the label and agency is **Tom Glaser** of the midwest who went for his first recording session on August 19. Headquarters for all three outlets are located in Nashville. . . .

The **Chuck Wagon Gang**, sacred singing group have been set for a number of one night stands in eastern Canada. Locations being played are not yet available for print. . . . **George Jones** and cast



"Music World" photographer Clive Webster was in the Studio when Billy Guitar (disc-jockey Hank Noble) recorded four sides for the Apex label. Billy/Hank is standing at the mike on right.

recently returned to their home base at the "Grand Ole Opry" after a successful stint through western Canada and the northwestern States. . . .

Moe LeBland has laid aside fiddle and job with the Northern Playboys to accept the position of bassist with the **Billy Guitar** unit which is currently entering its second month of Friday night broadcasts over Toronto's CHUM

station. Show features **Hank Noble** and the GAR Ranch Boys. They also played a one nighter at Camp Borden, Ontario, on Saturday, August 17, with a capacity attendance, which shows their good performing ability. . . .

That's about all for now, so until we meet again around September 15th, here's hoping you'll drop us a card letting us know of your activities.

HERE COMES THE NIGHT

— and —

- **Hank Noble** will be returning to CHUM for another all-night session.
- Approximately 273 disc jockeys will have programmed it on all of Canada's 217 radio stations.
- **APEX** Records will have sent out more than an additional 1,825 copies across Canada to meet the demand.
- A **HIT** has been born.

LOOK OUT! . . .

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TORONTO

WHEN a record company releases a set of LP's devoted to a History of Jazz this should be a matter of some rejoicing among jazz fans, but I'm afraid that Capitol Records' second effort along this line falls short of expectations.

Like the first "History of Jazz", released in 1945, this set has its disadvantages or rather limitations. While the company is to be commended for unearthing some worthwhile sides, it is still quite impossible for any one organization to give a comprehensive picture of jazz based on its files alone.

Just as in Decca's "Encyclopaedia of Jazz" series (which, however, covered more territory) certain figures of distinction are missing.

When a jazz fan seeks an authentic file of historical records, usually he wants the original pressings. In many cases, Capitol . . . because it was not in existence so far back . . . has had to recreate or stimulate original



When Bobby Hackett and his Band played Toronto recently, Bruce Cooper took this picture of them with our ubiquitous columnist, Dave Caplan (seated, extreme left, with Bobby Hackett next to him). Hackett is featured on one of the "History Of Jazz" tracks reviewed on this page.

ton's Band, of all numbers, does not belong here. While it certainly swings, this number is certainly more representative of Ellington in the 50's. The record, by the way, was recorded in 1954.

"It's The Talk Of The Town" stars Art Tatum and while dates are not mentioned it sounds as though it was made in the forties. "Riffmarole" by the International Jazzmen is noted for its piano solo by Nat Cole, Bill Coleman's trumpet; Benny Carter's alto sax; and Coleman Hawk Hawkins' tenor sax.

"Under a Blanket of Blue" by Red Norvo's Nine is said to reflect the jazz of the thirties but it again is more typical of the forties. Sidemen include Eddie Miller, Bobby Sherwood (trumpet), Arnold Ross (piano), Benny Carter (alto) and Jesse Price (drums).

"Magnolia Street Parade" is played by Bob Crosby's Dixieland Band, "Can't We Be Friends" by Jess Stacey; "Goosed" by Tommy Douglas Band, said to be typical

CAPITOL'S 'HISTORY OF JAZZ'

Reviewed by **HELEN McNAMARA**
(Famous Jazz Critic of the Toronto Telegram)

masterpieces. Sometimes they come off, but it's not quite the real thing.

As a result, this History contains a hodge-podge of jazz, but if you're not seriously concerned with the historical aspects of jazz, it's possible that many individual selections will satisfy.

A compilation such as this is, in effect, an excellent chance for a record company to re-issue some of its illustrious (and not so illustrious) sides, even though it can be questioned whether they appear in true chronological order.

I think the list of titles, plus the odd comment, will tell the story.

★

The first LP is called "N'Orleans Origins" (5793) and while it can be argued whether all of the 12 selections actually stem from New Orleans it does contain some interesting items.

Selections include "Whoopin' the Blues", by Sonny Terry, a colorful harmonica player of the south; "He's The Lily Of The Valley", sung by the Mount Zion Church Choir (recorded in Santa Monica, California, during a church service); "Eagle Rock Rag", with Leadbelly playing piano, instead of strumming the more familiar guitar; "Lula's Mood" by Zutty Singleton's Trio (Zutty on drums, Barney Bigard, clarinet; Fred Washington, piano); "Bill Bailey, Won't You Please Come Home", sung by Lizzie Miles, of the Bessie Smith blues singing school; "Cajun Love Call", Eddie Miller's Quartet (Eddie on tenor; Ray Bauduc,

drums; Nappy Lamare, guitar; Stan Wrightsman, piano; Irvin Verret, trombone and vocal) — a recreation of early New Orleans jazz.

★

Bugle Sam DeKemel, backed by Sharkey Bonano's Band, plays "Runnin' Wild"; Armand Hug's Louisianans (with the leader on piano; George Girard, trumpet; Santo Pecora, trombone, and other New Orleans musicians) play "A Dixie Jam Session"; Lu Barker, wife of guitarist Danny Barker, sings "Trombone Man Blues" in a style which is said to be typical of the blues of the early 1920's. "That Da Da Strain" features Sharkey Bonano and his Band in a New Orleans record session.

Wingy Manone's Dixieland band plays "Tailgate Ramble" (recorded in Hollywood, 1944), while "High Society", played by Nappy Lamare's Levee Loungers has Miller, Manone, Verret, Budd Hatch (bass), Wrightsman and Bauduc in the personnel.

"The Turbulent Twenties" (T793) is an apt title for this is a pretty turbulent collection. In an attempt for authenticity Capitol includes two Paul Whiteman sides: "Wang Wang Blues" and "San", 1945 recordings of original arrangements made in the twenties. Sonny Greer and the Duke's Men play "Mood Indigo", but it's

still a long way from the Ellington band of that period, even though the personnel includes Otto Hardwick, Barney Bigard and Freddy Guy.

"Until The Real Thing Comes Along", sung by Julia Lee, may be representative of the twenties, but to me it is more closely allied with the thirties and the Kansas City heyday.

Other titles: "South", played by Pete Daily's Chicagoans, "It's Hard To Laugh A Smile", recorded by Bus Moten's band (brother of K.C.'s famous Benny Moten); "How Come You Do Me", Marvin Ash's Band; "Ostrich Walk", by Red Nichols Pennies in a 1956 recreation of his band of the 20's; "Nasty Attitude", sung by Walter Brown; "Deed I Do", Jack Teagarden's Chicagoans; "Slow Motion Baby", sung by Detroit's Tiny Brown; "Indian Summer" played by tenor saxist Bud Freeman.

★

"Everybody Swings" (T795) gets a bit closer to home. Sides include "Buji", recorded by Glen Gray and the Casa Loma Band (in 1956); "Sweet and Lovely", Benny Goodman Orchestra; "All I Do Is Dream Of You", Benny Goodman Trio (but not the original. Besides Benny there's pianist Teddy Wilson and drummer Jimmy Crawford).

"Satin Doll", by Duke Elling-

ton's Band, of all numbers, does not belong here. While it certainly swings, this number is certainly more representative of Ellington in the 50's. The record, by the way, was recorded in 1954.

"Dutch Treat" by Rex Stewart's Big Eight features Lawrence Brown, Harry Carney, Al Sears, Eddie Heywood, Ulysses Livingston, Alvin Raglin, Keg Purnell, and finally Bobby Hackett's Band plays "New Orleans".

"Enter The Cool" is the fourth LP in the set but again there are discrepancies. Leading off is Al Casey and his Sextet playing "How High The Moon". Recorded in 1945, the group includes Illinois Jacquet, Sid Catlett, Willie Smith, Horace Henderson, John Simmons in a session that surely stems from the swing days of the thirties.

★

"Stuffy" by Coleman's Hawkins' group in 1945 features Howard McGhee (trumpet), Sir Charles Thompson, Denzil Best, Allen Reuss, John Simmons. Dizzy Gillespie's big band of 1950 plays "Carombola".

Perhaps the best representative of cool jazz in the LP is Lennie Tristano's "Marionette". With him are such disciples as Lee Konitz, Billy Bauer, Warr Marsh.

"Early Autumn" is played by the Woody Herman Herd; "Early Spring" by the Metronome All Stars of 1950 and "Move" by a Miles Davis group recorded in 1949.

George Shearing plays "Yesterdays", Stan Kenton, "Round Robin"; the Dave Pell Octet, "I Had The Craziest Dream"; and Duke Ellington's Orchestra, "Rockin' in Rhythm".

THESE ACTS CAME TO TOWN...

Reviewed by Roger Feather

LEE MORGAN

The Famous Door kicked off its jazz policy in mid-August by featuring trumpeter Lee Morgan with the Bill Goddard house group. Lee for the past few months has been a feature member of the Dizzy Gillespie big band.

He is an exciting young (20) trumpet-player with a great future ahead of him. He has a clean technique, very good and fluid ideas, and a big, full sound.

At present almost everything he does has a strong Gillespie influence but he should outgrow this and develop a style of his own in the near future.

He is one of the better trumpet-players in jazz today and considering his age he should become a great musician in time if he continues to grow.

The house group backing Lee is led by tenor-man Bill Goddard a good modern-swinging

musician who has played around Toronto for the last few years.

With the exception of bassist Hugh Currie, the rhythm section is rather tight and has a tendency to bog down.

MOE KOFFMAN

Local altoist Moe Koffman followed Lee Morgan into the Famous Door. Moe's clear, almost shrill tone and his constant flow of interesting ideas are well-known in this area.

I find a slight lack of depth in his work but he is a hard-swinging musician and he and Bill Goddard make for a romping front line.

PETER APPLEYARD QUARTET

The Peter Appleyard Quartet recently finished a successful two week stay at Letros Tavern. This is a consistently exciting and stimulating group and Peter is



Girl pianist Pat Moran and her group, as Torontonians saw them at the Town Tavern.—"Music World" photo by Clive Webster.

not only a brilliant musician but also an excellent leader.

On up-tempo he plays hard swinging vibes and on ballads he is extremely sensitive. His ideas are fresh and probing, his technique is amazing and he has a great deal of authority and confidence in his playing.

In all their work, and particularly in the numbers featuring Peter and Ron Rully on drums, this is a crowd-pleasing group which has built up a large following.

Pianist Jimmy Dale, although a bit heavy at times, is an interesting soloist. Bassist Jack Lander and drummer Ron Rully are excellent in the rhythm section and in solo.

THE PAT MORAN QUARTET

The Pat Moran Quartet featuring Pat on piano and Bev Kelly on vocals played the Town Tavern in mid-August with mild success. Pat, a pleasant 22-year old girl, plays good modern Horace Silver-influenced piano.

She has a good sense of time, adequate technique and is fairly imaginative. With adept support from bass and drums, the trio is pleasant and swings lightly but unfortunately lacks real authority.

Blond vocalist Bev Kelly, reminiscent of Chris Conner at times, lacks warmth or sincerity in her singing. She tends to over-emote, particularly on ballads, but on some of the up-tempo tunes she and the group swing nicely.

ANITA O'DAY

The wonderful Anita O'Day worked an exciting week at the Town Tavern in the latter part of August. Anita is without question one of the best and most influential vocalists in jazz and she pleasantly surprised everyone with her charming and professional attitude during her appearance in town.

She is a consistently stimulating and inventive singer with a very distinctive style. An extremely musical vocalist, she does numerous tunes which are ordin-

arily known as instrumental jazz classics.

She has a habit of singing tunes in other than their ordinary tempos and with her brilliant sense of rhythm and timing, the selections are both surprising and delightful.

With her husky, languid voice, which has a persistent happy feeling about it, she creates and sustains a mood on each tune. Essentially Anita is a hard-swinging jazz singer with a great deal of depth and imagination in her work.

Anita was backed by pianist Norm Amadio, bassist Ernie Osadshuk, and her own drummer, John Pool. She featured these men frequently and all three were brilliant. Archie Alleyne, on drums for the Amadio trio numbers, was as usual, hard-swinging and stimulating.

BILLY O'CONNOR — JACK DUFFY — SYLVIA MURPHY

Billy O'Connor brought his very professional and crowd-pleasing group into the Stage Door during the last week in August. This group's variety and pacing is its greatest asset.

Sylvia Murphy, a beautiful statuesque blonde, handles herself very well on stage and is a better than average singer.

Billy, singing both the "old chestnuts" and leading the group, has a great deal of personality and generates a feeling of happiness throughout the room.

The real star of this act, and its most talented performer, is singer-comedian Jack Duffy. Whether he is singing ballads and rhythm tunes with a Frank Sinatra feeling, telling jokes, or doing comedy numbers, Jack is an authoritative performer with excellent taste and a very personable manner.

Drummer Doug McLeod steps out front and sings ballads with a good voice and a pleasant manner. The rest of the group (Vic Centro, accordion; Jack Richardson, bass, and Kenny Gill, guitar) is excellent.

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BILL TICKLE HAS PLAYED FOR ROYALTY

by **BILL DOW**

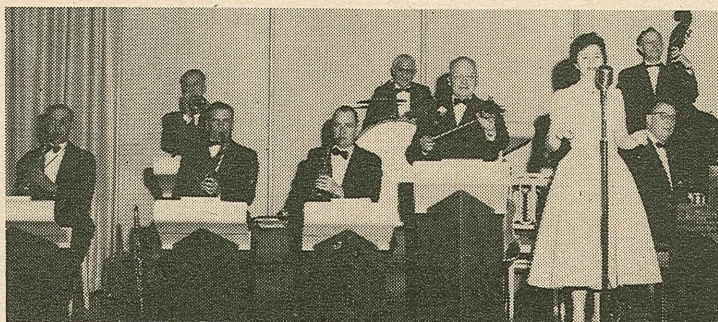
OUT here on the Pacific Coast in the beautiful flowerladen City of Victoria, one of the most famous landmarks is the CPR Empress Hotel. Enjoying equal fame with the hotel is its musical major domo, or to use the correct nomenclature, Director of Music William Tickle.

Bill Tickle has reigned supreme in the Empress for the past twenty-seven years. He may be seen during the tea or dinner hour playing away on his faithful old violin, ably assisted by Malcolm Moore on the keyboard and Frank Balagno on cello.

Whilst leading his concert trio and in keeping with the protocol and staidness of the ivy-covered Empress Hotel, the trio are referred to as the William Tickle Trio, but when the fast change of pace takes place and he transfers operations to the ballroom, William Tickle now becomes Billy and leads his All-Star Dance Orchestra to provide the musical requirements for the dancing session.

Bill Tickle's Dance Band is composed of all top men in their field—Len Acres on piano; Cy Dibnak on alto sax, clarinet and oboe; Harry Bateman on tenor sax, clarinet; Owen Peetigrew is trumpet man; Emil Michaux is on bass and euphonium; Harry Pigot on drums, and Irene Janik is the vocalist.

Billy Tickle was born in England and had a tough row to hoe in his early years along with his



Bill Tickle (standing, with baton) and his All-Star Dance Orchestra at the Empress Hotel, Victoria, B.C.

two brothers. His father died when he was two years of age and his mother passed away a year later, orphaning the three boys who were then brought up by an uncle and his housekeeper.

Billy Tickle started on the violin at the tender age of seven under protest as his desire was to play the piano, but the latter instrument was reserved for his younger brother.

In 1914, Billy set out for Canada and did it the hard way, travelling across the Atlantic steerage class and arriving in the city of Victoria with \$15.

Following his trade, he got employment in a grocery store, but by this time World War I was raging, so Billy climbed into khaki uniform with the Fifth Battalion and headed overseas

with his trusty old violin under his arm and a rifle over his shoulder.

He arrived in France in 1916 and went through Vimy, the Somme and Amiens.

Returning to Canada he was back again in the grocery business, juggling food by day and playing violin at night with local dance bands.

From this, he graduated to a job that has created a lot of good musicians—playing the accompaniment for silent movies in the old Columbia Theatre, Victoria. This was his start in show business and he was really rolling musically—now into the Variety Theatre as leader, then as concert master at the Capitol Theatre.

From the Capitol he went to the Playhouse Theatre and then into the old Pantages Vaudeville House and the old two-a-day. The vaudeville acts would arrive on the boat from Vancouver or Seattle and rehearsals would begin as the customers were filing into the theatre.

Later, in 1925, Billy took his five-piece band into the Crystal Gardens to play for the dances. Pickings were slim in those days and the dance floor would often have less people on it than were in the band.

At the age of 16, Billy left school and became a grocer's apprentice, working 12 hours a day for the grand sum of five shillings a week and at the same time carrying on with his violin lessons.

At the end of these campaigns he received a commission and

commenced pilot training in the Royal Flying Corps, just before the war ended. For a short time before returning to Canada he secured a part-time job playing violin for the Sir John Martin Harvey Company who were playing Folkestone. For this he received one guinea a night.

Around about this time, Billy commenced his association with the Empress Hotel and was hired as their Director of Music. This was the job he had eyed for a long time. Thirty years later he is still there.

At the Empress, Billy and his outfits play for all the festivities, which includes the Empress Hotel's now famous Yuletide ceremonies; the trio plays every afternoon for the afternoon tea enthusiasts and then again for the dinner guests. In addition to this he handles the famous Saturday night dances, Wednesday dances, and special dances on occasion at Government House.

★

In addition to his hotel chores, he has played for the many music festivals, concerts and ceremonies held in Victoria. The late King George VI and present Queen Mother have listened to his music, in addition to our present Queen and Prince Philip.

The King of Siam has glided across the dance floor to the lilting rhythm of Bill Tickle's Band, as well as the then Prince of Wales (now Duke of Windsor) and the late Duke of Kent.

He has played and dedicated numbers to all the Hollywood movie colony who visit Victoria, as well as some of the top names in the music world—Duke Ellington, Ray Noble, and also a darned good violinist by the name of Jack Benny.

As a master of ceremonies, Billy is smooth in a rather corny Lawrence Welk manner—nothing of the stereotyped, smooth-patented MC style. He has that type of delivery that makes you realize that here is one swell, lovable little guy.

Ask any musician in this city and they unanimously agree he is a grand little guy. Bill contributes any success that he has had has been brought by the fellows who work with him. He is always loud in praise for his men and reluctant to accept any for himself. We salute you, Bill!

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DAVE CAPLAN—'Toronto's Man About Town'— GOES TO NEW YORK

IT'S vacation time and I'd like you to be my guest on a trip to New York, all expenses paid. (P.S. by car). After arriving in Buffalo, I decided to drop in to McVans to see how our local vocalist **Nanci Douglas** was making out.

The house was packed and I found another Toronto unit working the room, **Roy Hockley** and the Western Bros., a rock-n-roll unit, who proved to be a big hit with the crowd and were brought back for four encores.

Nanci usually does three songs (plus encores, of course) per set and the big feature of her part of the show is her sketching one of the male patrons while singing "It Had to be You". I can't think of a nicer way of having my portrait done—can you?

The majority of acts are Canadian and are introduced as such with no effort being made to cover up their identity as Canadians. They receive due credit for their performances, and certainly get better ovations than some of the American groups I've heard.

McVans is usually called "the trial ground for talent". If you don't make it there, you know you're not ready for public consumption and need more rehearsing, practising, etc. **Art Snider** did the booking for the above acts.

I dropped over to Latonas, formerly the Copa Casino, a club which featured the biggest in jazz before a bombing caused them to close. The room was reopened a year ago and now features the Los Chamacos Group, with leader **Bill Crump** on tenor and flute; **Charlie Scott** (piano), and **Jimmy Pleasant** (bass). **Bobbi Hall** is the very attractive vocalist-cocktail drummer with the group and her voice is reminiscent at times of **Dinah** and **Nellie**.

A very enjoyable composite with a lot of personality to keep you watching with your ears open. **Bobbi** also worked at the Zanzibar-Toronto with the **Dave Williams Trio**.

Leader **Bill Crump** worked with such people as **Sarah Vaughan**, **Al Hibbler**, **Eartha Kitt**, **Joyce Bryant**, **Dinah** and **Sammy Davis Jr.**

When **Jimmy Lunceford** died in '54 the direction of the band was taken over by **Eddie Wilcox** and, when **Willie Smith** left, the first chair in '47 **Bill** filled it for a long series of theatre dates. He is also featured on the ABC Paramount label with **Bobby Madera** in a disc titled "Let's Cha-Cha-Cha", playing baritone, tenor and flute.

★

Arriving in New York, I headed for Birdland, which is sub-titled "The Jazz Corner of the World" where **Gigi Gryce**, **Johnny Smith** and vocalist **Morgana King** were finishing off the week.

★

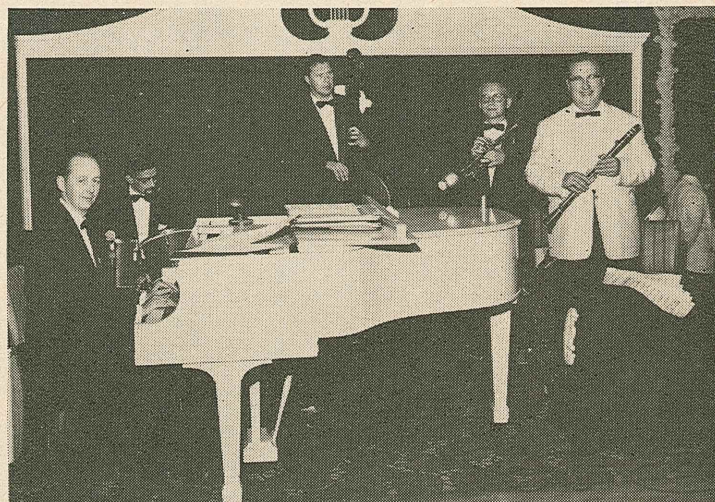
The next night I went back to hear the Fantabulous **Johnny Richards** 18-piece orchestra featuring **Hank Jones** (piano); **Doug Mettome** (trumpet); **Frank Rehack** and **Jimmy Cleveland** (trombones); **Gene Quill** (alto) and **Maurice Marks**, who is one of the most impressive drummers I've heard in years and one who will definitely make his mark in the jazz field.

If you haven't heard the Richards band, drop in to your favourite record store and ask for "Something Else by **Johnny Richards**" on Bethlehem and you'll get one of the greatest thrills on wax.

I know "**Whitey**" **Hains**, popular Canadian Sales Promotion Manager of Capitol Records, is tickled blue to have the Richards band signed for his label on the latest release due on September 3rd, called "Wide Range". I'll buy the first album, **Whitey**!

★

An added feature on the Birdland bill was the **Bud Powell Trio**, with **Art Taylor** (drums) and **Johnny Orr** on bass, in which



Cliff McKay (of "Holiday Ranch" TV fame) is seen here with the outfit he is leading at the Club One-Two, Toronto. Left to right, the boys are **Ralph Fraser** (piano); **Howard Reay** (drums); **Duke Curtis** (bass); **John Swann** (trumpet) and **Cliff** himself (sax, clarinet).

he proved to any skeptics that he is the indisputable father of modern jazz pianists. **Oscar Goodstein**, bossman at the club, told me that **Bud** is back to normal after a prolonged illness, which is good news in any jazzman's book.

A new release of **Bud** on Blue-note is due shortly. I don't know the name of the album, but "Bach and Bud" and "Some Soul" are two tunes in the album.

★

Most people I've spoken to seem to agree that the big band era is on its way back and **Oscar** tells me that Birdland has been bringing in big bands since the beginning of the year and the reception has been tremendous. For a two week period he went back to small groups and the crowds dropped off until he resumed the big band policy.

Maynard Ferguson comes in August 29-Sept. 11, plus the **Stan Getz Quartet**. On Sept. 12, the **Dizzy Gillespie Orchestra** takes over for a three week period, and remembering the performance of the band here, Birdland should be swinging.

★

I went to hear the "Jazz Under the Stars" concert in Central Park and the bill featured the following—**The Hi-Los**, **Slim Gaillard** (Oroonie), **Maynard Ferguson Orchestra**, **Les Paul** and **Mary**

Ford, and **Lurlean Hunter**, whose new album "Stepping Out" will be released in January. This will be her first album, with a 25-piece orchestra with strings.

Irene Kral, vocalist with Maynard, is doing a wonderful job with the band and received high praise from adjudicator **Leonard Feather**. Irene wants to be remembered to all her friends and particularly the O'Rourke. She'll be heard on the new **Ferguson** records shortly.

Michael P. Grace, of the Grace Steamship Lines, is the impresario of the concert series.

★

Toshiko opened at the Hickory House for a 5-week stand and I made opening night together with **Leonard Feather**, **Marion McPartland** and **George Wein**. She is accompanied by **Gene Cherico** on bass, and Bostonian **Jake Hanna** on drums.

Toshiko docked at Los Angeles on Jan. 14/56 from Japan and has been building up quite a following since.

She recorded for **Norman Granz** in Japan (1953) with **Ray Brown**, **Herbie Ellis** and **J. C. Heard**, called "Toshiko", a 10" LP. Her next album was the 12" Storyville album called "George Wein Presents Toshiko".

The latest recording soon to be released will be called "Toshiko and Her Trio" and **George Wein** tells me its a "swinger with more up tempos than have previously been recorded", which should



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make her fans happy since many have complained of not hearing her to full advantage. 26-year-old Toshiko heads back to Boston for 4 months where she'll resume her studies at the Berklee School of Music, where she has a five-year scholarship.

★

Leonard Feather introduced me to Peter Duchin, 19-year-old son of late bandleader **Eddie Duchin**, and found that he is a modern jazz pianist. He returned to the U. S. in July, after spending a year in Paris studying modern composition with Mrs. Honegger, wife of the late composer **Arthur Honegger**.

He has been playing jazz unprofessionally for eight years and has been jobbing for one year, but doesn't feel he is ready for his big debut.

Peter has completed one year of a four-year course studying music at Yale and lists as his favourite jazz pianists **Bud Powell**, **Horace Silver** and **Thelonius Monk**, which should give you an idea of the kick he's on. He was born in New York and started playing piano under the tutelage of who else but his father **Eddie Duchin**.

When I asked him what he thought of the movie and its authenticity, he replied with a side glance "I'd rather not say", which leads me to believe that you can't believe all you see, as well as read.

While speaking to Peter and gathering some outside opinions of people who have heard him, we may be on the verge of admitting another pianist to join the ranks of **Bud**, **Horace**, **Oscar**, **Monk**, and **Toshiko**.

★

Stan Getz was at Basin Street, which is now located in Greenwich Village, after the Broadway jazz residence had to be torn down to make room for new offices.

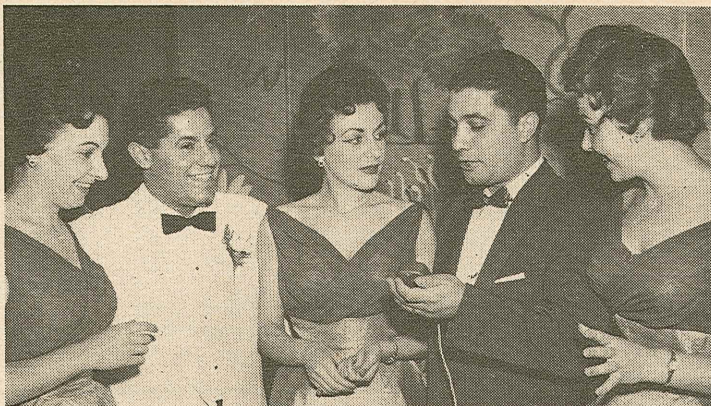
Stan had **Tommy Potter** on bass; **Gus Johnson** (drums) and **Lou Donaldson** on piano, which was a great swinging group sparked by the artistry of Stan.

At the Village Vanguard, the **Ruby Braff Sextette**, featuring **Pee Wee Russell** on clarinet, were wailing and Pee Wee was in great form after a lengthy illness.

The **Jean Hoffman Trio** were the second unit with hubby **Bill Young** on drums and **Dean Reilly** on bass. Jean sings and plays piano and is booked exclusively by **Martha Glaser** with a booking lined up in the Toronto area within a month.

★

I bumped into **Joey Masters** who made many friends around Toronto, where he worked for a few years before leaving town. He has recently completed 1½ years as house pianist of Storyville in Boston, and is now accompanist for **Johnny** ("It's Not for Me to Say") **Mathis**.



Three charming and talented girls came to Toronto at the end of August to play for two weeks in the Indigo Room of the Barclay Hotel. They are the **Di Mara Sisters** — **Rose**, **Marisa** and **Lillian** — and they have a new "Italy" LP cut on the **Apex-Roulette** label. They are accomplished singers and accordionists, and this picture shows them taping an interview for **Steve & Frank Carenza's** "Songs of Sunny Italy" program over the **Niagara Falls, Ontario**, station.

Joey says "the loot's great" and wants to say hello to all the boys in TO. (How about the girls?)

Speaking of **Joe Masters**, I might mention that his former bassist **Ernie Furtado** is playing at the Composer Room with the **Bernard Peiffer Trio** with **Johnny Cresci** on drums. **Marion McPartland** is also there with **Dick Scott** on drums and **Bill Crow** on bass.

Ernie turns actor on Sept. 8 when the play "Copper and Brass" opens at New Haven for two weeks and then Philadelphia for two weeks. It opens at the **Martin Beck Theatre** in New York on October 17th, so send your congratulatory telegrams to **Ernie** there. I'm sure he'll appreciate it from all his Toronto friends.

★

The play is a story of a police-woman who falls in love with the leader of a jazz group and stars **Nancy Walker** and **Joan Blondell** with **Dick Williams**, brother of singer **Andy**, who is the clarinetist leader involved in the romance. **Ernie** has been studying acting with **Sid Walters** of New York for 1½ years and is quite serious about it.

Pianist **Hank Jones** and trombonist **Frank Rehack** are the other members of the band, so I imagine it should be a swingin' play if nothing else.

The **Metropole** that features **Dixieland** has **Buster Bailey**, **Henry "Red" Allen**, **Cozy Cole**, **Claude Hopkins**, **Charlie Shavers** and many, many others appearing every afternoon and evening for the pleasure of the foot-stompers and hand-clappers.

George Shearing was at the **Embers** and I'd like to mention his wonderful memory of voices because when I approached him and said "Hello George, how are you?" He replied "Are you from Canada? You must be **Dave Caplan**". **George** has been blind since

birth and wears a braille watch to tell the time.

(More about my travels in the next issue.)

P.S.: A special note of thanks to "The Tops" female vocal quartet who were kind enough to type these notes for me in time to meet my deadline and also to **Billy O'Connor** for the use of his typewriter and office, in the dawn hours. More about The Tops in the next issue; they're great.

London Letter

Several top British vocal stars are to be presented in the new CBS television series, "The Big Record", which commences on September 18.

Ruby Murray has already been booked to fly to the States for an appearance in the November 13 edition and negotiations are in hand for Britain's rock king, **Tommy Steele**, to be featured in the show.

Other names which have been associated with this show who are likely to make the Atlantic crossing, are songstress **Eve Boswell**, dusky **Shirley Bassey** and one of our leading male heartthrobs, **Dickie Valentine**.

* * *

Russ Hamilton, the new British singer who climbed to second position in our best-sellers charts, with his "We Will Make Love" — whereas in Canada it's the reverse side, "Rainbow", which has clicked — has just cut two more sides.

Again his own compositions, these are entitled "I Still Belong To You" and "Wedding Ring", and **Russ** is hoping for the same degree of success from them.

* * *

Negotiations are under way for the **Everly Brothers** and **Marty Robbins** to appear on British television and in variety in September.

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JOAN FAIRFAX

(Continued from Page 11)

work and does it for the fun of it, not for the honour and glory. She is a very genuine girl, a little shy but destined to go a long way if hard work can be anything to go by.

On the subject of records, Joan said: "I have had some offers but I don't really want to say anything yet. In 1955, I did make four sides for Spiral. Three Canadian songs and an American one that was

high on the list at the time. They were 'Where Is The Boy' backed with 'Something's Gotta Give' and 'Won't You Love Me' backed with 'I Like It, I Like It'. They sold quite well, I think."

As we went into the lounge to tell Tom and Clive the coffee was ready, Clive bumped his head on the rather low lamp. Joan immediately reminded Tom he had been going to fix it for the last three years and he just grinned and said "I'll get around to it sometime."

When we all sat round the kitchen table for coffee I asked Joan her likes and dislikes in music.

She grinned, "We could do without rock 'n' roll," she said, looking at her husband. "Tom disagrees with me; he likes it—but it's our only quarrel."

Tom and Joan have always lived in East Toronto during their married life—ten years—although they have only been at Ralston Avenue for the last three years. As we were getting up to leave I asked Joan what she considered her big break.

"I may not have had it yet," she replied laughing. We think she's right; a really big break is just round the corner for this charming and talented girl. And she deserves it.

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COUNTRY STARS FOR TORONTO

Bill Lynch, owner and manager of Bill Lynch Promotions, of New Toronto, affirms the planned opening of two new Sunday night country music jamborees featuring Canadian and imported American talent. These are in addition to the already popular show which commences its 1957 season at the Palace Pier Auditorium on September 8, featuring Rusty & Doug and the Music Makers of WWVA, Wheeling, W. Va., and Billy Guitar and the GAR Ranch Boys, featuring Hank Noble, heard every Friday night on CHUM, Toronto.

Planned for the season are appearances of such names as Bobby ("Fraulein") Helms, the Louvin Brothers (Ira & Charlie), Chuck Fortune and the Chuck Wagon Ramblers, Lee Emerson, Smokey Warren, Marty Robbins, Chef Adams and his Country Rhythm Kings, Roy "The Boy" Hockley and many other Canadian and American personalities.

Plans are also being made to televise this show through CBLT-TV, Toronto.

Lynch also reports that commencing Sunday, September 15, a similar show will go into operation at the Club Bayview in Whitby, Ontario, situated close to the Queen Elizabeth Highway.

CBC Anniversary

ON September 6, Canadian Television celebrates its fifth anniversary. For its part in the celebrations, CBC is producing two anniversary broadcasts—"Take 5" and a special edition of "CBC News Magazine". These will be supported by salutes and announcements on other programs.

Television is now available to 86 per cent of Canadians. In the five years since CBFT Montreal and CBLT Toronto began operating in September, 1952, TV has grown faster in Canada than in any other nation and now has a chain of 43 stations stretching from coast to coast.

CNE Grandstand Show

Canadiana '57, Jack Arthur's sixth annual production for the Canadian National Exhibition, took its bow last week. It had all the trimmings of an extravaganza.

It featured Paul Kohler, the fastest marimbist in the world, and Sheri McKim, the fastest baton twirler in the world, but it certainly wasn't the fastest show in the world. The first half of the show dragged out at a very slow pace and was disappointing.

What was good, "The Caribbean Mardi Gras", we didn't see enough of, and other than this it was virtually a one man show. Bob Hope, with his running routine of gags involving everyone in sight, after the interval carried the show out of mediocrity and sent everyone home reasonably happy.

Congratulations to Donna Rowe, silver-voiced receptionist at BMI Canada, Ltd., Gould Street, Toronto, who is leaving on September 13th to marry Don Shoebridge. Wedding takes place at Donna's home at Baysville, Ontario, on September 21st.

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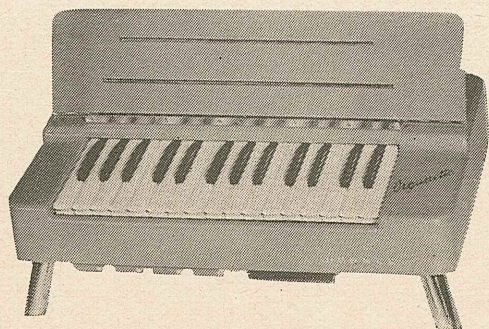
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