

MUSICworld

CANADA—NOVEMBER 1957

Volume 1, Number 7 25c



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RCA VICTOR



MUSIC world NEWS

A SUMMARY OF HAPPENINGS IN MUSIC

- CANADIANS FOR U.S. LABELS
- PAUL ANKA TO TOUR U.K.
- C.B.C. - MUSICIANS' UNION AGREE

DANTON

Toronto singer and trio-leader Tommy Danton, currently appearing at the Zanzibar, Yonge Street, has had the biggest break of his career. Following the success of his first release of the Reo label, he has learned that Randy Woods—the discoverer of Pat Boone and many more stars—has signed Tommy and the Echoes for the famous Dot label.

First Dot coupling (due out on November 1st) will feature two songs by Canadian writers—"Oh, Yeah" (by Freddy Coupland) and "Seven Days" (by Johnny Cowell).

Negotiations are at present proceeding for Tommy Danton and his group to take part in a Hollywood movie, and a big U.S. TV spot is being lined up for them.

GREG CURTIS

Vancouver - born folk - singer Greg Curtis, now touring Europe, had the bad luck to fall ill just as he was due to open in cabaret at London's exclusive Dorchester Hotel. His contract has, however, been held over until late in November. At the moment, Greg is in Southern Spain recuperating and also picking up more folk-songs to add to his international repertoire.

INCREASED POWER

CJOB, Winnipeg, has increased its power from 250 to 5,000 watts, and has changed its spot on the dial from 1340 to 68.

BLUE TONES

The Blue Tones, latest Toronto vocal group to find spectacular success via the recording route in their own country, will take another step towards fame and fortune in the disc field with the release of their all-Canadian recording by King Records in the United States.

King, having watched the climb of "Shake Shake" from 60th to 28th position among best-sellers in the Toronto area within the short space of two weeks, has completed negotiations with Regency Records, the Canadian label, for immediate release in the United States.

The Blue Tones, who have been singing together for just a year, comprise Freddy Coupland (21), the lead singer on "Shake Shake", Jim Malone (18), Gary Jenkins (19), and Ernie Macleod (19).

Both songs were written by Canadians. Art Lock, the group's manager, penned "Shake Shake" and Coupland himself wrote "Oh Yeah", which is on the flip side of the record and has also been recorded by Tommy Danton.

IN HOSPITAL

Eugene Chevrier, president of Chevrier Record Sales, Dundas Street, Toronto, was taken to the St. Joseph Hospital on Sunday, October 20, suffering from a kidney ailment. His many friends in the business will wish him a speedy recovery.

PAUL ANKA'S U.K. TOUR

Paul Anka, Ottawa's top-rated gift to the international music scene, has been offered a tour in England.

At present he is on the road with Irving Feld's "Biggest Show of Stars of 1957" package until November 24th and is then signed to appear with Alan Freed's Christmas rock and roll show at the New York Paramount Theatre, in company with other topliners including Fats Domino and Little Richard.

He will be seen on the Patti Page "Big Record" TV show on Wednesday, December 4th, and big-money negotiations are taking place for him to follow this with a quick two weeks of selected dates in England before

he returns for the Christmas show in New York.

He has also been offered a tour with Irving Feld's package-show in England at the end of January and onwards.

Ottawa's 16-year-old recording star is sure of a tremendous welcome in England, as his record of "Diana" has been at the top of the hit parade there for several weeks and shows no sign at all of slipping from that position.

In the meantime, his new coupling on Sparton — "Tell Me That You Love Me" and "I Love You Baby" (both his own compositions) — are already soaring up the lists in Canada and the U.S.A., with both sides getting an equal plugging from enthusiastic disc-jockeys.

REPRIEVE FOR "SHOWTIME"

Less than 24 hours after the CBC had announced, "The Sunday evening variety 'Showtime' will not be scheduled on the CBC-TV Network until further notice," a contract was signed between the Musicians' Union and CBC, which means that the show will now go back on the air every Sunday as scheduled. The first TV show of the series (October 20) was cancelled owing to a dispute between the Musicians' Union and CBC, the Union

objecting to the fact that there was no guarantee of work for the musicians for the two weeks in which the program was not scheduled.

After the announcement that the whole show had been cancelled, further discussion took place and Walter M. Murdoch, AF of M, executive officer for Canada, announced that a contract had been signed with CBC providing full employment for his musicians for 26 weeks.

NASHVILLE

Disc-jockeys and recording and music-publishing notabilities from all over Canada will be among the 3,000 guests expected to attend the Sixth Annual Disc-Jockey Festival at Nashville, Tennessee, on November 15 and 16.

The Festival is staged in honour of the "Grand Ole Opry's" 32nd Anniversary.

An article on this important occasion by Fred Roy will be found in this issue, and a great tribute has been paid to Canada and its only popular music publication by the invitation to Ray Sonin, Publisher and Managing Editor of "MUSIC WORLD", to address the convention on "The International Aspects of Country Music."

FOUR DIAMONDS MINUS ONE

Canada's famous Diamonds vocal group lost one of their members in October when Phil Levitt, the baritone singer of the quartet, left to attend university.

Levitt has been with the group since its formation in 1955, but is anxious to pursue his studies and is therefore giving up touring with the Diamonds to take the Electrical Engineering Course at Toronto University.

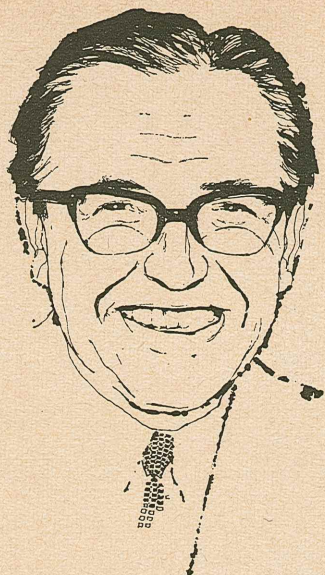
Mike Douglas, who sang with the group in its early days, has replaced Phil, and will go with them on their forthcoming month's tour of the States. One-niters at Montreal and Ottawa

are included in their schedule, and also a full week on the Jimmy Dean TV Show.

JAZZ QUARTET

Australian-born pianist, Brian Adams, who came to Canada three years ago, is the leader of a quartet which is giving a lot of pleasure to Oshawa listeners. Heard every Saturday afternoon over CKLB in a 25-minute program called "Music In The Modern Manner," the quartet gives out with Brian's own arrangements of compositions old and new.

Speaking our mind



THIS is the seventh issue of MUSIC WORLD and we venture to think that seldom has a new paper started in Canada with such general backslapping and congratulation.

We have had nothing but compliments since we started and from all parts of the Dominion come letters saying that this is the magazine that Canada has needed for years—that this is the only magazine that boosts Canadian talent and that this is a magazine that is spreading the prestige of Canada throughout the world.

We are human enough to be grateful for all the nice things that are said about us, but we are also hard-headed enough to know that backslapping pays no bills and that a magazine built on the foundation of nothing more than good wishes is built on shifting sands indeed.

We make no bones about it—running a magazine is a business. We are definitely out to help Canadian talent and to boost Canada from the musical point of view. We genuinely believe that there is a great deal in Canada that we can boost and we have already proved it in our columns through these seven issues.

But we are faced on all sides with a friendly but dangerous apathy. Canadians are slow in taking to anything new and everybody seems to believe in leaving it to the other fellow to support a new venture in a practical way.

The many facets of Canadian entertainment business for which we cater are enjoying a peak of prosperity which, oddly enough, mitigates against us personally. Record bars are selling all the records they want, so therefore why should they bother with either making a few more dollars by pushing a Canadian publication or by taking advertisements in a Canadian publication?

Many record bars and music stores that handle MUSIC WORLD are sold out soon after publication, but it is a rarity for anyone to bother to pick up a telephone and let us know so that we can deliver more copies.

MUSIC WORLD is distributed through Canada by Colonial News Distributors, who deliver it to selected news-stands in every big city. We also have our own additional distribution to record bars and music stores.

If you have any difficulty in obtaining MUSIC WORLD, tell your news-stand or record store to get in touch with us and we will see that they are supplied.

Canada is a vast country and we are doing our best to cover it as much as possible, but we can only get it to the people who want it if they make their desires known. Let us hear from you if there is anything we can do for you.

The same with news. Where there are people there is news, and in a country the size of Canada, plenty is happening that could be of interest to our readers and of importance to our columns.

But Canadians do not seem to be conditioned to letting anybody

know about themselves and therefore we have to dig, dig, dig for information all the time instead of having our coverage made wider for us by the co-operation of the people we are out to help.

But most important, there is the question of advertising. A paper lives on its advertisements and you have only to look through other magazines to realize that Canada is very advertisement-conscious. But you have only to look through past issues of MUSIC WORLD to realize that we certainly have not had enough advertisements to support and expand a healthy magazine, and we hope that the good show of ads in this issue is a sign that we are at last being accepted as a medium in the Canadian periodical field.

We are very grateful indeed to the Canadian firms and organizations who have supported us so far, and the companies who have been good enough to give us contracts.

It is the co-operation and confidence of such people that encourages us to grit our teeth and keep going, battering our heads against a wall of apathy that sometimes makes the Rockies look like a molehill.

We do not ask for anything we don't deserve. We believe that this paper will get even better as it gets older and bigger. With the help and advice of people in the business who appreciate the importance of Canada's own paper, we are developing and expanding our interests to embrace as much of the musical scene as possible.

Already we have played no small part in boosting high the prestige of Canada in every land where this paper travels.

But we cannot continue to do this or fulfil our ambitions without the support of the people with whose welfare we are concerned. We want news, we want pictures, we want advertisements. We want to be told where we are wrong and where we are right. We want to learn how we can help even further.

In other words, we want your practical support and we are going to do everything in our power to deserve it and keep it.

We are now preparing our big issue for Christmas, and we are accepting advertisements from every section of the music business to greet friends and colleagues at this auspicious time of the year.

Here is where every artist, every company, and every record store can help us and also bring themselves to the attention of a wide public throughout Canada by means of MUSIC WORLD. Here is a chance of showing practical support and also of showing that your backslapping and congratulations are more than just empty gestures.

We shall be delighted to take your money and to give you a really good magazine in return. Don't let us down, will you?

RAY SONIN

MUSIC world

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Publisher and Managing Editor

RAY SONIN

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COVER

Designed and drawn by brilliant young artist **KEN DALLISON**, the disc-jockey cover shows popular Canadian artists—the Diamonds, Joyce Hahn, Shirley Harmer, Paul Anka, Joan Fairfax and Denny Vaughan. Our special Nashville country and western cover was also drawn by Ken Dallison.

RUSS THOMPSON

AT the age of 24, Russ Thompson is one of the most successful young dee-jays in Canada. His program on CKEY, Toronto, "The Russ Thompson Show", plays to a large audience for three hours every afternoon (2 p.m. to 5 p.m.) for six days a week, and there is no doubt that he is fast gaining a big reputation with the wide and growing circle of CKEY listeners.

Russ was born in Montreal in 1933 and was educated at the Mount Royal Public School and the High School there. A natural sportsman, he became the Champion High Jumper for Montreal Schools in 1950, not surprisingly since sports run in the Thompson family, both his brothers playing professional baseball.

His brother George is under contract to Kansas City Athletics and is now playing short-stop in Georgia, while brother Dave is a pitcher in the Cleveland Indian chain and is a top hurler for the Eastern League, Reading, Penn.

Although Russ's mother and father did not inspire him to go into radio, he heard that there was a job going at Station CJBQ in Belleville, Ontario.

The job called for the applicants to send tapes of their voices for selection, but Russ wasn't interested in that. He packed two small (and battered) suitcases and hitch-hiked his way from Montreal to Belleville—a distance of about 200 miles.

When he arrived in Belleville and presented himself at the radio station, the CJBQ program director thought, to use his own words: "I saw Russ and he cut such a pathetic figure that I just had to give the kid the job."

For some time Russ stayed at Belleville, emptying garbage cans, sweeping floors and being general handyman as well as an announcer disc-jockey and what-have-you. He learned a great deal about voice delivery and was obviously good—so good in fact that when Don Insley, the program director of CKEY, was crossing the country on a talent-finding expedition, he heard Russ and offered him a job. Russ declined and said he was very happy where he was.



However, six months later Russ did move, not to CKEY, but to a sister station, CKOY in Ottawa. He started off as a staff-announcer and soon proved himself worthy of a show entitled "Musical Clock", an early morning DJ spot lasting for three hours.

Then came the big break. In 1955, he moved to one of the top spots in Canadian independent radio—CKEY in Toronto.

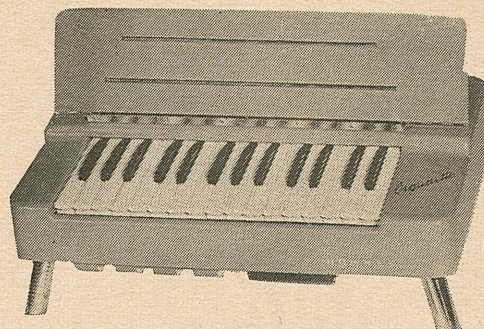
While he was in Ottawa, Russ met his wife, Joan, who was the librarian in the CKOY record library. Now they have a son, a bright young lad of sixteen months called Daniel David or "Danny" for short.

The Thompson family have made their home in Don Mills, a suburb of Toronto. Luckily for Russ, their apartment is very near the site of the new CKEY studios due to be opened in February next year, so he won't have very far to go for work.

Russ takes his work very seriously and is always listening to tapes of his voice and trying to improve his delivery. One of his main recreations is playing baseball for a factory team—but none of the players, apart from the executives, know that he is the Russ Thompson, the well-known disc-jockey.

Together with Keith Sandy, Stu Kenney, Carl Banas, Martin Silburt, Gerry Myers, Mickey Lester and Joe Crysdale, Russ Thompson, the youngest of them all, makes the CKEY all-star line-up of deejays formidable and complete.

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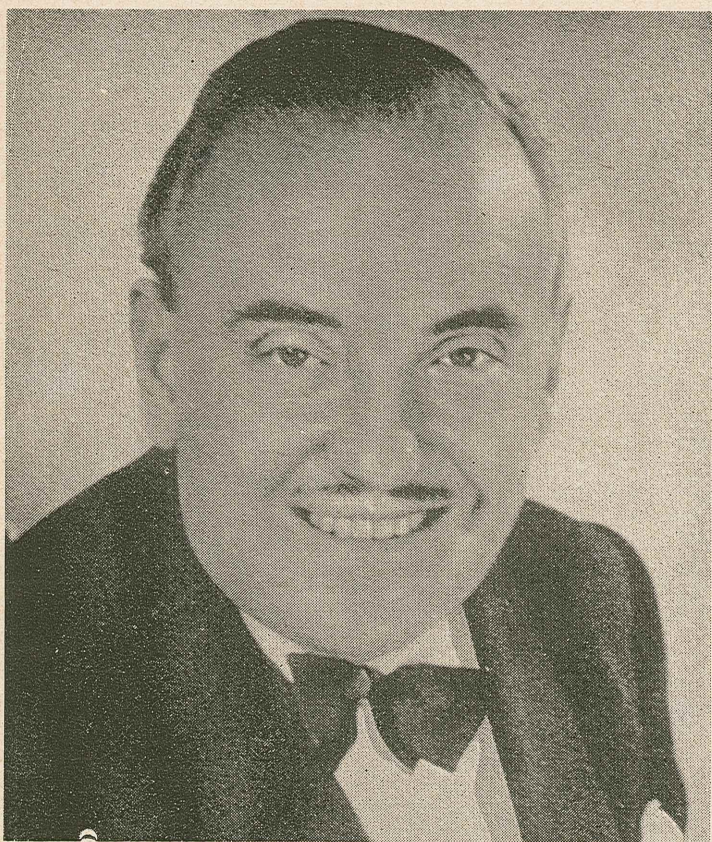
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TED HEATH

BRITAIN'S NUMBER

ONE MUSIC MAKER



ON the eve of his tour of Canada and the United States, Ted Heath has once again been awarded the accolade of Britain. In the poll conducted by England's leading popular music weekly newspaper, "The New Musical Express", Ted Heath and his Music were once again voted Britain's favourite dance orchestra for the fifth successive year.

Such an honour is no novelty for 54-year-old London-born Ted Heath, who has been winning trade paper polls with his band ever since he started it in 1944.

But when Canadian fans in Toronto, Montreal, Vancouver, Ottawa, etc., greet Ted and his immaculate orchestra of England's greatest musicians, they will have little inkling of the drama that went into the formation of this outstanding band.

Ted Heath is a trombone-player of considerable distinction. He has played for Britain's most famous dance orchestras—Ambrose, Geraldo, Jack Hylton, etc., etc. Actually, his entry into the professional dance band business was dramatic in itself.

He had been playing trombone in a local band when he was young and things were so hard that he used to earn a little extra money by "busking"—that is to say, playing in the streets and relying upon the coins of passers-by.

One night, he and his little group were playing in a West End street hoping to get money from the crowds of theatregoers, when a man stopped and watched them. He listened to Ted Heath and asked him if he wanted a job.

Heath was only too glad to accept and his career was launched by that incident, for the man was famous bandleader Jack Hylton, whose own trombone player had been taken ill that day.

A distinguished career as one of Britain's top band musicians might have been enough for any man, but behind his quiet and fatherly exterior, Ted Heath masks a tremendous tenacity of purpose and an all-powerful ambition.

His ambition? To form a band of his own.

But his entry into bandleading came about in a way that no one could have expected. He and his wife, Moira, wrote a song together in 1941. It was called "That Lovely Weekend" and Ted wrote the music to Moira's words. It became a big hit and was followed by "I'm Gonna Love That Guy", which was also very successful.

The songs brought him to the attention of the British Broadcasting Corporation as a personality outside the ranks of instrumentalists band, and a chance opportunity given to him by a BBC producer to lead a band on a broadcast, brought into final flame his band-leading ambitions.

At first he kept the band together only for broadcasts, but then he took it off on the road, financing it with the money he made in royalties from his hit songs. The going was hard for several years. He chose the finest musicians and paid them the highest salaries and it was not until 1950 that he really attained the heights where he had always intended to be—right at the top of Britain's dance bands.

Every honour that it is possible for a bandleader to secure in Britain has been his. He has had his own radio and television series; he has broken records wherever there are records to be broken; he was the first British band to play in the United States after twenty years of Union barriers; he has played concerts at the Royal Albert Hall, the London Palladium, and other world-famous British venues, and, as we said before, he has won every trade poll in England for the past seven years.

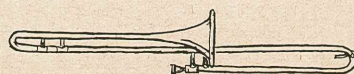
As for records, his long string of titles for the London label in Canada (Decca in England) are famous all over the world.

Ted Heath has always set himself a standard of perfection—both in his own playing (very reminiscent of the late Tommy Dorsey, by the way) and in that of his musicians. Canadian and United States audiences will hear probably the most musicianly band that has ever visited these shores, for the man in front of the orchestra is a man who knows, who understands and who is a slave to perfection.

Off stage, Ted is everything you would expect a world-famous bandleader not to be. He is a home-lover and lives quietly with his wife and six children, tending a pig farm when he is not working. He only drinks ginger beer and lime, and he doesn't smoke. He talks quietly and modestly and in every respect he befits that over-used word, "gentleman".

This writer has had the great pleasure of knowing Ted Heath personally for twenty years and, in welcoming him heartily to Canada, I do so with the knowledge that he is bringing the fine music of a fine orchestra over here. And the fine music and the fine orchestra stem from a fine man—Ted Heath.

RAY SONIN



CHATTER

NEW YORK NOTES

By REN GREVATT

CANADIANS will soon get an extra generous helping of the best in pop and rock and roll artists and songs via upcoming motion pictures, scheduled for early release in the Dominion.

"Mr. Rock and Roll," released thru Paramount, headlines the American disc-jockey who has gained this title thru his three-year crusade in the cause of the Big Beat, Alan Freed.

Top artists in the idiom, to be presented in the film, include Little Richard, Clyde McPhatter, LaVerne Baker, Chuck Berry, Ferlin Husky, the Moonglows, Frankie Lymon, Brook Benton and Shaye Cogan, with young Vik Records star Teddy Randazzo, not only singing, but taking the lead acting role as well.

Lionel Hampton and his Band have a featured spot.

Next will come the Vanguard production, "Jamboree," now set for mid-November release in both Canada and the States.

The stars: Fats Domino, Count Basie and his Band with Joe Williams, Charlie Gracie, Jerry Lee Lewis, Buddy Knox, Jim Bowen, the Four Coins, Jodie Sands, Carl Perkins, Slim Whitman, Louis Lymon and the Teen Chords,

Frankie Avalon and Ron Colby. Movie includes a goodly number of potential hit tunes. The Buddy Knox disc of "Hula Love," from the film, is already a big seller in the States.

Fats Domino's disc of "Wait and See," has just been released and there will be early issues of "Great Balls of Fire," by Jerry Lee Lewis, "Cross Over," by Jim Bowen and "Cool Baby," by Charlie Gracie, all of which are performed in the film.

Still another film highlighting rock and roll is already in the works. The title is "The Big Beat," and it's being produced by Universal International.

Meanwhile, the producers of "Mr. Rock and Roll," are now hard at work on a film to be called "Country Boy," which will cast the spotlight on the field of country music and artists. Ferlin Husky and Faron Young have already been signed for this one.

An interesting sidelight to the "Jamboree" picture is the appearance of many top-rated jockeys from the United States, Europe and Canada. The latter will be represented by Toronto jocks, Gerry Myers and Keith Sandy.

LONDON LETTER

By DEREK JOHNSTON

PAUL ANKA'S "Diana" is still sitting pretty at the top of the best-sellers after several weeks. Combined reports from dealers show that this is one of the strongest top-sellers ever. It is as firm as a rock in the number-one position, and shows absolutely no sign of being dethroned. Only one of 57 record dealers failed to give it as his own best-selling record.

Russ Hamilton, whose best-selling record of "Rainbow"/"We Will Make Love" has now sold a million, was presented with his Gold Record to commemorate this feat, on one of BBC's top TV shows — "Off the Record".

Judy Garland, who has triumphed in her London season, brought famed orchestra leader-composer Gordon Jenkins with her, as musical director.

The Ted Heath Band will not, after all, appear on the Ed Sullivan Show during its American tour. Reason? The American Federation of Musicians has turned down the plan.

Latest in line to visit Britain is famed jazz pianist Dave Brubeck. He will be touring the country for sixteen days next February, kicking off with a concert at the Royal Festival Hall in London, on February 8.

One of Britain's leading musical papers, "New Musical Express", has been conducting its annual poll. World's Top Male Singer was Pat Boone, and the leading girl singer was Doris Day. Britain's top Male Singer proved to be Dickie Valentine, and his lady partner Alma Cogan.

Ted Heath again won the Big Band section, and the Platters were voted the World's Outstanding Vocal Group.

Elvis Presley and Tommy Steele came No. 1 and 2 in "The World's Outstanding Musical Personality" section.

Edmond Hockridge, now on variety tour of Britain, with glamorous blonde singer, Yana, will appear on the top TV show, "Sunday Night At The London Palladium".

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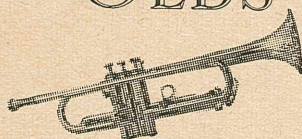
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AT HOME WITH THE STARS

JACK KANE

Composer, arranger, and Music Maker, 1958

by JOHN TRENT

WHEN photographer Clive Webster and I turned into Southgate Road in North Toronto, to interview CBC-TV's chief Music Maker of 1958, Jack Kane, we soon realized we had come to a very easy-going household.

On the lawn in front of the house was undeniable evidence of children. Toys and various playthings were lying around, so we carefully picked our way up the path to the front door.

In a few moments we were greeted by Clare, Jack's attractive wife. Closely following in her footsteps were the Kane family, Fern (6) and Allan (2½). At first Fern didn't want to know us and Allan was unsure, but it wasn't long before they lost their shyness.

Jack led us straight into his mahogany panelled den, and we sat down to have a chat about his background.

"Music Makers '58", Jack's new show, will be making its TV debut about the time this issue of MUSIC WORLD is published, so we thought it would be interesting to learn a little about the man behind it.

The first question I asked Jack was about his interests outside his job.

"I don't have much time for anything other than work," he answered. "I put in about 20 hours a day. I work here at home. I have a sort of office in the recreation room where my secretary works."

Then I put the stock question—"How did you start off in the business?" "Well," answered Jack, rocking backwards and forwards in the chair at his desk, "I always had a yen for show business, and I suppose it all started when I went down

to Shea's Vaudeville, here in Toronto. I was only eleven at the time and I used to take my lunch with me.

"I saw all the top bands of the time like Ted Lewis and Benny Goodman and one day after I had seen Goodman, I went home and asked my father to buy me one of those long black shining things with silver buttons on it. My father agreed to buy one for \$15 complete with a book of ten easy lessons—and that's how I started to play the clarinet."

Next, knowing that Jack is well-known for his arrangements all over the American continent, I asked him about them.

"Yes, I do a great deal. I was down in New York recently because Steve Lawrence was recording a new LP and I've done the arranging. I also arrange for Teddi King, and Eydie Gorme, and I'm going to be making an LP with my orchestra soon. I'd like to get some West Coast Jazz in it if I can."

Piece by piece Jack filled in the blank spots in the early years. "After I had learnt the clarinet I began getting experience playing at weddings. I also studied the symphonic clarinet at the Toronto Conservatory. All this was interrupted by the War and I soon found myself in the army at Kingston, Ontario.

"The motto seemed to be 'So long as you were warm you were in the infantry', but then it seemed that the Allies were in, and somebody decided that a few more men could be spared for entertainmen units. So I was drafted into the band and once more started playing my clarinet."

"Did you ever go abroad?" I asked.

"Yes, I went to Europe and England with the army show called Khaki Collegians. I was eventually put in charge of the show and promoted to sergeant major, one of the youngest, at 21, in the Canadian Army."

"How did you get back into the business when you were discharged?"

"Well, I did a bit of stocktaking when I arrived back in Canada. I still thought about becoming a symphonic clarinetist. By this time I had met my wife, Clare, an art student, who was helping out at one of the servicemen's canteens. Although



Here Allan wants to get a close-up of the birdie, so he crowds his father who has difficulty getting the shot.

The family group. Jack takes time out from his work to play with the family. Here you see daughter Fern asking Allan what is his opinion of a certain picture, while Mrs. Clare Kane looks on.

many things were unsettled, one thing was certain—I was going to be married.

“Clare suggested that I should go back to school and study. We were allowed \$90 for rehabilitation and so I took a year’s course to get my Senior Matric. I also made some money working at night in dance bands. It was all very good experience, scat singing, playing and arranging, while I was studying with the object of becoming a high school music teacher.”

I knew that one of Jack’s specialties was orchestral jazz, so I asked him if he was playing it at this time.

“Yes, I would get together with some of the boys and have a jam session, but I was scared my teacher, Herbie Pie, would catch me playing jazz.”

“Then what?” I prompted him.

“I went on to the University of Toronto and took the School Music Course, during this time I was playing the odd radio show and doing some arranging.”

“When did the big break come along?”

“It didn’t really come just like that,” Jack replied, “it just sort of built up, but let me see . . .” He paused pensively. “It must have been in ’49 when Howard Cable phoned me up to ask me to do some arranging for him. Slowly I was getting known around town and this, I suppose, was the first really big thing. I was worried about it as I was still at University, but I took it on, even though it meant working at night as well as during the day.

“After this, things began to move along. Almost before I knew it Paul Sherman asked me to arrange for the radio show Showtime. Then it was Music From The Shows which was followed by Holiday Inn.”

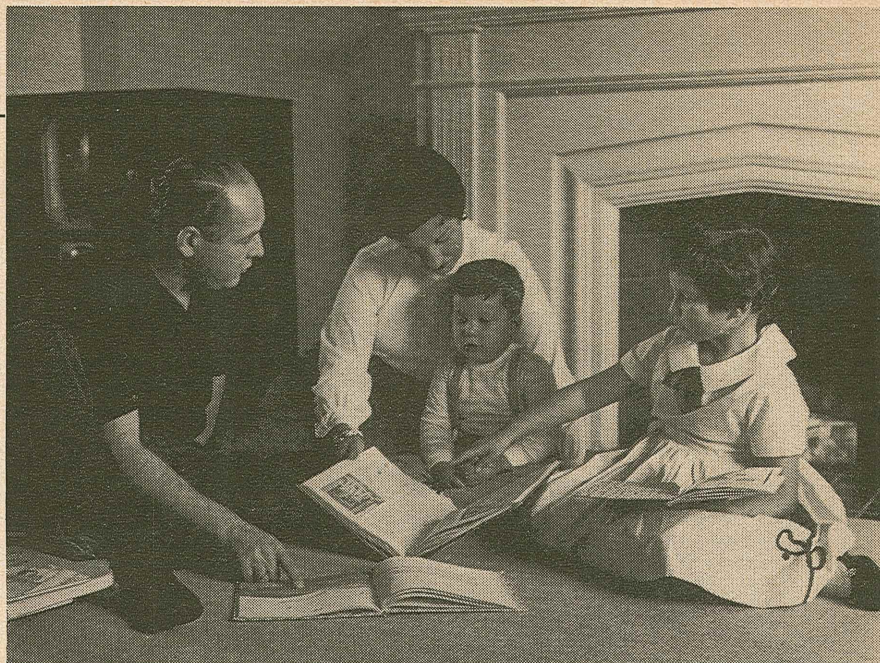
“I suppose you moved from radio to TV when it arrived here in Canada?” I said.

“Yes—the first show I did was After Hours with Frank Peppiatt and John Aylesworth. We didn’t have a sponsor but that didn’t matter; we had a lot of fun. Then in 1954 I was musical director of On Stage and the next year the Jackie Rae Show. This is when I first started arranging for some of the American stars. When they came on the show they seemed to take a fancy to my arrangements.”

“So, to bring things up to date, there is your new show?”

“It all started with Summertime ’57. I thought it was only going to be a summer fill-in, but it has now turned out into the new show, Music Makers ’58.”

While we had been talking, I had noticed some wooden carvings on the wall of the den, so I asked Jack about them. He told me I had better ask his wife, the artistic member of the family, and she told me they were reproductions of Aztec sculpture made in Mexico which she had got in Toronto.



“Have you been down to Mexico on holiday?” was my next question.

“We haven’t had a holiday for ten years,” Jack answered as we moved out of the den. “But we are going to have one next week. We’re going to Bermuda for a short break before the show starts.”

I turned to Mrs. Kane. “Do you have any time to carry on with your art?”

“I keep on meaning to, but what with the children, I don’t have much time. However, I manage to do a little sketching. . . .”

By this time, Fern and Allan had got over their shyness and were in Jack’s den trying out their musical talents on his piano, a little to his concern, I thought.

“Are they musically inclined?” I asked.

“Well, Fern is artistically inclined and she studies the piano under Kelly Kirby at school. But, of course, Allan is too young yet.”

“Tell me, Mrs. Kane,” I asked, hoping for some secret to come out, “does your husband have any hobbies at all?”

She looked at Jack for a moment and then asked him if she should tell me.

He looked doubtful, So I encouraged her.

“Well, all right,” she said. “Every day around twilight, Jack takes the football and goes out into the road and whistles. All the kids from the houses around come out and they play ball.”

Jack laughed. “They’re being mean at the moment,” he said, “they won’t play with me.”

As it was getting around to about that time, I suggested that we should go out in the road and have a try.

While Fern and Allan were looking for the football I remembered some mention of a movie camera and so I brought up the subject.

“Yes,” Jack said, “I do have an 8mm movie camera and I take shots of the family—that’s perhaps my one small hobby—other than playing with the children.”

By this time the children had found the ball and we went out to take a few movie shots and also play ball. Jack had to encourage the kids to play with him but it all ended up quite successfully, except that Allan wouldn’t obey the rules and take up his position, so Jack continually had to fight him off.

When we returned inside the house and cleaned up, the children demanded rides on their father’s back, so Clive and I decided since we had started all this, we had better take our leave while the going was good.

We wished the Kanes well on their holiday and Jack the best of luck with his show, and made our way home for a much-needed and overdue cup of coffee.



Play ball! Jack passes the ball across the street to some of the other kids!

JAZZ RECORD REVIEWS

By **HELEN McNAMARA**

(Famous Jazz Critic of the Toronto "Telegram")



fact, can be better appreciated here than he is on in-person dates.

Perhaps it's due to adept engineering, but he never over-rides the other performers as he so often does in a club. Most of it is hard-blowing, frantic stuff, but a slow-moving "Body and Soul" helps ease the pace.

TITLES: "Ezz-Thetic"; "Dr. Free-Zee"; "Just One Of Those Things"; "Mr. X"; "Body And Soul"; "Woodyn' You".

VITAL STATISTICS

Erroll Garner, born in Pittsburgh, Pa., on June 15, 1921, never studied or learned to read music, but at the age of 16 he was playing in local bands. At 23 he went to New York where he worked in several clubs, played for a while with the Slam Stewart trio, then formed his own trio. From 1945 on, he has recorded on dozens of labels, including Dial, Victor, Atlantic, Blue Note, Roost, Savoy, Mercury and Columbia.

OTHER VOICES (Columbia 1014)—Erroll Garner with orchestra conducted by Mitch Miller.

Piano man Garner is always so much the individualist that despite the lofty aims of this album, on which he's accompanied by a large orchestra, one can't help hoping that they'll quiet down long enough to let him be heard. Evidently this is also an attempt to show Garner as an arranger.

Since he can't read music, there were some difficulties involved, but pianist-arranger Nat Pierce, a one-time Woody Herman man, was apparently able to get the Garner ideas down on

paper. Some of them shouldn't have been.

There is so little relationship between that unique piano style and those wispy violins that at times there's a distinct impression that the piano parts might have been dubbed in afterwards.

TITLES: "Moment's Delight"; "Dreamy"; "Solitaire"; "Misty"; and "Other Voices" (written by Garner); plus "On the Street Where You Live"; "This Is Always"; "I Didn't Know What Time It Was"; "It Might As Well Be Spring"; "The Very Thought Of You".

SWEET SMELL OF SUCCESS (Decca-DL 8610) — Music from the soundtrack of the picture of the same name; composed and conducted by Elmer Bernstein.

Bernstein wrote and conducted the music for this film as he did for "The Man With The Golden Arm", and most of the time, the two soundtracks could be interchangeable.

As with that earlier picture, the music itself doesn't mean much if you haven't seen the movie. Some jazz solos are heard now and again, but not often enough to make it worthwhile.

TITLES: "The Street"; "Hot Dogs and Juice"; "Sidney and Susie"; "Hunsecker's Price"; "Tropical Island Mood"; "The Smear"; "Toot Shor's Blues"; "Nite Spot

Rock"; "Susie's Problem"; "Hunsecker Operates"; "Goodbye Baby Blues"; "The Trap Is Sprung"; "Love Scene"; "Out Of Darkness".

WIDE RANGE (Capitol T885). —Johnny Richards and his Orchestra.

Richards, a Schenectady-born musician who started his career at the age of 10 in vaudeville, later wrote movie scores for British and U.S. movies, and eventually led his own dance orchestra, here directs a 17-piece dance band that occasionally spots some noteworthy jazz solos. Good commercial writing.

TITLES: "Nipigon"; "So Beats My Heart For You"; "Walkin'"; "Nina Never Knew"; "The Ballad Of Tappan Zee"; "Cimarron"; "Stockholm Sweetnin'"; "Close Your Eyes"; "The Nearness Of You"; "Young At Heart".

Max Roach Plus Four (Emarcy — MG 36098) — Max Roach (drums); Kenny Dorham (trumpet); Raphael Bryant (piano); Sonny Rollins (tenor sax); George Morrow (bass).

If you like expert modern drumming, plus jazzmen of the swing hard school of modern jazz, this is your record. Roach, in

Sarah Vaughan Sings George Gershwin (Mercury-MPG 2-101) —Orchestra conducted by Hal Mooney.

Just when we thought Sarah had become bogged down in commercial tunes, along comes a two LP package that establishes her once again as a supreme singer.

Throughout her jazz-flavored interpretations of some of Gershwin's best songs are studies in vocal perfection. The floating quality of her voice, the ease with which she touches those quavery top notes then slides down to deep rounded tones is beautiful to hear.

The calibre of the songs, even as far back as the twenties, is another noteworthy factor.

TITLES: "Isn't It A Pity"; "Of Thee I Sing"; "I'll Build A Stairway To Paradise"; "Someone To Watch Over Me"; "Bidin' My Time"; "The Man I Love"; "How Long Has This Been Going On"; "My One And Only"; "Lorelei"; "I've Got A Crush On You"; "Summertime"; "Aren't You Kinda Glad"; "They All Laughed"; "Looking For A Boy"; "He Loves And She Loves"; "My Man's Gone Now"; "I Won't Say I Will"; "Foggy Day"; "Let's Call The Whole Thing Off"; "Things Are Looking Up"; "Do It Again"; "Love Walked In".

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CROSS - CANADA NEWS PARADE

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

MONTREAL

Still the most elaborate shows in town are the sensational revues seen nightly at the posh Bellevue Casino. . . . **Ernie Hammond**, "Mr. Music" recently appointed field sales manager of the record division of RCA. Congrats, Ernie, and best of luck in your new position. . . . **Heintzman** and Co. have opened a store in the Town Of Mt. Royal which we believe to be the first one that the company has opened in the province of Quebec. . . . **Steve Woodman**, whose excellent "Steve's Place" program heard nightly on CFCF is receiving many plaudits, is also doing very well with his record shop.

Montreal radio listeners recently welcomed back popular D.J. **Gerry Herbert**, who just returned from a Bermuda vacation. . . . **Mike Doyle**, formerly with CKMT-TV in Qubec City, has joined the record sales staff of RCA Victor and will handle the west-end district in Montreal. . . .

Syd Goldberg, general sales manager of Decca Records and Decca A&R man, **Paul Cohen**, spotted fishing while trying to get away from it all, in a small town called Jones Falls, Ontario, which boasts a population of a little more than 100. . . . **Dave Brubeck** proved he hasn't lost any of his magic touch or his appeal when he appeared at the Plateau Hall the other week. They had the SRO signs out for his jazz show. . . . The **Crawford Bros.**, one of **Frank Motley's** discoveries, are doing a great job at Montreal's original house of Rock'n Roll, the Esquire Showbar. . . . **Viviane Tubiana**, who made her Montreal debut at the Ritz Café after a successful tour of some of the better spots in Paris, really lived up to all fabulous advance press clippings.

One of the top singing bass players we have heard in a long time is 28-year-old **Guido Pucci**, who is presently with the **Perry Carman** Trio at the Elegante Room of Lindy's. . . . The **Western Palominos**, currently at the Monterey, are a wild and woolly aggregation who are really keeping the room jumping. . . . Popular boniface **Spero Ademakos**, of the De Milo Room, has re-signed the **Mad Lord Lance** and his group to an extended five week contract. They'll be followed by the sensational **Lord Creator** in November. . . . Sherbrooke's popular Lasalle Hotel all excited over the performance of showbiz's fast moving entertaining trio. The **Escorts**, featuring **Alycia**, who have been drawing top attendance wherever they appear. Mexican **Chico** and **Ted Fryar** are the male members of the group.

Remember the name **Pierrette Roy**. This cute gal has just recorded her first song "Tammy" in French on the RCA label, and is featured on a weekly TV show. . . . Sandryon Records expanding by leaps and bounds are now handling their own distribution. . . . About the only place in town these days where one can get a ticket for the Alouette football games is the popular Cafe Andre, Montreal's home of jazz, where host **Andre Racicot** holds a draw before each upcoming game.



CFQC country deejay Frank Callaghan (left) and Mercury recording singer Benny Barnes played to 30,000 people in a two-week tour around Saskatoon. Dennis Fisher and the Plainsmen were also featured.

Paul Drake, Ourtown's young sensational singing-pianist, presently going great guns at Dunn's Famous Lounge after a successful summer engagement in the Laurentians. . . . Very seldom has Montreal witnessed such a versatile group as the **Sons Of The Purple Sage** and **Lina Sage** who are presently packing 'em in at the Top Hat Cafe. This group includes singing, instrumental, dancing and bull-whipping in their vast repertoire. . . . Montreal bids au revoir to talented **Johnny Lasalle** and his famed quartet who are currently at New York's Red Carpet. The group will also do major recordings during their New York stay. . . . All the top entertainers who play the posh El Morocco have nothing but the kindest words of praise for maestro **Maury Kaye** and his Band, the orchestra at the spot. . . . The fabulous **Four Aces**, who have a large following among Ourtown's niter-goers and teen age set, proved that they have not lost any of their magic since their last appearance here. They are currently wowing the patrons at the spacious Faisan Bleu where it was next to impossible to get a seat on opening night.

Edgewater Hotel negotiating for the Coppertones who are fast becoming one of Canada's foremost musical trios. The group is headed by the ex-Lady Venus, now known as **Jacqui Danois**. . . . **Patti Sheron**, who at 22 years of age, has already reached the top of the showbiz ladder has a rapidly increasing fan club in Montreal. The glamorous gal who had her own radio show in Melbourne, Australia, while in her teens has come a long way since then. Her latest recording, "Tango of Roses" on the London label is gaining the plaudits of many of the DJ's whereabouts. Incidentally, Patti wrote the English lyrics to the original Italian song. . . . Just like "Old Man River" the "Mad Musician", **Charlie Rozella**, keeps rolling

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CROSS-CANADA NEWS PARADE

along. Charlie, who at the age of 74 is still a top entertainer, will be opening at the Montreal's popular Top Hat Café with his very amusing musical novelty routines.

Handsome singer around town **Norman Knight** busy rehearsing and preparing for his upcoming appearance on the **Arthur Godfrey Show** in the near future. . . . **Sammy Davis Jr.**, the sensational hard-working entertainer, proved to all Montrealers that he is as great a guy offstage as he is when he is performing. Despite his many obligations while appearing in town and despite the fact that Sammy was not in perfect health, he still found time in his very hectic schedule to entertain many kids for the Red Feather Society.

DAVID SILVERMAN

WINNIPEG

RANCHO Don Carlos has impressive lineup of talent booked between now and New Year. **Harvey Stone** just closed followed by **Delta Rhythm Boys**, **Del Vikings**, **Abbey Lincoln**, **Crew Cuts**, **Johnny Mathis**, **Eartha Kitt**, **Myron Cohen** and **Mills Bros.**

Holiday Restaurant has inaugurated entertainment policy with the Nu-Moods . . . **Jack's Place** back to 6 nites a week with **Al Sprintz Quartet** . . . **Aubrey Tadman** to Montreal . . . Singer-dancer-drummer **Del Wagner** replaces at Club Morocco. . . **Jim Gillies** slated to go into Ivanhoe, intimate downtown music room bar . . . **Ray Moga** leaves **Jim King** to rejoin **Al Sprintz** . . . **Paul Grosney** auditioning for TV show as vocalist yet . . . what some people won't do for money! . . . **Kay Johnson** in Constellation Room of Airport Hotel for four weeks.

CBC held closed auditions for "Music Makers '58" TV show . . . they left out quite a few choice singers . . . Nothing new on the TV-radio scene, it must be "budget-cutting time" — a great name for a Winnipeg TV production.

Everyone looking forward to the **Ted Heath — Hi Lo's — Carmen McRae** package booked for late this month . . .

Dick Seaborn, concert-master of Winnipeg Symphony, was nominated for Conservative party in forthcoming Provincial elections; if Dick is elected they'll have more musicians in the Legislature than they get at Musicians' Union meetings . . . **Gavin Hussey**, one of our town's top jazz sax-clarinete-flute men, to Vancouver . . . **Abe Rosenbaum**, proprietor of the town's top jazz record store, planning local jazz concerts this fall-winter with a promise of name guests if he gets the support needed . . .

Louis Armstrong concert big success financially and artistically. . . . "Satch" came up with a full program of new material and gassed everybody . . . Local entertainers finally getting a break at Rancho Don Carlos Cabaret with the **Altonos Quartet** . . . **Alvin Blye**, our town's top vocalist, nixed offer to go to Toronto for TV show . . . Must be nuts . . . **Maxine Ware** in town for brief stay with Community Chest TV shows . . . others here for same included **Jack Duffy**, **Juliette**, **Bob Goulet**, **Dave Broadfoot** and **Don Gillies Trio** . . . Show was big success . . . Saddle Songs TV show goes back on this week . . . two replacements in the offing . . . **Lorraine Siebert**, blonde singer to Vancouver and **Arnie Derksen**, guitarist-vocalist, to Toronto.

CLEM FAIRBANKS

SASKATOON

THE fall season brings a new wealth of musical talent to Saskatoon by way of the University. The varsity band, last year one of the province's best, should maintain its lofty status this season, if and when organized.

On a smaller scale, the Club 400 is booked on weekends; **Bob Rogers' Rock'n' Roll Band** fries up a frantic on Fridays while **Don Keeler's Combos** swing sweetly on Saturday nights. There are also a couple of Dixie bands of note—the Varsity Pep Band and the Creoles, the latter embracing some of Radio Station CKOM's musically inclined announcing staff.

The Regina Hobby Band put a good show late September in the Varsity Gym. As usual, it was crowded to the rafters.

Middle of February is the date set for the University of Saskatchewan's annual musical production. Director **Al Mitchener** tells us that it will be "Show Boat", and it promises to be tops.

Sept. 30 brought the well-travelled American Ballet Theatre to the Hub City. Their program satisfied all tastes. Earlier, the Saskatoon Arena was the scene of 2½ hours of great jazz from **Louis Armstrong**, his All-Stars and **Velma Middleton**. A near-capacity crowd gave Satchmo a great welcome.

Saskatoon Symphony Orchestra under the baton of **Murray Adaskin** plans an active season.

LYLE MURRAY

MARITIMES

CBS Halifax's new "Music Till Midnight" show a weekly half-hour spot, features **Eddie Richard** on trumpet; **Bobbie Mercer** (guitar); **Roy Eastman** on bass, and **Dick Crow** on piano, celeste and Hammond organ. **Nicki Vallee**, who has just returned from two months of club dates in Montreal, is the featured vocalist. The

When **Louis Armstrong** played at Calgary on his recent Canadian tour, he was presented with this handsome fur coat by the Hudson Bay Company, for whom he did a closed-circuit TV transmission.



whole works is being emceed by **George Rich**, who will be remembered in Ottawa and Winnipeg for his popular disc shows in those cities.

Jimmy Nas and the Continentals begin their third season for the CBC Maritime network — a fifteen-minute spot on A.M. Chronicle. For the first time since the beginning of their radio series, the boys will be playing for a "live" studio audience.

Don Warner is vacationing in Florida for two weeks while bassman **Roy Eastman** takes over the band for their Med-O-Club and Forum appearances.

Just arrived from Hollywood, California, **Pat Daye** is the new vocalist with the **Pete Power Orchestra** which opened at the Nova Scotian Hotel late September.

Armdale Chorus director, **Mary Dee Girrior**, is rehearsing a modern mixed chorus of eight voices for a possible future CBC spot.

Don Warner's big "Concert of Modern Music", scheduled for the Queen Elizabeth Auditorium on November 1st, has been postponed indefinitely.

The beginning of the Halifax Symphony's 1957-58 season on October 15th saw the influx of more than a dozen musicians from Toronto, Montreal and the States. **Bruce Fromm**, who hit town several weeks ago for what was to be a brief visit, will be staying to play his second season as second trumpet with the Orchestra.

CJCH, the first local private station to get on the "live music" bandwagon, began a new series on October 22—"Hoedown", featuring a country group headed by bassist **Roy Eastman**, with **Kenny Meisner** on fiddle; **Dave Fenerty** (fiddle and mandolin); **Mervin Maxwell** on steel guitar, and **Warren "Rusty" Roach** on Spanish rhythm. The broadcast will actually be only a half-hour portion of a two-hour show originating from the Jubilee Boat House. **Omar Blondahl**, popular Newfoundland folk singer, will be featured vocalist.

A small combo representing the local chapter of Jazz Unlimited and consisting of **George Carroll** on drums, **Nick DeVries** (alto sax); **Eddie Fagan** (tenor), and **Keith Jollimore** on baritone sax, made the 200-mile trek to Moncton the other week to join the **Vinnie DePuis** quintet for a session there.

Local dance-band fans will remember **Dave Stubbs**, alto man of the old **Les Engels Band** of several years ago. Dave, who is originally from Saint John, New Brunswick, is back in town with the Artillery Band.

FRANK LANGONE

OTTAWA

ENERGETIC musical kingpin **Alex Sherman** continues to bring top entertainers to Ottawa. His latest capture is the **Ted Heath Band** at the Auditorium with the **Hi-Lo's** and **Carmen McRea**. Also on his agenda is local Wonder Boy **Paul Anka**, who will be singing with the **Fats Domino Show** at the Auditorium on November 18.

Alex Sherman has done much for Ottawa in the field of music. After establishing five very successful record bars in our city, he opened another of his famous stores in the Dufferin Shopping Plaza, Toronto, on October 10 and is about to open another record bar in Montreal—situated in the old Lindsay Store at the corner of Peel and St. Catharines Streets.

The visit of the **Dave Brubeck Quartet** to the Technical High School Auditorium brought a full house and an enthusiastic reception for this jazz genius, and also brought smiles to the face of **Henri Moreault**, who promoted the date.

The end of an era came when **Cammy Howard** hung up his cowboy hat and holster and bade farewell to the music world to turn his attention to insurance. The news will sadden many "Western Five" fans, for **Cammy Howard** and his music, whether modern or country, were an institution in Ottawa and will be missed.



The famous Everly Brothers of "Bye Bye Love" and "Wake Up Little Susie" fame, as Toronto saw them when they played a sell-out concert at the Palace Pier.

Radio Station's CKOY's **Walter Munroe** is joining **Len Weekes' Orchestra** in the Canadian Grill of the Chateau Laurier shortly, as a sax player.

Peter Shaw is a very enterprising young man. He is not only the producer of such successful shows as CBC's programme at 7 p.m. Saturdays, "The Wyatt Reuther Quartet", and Friday's "Lullaby in Rhythm" at 5.15 p.m., but he also gives **Henri Moreault** a hand in his choice of attractions at the Circus Lounge.

Recent high-class attractions in Ottawa were **Ann Weldon** and **Diahann Carroll** at the Circus Lounge, Hull; **Cathy Johnson** at the Chaudiere Rose Room, and **Don Cornell** at the Gatineau Country Club.

SUZANNE KOHLER

CALGARY

BESIDES promoting Grand Old Opry appearances and jazz shows, CKXL dj **D'Arcy Scott** is giving young rockabilly singer **Ray Greff** a push in the right direction. Latest report: D'Arcy and Ray took off for Los Angeles early October to see Capitol Records people.

Current issue of Time Magazine features story on CHED Edmonton dj **Stu Phillips**, who as a ballad maker has just released his second long-play on Rodeo. Long term goal: to create a body of folk music covering each of Canada's ten provinces. Watch for "Champlain And St. Lawrence Line" from latest Quebec album to make hit parade. Available now on 45 and 78.

Gaby Haas playing Penley's Academy during his periodic trips around the Province . . . **The Shades** packing them in at the Gardens, newest and slickest of the Calgary dance spots.



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CROSS-CANADA NEWS PARADE

Louis Armstrong's third visit to Calgary—a one-niter at the Stampede Corral—socked an audience of 3,000 right back on their ears. During his visit, he was guest of honor at the opening of a closed-circuit Television station operated at the Hudson's Bay Company store in Calgary through the co-operation of CHCT-TV during Canadian Television Week. 3,500 people jammed into HBC-TV (as the station was called) to see and hear him interviewed by staff announcer **Bob Charman**.

BARRY NICHOLLS

LONDON, ONT.

YOU'VE got to hand it to **Campbell's** Dundas St. tavern for bringing "names" to London... In the past they've brought in **Pee Wee Hunt**, the **Four Freshmen**, **Mel Tormé** and many others. Closing this week is **Charlie Ventura**... next week, **Peter Appleyard**, followed by jazz harpist **Doe Ashbury**. Also upcoming... **Illinois Jacquet** and **Jonah Jones** groups. All groups set for remotes over CFPL Radio on **Allen Mitchell's** pre-midnight piano-and-disc deejay show.

Another deejay, **Dave Wilson**, also on 980, drew 500 letters in disc-promoting contest for Decca. A night on the town with her "angel" hubby to plug **Billy Williams' "Got A Date With An Angel"** and "My Special Angel" by **Bobby Helms**. Dave scored some sort of "first" when he interviewed **Connie Boswell** during a Service Station opening last Saturday.

TALENT TRAIL. **Al Boliska** exists CKSL morning show for CHUM... replaced by **Mal Thompson**, late of Radio Luxembourg. News Chief **Dave Bradley** to newspaper editorial staff; sportscaster **Pete James** and announcer **Tom McKee** to CFPL-TV. Newscaster **Eric Finch** now selling off the air insurance. New talent at 980... **Bruce Raymond**, ex-Stratford, to overnight news shift.

How late do teenage music fans stay up in your city? Fan Club being formed for **Buddy Boy Hunter** who spins from midnight to 6 a.m. Maybe they get a lot of homework and have to stay up late. Buddy currently plugging "Peggy Sue" for Coral, by **Buddy Holly**... Current toppers in local bars and jukeboxes "Wake Up Little Susie" by the **Everly Bros.** and **Ol' Elvis' "Jailhouse Rock"**.

MARTIN CLARE

VANCOUVER

Promoter **Norman Granz** said a formal goodbye to Vancouver audiences when he presented his last Jazz at the Philharmonic show at the Georgia Auditorium October 2. Announcing at the show that he was going to give up his famous JATP which has gained such great fame during the past 18 years, Granz said he was going to Rome in November to live.

The session itself was one of the most successful Jazz at the Phil shows ever presented here, with a well-balanced program including **J. J. Johnson**, **Stan Getz**, **Coleman Hawkins**, **Roy Eldridge**, **Illinois Jacquet**, **Jo Jones**, **Lester Young**, **Oscar Peterson**, **Ella Fitzgerald**, and the **Modern Jazz Quartet**.

Their first appearance in Vancouver, both **Johnson** and **Getz** scored heavily, playing in fine style. **Eldridge** and **Hawkins** showed their age, but also still managed to give bursts of the fine talent that has kept them at the top for so many years. **Ella** and **Oscar Peterson** were the hits of the evening, followed closely by the quartet, which gained many new friends for contemporary jazz at this performance.

Incidentally, the whole crew will be on the Nat "King" Cole show on TV in the near future, so consult your local listings for the day and time... it'll be worth it.

Peggy Lee's favorite accompanist, **Lou Levy**, spent six happy days playing his heart out at Vancouver's Cellar recently to "... the most appreciative audience I've ever seen," according to the star. Backed by a local rhythm section including **Bob Miller** (bass) and

Al Cleland (drums), **Levy's** unusual interpretations of contemporary standards and off-beat tunes kept a capacity house at the basement jazz-haunt all week.

Rumour has it that Vancouver's **Pat Morgan**, last year Emcee of the now-defunct "Pick the Stars," will hang around the coast on the strength of plans of CBUT to build a show around him.

BOB TURNER

HAMILTON

THERE'S a big new sound coming from the Ambitious City these days and it can be heard over Radio Stations CHML, CKOC and CHCH-TV's new power-packed Channel 11. The sound is that of "Live Music". So much so that many recorded shows are taking a back seat.

Pianist **Alex Read**, has been added to CHML's very popular morning show, "Pyramid". Alex has joined d.j. **Bill McVean** on this one-hour programme.

Another live show at 'ML is "Melodies For You". This show has been on for about 15 years featuring recorded semi-classical music, but is now putting out the best of Hamilton's talent in this field. **Lorn Betts** heads up a trio on Mondays and Wednesdays and a String Quartet, under the direction of **Bill Andrews**, is heard every Tuesday and Friday. On Thursday evenings, organist **Irene Pierce**. An excellent list of vocalists will also appear as guests.

Every Friday evening at 10:30, the Sheraton Trio can be heard from the Wedgwood Room of the Royal Connaught Hotel, also over 900 CHML. This very fine fine trio (Hamilton's answer to the Three Suns) features **Pete Cott** on guitar, **Frank Smith** (organ) and **Stan Papiez** (accordion).

At CKCO it's live Country and Western Music with **Jack Kingston**, **Wally Traugott** and the **Mainstreeters** (known as the "11-bar-50 Boys" on this show) living it up with **Hal Waggoner** on part 2 of his very popular D.J. show. Heard five nights a week from 5:05 till 6 p.m.

Up at CHCH-TV, these Country Capers continue with a new season under way for "The Saturday Night Jamboree". Jack, Wally and the Mainstreeters, along with banjo king **Maurice Bolyer** and M.C. **Gordie Tapp** started their third season as regulars on this show and for their efforts, this year's show is on for a full hour.

The **Benny Goodman Orchestra** moved into the Brant Inn, October 18th, led by **Urbie Green**.

The local record shops are reporting a heavy demand for **Wally Traugott's** new Quality release of the timely "Bonnie Prince Charlie" and swingin' "Old Tyme Jubilee"... both are Traugott originals... his best to date.

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COUNTRY AND WESTERN RECORD REVIEWS

by **FRED ROY**

TALL TALL TREES/HEARTS IN MY DREAMS

GEORGE JONES (Mercury 71176)

Upper lid is a lively melodious number with strong country appeal. Jones is one of the few country artists left who is not trying to sell himself to the pop market and, therefore, gets my choice for a top country offering. On "Trees", he offers the gal anything she wants in return for her love, and money is no object. Bottom edge is a draggy piece which shouldn't have gone any further than the cutting studio. It concerns a dream in which all the hearts he has broken in the past come back to haunt him. Artist isn't up to par on this side 91/83

BLUE BLUE DAY/TOO SOON TO KNOW

DON GIBSON (RCA 7010)

"Blue Blue Day" is a number in which the title, at first glance, will confuse you, for the up-beat melody and rhythmic meter makes it appear that the artist is in high spirits and by no means blue. Below, a waltz-time weeper that is spoiled by a too loud background chorus which doesn't fit the song, giving it something of an attempt to hit the pop market, but having a result that is unlikely to sell in either field. Top has far better impact 90/79

MY TREASURE/GO HOME

ERNEST TUBB (Decca 30422)

Bass-voiced Ernest Tubb, one of the all-time favorites, adheres to the hill-country variety of song which will be of high value, saleswise, to country markets and of very little appeal popwise. Top, written by Johnny Cash, has the artist so busy counting his silver and gold that he overlooks his biggest treasure—the love of his wife. Under lid has him rebuking an untrue gal, telling her to go home and cry until she learns to be trusted. Very appealing 88/85

NO ONE WILL EVER KNOW/THE WALTZ OF THE WIND

HANK WILLIAMS (MGM 12535)

Despite the fact that Williams' sole instrumentation is his own guitar accompaniment, both sides are top notch renditions to the two country standards. Various arrangements of songs have sold into the two million mark over the years, and this version should add several thousand sales to the score. Top is a mournful tune in which Hank weeps out that she alone will know the pain she's caused him, even if he has to lie to his friends. Bottom is a flavorsome waltz 84/83

C. & W. "Hot Wax" Reviews

WAKE UP, LITTLE SUSIE/MAYBE TOMORROW

EVERLY BROTHERS (Apex 76191)

"Susie" is the side getting all the play and is a strong contender for the charts in replacing their first smash hit "Bye Bye Love" which is just now starting to lose its glow after riding high since June. Top side is in the boys' familiar off-beat rhythm with equal appeal to "Bye Bye Love", besides being composed by the same writers. Flip is a smooth sentimental ballad in which the Everlys look forward to tomorrow, theme-wise, when they are a little older and can love more freely. Very interesting material on either side. Jocks should flip the disc 97/96

ACT LIKE A MARRIED MAN/IT SCARES ME HALF TO DEATH

JEAN SHEPARD (Capitol 3796)

On top, Jeannie is in the act of "bawling out" the fellow who wants her to help him cheat on his wife, and gives him a piece of her mind regarding what she thinks of his ways. Accompanied by fiddle and honky-tonk piano in one of her rare up-tempo tunes, side has plenty of chart promise and comes as a strong follow-up to her "Under Suspicion". Underside is a sad sounding event of the mistake she almost made, which also has high appeal and either side could come out on top 96/94

DO YOU LOVE ME/LOOK ON THE GOOD SIDE

JIMMY DEAN (Mercury 71172)

Jimmy Dean, star of the early-morning TV-er on CBS, takes an everyday question, adds an up-tempo beat and produces something of hit quality. Jimmy rarely gets a Canadian release but this may turn the worm and make him a regular artist on the Quality racks. On the bottom, Jimmy offers some good advice in an up-beat style. For instance, he says, when your money is low, be thankful you're not the poor fellow you owe. In other words, it isn't as bad as it seems when you look at both sides 92/90

NEED ME/A SWEET KIND OF LOVE

JIMMY NEWMAN (Dot 15627)

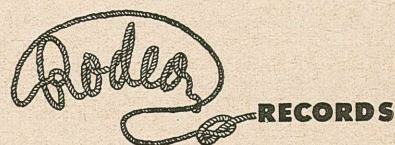
Topside is a pop-country ballad which Jimmy renders in an appealing style. Artist is pleading to hear the gal say he's needed, and aside from that, nothing else matters. Lower lid is more pop flavored than country, although the song has had numerous renditions in the past in the country field. Top carries all the sales impact and will undoubtedly follow singer's "Fallen Star" on to the charts 81/76

THE BEGINNING OF THE END/WHERE THE RIO DE ROSA FLOWS

JIMMY LLOYD (Apex 76186)

Writer's name and similarity of vocal styling indicates and leads to my belief that Jimmy Lloyd is an assumed name used by Jimmie Logsdon, a former Decca artist who was popular a few years ago. Top is a weeper which the artist does in Marty Robbins fashion. Themewise, the things his gal says and does suggest her love is

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b/w "You Should Have Loved Her More"

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EXTENDS CONGRATULATIONS

TO W S M GRAND OLE OPREY

ON THEIR 32nd ANNIVERSARY

C. & W. Honor Review

MY SHOES KEEP WALKING BACK TO YOU

RAY PRICE (Columbia 40951)

Already listed high on the national charts, blues selection promises to cop the number one spot within weeks. It has the sincerity and potential ability to take it to the top and hold the spot for a lengthy period. While it is strictly country flavored it could also appeal to pop fans. Guitar and whining fiddle back up Price, and Van Howard assists on the chorus. Could be another "Crazy Arms" for the boys.

growing cold. Under grooving is a rock beat item of equal interest. A good one for jockeys 80/77

RECIPE FOR LOVE/I'M TOO YOUNG

SHEB WOOLLEY (MGM 12541)

"Recipe" is a mid-beat item which brings thoughts of "Memories Are Made Of This", the 1955 Dean Martin hit, and Woolley is accompanied by the same kind of background chorus as "Memories", and almost identical lyrics and melody, but having more country appeal. Below side, it's an up-beat ditty in the novelty vein in which the gal wants to go home to her mama 'cause she's too young to take his kisses. Either side could go 76/75

TEENAGE LOVE IS A LOSING GAME/I DON'T CARE

TOMMY HUNTER (RCA 3278)

"Teenage Love" is a country weeper with a slight mixture of rock and roll flavor aimed at the teenagers and Tommy does it in the clear, treble voice so familiar to his "Country Hoedown" fans. Everything is fine except a fiddle break midway by Ganam which doesn't fit the styling of the song. Flipside is a Hank Williams oldie which Tommy handles splendidly. Should get plenty of jockey and juke spins 74/74

I'LL DO IT EVERYTIME/LET'S TAKE THE LONG WAY HOME

JOHNNY HORTON (Columbia 40986)

Resonant-voiced Johnny Horton comes in strong with a coupling with interesting sounds for country listeners. Top edge is a quickie in up-tempo written by Johnny Mathis, of the Jimmy & Johnny team, who recorded the number for Decca (see last issue). Horton slows down the pace slightly on the flip with another pleaser of several years' standing. A couple of good ones that makes easy bait for the country jukes 74/73

BLACK MOUNTAIN RAG/TURKEY IN THE STRAW

"SLEEPY" MARLIN (Sparton 475)

Marlin provides two standard toe tappers that are always in demand from fiddle enthusiasts and should sell a good amount of copies over the months ahead. Both sides are performed in a rollicking style and warrants plenty of jockey spins and box plays 71/70

UNDER THE DOUBLE EAGLE/WHAT'S THE USE

LEON MCAULIFF (Dot 15613)

Lively instrumental in the top grooves, with outstanding fiddle and steel guitar take-offs, and a touch McAuliff gives which is different from other versions on the market. Leon is one of America's finest steel guitarists and composers, having penned such standards as "Steel Guitar Rag" and "Steel Guitar Jubilee". Flip is a vocal in mid-tempo aimed for better sales in the pop mart 68/64

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"Music World" Special

by FRED ROY

IT was a Saturday night . . . November 18th, 1925 and radio was still in the cradle. In Nashville, Tennessee, Radio Station WSM had just finished airing a New York Symphony Orchestra, directed by Dr. Walter Damrosch, which came in over the newly inaugurated NBC Network, and announcer George Dewey Hay was on duty, a "veteran" radio man with nearly five years of broadcasting experience.

Because of his serious manner of broadcasting and mirthless style of dialogue at the microphone he soon picked up the title of "The Solemn Old Judge"; a title he has maintained and encouraged down through the years.

When Dr. Damrosch went off the air, "Judge" Hay was ready at the microphone to introduce the station's next program. He had no script so had to rely on ad lib announcing. His introductions came thusly: "You have just heard the Grand Opera. Now sit back and listen to the Grand Ole Opry." With this introduction, the now world-famous "Grand Ole Opry" got its start . . . with one performer!

The sole artist of the show was fiddler "Uncle" Jimmy Thompson who played a fifteen minute show of hoedowns without background accompaniment. Although he has long been retired, having opened the "Opry" at the age of 64, his name remains in the memory of many of today's performers.

As each week passed by, new names and faces were added to the cast. Some of the names that will never be forgotten are banjoist and songster "Uncle" Dave Macon and his son Dorris, Oscar Stone and his 'Possum Hunters, Sam and Kirk McGee, George Wilkerson and the Fruit Jar Drinkers, the Crook Brothers and the Gully Jumpers, although they've all passed on or retired.

Thirty-two years have passed by since the birth of the "Opry"

and many artists have come and gone along her path. But many of the early artists still remain—entertainers like Roy Acuff and his Smoky Mountain Boys, Bill Monroe and his Blue Grass Boys, Mack McGar, Robert Lunn, "The Talkin' Blues Boy" and comedienne Cousin Minnie Pearl, and favorites such as Ernest Tubb and his Texas Troubadors, Ford Rush and Jamup and Honey, all of whom attract millions of listeners to their radios every Saturday night. And they help to attract the packed crowds into the 3,652-seat Ryman Auditorium in Nashville each week to view the show which has grown from a fifteen-minute program at its origin to its present length of four hours, plus annexed shows such as "Opry Matinee" (which is on the air prior to the main program); Ernest Tubb's "Midnight Jamboree" (which takes over from the Ernest Tubb Record Shop after the Ryman Auditorium has closed its doors) and "Breakfast At The Opry" taking place every Sunday morning, which attracts thousands of country music fans to Nashville every year from all States of the Union, all parts of Canada, Mexico and foreign countries.

Many of the audiences have to buy tickets as much as seven months in advance or wait in line for general admission seats for two or three hours!

Over the past 32 years there are other names "Grand Ole Opry" has featured which have now gone on to other parts of the entertainment media. These include such artists as Eddy Arnold, Pee Wee King and his Golden West Cowboys, Tex Ritter, Lefty Frizzell, Webb Pierce, Carl Smith, Goldie Hill, Red Foley and many others.

Today, some 1,875-odd entertainers make up the cast of the "Opry", its members consisting of the biggest names in the music industry, such as Hank Snow, Marty Robbins, Ray Price, John-

CONGRATULATIONS TO
W S M ON THEIR 32nd
ANNIVERSARY

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*Sincere thanks, D.J.'s, for
spinning my "Here Comes The Night"*

HANK NOBLE

CHUM, TORONTO, ONT.

*"Looking forward to seeing
you all at Nashville"*

**"See you at Nashville
—good luck to you all"**

CHARLIE BABCOCK

CKLB Oshawa

JOSH KING

**sends best wishes to all
his friends at Nashville**

CONGRATULATIONS

to Nashville's WSM "Grand Ole Opry" on the 32nd Anniversary.

BEST WISHES

to all our friends, old and new, at the 6th National Disc-Jockey Festival.

HOWDY

to all Artists, Managers, Agents and Personnel, not forgetting A. & R. men.

HI

to all country and western fans — at the Convention and wherever you may be.

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SIXTH ANNUAL JOCKEY

ny Cash, Wilburn Brothers, Lester Flatt and Earl Scruggs, Jim Reeves, Jimmy Newman, Justin Tubbs, Bobby Helms, Everly Brothers, Carter Sisters and Mother Maybelle, T. Texas Tyler, Johnny and Jack and their Tennessee Mountain Boys, Kitty Wells, Jimmy Dickens, Chet Atkins, Cowboy Copas, Rod Brasfield, Slim Whitman, George Jones, Ferlin Husky, Faron Young, Jean Shepard, Hawkshaw Hawkins, Wilma Lee and Stoney Cooper and all their respective band members.

For more than fifteen years the show has been the biggest box office attraction in the U.S.A. and personal appearances of its artists have brought in gates of more than \$250,000 a year.

It is also the goal of all aspirants in the country music entertainment field and it has been found from experience that the artist who progresses to the perfection of becoming a "Grand Ole Opry" artist has reached the peak of success.

For this reason, Nashville, Tennessee has become the foremost country music centre of the world. It is the home of five of the largest country music publishing houses in the United States; Acuff-Rose, Tree, Milene, Cedarwood and Nash, plus several smaller firms. It has at least seven recording companies and five major recording studios where more than half of all today's records originate, with more recording done there than in any other centre except New York City.

Its boundaries, house artists, songwriters, songpluggers, recording executives and almost anyone connected with country music.

It has attained the name of "Tin Pan Valley" and "Music City, U.S.A." and truly lives up to both names, for each November, commemorating the birth of the "Opry", it plays host to an estimated 4,000 guests who gather over the week-end to talk over, plan and design, promote and record country music and celebrate its popularity, with the major recording companies and publishers sponsoring luncheons, parties and dances.

This year, on November 14th,

15th and 16th, marks the Sixth Annual Country Disc-Jockey Convention and 32nd Anniversary of the "Grand Ole Opry" at Nashville. 3,000 country disc-jockeys from all over North America have been invited, and Canada will be well represented in the proceedings.

It is amazing that an organization of this size, quality and stature could emerge from the "Solemn Old Judge's" spur-of-the-moment decision to put on a country-styled act back in 1925. But even more amazing is the fact that this same originator, now in the mid-seventies, is still active on the stage of the Ryman Auditorium every Saturday night where he has been for the past 32 years and is just as much a part of the show today as many of the entertainers. In all of his years with the "Opry", from the day he launched it to the present date he has made it a show its cast is proud to be a part of; a show which has remained on the air every single Saturday night since 1925 without taking a holiday of any kind.

But while George D. Hay, "The Solemn Old Judge" is the man who brought the "Opry" to light, there are many others who seldom meet the public's eye yet play an equal part in the success of the show.

These gentlemen are people like Walter D. ("Dee") Kilpatrick, in charge of the WSM Artists' Bureau, whose job it is to see that the show is always up to "Opry" standards, handle all the personal appearance bookings and screen new applicants for the "Opry". Also behind the scenes is Vito M. Pellettieri, whose task is to make certain the show goes as scheduled, be on the alert for anything that may go wrong and be prepared to amend it.

There is also Jack Stapp, who, until recently was a regular employee of WSM, but resigned from his position of director and producer of the "Opry" to dedicate his full time to his music-publishing business, Tree Publishing Inc., but remains as producer and director of the "Prince Albert Portion" of the show which goes out across the country on the NBC Network.

COUNTRY DISC-CONVENTION

Last, but not least, is John DeWitt, Jr., president and general manager of Radio Station WSM and his many other employees behind the scenes . . . public relations men . . . receptionists . . . artists' management . . . sound men and engineers . . . stage hands and lighting specialists. All play an equal part in making "Grand Ole Opry" what it is.

As was pointed out above, "Grand Ole Opry" is the aspiration of every country music entertainer, the extent of their ambitions and their desired goal, and they come from all parts of the world to audition.

One instance is that of Hank Snow who started his career in Halifax, Nova Scotia, Canada and toured most of Canada and the United States without gaining any major status in his career. Finally, he landed a job on the same show as Ernest Tubb and his Texas Troubadors in Oklahoma City and the latter took a fancy to Hank's styling. Upon his return to Nashville, Tubb requested and obtained an audition for Hank Snow.

Hank was tried out and almost rejected, but some pleading on the part of Tubb and his co-artists, and the fact that there was an opening left by Eddy Arnold's resignation, got Hank a temporary role on the show. That was in 1951.

Now he is still playing that "temporary" show, is one of the Opry's biggest drawcards and wins public acclamation awards year after year as a country music "great".

There are numerous other country music shows, one, in fact, in almost every major southwestern city in the United States, a few of them being the "Louisiana Hayride" at KWKH, Shreveport, Louisiana, the "Big D Jamboree" of KDRA, Dallas, Texas, the "Country Music Jubilee" of KWTO, Springfield, Missouri, and dozens of others.

Canada also has a crop of similar shows, such as Hamilton's "Main Street Jamboree", at CHCH-TV; Toronto's "Country Hoedown" and "Holiday Ranch" shows out of CBLT-TV and the CBC Network, and "Alberta Ranch House" coming out from

Edmonton, Alberta. All try to model their programs on "Grand Ole Opry", but there is only one "Opry" and always will be only one.

To put it point blank, "Grand Ole Opry" has attained the honor of being the world's peak in country entertainment because of its insistence of using only the best talent available and training them to meet their requirements.

Canada, too, has her leaders among the country music performers, and like their former Canadian colleague Hank Snow, their lifelong ambition also is to someday become a "Grand Ole Opry" star. Canada has produced many great artists in the country field, some of them having received national recognition for their efforts.

Canada can point with pride to such artists as Stu Davis, Jack Kingston, Wilf Carter, Myrna Lorrie, Earl Heywood and Bob King etc. Others who have not yet reached such high standards but show every promise of doing so include such performers as Tommy Hunter, Ron Scott, Buddy Reynolds, Terry Parker, Red Monroe and Keray Regan as individuals and such outstanding groups as Chuck Fortune's "Chuck Wagon Ramblers", Evan Kemp's "Trail Riders", Slim Boucher's "Golden Prairie Cowboys" and Vic Siebert's "Sons of the West".

In a separate field, Canada has reared an abundance of old tyme fiddlers with a few of her top names being Don Messer, Ward Allen, Ned Landry, King Ganam, Wally Traugott, Bob Scott, Andy DeJarlis and Earl Mitton.

And all over the Dominion, country deejays contribute hours of air time to the promotion and distribution of Canadian and American country music alike, and most of these wax whirlers have extra large listening audiences, including Hank Noble (CHUM-Toronto), who also records for Apex records in Canada and Decca records in the United States as Billy Guitar; Josh King, "Canada's Dean of Country Music" (CHUM-Toronto); Chuck Babcock (CKLB-Oshawa); Ted Daigle (CKBC-Bathurst, New Brunswick); Frank Callaghan (CFQC-Saskatoon, Sask.); Barry

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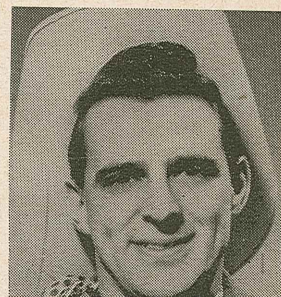
JACK KINGSTON

"Hey There Baby"

b/w

"Tell Me Darling"

(Quality 1655)



EARL MITTON

"Rippling Water Jig"

b/w

"Blue Mountain
Hornpipe"

(Quality 546)



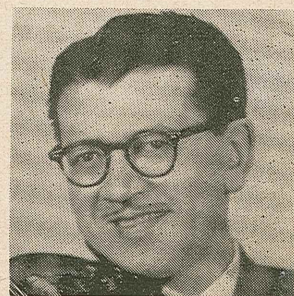
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PAUL ANKA

"Just My Luck To Be Fifteen"

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(483 R)

THE PONI TAILS

"Wig Wag"

b/w

"Misty City"

(500 R)

RICK WEBSTER



SPARTON OF CANADA LIMITED, LONDON, ONTARIO

CANADA SALUTES NASHVILLE

Nesbitt (CKFH-Toronto); Johnny Burnett (CHED-Edmonton); Art Bartell (CHLO-St. Thomas, Ontario); Lloyd Taylor (CJCB-Sydney, Nova Scotia) and lots of others, too numerous to mention here.

Many of these fellows are attending the National Disc Jockey Convention in Nashville this year, but unfortunately, all of them cannot make the trip. But no matter where they are located across Canada's vast country music media, all of them join MUSIC WORLD in sending best wishes and hopes for a very successful turnout to the Convention.

In the country field, one of Canada's major handicaps lies in radio and television. The majority of Canadian radio and television stations will not feature live talent. The few artists who have attained any large popularity are those who have been fortunate enough to get a radio or television station to broadcast their talent.

However, all the blame for Canada's apparent lack of progress in country music does not descend on radio and television. Much of it concerns the artists themselves, especially in the country music field.

Unlike their American neighbours, a small minority of Canada's country artists will work together for the betterment of themselves. There is, of course, nothing like competition in any business. It is a major asset.

But when an entertainer offers his show at a price well under the scale set by the Musicians' Union in order to get a contract, he is doing himself more harm than good. Yet, this practice is being used every day of the week among Canadian artists, particularly in Toronto and other major cities.

If all our country artists were to work together instead of trying to undercut each other, all of them could work at a decent wage and the employers who use their talent drawing money into their tills will either have to pay the artists for their services or go without their drawcards and profits. Fair play will get them to the top much easier.

May we repeat . . . Canada has name artists. But it's about time they started acting as such. Opportunity comes easily to those who look for it and there

is an open field for country musicians in Canada and plenty of profit to be had from it. Entertaining is a business and success will come only to those who treat it as such. There is no other way.

Looking at it from another angle, Canada lacks professional and business managers and there is an open field here for personal management agencies or individuals. There is no lack of talent in Canada. If there were enough interested personal men to attend to these artists' business contracts, there wouldn't be as much staying on the musicians' end.

It is an undeniable fact that country music is becoming more and more popular as each day goes by. As a result, there are new artists coming on the scene regularly and each of them eventually hope to attain national popularity and are prepared to get in and pitch for it.

But these newcomers need and expect to find some kind of standard to follow and will look to those Canadian artists who have already established themselves, just as these artists follow the standards of the "Grand Ole Opry", which they eventually hope to capture.

"Judge" Hay had a favorite saying many years ago, soon after he inaugurated "Grand Ole Opry". He spoke his wishes for the future of the show in a few words: "Keep it close to the ground, boys." By those words, the Judge meant to relay to his performers not to "eat too high on the hog" and give everyone on the show a fair chance.

And those few words, uttered in the Judge's solemn way, was the base of the foundation on which "Grand Ole Opry" stands to this date; the pattern of the largest and most renowned organization of its kind to be found anywhere.

We too can follow that pattern. One Canadian artist has already become an international figure, with the help of becoming a "Grand Ole Opry" artist. There will undoubtedly become others in time to come. But first, they will have to learn to follow Judge Hay's advice and "keep it close to the ground".

How about it fellows? Canada's country music business is a big business with a tremendous future if you choose to make it so. Let's not kill it.

Reviewed by THE SPINNER

PAUL ANKA: Tell Me That You Love Me/I Love You Baby (ABC-Paramount 45-9855) — The second disc from this talented Canadian star, and already starting to climb. Both these numbers were written by the youthful Paul, and he has still more for us to hear in the future—some sung by other recording artists. In these days of one-record-hits, it is very pleasing to find a second doing so well, and with his TV appearances and concerts around the country, it is obvious this young man is here to stay for a long, long time. Another thing which should please Paul and his fans and make them feel proud is that he is the first Canadian artist to make the number one spot at the top of the British hit parade. * * * *

JO STAFFORD: Echoes In The Night/Beyond The Stars (Columbia 4-41007) — Jo Stafford, accompanied by hubbie Paul Weston and his Orchestra, makes this a tuneful easy-to-listen-to disc. Her delightfully clear voice does full justice to the melodic charm of these two numbers. * * *

FRANKIE LAINE and JOHNNIE RAY: Up Above My Head/Good Evening Friends (Columbia 4-40976) — One of Sister Rosetta Tharpe's rhythmic spirituals makes a good vehicle for Laine and Ray. I wonder, though, why they ignored the obvious backing . . . "Frankie and Johnnie"!

Anyway, it's all very bright and friendly and sure to please. * * * *

FOUR ACES: How Do You Say Good-bye/I Would Love You Still (Decca 9-30466) — More and more ballads seem to be fighting their way to the top, and here is one which could make it. A very pretty number, tastefully arranged by Jack Pleis, "How Do You Say Goodbye" is sure to bring the Four Aces more admirers. * * *

JACK JONES: Baby Come Home/Good Luck, Good Buddy (Capitol 3808) — Another "Famous Son", Jack — son of Allan Jones and Irene Hervey — makes his bow with "Baby Come Home", a catchy little ditty. Jack, who is 6 ft. 2 ins. and 19 years old, should be a smash hit with the teenagers, specially the girls; he is good-looking as well as being the possessor of a smooth voice and style. * * *

FRANKIE AVALON: Teacher's Pet/Shy Guy (Reo 8180X) — This 17-year-old youngster is proving to be truly "Teacher's Pet" with the great listening public. This is a disc quickly gaining in popularity. The flip is a bit "dirgy" — "dry" rather than "Shy"! * * *

THE CHANTONES: Anne Marie/Storm In My Heart (Sparton 4-491R) — This is a very promising "first", both for this all-Canadian group of twenty-year-olds, and also the writers, all of whom hail from Windsor, Ont. The accompaniments are supplied by the Lindsay Meehan Band, which completes the local set-up by also hailing from Windsor. The group sing well, and their voices blend pleasingly. Let's hope they join the exalted ranks of famous groups from Canada who star both in the U.S. and England as well as on their native soil. They could easily click big. * * *

RONNIE HILTON: Constant And True/Closer To You (Capitol F.3809) — The first thing that you notice with this record is the purity and clarity of the English recording. It does not have the mushiness we find so frequently, and the brilliance of tone — particularly noticeable with the strings — makes it one to buy; even without the accomplished singing of Yorkshire-born Ronnie Hilton. "Closer To You" is my choice, even though opera fans will shudder at the modern ballad treatment of a famous aria. However, it is a beautiful melody and this setting harms it not at all. In case you are racking your brains trying to recall the name of the opera — it's "The Fair Maid of Perth". * * *

THE SHEPHERD SISTERS: Alone/I Walked Beside The Sea (Quality K1651) — "Alone", which reminds me of a class of schoolchildren all singing lustily at the top of their lungs, has shown strongly on the lists, and is obviously going to sell

well. Personally I prefer the flip, which has an extremely clever arrangement using the "Habanera" from "Carmen" as a background accompaniment for the number. A polished trumpet solo from J. Roma, and spirited vocalizing from the girls. Too good a side to be lost as just "the other side". * * * *

ELVIS PRESLEY: Treat Me Nice/Jail-house Rock (RCA Victor 47-7035) — This shows how versatile Elvis's vocal talents can be. "Treat Me" is a restrained boogie-type-rock, whilst the other is out and out R'n' R of the earlier fast and furious school. It does not need me to say this



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will be popular, of course it will, with all Elvis's fans. * * * * *

ELVIS PRESLEY: Have I Told You Lately/Mean Woman Blues (RCA Victor 47-7066) — This 45 taken from the LP is one of my favourite Elvis discs, and the style and beat are so infectious that it is also the favourite of many, many others. I feel in the future this will become a jazz classic of the R — R period. * * * * *

PERRY COMO: Just Born/Ivy Rose (RCA Victor 47-7050) — Perry Como, the Mitchell Ayres Orch, and the Ray Charles Singers, were "Just Born" to

make this a hit. "Ivy Rose", based on an old Russian lullaby, is a tuneful companion. * * * * *

BILLY WILLIAMS: Got A Date With An Angel/The Lord Will Understand And Say Well Done (Coral 9-61886) — Billy Williams has "written himself another letter". "Got A Date" receives exactly the same treatment (trumpets and all) and will probably become as popular. The backing is in the old revival-type singing with a chorus backing, and Billy really does an excellent job on this side. The sincerity and emotional values necessary to put this somewhat lengthy title across are well in evidence, and once again I find myself preferring what will obviously be the second side. This is a record I will keep. * * * * *

THE BLUE TONES: Oh Yeah/Shake Shake (Regency 670) — Fred Coupland, writer of "Oh Yeah!", is featured with the Blue Tones, yet another vocal group making its debut this month, on this bright double-sided (as far as choice is concerned) disc. Plenty of youthful zest and vim have gone into the making of this all-Canadian offering. * * * * *

RICK WEBSTER: Wig Wag/Misty City (Sparton 4-5000) — Yes, still another writer/singer, but this one has already had a big hit in the writing department. Composer of Canada's famous "Man In A Raincoat", Rick Webster cuts his first disc as a performer and shows he has a pleasing voice and an excellent whistle. "Wig Wag" is more the country type music, almost folk, but "Misty City" is a lovely ballad. Written and recorded right here in Toronto, this all-Canadian product might click; we hope so. * * * * *

LITTLE JOE AND THE THRILLERS: Peanuts/Lilly Lou (Epic 5-7088) — Most records these days have a "gimmick" and the gimmick of this one is a sort of high-pitched motor-horn vocal effect which seems to please the general public, but offends my traffic-conscious ears. I have never liked this falsetto screeching, but of its type this one is good. "Lilly Lou" is a suitable mate for "Peanuts". * * * * *

ANDY QUIN: Back To School Again Blues/Rock-A-Boogie (Decca 30438) — More new blood; no one can say the recording business is anaemic. Two original tunes written and sung by young Andy Quin, I particularly liked the Blues. * * * * *

STUART HAMBLÉN: The Old Rugged Cross/Old Time Religion (RCA Victor 47-7052) — This falls under the heading of inspirational music, and is a good example of this ever popular medium. Stuart has a rich voice and the choir and orchestra led by Paul Mickelson back him up admirably. * * * * *

CATHY CARR: Presents From The Past/House Of Heartache (Quality K1649) — Another contestant in the "Sweet Stakes", "Presents" is an ear-catching ballad charmingly sung by the "Ivory Tower" girl, and should prove as big as this recent hit. The flip is in the same mood—melancholy, but also attractive. * * * * *

JERRY VALE: The Spreading Chestnut/Pretend You Don't See Her (Columbia 4-41010) — More and more ballads — is

this significant? Are we in for a hit parade of melody and love songs, for a change? These two are well sung, and whilst they will not set the town afire, should be steady sellers. A note to the lyricist: since when have poppies grown under chestnut trees? * * * * *

JERI SOUTHERN: The Touch Of Love/You're Gonna Flip Mom (Decca 9-30445) — Husky-voiced, cute, and a terrific seller of a song, Jeri should advance the claims of the gals to a place in the Top Ten with these two sides. The new teenage love song is typified in "You're Gonna Flip, Mom". * * * * *

With so many new vocal groups forming, recording brains will have to be racked for some more original names. I have already mentioned The Chantones from Windsor, on Sparton, and now we have The Chantels on Reo and The Channels, also on Reo. I fear a little confusion may arise among these three names.

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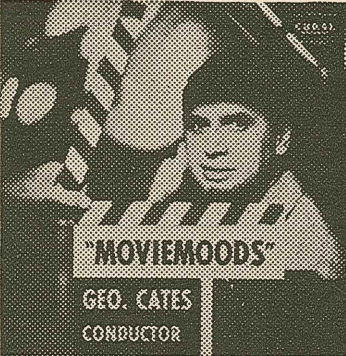
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MAN
WITH
THE
GOLDEN
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THE CHANTELS: He's Gone/The Plea (Reo 8178X) — A sound rather like Frankie Lymon's Teenagers, but without their punch. The lead voice sounds more female than Frankie and a little thinner — but with experience they will improve. * *

THE CHANNELS: That's My Desire/Stay As You Are (Reo 8177X) — Nothing to cause a big splash about this one. It is a bit heavy, not rhythmic enough and lacks that indefinable something. *

THE DIAMONDS: Silhouettes/Daddy Cool (Mercury 71197X) — Fans of the glittering Diamonds will have been able to see and hear their idols back again in Canada for a brief stay, in Windsor and Montreal during the month of October. They are a good group visually as well as vocally, and well repay going to see them. This, their latest disc, is well up to their usual standard, but I found the introduction of the baritone saxophone on "Silhouettes" made the whole thing sound muzzy and spoil the blending of the voices. It sounded as if the sax had an extremely soft reed and was buzzing like a hive of bees. "Daddy Cool" is the usual repetitive jingle of the moment, strictly up-tempo. * * *

SAMMY DAVIS Jr.: Cool Credo/Mad Ball (Decca 9-30441) — To me, Sammy Davis will always be a performer, and to enjoy the best of his artistry one has to see him. His recordings serve more to remind me of his excellence on the stage

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(Sparton)

THE RAYS
(London)

THE DIAMONDS
(Mercury)

Published by
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1619 Broadway,
New York, N.Y.



rather than impress me as an outstanding recording star. Both these sides are good and will be admired as steady sellers. * * *

SAL MINEO: You Shouldn't Do That/Lasting Love (Epic 5-9227) — Already a popular number the first side is well-known, but maybe we'll also hear the tuneful "Lasting Love", to which Sal Mineo gives the full treatment. * * * *

EDWIN BRUCE: Rock Boppin' Baby/More Than Yesterday (Quality K1653) — Two original sides written and sung by Edwin Bruce with a style and voice which could carry him far. Of all the singer/writers introduced this month, I find him the most promising. * * * *

VICKY McDONALD: Have Heart Will Travel/After You Leave Me (London 17022) — Yes, another writer/singer but this time it's a woman, which makes a pleasant change. Montreal's Vicky McDonald is a firstclass arranger, and does all her own arrangements, and I think that it is in the writing, rather than the singing, field that she will shine. Her voice, whilst pleasant, is thin, but her ideas for songs come thick and fast. * *

Quality are issuing a new LP called "The Second Elizabeth" V-10, which should be of great interest at this moment. It is an historical account, with music, of the story of the outstanding events in the life of Her Majesty. Narrated by Davis Niven it introduces such widely different personalities as—Churchill, Picasso, Babe Ruth, Hitler, Trueman and Roosevelt. This is an authentic, true-to-life record of the exciting happenings in the past 30 years, and is something to buy and keep.

TERESA BREWER: Born To Love/It's The Same Old Jazz, Momma (Coral 9-61878)—The "Born To Love" side, which follows closely the recently popular "After School", will be the side. Teresa squeaks her way through the flip telling us AND Momma that "It's The Same Old Jazz". Not to me it ain't, sister, not to me! * * *

LONG PLAYS

BILLY BUTTERFIELD and his **ORCHESTRA: They're Playing Our Song** (RCA Victor. LPM-1441)—If there was an award for the best LP title, this would undoubtedly win first place, for it's really eye-catching and suitable. The disc lives up to the title; it is nostalgic, attractive, sentimental but never sugary. Trumpet/leader Butterfield sets the mood and all the boys swing along with it. . . . Hank D'Amico is on clarinet and Mrs B (Dottie Smith) provides vocals which are particularly pleasing. You can dance to this and/or listen to it, a really worth while buy.

JUDY GARLAND: Meet Me In St. Louis/The Harvey Girls (Decca DL 8498) — Judy sings, as only Judy can, the songs from these two MGM pictures. On "St. Louis" Georgie Stoll and his Orchestra give admirable support, whilst Kennie Baker, Virginia O'Brien and Lennie (Mr. Lena Horne) Hayton's Orchestra and Chorus back Judy up with the tuneful numbers written especially by Johnny Mercer and Harry Warren for the film.

HARRY BELAFONTE: Belafonte Sings of the Caribbean (RCA Victor LPM-1505)—Even though calypso is not as popular as it was, Belafonte is above fashions or trends in music. He is basically a folk singer, and this album is made up of traditional songs from Trinidad to Puerto Rico. The main musical support comes from the three guitars played by Millard Thomas, Frantz Casseus and Victor Messer, whilst the orchestra under Bob Corman fills in most tastefully.

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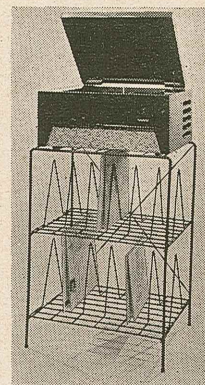
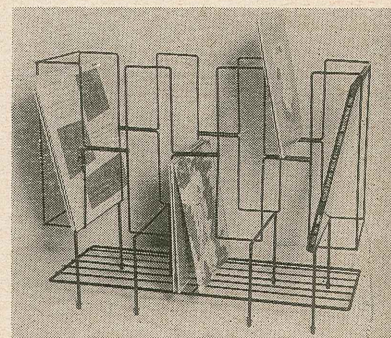


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Top Discs in Canada

CHUM HIT PARADE

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

1. WAKE UP LITTLE SUSIE Everly Brothers (Apex 9-76191)
2. JAILHOUSE ROCK Elvis Presley (RCA Victor 47-7035)
3. MY SPECIAL ANGEL Bobby Helms (Decca 30423)
4. PEANUTS Little Joe & The Thrillers (Epic 5-7088)
5. HAPPY HAPPY BIRTHDAY BABY Tune Weavers (Quality K1643)
6. ALONE Shepherd Sisters (Quality K1651)
7. CHANCES ARE Johnny Mathis (Columbia 40933)
8. MELODIE D'AMOUR The Ames Brothers (RCA Victor 47-7045)
9. KEEP A KNOCKIN' Little Richard (Regency 668X)
10. BLACK SLACKS.....Joe Bennett & The Sparkletones (Sparton 4-464R)
11. PLAYTHING
12. SILHOUETTES
13. TREAT ME NICE
14. REET PETITE
15. HULA LOVE
16. WAIT AND SEE
17. MR. LEE
18. TELL ME THAT YOU LOVE ME
19. BE-BOP BABY
20. FRAULEIN
21. ZIP ZIP
22. LIPS OF WINE
23. HAVE I TOLD YOU LATELY THAT I LOVE YOU
24. LOTTA LOVIN'
25. REMEMBER YOU'RE MINE
26. I'M SPINNING
27. GOT A DATE WITH AN ANGEL
28. MOONLIGHT SWIM
29. I'LL REMEMBER TODAY
30. PARTY TIME
31. IVY ROSE
32. DARLIN' IT'S WONDERFUL

SASKATOON

(Compiled by Radio Station CKOM,
Saskatoon)

1. HULA LOVE Buddy Knox (Apex 76179)
2. HONEYCOMB Jimmie Rodgers (Apex 76171)
3. DIANA Paul Anka (Sparton 457R)
4. RAINBOW Russ Hamilton (Sparton 439R)
5. Mr. LEE Bobbettes (Atlantic 1144)
6. LOVE ME TO PIECES Jill Corey (Columbia 40955)
7. THAT'LL BE THE DAY Crickets (Brunswick 9-B55009)
8. TAMMY Debbie Reynolds (Coral 9-61851)
9. FASCINATION Dinah Shore (RCA Victor 47-6980)

WINNIPEG

(The top discs as compiled by
Radio Station CJOB, dial 68, Winnipeg)

1. HULA LOVE Buddy Knox (Apex 76179)
2. HONEYCOMB Jimmie Rodgers (Apex 76171)
3. THAT'LL BE THE DAY Crickets (Brunswick 9-B55009)
4. RAINBOW Russ Hamilton (Sparton 439R)
5. WAKE UP LITTLE SUSIE Everly Bros. (Apex 9-76191)
6. TAMMY Debbie Reynolds (Coral 9-61851)
7. CHANCES ARE Johnny Mathis (Columbia 40933)
8. AND THAT REMINDS ME Kay Starr (RCA Victor 49-6981)
Della Reese (Reo 8171)
9. REMEMBER YOU'RE MINE Pat Boone (Dot 15602)
10. JUST BETWEEN YOU AND ME Chordettes (Apex 76172)
11. DIANA Paul Anka (Sparton)
12. MR. FIRE EYES Bonnie Guitar (Dot)
13. FASCINATION Dick Jacobs Orch. (Coral)
14. WITH YOU ON MY MIND Nat King Cole (Capitol)
15. IVY ROSE/JUST BORN Perry Como (RCA Victor)
16. MY SHOES KEEP WALKING BACK TO YOU Ray Price (Columbia)
17. PLAYTHING Nick Todd (Dot)
18. DEEP BLUE SEA Jimmy Dean (Columbia)
19. ALL THE WAY Frank Sinatra (Capitol)
20. MY ONE SIN Four Coins (Epic)
21. AN AFFAIR TO REMEMBER Vic Damone (Columbia)
22. LIPS OF WINE Andy Williams (Apex)
23. DEEP PURPLE Billy Ward (London/Liberty)
24. HAPPY HAPPY BIRTHDAY BABY Tune Weavers (Quality)
25. MELODIE D'AMOUR Ames Bros. (RCA Victor)
26. MY SPECIAL ANGEL Bobby Helms (Decca)
27. SILHOUETTES Diamonds (Mercury)
28. BON VOYAGE Janice Harper (Prep)
29. BEBOP BABY/HAVE I TOLD YOU LATELY Ricky Nelson (Verve)
30. IT'S NOT FOR ME TO SAY Johnny Mathis (Columbia)
31. BABY COME HOME.....Jack Jones (Capitol) June Valli (RCA Victor)
32. CROSS OVER Jimmy Bowen (Apex)
33. THERE'S ONLY YOU Don Rondo (Reo)
34. IN THE MIDDLE OF AN ISLAND Tony Bennett (Columbia)
35. THAT'S THE WAY IT GOES Eddie Fisher (RCA Victor)
Perry Como (RCA Victor); Elvis Presley (RCA Victor); Pat Boone (Dot); Buddy Knox (Apex); Johnnie Ray (Columbia).

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and THE ECHOES



COUNTRY and WESTERN TOP 25

1. MY SHOES KEEP WALKING BACK TO YOU RAY PRICE-VAN HOWARD (Columbia 40951) Bob Wills (Decca 30068)
2. FRAULEIN BOBBY HELMS (Decca 30194)
3. I HEARD THE BLUEBIRDS SING .. THE BROWNS (RCA 6995);
Hod Pharis-Anne Little (Aragon 223); Lone Pine-Betty Cody (RCA 58-0247).
4. WHOLE LOTTA SHAKIN' GOIN' ON JERRY LEE LEWIS (Quality 1621); Roy Hall (Decca 29697).
5. PLEASE DON'T BLAME ME MARTY ROBBINS (Columbia 40969).
6. MY BRAND OF BLUES MARVIN RAINWATER (MGM 12511).
7. BYE BYE LOVE EVERLY BROTHERS (Apex 76152);
Webb Pierce (Decca 30321); Jack Kingston (Quality 1596).
8. I'LL ALWAYS BE YOUR FRAULEIN KITTY WELLS (Decca 30415).
9. TANGLED MIND HANK SNOW (RCA 6955).
10. WAKE UP LITTLE SUSIE .. EVERLY BROTHERS (Apex 76191);
11. STANDING AT THE END OF MY WORLD BOBBY HELMS (Decca 30423); Hawkshaw Hawkins (RCA 6298).
12. HERE COMES THE NIGHT BILLY GUITAR (Apex 76185).
13. DID YOU MISS ME? WANDA JACKSON (Capitol 3764).
14. MY SPECIAL ANGEL BOBBY HELMS (Decca 30423);
Sonny Land (Prep 115).
15. TWO SHADOWS ON YOUR WINDOW . JIM REEVES (RCA 6973).
16. TEDDY BEAR ELVIS PRESLEY (RCA 7000).
17. WE'RE TAKING CHANCES MIMI ROMAN- BILLY GRAY (Decca 30389).
18. HOME OF THE BLUES JOHNNY CASH (Quality 1644).
19. ACT LIKE A MARRIED MAN .. JEAN SHEPARD (Capitol 3796).
20. A WHITE SPORT COAT MARTY ROBBINS (Columbia 40864).
21. TREAT ME NICE ELVIS PRESLEY (RCA 7035).
22. LOVE ME TO PIECES RUSTY & DOUG (Quality 1645);
Janis Martin (RCA 6832); Jill Corey (Columbia 40955).
23. MY TREASURE ERNEST TUBB (Decca 30422).
24. A FALLEN STAR JIMMY NEWMAN (Decca 15574);
Ferlin Husky (Capitol 3742); Bill Monroe (Decca 30327).
25. THE BEGINNING OF THE END .. JIMMY LLOYD (Apex 76186).

VANCOUVER

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

1. WAKE UP LITTLE SUSIE Everly Bros. (Apex 9-76191)
2. JAILHOUSE ROCK Elvis Presley (RCA Victor 7035)
3. MR. FIRE EYES Bonnie Guitar (Dot 15612)
4. FASCINATION Jane Morgan (Kapp 191)
5. JUST BETWEEN YOU AND ME The Chordettes (Apex 76172)
6. HONEYCOMB Jimmie Rodgers (Apex 76171)
7. HULA LOVE Buddy Knox (Apex 76179)
8. TAMMY Debby Reynolds (Coral 9-61851)
9. AND THAT REMINDS ME Della Reese (Reo 8171)
10. LIPS OF WINE Andy Williams (Apex 76181)
11. REMEMBER YOU'RE MINE Pat Boone (Dot)
12. MOONLIGHT SWIM Tony Perkins (RCA Victor)
13. DIANA Paul Anka (Sparton)
14. CHANCES ARE Johnny Mathis (Columbia)
15. AROUND THE WORLD Victor Young (Decca)
16. PLAYTHING Nick Todd (Dot)
17. JUST BORN Perry Como (RCA Victor)
18. I LOVE YOU BABY Paul Anka (Sparton)
19. SUMMERTIME Sam Cook (Keen)
20. WAIT AND SEE Fats Domino (Imperial)
21. MY SPECIAL ANGEL Bobby Helms (Decca)
22. MELODIE D'AMOUR Ames Brothers (RCA Victor)

CANADA'S FRENCH HITS

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

- | | |
|---------------------------------|----------------------------------|
| 1. POURQUOI PAS? | 22. BOUCLE BLONDE |
| 2. TOI, TU ES TOUT POUR MOI | 23. PRETENDS QUE TU ES HEUREUX |
| 3. BAMBINO | 24. POUR ALLER DANSER |
| 4. LES ETOILES | 25. LE SEIGNEUR REVIENDRA |
| 5. LA PARENTE | 26. CIGARETTES ET WHISKY |
| 6. QUADRILLE AU VILLAGE | 27. LE CHEMIN DU PARADIS |
| 7. S'AIMER D'AMOUR | 28. LES SOULIERS BLANCS |
| 8. REVIENS BILLY | 29. DIS POURQUOI |
| 9. AIDE-TOI ET LE CIEL T'AIDERA | 30. MISS CALYPSO |
| 10. FASCINATION | 31. LA ROUTE |
| 11. AIME-MOI | 32. LA VALSE DES RUES |
| 12. LES PLAINES D'ABRAHAM | 33. TAMMY |
| 13. PADRE DON JOSE | 34. O MON DIEU |
| 14. MAIS VALSER AVEC PAPA | 35. LE TRAIN DU BONHEUR |
| 16. SUR L'PERRON | 36. MALADIE D'AMOUR |
| 17. OH! LA! LA! | 37. MAMAN LA PLUS BELLE DU MONDE |
| 18. LES AMANTS D'UN JOUR | 38. C'EST CA LA MUSIQUE |
| 19. MON P'TIT PARADIS | 39. LE RANCH DE MARIA |
| 20. TU N'AS TRES BON CARACTERE | 40. DITES-LUI |
| 21. ECRIT SUR LE SABLE | |

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

1. TOI, TU ES TOUT POUR MOI Estelle Caron (Music-Hall)
2. BAMBINO Georges Guétary (Pathé)
3. POURQUOI PAS? Dean Edwards (London)
4. LES ETOILES Yoland Guérard (Music-Hall)
5. LA PARENTE Jean-Paul Filion (Pathé)
6. FASCINATION Claire Gagnier (Music-Hall)
7. QUADRILLE AU VILLAGE Rolande et Robert (Pathé)
8. S'AIMER D'AMOUR Jean Paquin (Music-Hall)
9. REVIENS BILLY Janine Gingras (RCA Victor)
10. AIDE-TOI ET LE CIEL T'AIDERA .. Marc Gélinas (RCA Victor)

French-Canadian Artists' Hits

1. POURQUOI PAS?/MAIS PUISQU'IL FAUT SE QUITTER
Dean Edwards (London FC-373)
2. LA PARENTE/LA PITRO Jean-Paul Filion (Pathé 52.165)
3. FASCINATION/CHANSON DE GERVAISE
Claire Gagnier (Music-Hall 169)
4. TOI, TU ES TOUT POUR MOI/AIME-MOI
Estelle Caron (Music-Hall 108)
5. BAMBINO/S'AIMER D'AMOUR Jean Paquin (Music-Hall 101)
6. QUADRILLE AU VILLAGE/CANASTOS
Rolande et Robert (Pathé 52.150)
7. TOI, TU ES TOUT POUR MOI/MARIANNE
Janine Gingras (RCA Victor 56-5343)
8. OH! LA! LA!/OURS EN PELUCHE
Roland Legault (Vedettes 1007)
9. AIDE-TOI ET LE CIEL T'AIDERA/LE BOSSU
Marc Gélinas (RCA Victor 56-5346)
10. REVIENS BILLY/COCO-POLKA Dominique Michel (Music-Hall 111)

LONDON, Ontario

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

- | | |
|---|------------------------------------|
| 1. CHANCES ARE Johnny Mathis (Columbia 40933) | |
| 2. WAKE UP LITTLE SUSIE Everly Bros. (Apex 9-76191) | |
| 3. JAILHOUSE ROCK Elvis Presley (RCA Victor 7035) | |
| 4. TAMMY Debbie Reynolds (Coral 9-61851) | |
| 5. HAPPY BIRTHDAY BABY..Tune Weavers (Quality K1643) | |
| 6. SILHOUETTES Steve Gibson & His Red Caps (Sparton 501) | |
| 7. BLACK SLACKS Sparkletones (Sparton 4-464R) | |
| 8. HONEYCOMB Jimmie Rodgers (Apex 76171) | |
| 9. HAVE I TOLD YOU LATELY THAT I LOVE YOU
Ricky Nelson (Verve) | |
| 10. LIPS OF WINE Andy Williams (Apex 9-76181) | |
| 11. REET PETITE | 32. I'LL REMEMBER TODAY |
| 12. MY HEART REMINDS ME | 33. MR. LEE |
| 13. BE BOP BABY | 34. TWELFTH OF NEVER |
| 14. DIANA | 35. REMEMBER YOU'RE MINE |
| 15. THAT'LL BE THE DAY | 36. IN THE MIDDLE OF AN ISLAND |
| 16. HULA LOVE | 37. MY ONE SIN |
| 17. WITH YOU ON MY MIND | 38. MELODIE D'AMOUR |
| 18. DEEP PURPLE | 39. CHICAGO |
| 19. MY SPECIAL ANGEL | 40. BON VOYAGE |
| 20. ONLY BECAUSE | 41. THERE'S ONLY YOU |
| 21. PLAYTHING | 42. PEANUTS |
| 22. ALONE | 43. THERE'S A GOLD MINE IN THE SKY |
| 23. FASCINATION | 44. MOONLIGHT SWIM |
| 24. RAINBOW | 45. FRAULEIN |
| 25. AN AFFAIR TO REMEMBER | 46. LASTING LOVE |
| 26. KEEP A-KNOCKIN' | 47. DEEP BLUE SEA |
| 27. PLEASE MR. BROWN | 48. DUMPLIN'S |
| 28. ALL THE WAY | 49. GOT A DATE WITH AN ANGEL |
| 29. WHOLE LOT OF SHAKIN' GOING ON | 50. OH YEAH |
| 30. JUST BETWEEN YOU AND ME | |
| 31. LOTTA LOVIN' | |

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



NEW HITS ON
COLUMBIA
RECORDS

- | | |
|---|---------------|
| 40993 Chances Are | Johnny Mathis |
| 40965 In The Middle Of An Island | Tony Bennett |
| 40945 An Affair To Remember | Vic Damone |
| 40826 Till | Percy Faith |
| 40974 In The Eyes Of God | Four Lads |
| 40995 Deep Blue Sea | Jimmy Dean |
| 40984 Why, Why | Carl Smith |
| 40951 My Shoes Keep Walking Back To You | Ray Price |
| 41003 Again | Jimmy Carroll |
| 40851 It's Not For Me To Say | Johnny Mathis |
| 41010 The Spreading Chestnut | Jerry Vale |

ALBUM OF THE MONTH

CL1014 Other Voices Erroll Garner

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BEST SELLING POP DISCS IN ENGLAND

1. DIANA Paul Anka (Columbia)
2. LOVE LETTERS IN THE SAND Pat Boone (London)
3. TAMMY Debby Reynolds (Vogue-Coral)
4. LAST TRAIN TO SAN FERNANDO .. Johnny Duncan (Columbia)
5. ISLAND IN THE SUN Harry Belafonte (RCA)
6. WATER, WATER/HANDFUL OF SONGS . Tommy Steele (Decca)
7. WITH ALL MY HEART Petula Clark (Pye-Nixa)
8. WANDERING EYES Charlie Gracie (London)
9. THAT'LL BE THE DAY Crickets (Vogue-Coral)
10. ALL SHOOK UP Elvis Presley (RCA)
11. LET'S HAVE A PARTY Elvis Presley (RCA)
12. PARALYSED Elvis Presley (RCA)
13. MAN ON FIRE/WANDERING EYES .. Frankie Vaughan (Philips)
14. REMEMBER YOU'RE MINE Pat Boone (London)
15. WHOLE LOTTA SHAKIN' GOIN' ON . Jerry Lee Lewis (London)
16. ANY OLD IRON Peter Sellers (Parlophone)
17. BYE BYE LOVE Everly Brothers (London)
18. DIXIE DARLIN' Lonnie Donegan (Pye-Nixa)
19. JENNY JENNY Little Richard (London)
20. STARDUST Billy Ward (London)
21. SHORT FAT FANNY Larry Williams (London)
22. BE MY GIRL Jim Dale (Parlophone)
23. IN THE MIDDLE OF AN ISLAND . King Brothers (Parlophone)
24. WEDDING RING Russ Hamilton (Oriole)
25. CALL ROSIE ON THE PHONE Guy Mitchell (Philips)
26. BUILD YOUR LOVE Johnnie Ray (Philips)
27. PUTTIN' ON THE STYLE/GAMBLIN' MAN ... Lonnie Donegan (Pye-Nixa)
28. UP ABOVE MY HEAD/GOOD EVENING, FRIENDS .. Frankie Laine & Johnnie Ray (Philips)
29. SCARLET RIBBONS Harry Belafonte (HMV)

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BEST SELLING SHEET MUSIC IN ENGLAND

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| 1. TAMMY (Macmelodies) | 12. HANDFUL OF SONGS (Peter Maurice) |
| 2. DIANA (Robert Mellin) | 13. BYE BYE LOVE (Acuff-Rose) |
| 3. FORGOTTEN DREAMS (Mills Music) | 14. WANDERING EYES .. (Bron) |
| 4. LOVE LETTERS IN THE SAND (F.D. & H.) | 15. SCARLET RIBBONS (Mills Music) |
| 5. WITH ALL MY HEART (Bron) | 15. WHEN I FALL IN LOVE (New World) |
| 6. ISLAND IN THE SUN (Feldman) | 17. I'D GIVE YOU THE WORLD (Macmelodies) |
| 7. AROUND THE WORLD (Sterling) | 18. ALL SHOOK UP .. (Belinda) |
| 8. IN THE MIDDLE OF AN ISLAND (Morris) | 19. MR. WONDERFUL (Chappell) |
| 9. LAST TRAIN TO SAN FERNANDO (Essex) | 20. MAN ON FIRE (Robbins) |
| 10. PUTTIN' ON THE STYLE (Essex) | 21. I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER (Maddox) |
| 11. WE WILL MAKE LOVE (Melcher-Toff) | 22. WONDERFUL, WONDERFUL (Leeds) |
| | 23. WHITE SILVER SANDS (Southern) |
| | 24. DARK MOON (F.D. & H.) |

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